



music week

REVIEW OF THE YEAR
STARTS p23

For Everyone in the Business of Music

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ITC on high road to Glasgow

by Martin Talbot

In The City is moving to Glasgow for its sixth annual conference next year, ending speculation that it was to return to Manchester or Dublin.

The decision to move the event to Scotland was finalised after meetings with Glasgow City Council last week. The conference will take place from September 28 to October 1, and probably return to Manchester in 1998.

In The City 1997 will take place at the Glasgow Hilton Hotel, which will host all the panels and conferences as well as providing the main bar and meeting place.

The In The City Of The Unsigned competition will be centred on venues in the Merchants' City, a newly-rede-

veloped area of Glasgow just off the landmark George Square.

ITC founder and director Yvette Livesey says the move will help maintain the freshness of the event.

"We've always thought Glasgow was a really groovy city and everybody is very keen for us to come," she says. The move follows lobbying by Glasgow-based former Simple Minds manager Bruce Findlay and Barry Wright, a local promoter who staged last year's Loch Lomond shows by Oasis.

Findlay says the Glasgowian authorities and the tourist board are delighted by the decision. "It is great that something of this size and scale is coming to Glasgow," he says. "Seventy per cent of the people working in this industry are based in London and this

is like the mountain coming to Mohammed. Hopefully people in the city will make the most of it."

The decision to locate the conference at the Hilton will correct one of the problems faced at this year's ITC, says Livesey, when many delegates in Dublin were prevented from getting into the Clarence Hotel, which was intended to be the main meeting place.

"Ninety per cent of ITC Dublin was fabulous — the live side was the best we have ever had — but we had problems with the Clarence," she says. "The Hilton will be where everything is taking place in Glasgow. It will be like the Holiday Inn was in Manchester."

Work on putting together panels for the event will begin in the New Year, although plans are already in place to

boost the live side of the event with the addition of a dance version of the unsigned competition. A Nordoff Robbins charity dinner is also being scheduled for the first day of the event.

Plans to make a return to Dublin in the future have been put off after problems securing funding which was promised by the city authorities, says Livesey. Co-founder Tony Wilson says in The City is likely to return to Manchester in 1998 to coincide with the 50th anniversary of the invention of the computer in the city.

Wilson says the timing of the conference is also being moved back slightly to avoid clashing with other industry events which are traditionally staged at the same time, such as the record company conferences.

THIS WEEK

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Zomba managing director Steve Jenkins (left) and P.W.I. founder Peter Waterman have unveiled details of their joint venture label deal following the success of their Kaleef single Golden Brown. See story, p4

MCA renamed Universal Music

MCA Records is being renamed Universal Music as part of a worldwide rebranding of the company.

The move, which becomes effective immediately, is the first rebranding of Seagram's 80% acquisition of MCA last year to impact on the UK company.

MCA managing director Nick Phillips says the change will not affect the company operationally and that all

the company's existing labels, including MCA, Geffen, Interscope and Dreamworks, will continue under their respective names.

Phillips says plans to reorganise the label will be finalised in the coming weeks.

The announcement follows a period of restructuring since Seagram acquired its stake in MCA for \$5.7bn.

Seal and Gina G lead US success

Seal and Gina G are leading a continued UK assault on the US chart, as British acts recorded their best US performance of 1996 this week.

Seal's cover of the Steve Miller song 'Fly Like An Eagle' entered the chart at number 17, while Gina G's 'Ooh Aah...Just A Little Bit Jumped 12 places to number 38.

Six other UK acts — Donna Lewis, Eric Clapton, Rita Stewart, Phil Collins, Republic and Eiton John — have also registered hit singles in the US Hot 100.

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McLaughlin takes Euro role at HMV

HMV UK managing director Brian McLaughlin is to take charge of the retailer's entire European operations as part of a management restructuring.

McLaughlin, who has been UK managing director for nine years, will retain his existing duties in addition to the new role, which includes responsibility for Germany, Ireland and the HMV Direct operation.

McLaughlin says the new structure will allow for more sharing of resources internationally, while maintaining a greater territorial focus.

He adds, "We have a well-established business in Ireland and have

begun trading very successfully in Germany. I'm looking forward to this exciting challenge."

McLaughlin will remain based at HMV UK's HQ in Wardour Street, central London, and report to HMV Group chief executive Stuart McAllister.

Reporting to McLaughlin will be directors Steve Knott, who left HMV UK at the end of last year to become managing director of HMV Germany, and Glen Ward, who became director and general manager of HMV Direct 18 months ago, as well as HMV Ireland managing director Alan Townsend.

McLaughlin joined HMV as a shop

assistant in 1968 and has worked his way up through the company, becoming operations director in 1980 and managing director in 1987.

In his nine years in charge, McLaughlin has overseen a massive expansion of the chain, with the number of stores doubling to around 100 and turnover exceeding £200m.

His promotion follows a significant reinforcement of senior management of HMV over the past 18 months, with Wilf Walsh taking over as operations director and John Taylor recently poached from Virgin Or Price as marketing director.

INDIES VOICE ANGER AFTER DELIVERY EMBARGE LAPSE - p3

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Indies voice anger after delivery embargo lapse

By Robert Ashton

Independent retailers have renewed their calls for record companies to stick with Monday release dates after three labels lifted the self-imposed embargo last week.

Recorders' association Bard issued a letter to all record companies asking them to reaffirm their commitment to the Monday release date and ban their new releases from being sold on Sundays.

The move follows last week's breaking of the embargo by Sony, EMI and Pinnacle, and came as Virgin decided to allow the Spice Girls' new single 2 Become 1 to go on sale yesterday (15.2).

Bard chairman Richard Wootton's letter says Sony's decision to release a Celine Dion single and the Hit W album one day before the normal new release date was injudicious.

"The action taken by Sony has resulted in confusion within the retail sector,"

he wrote. "If this type of situation continues, then inevitably all record companies will make Sunday the official release day of the week, which once again will place many retailers at a disadvantage."

As a protest, Wootton threatened to break his own agreement by racking all releases for sale one day early, irrespective of whether labels had given permission.

"All Bard's endeavours have been to create a level playing field, but if a record company decides to upset the cart, then I think anyone is perfectly justified to sell early to keep up," he says. "This is Christmas madness, but I am confident Monday will soon be restored."

Virgin Records managing director Paul Conroy says, "Other people have opened the floodgates and we wouldn't be doing Spice Girls any favours if we held back."

"It's not ideal, but we've got to be

competitive. It's a sensitive time of the year and a lot is at stake."

Conroy says a debate about the issue of Sunday release dates is overdue, a view shared by many around the industry. Vital general manager Tony Duckworth says, "This is something which needs clarifying. We were asked by retailers if we would allow them to sell on a Sunday and we said 'no, there is a Bard agreement'."

Ironically, the decision to allow releases to be sold early did not have a particular impact on sales. Tony Perfect, manager of Grantham-based Airplay Music & Video, says "We didn't sell anything on Sunday, but loads on Monday. I think it just means people who would normally buy it on a Monday got it earlier."

Bob Barnes, charts director at Millward Brown, says Dion's single All By Myself sold around 2,500 units on Sunday compared with about 11,000 the following day.

Watkins issues threat to sever East 17 links

Manager Tom Watkins has vowed to split with East 17 next year if singer Brian Harvey is still with the band.

Watkins, who launched the London-signed four-piece in 1992, says he has decided he can no longer work with Harvey.

The singer's non-appearance on Channel Four's TFI Friday last week led to speculation that the band was to split, but London managing director Colin Bell says the band are still together and began their UK tour together on Wednesday night. Work on their new album is scheduled to start early next year.

Watkins says that the band will not kick Harvey out, but that he may decide to leave. If Harvey stays, Watkins plans to end his relationship with the band when the current management contract comes to an end in March.

"After March, Sally [Shires, Watkins' business partner] and I are not interested in managing Brian Harvey. If he is with the band, we won't manage them," he says. "We have a career after East 17, just as we had a career after Bros, Pop Shop Boys and Electric 101."

Watkins says East 17 will carry on even if Harvey quits. The singer is believed to have sounded out potential managers regarding a possible solo career.

East 17's next single Hey Child, sung by Tony Mortimer, is due for release next month. Watkins says, "If Brian does leave before then, the band can promote the single without him. Tony Mortimer is the principle songwriter and musician and also does vocals."



London rock band Bush aim to build on their US success with their first UK tour since autumn 1995 next month. MCA will release their second album Razorblade Sultane on January 29 with their seventh-date tour kicking off in Portsmouth on January 31. Razorblade Sultane, produced by Steve Albini and recorded in London's Abbey Road Studios, has already reached number one in the US, Australia and Canada. Manager Dave Orrell says, "Bush are as big in the US as Oasis are in the UK and it won't necessarily be easy to repeat that success in another territory, but the goal is to reach a broader audience. I think we're more in step with the UK for 1997."

Girls add Spice to political thinking

When Virgin released Spice Girls' third single 2 Become 1 yesterday (Sunday), the last thing it was worrying about was a lack of profile.

When an interview in *The Spectator* exposed the party "top girls" as Thatcherite Eurocentrics on Friday, the rest of the media went on a Spice Girls spree, with *The Guardian* citing them as the Tory party's biggest hopes for reelection next year and even BBC's *Newsnight* clamouring for an interview. "The girls were too busy, however, recording Top Of The Pops."

Manager Simon Fuller played down the fuss. "The interview was a bit of fun which the media have made a meal of,

he says. "The girls aren't political in the slightest, but they do have opinions."

Virgin managing director Paul Conroy adds, "The stuff about them being Thatcherites is more about her profile as a successful and strong woman rather than her politics."

With advance orders of 700,000 units, 2 Become 1 is the biggest shipment for a single in Virgin's history and is the largest in the industry this year, surpassing Babylon Zoo's 600,000 pre-orders for Spaceman.

At retail, demand remained strong for the Spice Girls single and album, which went five times platinum last week.

But opinions remain divided on whether the interview will affect their future success.

"TOP executive producer Ric Blaxill adds, "I think they're just saying things to be controversial." General director of A&R Steve Allen adds, "It's embarrassing. Pop stars should steer clear of politics, especially if they don't know what they're talking about. If they've got a lot of fans who are out of work, I would think it will have an effect on sales."

Brad Aspass, chairman of retailer Now, disagrees. "It's not a bad thing," he says. "Thatcher is my role model, too. They've probably captured the mood of the country."

NEWSFILE

HMV Direct scoops award

HMV Direct scooped a leading direct mail prize at the DMA/Royal Mail Awards staged at London's Grosvenor House Hotel last Monday. The operation, which was launched in May, picked up the award for best high volume direct mail operation, beating services run by Land Rover and British Airways.

Chancellor's choice on Jazz FM

Chancellor of the Exchequer Kenneth Clarke will present a one-hour jazz programme on Jazz FM at midday on Boxing Day. Clarke will select his favourite jazz tracks and explain why he likes them.

Woman arrested in piracy raid

Police arrested one woman following a raid on a counterfeit cassette factory in Poulton Le Fyde, Lancashire last week. They seized three high-speed duplicators, thousands of blank tapes, pre-recorded pirate recordings and a small number of CD-Roms.

Smash Hits party wins the viewers

BBC's live broadcasts of the Smash Hits Pop Winners' Party attracted 4.2m viewers, according to initial BAR figures. The show, in which Boyzone won six awards and Spice Girls scooped three, achieved an audience share for the time slot of 30%. Next year's show will take place on November 30.

BMG seals divine deal

BMG Music Publishing has signed Neil Hannon of The Divine Comedy to a long-term deal. He had been signed to Damage Pop, the publishing arm of Hannon's label Setanta, which has been administered by BMG. "Now Hannon is signed directly to BMG, it will enable us to take the act a gear," says director of A&R Ian Ramage. A new mini-album, *A Short Album About Love*, will be released in February, the first repertoire to be published directly by BMG.

Crowley goes it alone

Former One Little Indian head of TV promotions Cathy Crowley has set up her own independent plugging operation, operating out of the office of Intermedia Promotions. She will continue to represent both Björk and Skunk Anansie as TV pluggers.

Evans loses cancer battle

David Evans, former vice president of marketing for Warner Music Europe, has died, aged 45, after a short battle against cancer. Evans was marketing director of WME from 1988-90 and vice president from 1990-94. He became managing director of Warner Music International in 1994, before leaving due to ill health in October last year.

Three LPs clinch fifth platinum awards

Spice Girls' *Spice*, Celine Dion's *Falling Into You* and Now That's What I Call Music 35 were each certified five-times platinum last week by the BPI. Other platinum awards went to Robson & Jerome's *Take Two* (four times), Lighthouse Family's *Ocean Drive* (three times), *The Smurfs: The Smurfs Go Pop!* (twice), Peter and Andrea's *Natural*, Louis's *Naked*, Space's *Spiders*, Tom Braxton's *Sonics*, Sheryl Crow's self-titled album, *The Best Christmas Album in the World Ever 2* and *The Best Christmas Album in the World Ever 1* (single platinum). Other awards went to Hyponis's *Voices Of Tranquility*, Robert Miles' *One And One* and Babybird's *You're Gorgeous* (gold), Mike Oldfield's *Voyager*, *The Dogs Collection*, *The Greatest Hits Of The Musicals* and Celine Dion's *All By Myself* (silver).

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COMMENT

More action; less hot air

Read our review of 1996 in this issue and it doesn't take long for a theme to emerge. When we asked people the biggest problem facing the industry, the answer came back loud and clear—the state of the singles market. We all know the problems. We all think we know the answers. Let's hope in 1997 that the common ground we all share in identifying those problems translates into a industry movement to resolve them. Otherwise it really is all just hot air.

Moving the goalposts on release dates

One practical suggestion that comes to mind is provoked by the debate over release date embargos. Enforcing a Monday release date for new product in an age in which so many stores now open on a Sunday—particularly at Christmas—is clearly arbitrary, yet there are good reasons for doing it, primarily to help specialist and independent stores who are so important in breaking new acts. But having established the principle that release dates need not coincide with the Sunday-to-Saturday chart week, why not get the whole hog and break the link completely. Enforcing a midweek release date, for instance, while keeping the same chart week would split sales over two weeks and would help slow down the in-out movement of mediocre records which is the calling card of the UK's all-too-savvy marketing departments.

Vote Spice!

Music and politics are never a happy mix. But the striking thing about the saturation coverage of the Spice Girls political views is the implicit sense of amazement that young women should have any political views at all. But given a choice between frothy pop and the dull Red Wedge of Paul Weller or Billy Bragg, I'd vote Spice any day. *Steve Redmond*

TILLY

Dann: scrooge of the airwaves

Christmas is a time for happiness, joy, goodwill to all men (and women)... and hearing the perennial Yuletide favourites on the radio, such as Slade's Merry Xmas Everybody, Wizard's I Wish It Could Be Christmas Everyday and so forth. Now our old mate Trevor "Rockin' Around the Xmas Tree" Dann has scraped the traditional "sleigh list". How sad. We expect to hear Christmas tunes on the radio at this time of year. It would be a good idea to let Chris Evans talk in his chums in the studio air-for-half an hour in the morning, thus giving us the chance to slip on the Phil Spector Christmas album each day from now until December 25. On second thoughts, this might present Radio One with a problem—people might think they had tuned into the wrong station if they heard so much music at that time of the day.

Getting back to Trevor "No Xmas" Dann though, at least his new position as head of all of the BBC's pop music production will mean someone else—the new head of music policy—will have the job of deciding what the nation listens to on the station.

As regards Dann's musical involvement with BBC TV, now he and Ric Bickell are together on TOTP perhaps they can make it even head of all Old Grey Whistle Test II—then no one will worry which night it goes out. Maybe it is time Carlton TV and John Bishop—himself an ex-TOTP producer—gave us a 45-minute programme on a Thursday night using real charts. The kids will come back and viewing figures will soar again.

Finally, have a really cool Yule, don't over indulge, and if you see Mommy Kissing Santa Claus, don't worry—it only happens once a year. For a real Christmas atmosphere, turn off the radio and get those Christmas compilation CDs playing. My New Year's Resolution? To be nicer about Radio One maybe?

Tilly Rutherford's column is a personal view

NEWS

Fittman signs new deal to reunite with Jenkins

by Martin Talbot

Pete Waterman and Zomba managing director Steve Jenkins are renewing a decade-old partnership with the launch of a joint venture production deal.

The duo, who worked together in the Eighties on a string of hits by Jason Donovan, Kylie Minogue, Mel & Kim and Divine, have finalised a deal to create the Eastern Bloc Unity Label (Ebul). Under the agreement, releases on Waterman's Unity or Eastern Bloc imprints will be marketed, sold and promoted by Zomba with Waterman in an A&R and production role.

Waterman says he began discussions with Jenkins about a possible collaboration after he sold his 50% stake in PWL International to Warner Music earlier this year.

Jenkins worked with Waterman after

setting up Impulse Promotions in the mid-Eighties, plugging most of PWL's biggest hits. After Jenkins took over as managing director of Zomba Records in 1988, Waterman also produced the Jive hit *Blame It On The Boogie* by Big Fun towards the dance pop area, which seems to be happening internationally, it is an area where Pete is king. I just thought it would be good to talk."

Waterman says he is keen to strike a deal, but does not want the worries of running his own record label. "When I was sold out to Warner, I gave up my rights to use the PWL name for a record label," he says. "But that wasn't a problem. I was actually relieved to give away the baby for someone else to nurture."

"I don't want to run a label. At PWL's peak, David Howells ran the company and I just made records. But for most of

the Warners time, I was running a record company, which wasn't what I wanted to do. Under this deal, I'll be able to get on with making records."

"As an independent company, we can create alternative people who are uncomfortable with major companies their freedom."

Distribution of the label will be handled by Pinnacle International. The releases will go through Live and will all bear the Unity/Eastern Bloc logo.

The pair announced the first full details of new venture after scoring two initial hits: Atlantic Ocean's *Waterfall* and Golden Brown by Kasey which have hit 21 and 22 in the past month. The deal is expected to result in around two singles a month and two or three albums a year. The next release will be a vinyl-only drum and bass mix of Golden Brown next month.

Bond scheme to offer cut of Bowie royalties

Investors are being offered the opportunity to buy a stake in David Bowie's catalogue under a bond scheme being proposed by a Wall Street finance house.

The offer, which would raise up to £250m on David Bowie's future earnings, would be a first for the music business if it goes through.

The bond, which is being proposed by Gruntal and Co in tandem with Bowie's financial consultants RZO, is expected to be placed with insurance companies and other large institutional investors attracted to the star's huge royalty earning potential.

Bowie manager Alan Edwards confirms that the option is being considered as a means of raising funds to market and promote Bowie's catalogue, which reverts back to the star next year. An insider says, "The recordings which are currently with Rykodisc and EMI revert next year. It is coincidental that they both come back at the same time. This is intended to maximise them."

Gruntal managing director David Pulman says he expects such an offer would be an attractive, low-risk investment, because of the potential value of Bowie's back catalogue which has not been actively marketed since 1993.

If Bowie goes ahead with the bond, it will probably be launched next year. Pulman stresses it is just one of a number of cash-raising schemes the bank is exploring.

Mean Fiddler scales down plan for new Irish festivals

The Mean Fiddler Organisation has been forced to scale down plans to stage half a dozen shows at a 25,000-capacity site near Leixlip, County Kildare following local opposition. But it is going ahead with plans for an annual festival in the county.

The proposals were revised after Mean Fiddler chairman Vince Power and festival director Melvyn Benn met with local town commissioners to discuss concerns raised by local residents.

"Perhaps we were a bit ambitious with our first proposal," says Benn. "But the site is splendid. It has lots of history. It was where Guinness was first brewed and has the attraction of Leixlip Castle, about half an hour's drive from Dublin. The proposal is now with the Kildare planning department."

A decision is expected this week.

Benn, who says the application has the full support of the site's owner Desmond Guinness, says the Mean Fiddler has not yet decided on the name of the new festival and it is too early to confirm a line-up of acts.

Meanwhile, the future of Dublin's Mean Fiddler venue remains unclear after a battle over the running of the festival between Power and co-owner Keiran Cavanagh.

Cavanagh says the pair, who opened the venue in June 1995, are now anxious to sell. "Each one of us wants to do our own thing, but it seems we can't agree to buy each other out," he says. Cavanagh issued a petition for winding up the trading company at the end of November. He says they have five offers on the table for consideration. Power declined to comment.



EMI Premier is hoping the forthcoming Romeo & Juliet movie soundtrack release will follow the phenomenal sales of this year's *Transposing Album*. The 13-track album, which is dominated by British and Irish artists, is being released on March 17. In the US it has already shipped 1.8m units. EMI Premier marketing director Thierry Panetter says, "It is very youth-oriented and the soundtrack is very prominent in the movie." Kim Mazelli's *Young Hearts Run Free* is expected to be the first single from the Neilie Hooper-produced soundtrack, which includes tracks by acts including Radiohead, Garbage and Gavin Friday.

New survey gives UK art global vote

British music and art is among the best in the world, according to an international survey of consumers.

Only US culture fared higher in the Borell-Gallup Worldwide Quality Poll, which comprises the views of 20,000 consumers from 19 countries on subjects such as the quality of manufactured goods and consumer loyalty.

According to the US-produced poll, 20.5% of the questioned rate British popular culture as either excellent or very good. US entertainment was rated highly by 41.5% of consumers, with Japan third on 19.8%.

In Britain, 64% score home-produced entertainment in the top two categories above the US, which only scored 49%. Charles Peabler, president and coo of Borell Inc, says this illustrates that countries where the entertainment market is competitive are more resistant to Americanisation.

V2 has completed the signing of Liverpool duo Mulu to a publishing deal. Mulu - Alan Edmunds and Laura Campbell - are the first signing to V2 Music Publishing, which is being set up by head of commercial affairs Maria Forte. The band's single, *Desire*, was released by their label Dedicated last week. Two follow-ups are due early in the New Year, followed by a debut album. Forte says negotiations are continuing with two further acts, with deals expected to be tied up by the end of January. Pictured (from left) are Richard Branson, Forte, Mulu manager Pete Byrne, Edmunds, A&R man Nick Siddell, Campbell and V2 Group chief executive officer Jeremy Pearce.



Festive joy for stores as album sales leap 25%

by Robert Ashton

The Christmas surge continued last week with retailers reporting album sales up nearly 25% on the previous week.

Up to the end of business on Tuesday, around £1.2m of the Top 75 albums had been shifted across the nation's counters, compared with 940,000 the previous week.

And the singles market was boosted by the first week sales of the *Dubble* single, which sold 130,000 copies by the end of business on Thursday, outselling its next nearest competitor by more than three to one. Overall, around 700,000 singles were sold in the first half of last week, compared with 600,000 for the same period the previous week.

However, stores around the country say business has not quite peaked and expect an onslaught of trade in the days leading up to Christmas Day.

Around the country, retailers report:

- Glasgow - Justin Ellery, manager at

Tower, says many of his customers are taking advantage of his store's late opening. "It's been a bit quiet, but things are picking up nicely," he says. "A lot of people seem to be coming in after work to buy."

- Manchester - Virgin store manager Linda Russell says, "There's not the madness of last year when everyone wanted Oasis. Sales seem to be spread over a lot of titles this time."

- Belfast - Paul Chapman, manager of CD Haven, says business is still slower than last year, which he attributes to the breakdown in peace talks. "Last year, there were a lot more tourists and people coming up from Dublin, so we are missing them," he says.

- Birmingham - Richard Bailey, singles buyer at Baileys Records in the Bull Ring, says he is keeping the store open longer in the run-up to Christmas to catch the upturn in trade. "It's really picked up in the past three weeks, actually. I've had to admit to us we are overloaded at the moment," he says.

- Salisbury - Keith Morgan, store

manager of Domino Records, says, "Trade is way down on last year, although it is starting to pick up. The supposedly big albums by Phil Collins or Simply Red are just not shifting yet."

Retailers believe business will be particularly boosted in the three big shopping days leading up to Christmas Day. Virgin's Linda Russell says Sunday has also become a more popular day for customers this year, with trade up by 5% on last year.

The success of the Dubliner single is proving a real boon to retail. "It is massive," says Justin Ellery of Tower in Glasgow. "It's really flying through the door and easily our number one single, but I think you would expect that up here."

BMG distribution manager Paul Dudley says the single's initial ship-out of 512,000 was boosted by repeat orders.

"It is a very saleable ship-out," he adds. "You can ship 2m and it doesn't mean anything unless you are selling, and this is selling."

Morrissey blasts ruling after royalty row defeat

Morrissey is considering an appeal against last week's High Court judgment in favour of former Smiths drummer Mike Joyce, which could cost him and former Smiths guitarist Johnny Marr £1m.

Almost a decade after The Smiths split, Morrissey and Marr were accused by Judge Weeks of short-changing the drummer of his share of the group's earnings.

But the former Smiths singer hit out at the ruling, in which he was heavily criticised by the judge. "I am disappointed and surprised at the judge's decision, particularly given the weight of evidence against Mike Joyce's claim," he said. Gordon Williams, one of the partners dealing with the case at Morrissey's solicitors Teacher, Stern & Selby, was also shocked at the weight Judge Weeks gave to some testimony. "One of the particularly surprising features of the judgment was the view the judge chose to take of the various defence witnesses' evidence, including that

of the group's accountant," he says. Judge Weeks described Morrissey as "devious, truculent and unreliable", and Marr as "more intelligent...but prepared to embroider his evidence". Joyce and bassist Andy Rourke were praised as "straightforward and honest".

The judge ruled that royalties from the band's recordings had been unfairly split and that Joyce was entitled to an equal slice of the income. Joyce had claimed that, before the band's split in 1987, Morrissey and Marr picked up 40% of profits with Joyce and Rourke earning 10% each.

A forthcoming private hearing will determine how much Joyce is entitled to, but estimates suggest a 25% share, backdated to the group's launch in 1983, could net him £1m.

The judgment will not affect Rourke, who accepted £83,000 and 10% of future royalties in an out-of-court settlement in 1989.

Morrissey and Marr were also ordered to foot the legal bill.

Haxby quits PMI in move to Sanctuary

Martin Haxby is quitting EMI's Picture Music International to join the board of Sanctuary Music Productions, which is aiming to raise £3m through a flotation on the alternative investment market (AIM).

Haxby, who has been managing director of PMI for five years, will take over next month as executive director of business affairs for SMP, the recording studios division of the Sanctuary Group.

The £3.1m turnover outfit, created in 1993 by Sanctuary co-founder and Iron Maiden manager Andy Taylor, expects to raise the money from institutions and private investors.

Taylor, who expects trading in shares to begin around January 2, says the funds will be used to improve mastering and pre-production facilities at SMP's Nomis and Trident studios in London and invest in new talent.

The company already has a stake in seven joint venture companies, which use SMP's facilities and infrastructure to develop artists. This has attracted a number of key A&R executives, including former Chrysalis A&R head John Williams at Viper Records and former United Artists A&R director Andrew Lauder at Quicksilver.

January decision on London licence

The Radio Authority has announced it will name the winning applicant for the hotly-contested Londonwide FM radio licence on January 16. The licence attracted a record 25 bidders in July, including Xfm, Choice, Capital Gold, Sunrise and Festival Radio.

Border plans radio expansion

Border Television is planning a further expansion of its radio interests through the £1.2m acquisition of Sunderland station Sun City, subject to a Radio Authority public interest test. Border already owns 100% of Century Radio in the same area. Century managing director John Myers says the move is in line with Border's aggressive acquisition policy and follows interim results for the six months to October 31 which recorded a rise in pre-tax profit to £1.5m. Sun City is currently owned by Minister Sound Radio.

EMI adds to special markets group

EMI Records' special markets division is making three new appointments. Katja Poppe joins as marketing assistant from the strategic marketing division of Warner Music in Sydney, Australia; West Lothian School graduate Richard Barclay becomes operations assistant and Adam Bradley joins as account executive.

Third victory for MCP

MCP Promotions has won Wembley Arena's promoter of the year title for the third time in six years. MCP, which came fourth last year, took the top spot after putting on 20 performances including the Top Of The Pops weekend, Kiss, Def Leppard and Status Quo. Runner-up was the 1994 winner Kennedy Street Enterprises with 18 dates, while Barry Clayman Concerts - second in 1995 - came joint third with last year's top promoter Marshall Arts. Both put on 10 events.

Short joins Sensomartec

Retail electronic security specialist Sensomartec has appointed Janet Short as divisional director, responsible for the management of strategic and national accounts. Short will focus on source tagging, closed circuit television and new business development.

Turner takes new Securicor role

Securicor Express has appointed Kevin Turner as general manager with specific responsibility for the music, video and book distribution market. Turner moves from Securicor Express International where he was sales director for three years.

Writer Spiro dies, aged 71

Harry Spiro, the writer of the legendary Tottenham football anthem *Home As You Cried*, has died aged 71. The lifelong Spurs fan also wrote for Sacha Distel and Cliff Richard, co-wrote *Alvin* Newton-John's Eurovision entry *Long Live Love* and had a hit with an arrangement of another terrace classic *Here We Go* with long-time collaborator Tony Hillier. Spiro's funeral will take place on December 22 in Cyprus, where he recently set up home. His daughter Judi is planning a memorial service.

Zomba revamps promotions group

Zomba Records has restructured its in-house promotions department with the appointment of Adam Fisher as head of promotions and Kelly Skipper to oversee TV promotions. Fisher joins after spells with Epic, Virgin and Polydor, while Skipper was at Double Impact. Both join on January 2, while Kim Macray is also promoted to head of press.

V2 gets new number

The V2 Group's phone number has changed following the installation of a new phone system. The new number is 0171-471 3000.

Ever been turfed out of a party? Chances are Alf did it

You're not on the list - you're not coming in. The old doorman's knockback might have been written for Alf Weaver. His terrier-like mug and razor-sharp right hook has been enough to deter countless unwelcome nutters, sundazers or free-loaders trying to crash a bash or buddy up to a star.

Alf is the music industry's Mr Security. He's the muscle behind, in front and at the side of some of the world's biggest celebrities and almost a permanent fixture behind the red ropes guarding flashy music business knock-ups and sparkling movie premieres.

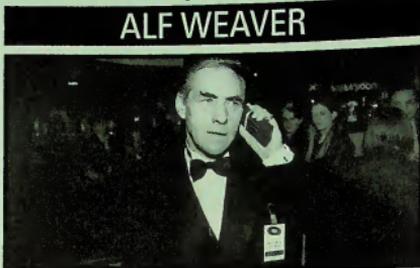
You might have seen him at last month's MTV Awards, or at the *Music Week* Awards, or looking after Take That, Madonna or even Frank Sinatra. You might even have spotted him on flickering film footage of The Beatles, keeping an eye on the Fab Four.

And tonight, he's still hard at work. "I'm bleeding freezing - I didn't put my thermal vest on," cracks Weaver, as he works the pavement outside the *Smash Hits* Pull Winners' aftershow party at the Groucho Club.

There's a nod to one of his penguin-suited team, a wink to his paparazzi chums, a guiding arm around a glamorous guest and an amiable chiding for a gaggle of girls straining for a glimpse of Liam. He knows all the players and they know him.

But after 30 years as minder and doorman, this season could be Weaver's last. He wants to hang up his black bow-tie and summerband to cut his golf handicap. "Yeah, I've had enough," he draws in his north London monotone. "I'm trying to retire. I'm getting a bit old for this game... Excuse me sir, are you on the guest list? No, well..."

Weaver's Music & Arts Security is not a typical nylon-bomber-jacket-



HIM OUTDOORS

Alf Weaver (b. 1935)

1953-55: after joining the Rifle Brigade in the British Army, Weaver joins the boxing team.

1955-65: various odd jobs.

1968: joins Artists Cars Services as a driver and minder of artists including Otis Redding, The Rolling Stones and The Yardbirds.

1967-69: becomes personal assistant to The Monkees star Mike Nesmith in Hollywood.

1969-71: joins Apple as driver and bodyguard for The Beatles.

1971-86: joins ABKCO and Allen Klein.

1981: sets up M&A Security and works for Frank Sinatra, Led Zepplin and Madonna.

1994: Alf and Jerry Judge become partners, with the business renamed Music & Arts Security. Clients include Take That, London Fashion Week, MTV Awards and Status Duo.

bouncer joint. The stripped wooden floors and black leather furnishings of the Hammersmith mews are more in tune with the offices of the record labels he and his boys regularly guard doors for. Next to the signed photos from grateful clients is a montage of some of Alf's finest moments. Under one tabloid headline "Flattened By Madonna's Men", he is pictured doing what he does best: keeping the riff-raff out of the Material Girl's hair.

In the mid-Sixties, Weaver's light

middleweight boxing record was the perfect qualification for steering Otis Redding out of trouble at the Ram Jam Club in Brixton or whisking The Beatles from Abbey Road to the Speakeasy for a spot of R&R. "Yeah, they knew I was pretty handy," recalls the trim Weaver, just three years shy of his pension and, at 5'8", half a dozen inches shorter than the average bodyguard. "I can knock anybody out, I don't care how big they are because I know where to hit."

After three years swanning around the Hollywood Hills as Monkee Mike Nesmith's right hand man, Weaver landed a gig at Apple. His first task was picking up John Lennon's white Rolls and ferrying Paul McCartney and Brian Epstein around. "One night Brian wanted me to drop him off at his house in Sussex but, at the last moment, I wasn't needed," he says of one incident in 1967. "I was watching TV with my wife that night and it came on that Brian had died."

And the birds, booze and satanic rituals? He may have some priceless secrets, but Weaver isn't about spill the beans. "It's about trust," says the man who turned down fifty grand from Fleet Street to provide the dope on Sean Penn's shenanigans during the filming of *Shanghai Surprise*.

However, Weaver chuckles when he recalls blowing a dealer's supply of snow on to a bathroom floor, covering his ears when Spandau Ballet's Tony Hadley went through his pre-gig vocal warm up and scolding Peon and Madonna on the back seat of his tatty Citroën to shake off the world's press. "I stank of my two dogs and she pokes her head up and says 'This car stinks, I wanna go in the Merc'," he laughs.

He says he has never been star struck whether snuffing out bother for Stallone or escorting Di from the stretch limo. Well, maybe just one. "Sinatra's my idol," he says. "I've been around a lot, but to be near him, that's special."

There's no one of Sinatra's calibre pulling up outside the Groucho tonight and Weaver can't wait to slip home for a nap and a mug of cocoa before joining Status Quo on tour. "Yeah, I love working with the boys. Well, they're nearly as old as me aren't they?"

Robert Ashton

V2
records



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WE'RE MAKING A CONTRIBUTION
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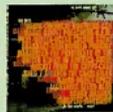
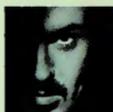
FLYDADDY

SIGNED

K&P



Hell



Nohell

Virgin
Records

KEEP THE FAITH

1996: the year that delivered

Singles boom, Spice Girls bloom and the industry sees off early year gloom

JANUARY

The music business enters 1996 in confident mood after a record Christmas period... In the City announcements it is moving to Dublin for the fifth annual convention in September... The BPI celebrates a record year in the battle against piracy... BMG poaches Sony S2's head of promotions Richard Perry for Ariola... British promoters and managers protest against new higher taxes for touring UK acts in Germany and French legislation compelling radio stations to play 40% French language music... The publishing industry prepares for royalty windfalls after new legislation extending the duration of copyright to death plus 70 years... Elton John is awarded a CBE in the New Year honours list... The music industry backs Rock The Vote, an all-party campaign chaired by BPI chairman John Preston... The 1995 Brit Awards are announced... Janet Jackson signs a \$80m record deal with Virgin...

FEBRUARY

Labels including RCA, EMI, and PolyGram back entries for the newly-revamped Great British Song Contest, as the record industry shows increased interest in the competition... MTV announces that it will stage its third annual awards in London in November... Radio One celebrates British music with a UK only playlist for one week... Midem organises joint proposal to move the event to a summer slot... Columbia and Epic announce new marketing directors as part of a reshuffle which creates five new top posts... The MMC delivers a damning report on PRS and gives artists the right to collect their own live performance royalties... Columbia managing director Kip Kroes leaves the label after three years to return to Nashville... The newly-reorganised Chrysalis signs Simple Minds and Belinda Carlisle... The BPI fines Castle Communications as EMI Records £30,000 each, after an investigation into hyping Edel managing director Andrew Cleary quits as chairman of the BPI's FR committee and is later fired by Edel... Radio One DJ Chris Evans and his producer John Revell launch TFI Friday... Zomba Records forms separate A&R departments for its Jive and Internal Affairs labels... BPI trade delivery figures show 1995 was a record year, with the value of albums and singles reaching £1bn for the first time... Take That announce they are to split up... Of the break-up... Gary Barlow, Mark Owen and Howard

Donald prepare to launch solo careers... The Brits TV broadcast is watched by 16m people following the furor surrounding a stage invasion by Pulp's Jarvis Cocker during Michael Jackson's performance of Earth Song...

MARCH

Seal picks up three Grammy awards in a ceremony that sees UK artists Annie Lennox and Shaggy also honoured... Island's creative director Cally Callomon is named designer of the year at *Music Week's* first Creative & Design Awards, which are dominated by Island and Parlophone... Robbie Williams settles a legal action with BMG hours before it reaches the High Court, and is expected to release his first solo work in the summer... Geoff Travis sets up new label Trade 2... The Cure are the first act to announce plans to withdraw from PRS for live performance royalties in May... Radio One head of production Trevor Dommars is given a writ for libel after branding Status Quo's legal action against the station a publicity stunt... RCA picks up four awards at the *Music Week Awards*, with Creation winning three for Oasis... Channel 4 says it plans a series of new music programmes, following a 30% increase in its arts and music budget... A WH Smith promotion, selling the cassette of Robson & Jonemo's album for £1, sparks outcry from retailers and RCA alike... The BPI files an action against Rock Box Promotions as a counter-suit to Rock Box's claim for damages... The revamped Rajars receive a mixed reaction from the industry... Empo folds Raw but admits it has plans for a new weekly... Roger Ames is promoted to president of PolyGram Music Group, with lawyer John Kennedy taking on the role as chairman of PolyGram UK... Richard Branson hires Jeremy Pearce, from Sony's Licensed Repertoire Division, to put together his V2 record label... Andy Lowin is named as Tower Records' new European managing director after Ken Sockolow returns to the US... The Sex Pistols announce plans for a reunion tour...

APRIL

PRS agrees to pay £400,000 to U2 in a settlement of one half of their two-year legal battle... Martin Heath is confirmed as the new managing director of Ariola Records, with the formation of a new division to look for signing labels among his plans... George Michael announces plans to launch his own label A&E, as part of

his new deal with Virgin... EMI Music Publishing agrees to drop plans to withdraw Simply Red's life from the European collection societies and thus abandons plans to collect the mechanical royalties through its own society... Pete Waterman resigns PRS as consultant director, 11 months after quitting in a row with a fellow director... John Squire quits the Stone Roses... MCA's long-running legal battle with Chrysalis Records over rights to the band's catalogue draws to an end, with MCA awarded costs of £450,000... Steve Mason's Windward International is honoured with the Queen's Award for Export... Jan Rampage is appointed to the newly-created role of director of A&R at BMG Music Publishing...

MAY

The TV Channel Show unveils a new image as part of a £250,000 make-over of the programme to mark its 10th anniversary... Food founder Dave Ballie is confirmed as the number two to Columbia managing director Ged Doherty, with both taking up their new roles at the beginning of June... Virgin signs a label deal with former Take That manager Nigel Martin Smith to handle his Nemesis label... Neal Gallagher slams songwriters' society Basca, after hearing that he is to be honoured jointly as songwriter of the year along with Blur... Kingfisher boys Garry Nesbitt and Michael Isaacs out of the MVC chain which they founded... Chris Briggs is announced as head of A&R at Chrysalis... Chris Evans is named broadcaster of the year, while Virgin Radio DJs Russ & Jones are named best breakfast show DJs at the Sony Awards... Plans are announced for the launch of MW-backed London Music Week in 1997, the first industry convention to be staged in London... Wellworths announces it is launching a new cut-price singles promotion offering the Top 10 singles at £2.99, while also broadening its stocking policy to cover acts as Smashin' Pumpkins and Presidents Of The USA... Nick Robinson is promoted to head of A&R at EMI UK...

JUNE

Radio One reveals it is moving to a new headquarters, after 29 years at Egon House... Leosung chairman Tim Hallier leaves the company after disagreements with majority shareholder Mark Levinson over policy... Top Of The Pops is moved to a Friday night slot for the summer... The Cure strikes a deal with PRS in which they agree not to administer their own live performance royalties, contrary to an initial plan... The IFPI announces plans for awards show to launch the new European Europe award, recognising 1m album sales across Europe... Radio One controller Matthew Bannister is named as the BBC's first director of radio... Former Polygram managing director Jimmy Devlin becomes the new managing director of Roadrunner... Creation secures a five-year extension to its

WHAT PRICE INDEPENDENCE?

When Clive Calder secured a 75% stake in Pinnacle in July, it proved the biggest acquisition of 1996. Calder's deal ended months of talk that Pinnacle was up for sale. Founder Steve Mason remains as group chairman under a five-year services contract. The real controversy came in November when it emerged that BMG had acquired a 20% stake in Zomba Records. The move left BMG as a minority stakeholder in Pinnacle and brought calls that it could no longer be considered an independent distributor. For all Zomba and Mason's protestations, the issue has not gone away and it's certain to become a subject for debate in 1997.

But the independent acquisition which had most people gossiping in 1996 was PolyGram's complete takeover of Gol Discs. After weeks of to-ing and fro-ing, MacDonald left his label of 13 years behind, bitterly criticising PolyGram's negotiating methods. MacDonald and PolyGram had failed to achieve the kind of agreement stack successfully just two months earlier by Creation owners Alan Smead and Dick Green and Sony. In both cases the major had an option to buy out the 51% of the independent it didn't own and executives it desperately wanted to keep. Sony managed to pull it off. PolyGram did not, and its negotiations ended in acrimony with allegations of unreasonable demands on both sides. By the end of the year



STEVE MASON AND CLIVE CALDER STRIKE A DEAL

MacDonald locked the winner, with his reputation as a maverick enhanced and with the launch of his own new operation Independent. Meanwhile for PolyGram, the future of Gol remains in limbo, with the smart money on the label being absorbed within the overall PolyGram operation.

Meanwhile, at least one leading member of the Gol team make sure his independence can emulate Gol's success in 1997, with signings including Roddy Frame, Viro and the in-house-tipped Travis.



Louise, what a year...
 a platinum album and four top 10 smash hit singles



And then there's the awards...

1

Smash Hits
 Pollwinners Award,
 Best Female Singer '96

2

Live and Kicking
 BBC TV's
 Top Woman Award

3

Sky Magazine
 Fashion Award
 Most Impact '96

4

MB Magazine
 Babe Of The Year 1996

5

FHM
 Sexiest British Woman
 In The World

6

Sky Magazine
 Top of the List

7

Smash Hits
 Pollwinners Award,
 Most Fantastic Person '95

Congratulations Louise. It's a pleasure to work with you.

From all your friends at EMI.



joint venture and licensing agreement with Sony. PRS and BSkyB look set to go the copyright tribunal over a battle which sees the broadcaster demanding £15m in licensing fees from the rights owner. George Martin is knighted in the birthday honours, with Harley Goldsmith receiving a CBE, while Van Morrison and Classix F.R.S. Michael Ballwin CBE. VH1 Smith outlines plans for an accelerated expansion of Virgin Or Price which will see 50 new Virgin stores open over three years...**Record** Mirror pioneer James Hamilton dies aged 53. **Music retailers** are among the worst hit by the bomb in central Manchester, with two HMVs, Virgin, Or Price and EMI all forced to close in the immediate aftermath...**PRS** president and composer Vivian Ellis dies aged 81.

JULY

EMI Court is cleared of principal responsibility, but fined £120,000, for the seating collapse during a Pink Floyd concert in 1984. **Robbie Williams** signs a solo deal with **Chrysalis**. Breakfast show producer **Trevor White** is appointed **Virgin Radio's** new head of music. **HMV** and **EMI** join forces for Band-approved tests to security tag CDs at source...**Pete Waterman** steps down as **PWL** International chairman, selling his 50% share to **Warner Music International**. Former **AVL** and Island marketing director **David Steele** is appointed **V2** general manager. A record 25 applications are submitted for the first **London FM** licence, with an announcement expected next year. **Zomba** buys 75% of **Stave Music's** Pinnacle group with **Mason** retaining a 25% stake and remaining group chairman. An **MCPs** deal with **PolyGram** sees the UK company replacing Dutch society **Stenna** as the central licensing agency for the major's international record division...**Frans de Wit** unexpectedly quits as **MCA** head of executive. **Spice Girls'** debut hit **Wannabe** begins a seven-week reign at no. 1. **Girls'** **Killing Me Softly** becomes the year's biggest seller. **Ex-Animals** member and **Jim Hendrix** manager **Charles Chandler** dies, aged 57. **London Records**, as **Mark Lewis** joins as head of **A&R** for **PolyGram** Island Music, while **Pete Coe** focuses just on film...**Asda** announces plans for its first co-op TV ads...

AUGUST

Oasis play before 250,000 at Knebworth and 80,000 at **Lochness**. **MTV** first test drive **Bear** from **Radio One** to have its new UK-targeted signal...**Both Fugees'** **Killing Me Softly** and **Peter Andre's** **Mysterious Girl** are deleted while in the top five...**Pinnacle** re-signs its biggest label, **Diao**, to a new long-term deal following the company's sale to **Zomba**. **Andy Parfitt** is promoted to **Radio One** deputy controller a month after **Matthew Bandster** is promoted to **BBC** director of radio...**Top Of The Pops** producer **Richard Buxill** wins a new role as **BBC** executive producer...**Daniel Lyall** takes over as **EMI** managing director, aged 25...**HMV** opens a new store in **Edinburgh**, its biggest outside London. **Taka** Trust manager **Nigel Martin Smith** issues a report against **Robbie Williams** over his management commission...The demerger of **EMI Group** and **Thorn** is sealed and shares in the two companies begin trading separately, priced 1422.5p and 402p respectively...**New figures** show CDs accounted for nearly 80% of albums sold in the second quarter, raising doubts about the future of cassette...**MTV** Europe restructures its music programming into three separate playlist regions...**Andy Macdonald** walks out of **Go! Discs** after selling his 51% stake to **PolyGram**. **Donna Lewis**'s **I Love You Always Forever** begins a 14-week spell at number two in the US...

NEW BILL STARTS RADIO STAMPEDE

For the radio industry, 1998 will be remembered as a year of aggressive expansion and even more aggressive marketing.

By the time the Broadcasting Bill received its final reading in the summer, it had already set off a scramble of bids following its liberalisation of media ownership rules. Although the bill retained a maximum ownership limit - preventing any company from accounting for more than 15% market share - the radio market was largely unscathed, as the 35-station limit was scrapped. GWR was the most aggressive, acquiring East Anglian Radio, LNR, which it relaunched as LBC, and bidding for Classic FM.

Ambitions are not restricted to the UK either, with GWR, Capital, Classic FM and Virgin showing interest in overseas markets including New Zealand, South Africa, India and Europe. But it was the on-going battle for London's stations which generated the most headlines, barring, of course, **Radio One's** omnipresent DJ Chris Evans - with some of the most aggressive

SEPTEMBER

Top Of The Pops is pushed forward in its new Friday night slot, putting it opposite **Coronation Street** in the schedules...**Warner Classics** head **Bill Holland** returns to **PolyGram** to take charge of its classical division...**Go! Discs'** general manager **Mike Hensheng** becomes managing director...**Virgin Or Price** managing director **Simon Burke** is promoted to become worldwide head of **Richard Branson's** retail and cinema businesses...**Warner Bros** re-signs **REM** in a deal reportedly worth \$80m...**Liam Gallagher** withdraws from **Oasis's** MTV Unplugged performance, a few days before wishing off a plane moments before the band are due to fly to the US...**Mark Collan** is appointed managing director of **Chrysalis Records**...**MCA** marketing director **Joe Cokell** leaves the label after four years...**Sainsbury's** joins the **CD** chart panel...**Senior** executives **Jan Beecher** and **Daigie Davidson** quit **Capitol Communications** after more than 12 years...**Albums** by **Barry Gulev** and **U2's** new albums are postponed until the new year...**PolyGram** lifts an unlikely challenge of veteran folk singer **Norma Waterson** to win the **Mercury Music Prize**...**Oasis** cancel their **US** tour, and later deny reports they have split up...**Channel Four** exits **The White Room**. **Dick Francis** is appointed **Total Home Entertainment's** new managing director...**Coolempo** founder **Pete Edge** lands a transatlantic international A&R role at **Arista**...**Billboard** closes **UK** magazine **October**...

OCTOBER

New chart rules tighten up on use of free gifts and packages...**Former PolyGram** director of legal affairs **Nanette Rigby** becomes the first director general of the new music industry association, which is later named **British Music Rights**...**Dorland** is chosen as **Son** of **1997**...**PolyGram** vows to retailers that will sort out the early teething problems, created by its move to a new **CD** distribution centre in **Milton Keynes**...**London A&R** men **Nick Raphael** and **Chris Tattersfield** leave the label, moving over to launch a new imprint for **BMG**...**Andy Macdonald** makes **Travis** the first signing to his new independent label...**Geoff Travis** and **John Lee** become the first winners of the **Grammy Award**, at the second **British Roll Of Honour** awards, staged by the **International Managers' Forum**. **EMI Music Publishing's** **Peter Reichardt** and **PolyGram UK** chairman **John Kennedy** are also inducted...**Capital Radio** scraps 150 titles as it cuts across around three departments, programming, marketing and sales...**Yehudi Menuhin** wins the **Gramophone Lifetime achievement award** at the annual classical awards...**Mark Crossingham** is named as **MCA's** new marketing director...**Alan 'Duff'** **Freeman** is honoured at the **British Music Industry Trusts Dinner**. **EMI** signs **Princo** to a worldwide deal, with **EMI UK** preparing to release his three-CD set **Emancipation**...The future of **London The Forum** venue is put in doubt after a council decision to halve its capacity to 1200...**John Cornede** is appointed as **WH Smith Retail's** new head of entertainment, after **Nigel Kenyon Jones** walks out on the company...**Sarah Faulder**, from lawyers

Taylor-Joyce, becomes Garrett, the new general secretary of the **Music Publishers' Association**...

NOVEMBER

BMG refuses to offer any free product deals to retailers with its new **Robson & Jerome** series...**What Comes Of The Broken-Hearted**...**Radio One** records a 200,000 increase in audience to 11.2m in the latest **Rajars**...**PolyGram** Island overtakes **EMI** Music Publishing to top the publisher's share of shares for the first time in its history...**PolyGram** issues its second profit warning in a year, saying its 1998

LONG LIVE THE INDIES

The independent retailers' determination to fight back was one of the most encouraging developments of 1998. The number of Indies may have fallen by 40% to around 1200 over the past 10 years, but 1998 showed signs that the sector was entering a period of new strength. A burgeoning new breed of 'mini multiples' began to take hold in 1996, as specialist chains such as **Andy, Omeig, Fopp** and **FL Moore** quietly expanded their business by establishing their own specialist appeal, rather than competing head on with their multiple competitors.

It was certainly a year of new excitement in the sector, as the impact of the indie of music became a staple of supermarkets such as **Sainsbury's**, **Tesco**, **Asda** and **Safeway**. The grocery chains were firmly established as the last line of the record retail industry, selling CDs at 23p and raising fears that they could do to the record industry what they have been doing to the petrol business.

The record companies, in turn, offered a hand of friendship to the Indies. After opening up early deliveries to all retailers who wanted them in 1995, the industry's top executives came out in their droves to **Barry's** series of regional dealers' meetings. And companies such as **EMI** and **Sony** established initiatives to support independent retailers, offering special deals and promotional offers. This renewed respect for the Indies was not purely altruistic, of course. Labels know that they desperately need the indie sector if they want to continue to break new acts. Paradoxically, this means that as the Indies' impact on overall sales decreases their importance may actually increase.

financial results will be hit by a £80m restructuring bill...**RCA** signs a licensing deal with **EdBrio**, the label set up by **Ken Grunbaum** and **Danny D**. **Robbie Williams** splits from **Tim Abbott**, his third manager in little over a year...**BBC** reveals a plan to merge its TV channel modelled on **Radio One**, as **Emag** buys **UK cable channel The Box** for £8m...**Woolworths** appoints **Tim Coles** from **Total Home Entertainment** as its first trading director for home entertainment for 16 months...**Cartoon** unveils plans to launch **Videotique**, a new 30-minute music show screening at 6.30pm on Thursday evenings...**Pinnacle's** independent status is thrown into question after **BMG Entertainment** buys a 20% stake in the distributor's parent **Zomba Records**...**Trevor Dann** is handed control of **BBC's** music output on **TV** and radio as part of a restructuring of the corporation...**Radio One** and **Radio Two** also advertise for heads of music policy...**Geoff Travis** splits following disagreement with **EMI** over the **Grammy Awards** show by 30 minutes...this February's show will fit two hours...**Kristina Kyrjucio** is promoted to director of marketing at **RCA**, replacing **Kevin Dawson** who moves to a new strategic role...**Mark Morrison** is highlighted as the act most likely to break the US, as the grille session at the end of **MTV's** **Breaking Hits In America** segment...**MCPs** and **PRS** claim plans to establish a joint management team, with **PRS** chief executive **John Hutchinson** becoming acting head of **MCPs**...**HMV** poaches **Virgin** product director **John Taylor** as its new marketing director...**Terry Shand** quits **Castle** following disagreement with **EMI** over the **Loss At Tallies**...**Sony** merges the **Licensed Repertoire Division** and **European Repertoire Division** to create the continent-wide **Sony Music Independent Network Europe (Sine)** under the control of **Mark Chung**, formerly managing director of **Play It Again Sam** in Germany...**EMI** Group chairman **John Kennedy** and **EMI Music Publishing's** **Geoff Travis** talk of a new industry split, as the company posts six month sales up 1.6% to £1.5m...

DECEMBER

One Little Indie makes 10 staff redundant and drops 10 acts from its roster in preparation for a planned flotation on the **Alternative Investment Market** in 1997...**V2** launches by signing a deal which sees it taking a controlling stake in **Go! Street Records**...**Tower** opens its sixth store, in **Birmingham**...**Video industry entrepreneur Ian Wiener** dies in a car crash aged 45. A new report commissioned by the **Music Industry Association** shows that the UK music business contributes £2.5bn to the economy...**Columbia** appoints **Matt Ross** as its first head of black music...**EMI, Sony** and **Pinnacle** reassure retailers that their move to allow new releases to be sold from **Sunday mornings** is a one-off for the Christmas market...Although it starts late in the Christmas week kick-in with business up 2% or 3% on the previous Christmas...**Peter Jameson**, the head of **MTV Asia**, announces he is to return to the indie of music...**Oasis's** (What's The Story) **Morning Glory** is certified 12-times platinum...**In The City** says it is moving to **Glasgow** in 1997...The event will take place from September 20 to October 1 1997...**HMV** UK managing director **Andy Macdonald** is also put in charge of the retailer's entire European operations...**Johnny Marr** and **Morrissy** face a bill of up to £1m after a High Court action rules that **Smiths** drummer **Mike Joyce** was entitled to an equal share of the band's profits...**MCA** changes its name to **Universal Music**.



marking seen in years. **Virgin Radio** did much of the speaking, specially placing ads on **Capital** and **Heart** urging listeners to tune into **Virgin** and putting specially-designed bus shelters all over **London** blaring out a 24-hour diet of **Virgin Radio**, including one outside **Capital Radio's** **Euston Road HQ**. The shelter (pictured) was vandalised. The focus on **London** is certain to continue. The next year, not least because **January 16** will see the **Radio Authority** unveil the winner of the latest - and last? - **London FM** licence for the time being. The smart money is on **XFM** finally getting the nod. That, at least, should be a welcome **New Year** treat for the music industry.



"A message of peace from all at BMG Entertainment"
Christmas 1996



This year we are not sending out Christmas cards; we have made a donation to charity for this advertisement.



MC LYTE: HIP HOP BIGGIE



TERRORVISION: MELLOW JANGLY ROCK



TRICKY: RAP WITH INDUSTRIAL BACKING

SINGLES

TRICKY: Tricky Kid (4th & Broadway/Island BRED041). Tricky's thickly suffocating rap sits atop an industrial backing on a track from the recent album Pre-Millennium Tension, with some brilliant, previously unavailable tracks added. A surefire charter, but don't expect to hear it on the radio. □□□
EN VOGUE: Don't Let Go (Love) (East West America 75596376-2). The girls let rip with a swoonsome, powerful single that is currently a smash in the US. This positive taster for a spring album, following a three-year hiatus, should please fans and ensure they attract a few more. □□□□
NUT: Scream (Epic EPCN05). Epic is still trying hard to break this wide-eyed female singer, whose fourth single is a typically off-the-wall outing that

nonetheless lacks the charm to make it big. Her recent tour could shift a few copies, though. □□
BRYAN ADAMS & BARBRA STREISAND: I Finally Found Someone (A&M 5085072). Streisand is in fine voice for this duet taken from the forthcoming film, The Mirror Has Two Faces. Guaranteed to soar high in the post-Christmas chart. □□□
BILLY PORTER: Love Is On The Way (A&M 5118622). Another film-linked ballad, this one from the box office smash First Wives Club, which sees soul singer Porter belting out his debut a la Luther Vandross, with a gospel backing. □□□
KAVANA: I Can Make You Feel Good (Nonesuch/Virgin LC3058). Nigel Martin Smith's protégé delivers a rather flat version of the Shalamar disco classic. He'll have to improve on this if he's going to reach the premier league of teen acts. □□

MC LYTE: Cold Rock A Party (East West/SAM 1961). The veteran female rapper returns with a hip hop biggie sampling Diana Ross's Upside Down. Already receiving big club and media exposure. A good bet for the charts. □□□□

SINGLE OF THE WEEK

TERRORVISION: Easy (Total Veges CDVEGASS14). A mellow slice of rock with some pleasingly jangly guitar, alongside a harder hook which almost begs Lemonheads comparisons. Could well follow the success of Perseverance. □□□□

ALBUMS

THE EXPERIMENTAL POP BAND: Wool (Sward Finger Records SF090CD). A collection of the tracks released so far from the Bristol combo, ahead of next year's "proper" album. From retro

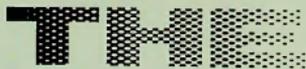
Beck-like pop through loungecore to trip hop, this bunch could be worth keeping an eye on. □□□□
VARIOUS: It's Not Intelligent And It's Not From Detroit (But It is ****ting 'Aving It) (TLC TLCD01). The Liberator DJs get on the case and guarantee to bring the New Year in with an almighty bang as they mix some of the finest techno, hard acid trance and gabba tracks from the free party scene. □□□□
SEELY: Julie Only (Too Pure PURE CD61). Americans are supposed to be loud and obnoxious, and not to have spent their formative years listening to My Bloody Valentine and Stereolab. Oh well, this lot still manage to sound interesting, if a mite dated. □□□

This week's reviewers: Catherine Eade, Tony Farsides, Leo Finlay and Paul Vaughan

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THE OFFICIAL UK CHARTS



Exactly 12 years since Band Aid's *Do They Know It's Christmas* became Britain's first number one charity hit, **Dunblane's Knockin' On Heaven's Door** debuts at number one. It becomes the 15th number one charity hit in the past dozen years, and the first since *Love Can Build A Bridge* was a hit for Cher, Chrissie Hynde and Neneh Cherry in May last year. The Dunblane single sold 189,000 copies last week, almost three times more than any other single but far fewer than many previous charity number ones.

After debuting last week at number one, **Boyzone's A Different Beat** tumbles to number four, almost equalling the precipitous drop of **Peter Andre's I Feel You**, which slumped from pole position by any single since January 13 1991, when Iron Man's *Bring Your Daughter... To The Slaughter* freefallen 1-9. Four weeks later Queen's *Innuendo* became the first number one hit to spend as few as two weeks in the Top 10 – a record it now equals this week as it continues to lose support at a phenomenal rate, spiralling 5-18.

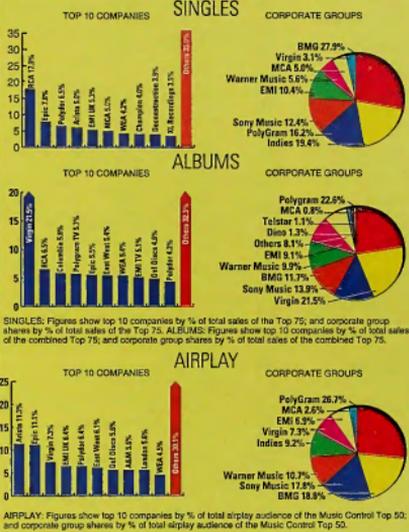
Last week **Manic Street Preachers** became the first act to have four new Top 10 hits in 1996 when *Aurora* debuted at number seven. Two more acts join them this week – **Mark Morrison**, in at five with *Horny and Celine Dion*, whose All By Myself enters at number six. Going one better, **Shed Seven** became the first act to have five new Top 40 hits in 1996 last month, a feat now equalled by **Tina Turner**, whose duet with **Barry White** is nevertheless a disappointingly low entry at number 31.

The **Spice Girls** go from strength to strength. While their single *Say You'll Be There* stages an unexpected recovery, moving 18-13, their debut album *Spice* takes a 25% week-on-week rise in sales. It sold 271,000 copies last week – its best yet – to take its sixth week tally to over a million, 1,061,000 to be precise.

Robson & Jerome's *Take Two* continues to hold its number two, and has sold 888,000 copies in five weeks. Lack of space prevented a mention last week of **Mark Owen's** low debut – at number 33 – with his debut solo album *Green Man*. It slumps further this week, coming to rest at number 46. It has sold approximately 37,000 copies so far. Another great disappointment, although not to the artist, who went into print declaring that he would be happy not to sing again, must be the self-titled album



AT-A-GLANCE WEEKLY MARKET SHARE



of **John Alford**. Released hot on the heels of his three hit singles, all of which reached the top 25, it was expected to make a decent showing, but, released on November 25 its best chart placing to date is 171, while total sales are fewer than 5,000.

Simply Red's *Greatest Hits* falls 3-5 as its sales grow 35%; Sheryl Crow's self-titled album slips 11-13 despite a 39% hike and Almasi Morissette's *Jagged Little Pill* retreats 12-17 on a 7% week on week sales gain – all of which proves that we're right in the middle of another frenzied season of Christmas record buying. Album sales this week are up

18% over last week to 6,346,000 – but that's slightly down on the same week last year, when 6,362,000 albums were sold. This week is crucial. Last year saw a massive 10,304,000 albums sold in the comparable period, giving the industry its best week ever. To reach that figure sales must increase by 62% this week. Dunblane accounted for 1% of the singles market this week, lifting the singles market 11% above the same week last year. But even here further growth of 25% is needed to equal 1996's high tide point of 2,260,000.

Alan Jones



Completing 10 weeks of consecutive growth, **Toni Braxton's** *Unbreak My Heart* was played 1,818 times last week by stations monitored by Media Control, attracting an audience of over 65m, some 11% higher than any other record. Its place at the top of the chart over the Christmas period now seems assured, even though **The Beautiful South's** *Don't Marry Her* continues to make impressive progress. It has moved 22-12-3 in the last fortnight. Last week alone, it increased its plays from 330 to 1,002. Finally getting support from Atlantic 252, where it was played 26 times.

Charity fatigue set in long ago at radio, so it's not surprising to find that while it debuts at number one on the sales chart, the **Dunblane** single *Knockin' On Heaven's Door* is getting fairly low level support from radio, its grand tally of 214 plays being equivalent to just three per station. It moves 106-6 on the airplay chart, though unless it makes massive strides in the next week or two it will peak at a lower airplay position than any of this year's other 23 CIN number ones. Capital is its most important supporter as, although it played the record just eight times last week, it delivered a sixth of its total audience.

Radio One is moving in a different direction again. 16 of its top 20 records this week are urban/dance tracks. Only the presence of **Boyzone**, **The Beautiful South**, **Manic Street Preachers** and **Manus** in its top 20 distinguish it from **Kiss FM**. The **Mannan** track, *Wide Open Space*, is in fact its top track, with 26 plays last week. It received only minimal support elsewhere, with **Radio One** listeners amounting to 94% of its total audience.

Amidst all the big name releases, the highest new entry on the top 100 airplay chart this week is *Say What You Want* by **Texas**, which debuts at number 35. Attracting widespread support, including, importantly, **Chris Evans**, it received 162 spins last week. It's already the group's biggest airplay hit since *Tree Of Being* Aides in 1992, and looks like edging even that in the next week or two, possibly setting the group up for its biggest retail hit since 1989's introductory smash *I Don't Need A Lover*.

The longest running hit on the Top 40 airplay chart is **George Michael's** *Spinning The Wheel*, which falls 28-36 on its 20th consecutive appearance. George's new single *Older* fails to make its expected impression this week, retreating from its top 100 perch of a week ago, though its setback is surely only temporary. It is, however, very late in picking up airplay for George, with its release more than a fortnight away.

Alan Jones

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AIRPLAY ANALYSIS

STATION OF THE WEEK



Valleys Radio began broadcasting on November 25 across Merthyr Tydfil, Pontypridd, Ebbw Vale, Brecon and the South Wales valleys.

Filling a gap in Welsh broadcasting, Valleys Radio goes out 24 hours a day on the 95.9 and 1116 AM frequency to a potential audience of around 500,000, with a target reach of 20%.

Station director, head of music, presenter and just-about-everything-else director, Kerl Jones, says no one has ever transmitted in the area before, so the service is going for as broad an audience as possible.

"We're targeting 15 to 45-year-olds with a core of 25 to 45 because, with no other radio service available, we are all things to everybody," says Jones, whose background is in commercial radio and BBC radio in Wales and Somerset.

Taking time out during the broadcast of his daytime show, "It's called multi-tasking," Jones offers, he explains that he chooses all the tracks that go on air by looking at the chart, at Music Week's airplay section and by talking to other station directors. The station does not carry out playlist research, although Jones does not rule this out in the long term.

For the time being, the station intends to focus on Eighties and Nineties music, with the occasional Seventies track. M People, Simply Red, Bryan Adams and Wet Wet Wet.

TRACK OF THE WEEK

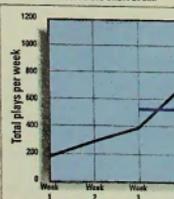
ONE AND ONE: ROBERT MILES FEATURING MARIA NAYLER

Since Italian DJ Robert Miles exploded on to the scene with his instrumental, Children, the dreamhouse phenomenon proved it had legs commercially and could work on radio, too.

This follow-up, featuring singer Maria Naylor, also managed to jump straight into the Top 10, entering at number six where it stayed for three weeks before rising to five and, last week four, largely thanks to high airplay and TV exposure, with a peak of 1.273 spins in the last week of November.

First played in Manchester by Kiss 102 at the end of September, One And One was played 18 times that week, rising to 91 the following week when Capital came on board as its biggest supporter. Radio One and ILR was an advantage. "We spent time with Radio One and Capital on One And One and they both supported it, putting it in their C, B then A lists," he says. "We're up to 98 plays this nation on this track now, and it is still rising really well. The album has also moved up, which is what it's all about."

During the chart entry, Capital came on board as its biggest supporter. Radio One and ILR was an advantage. "We spent time with Radio One and Capital on One And One and they both supported it, putting it in their C, B then A lists," he says. "We're up to 98 plays this nation on this track now, and it is still rising really well. The album has also moved up, which is what it's all about."



VALLEYS TOP 10

- 1 What Becomes Of The Broken Hearted Robson & Jerome (RCA)
- 2 Unbreak My Heart Toni Braxton (A&M)
- 3 One & One Robert Miles feat. Maria Naylor (RCA)
- 4 What's Love Got To Do With It Whinnie G feat. Akinu Howard (Interpop/MCA)
- 5 You Don't Fool Me Queen (EMI)
- 6 2 Become 1 Spice Girls (Virgin)
- 7 A Different Beat Boyzone (PolyGram)
- 8 Don't MARRY HER Beautiful South (Island)
- 9 Live Like Humans Elton John & Luciano Pavarotti (Rocket)
- 10 Child Mark Owen (RCA)

Current Top 10 most played tracks via ILR/236 supplied by Valleys Radio

are some of the core artists Jones allies with the station, and, as can be seen by the current most-played tracks, there is a mix of established and newer acts.

On weekday nights from 9-11pm, Valleys Radio broadcasts specialist shows: new country, jazz, folk and roots, and Welsh culture from Monday to Thursday, with dance and rock shows over the weekend.

Valleys Radio made a sure potential listeners were aware of its launch. Bus tickets, newspapers, posters in local shops and even estate agents' signs all proclaimed the launch date. "We had a huge response already," says Jones, who believes the local news and community information, including a "caroline" has attracted people's interest. Catherine Eade



Galaxy's plays increased steadily, and it spun the disc 50 times last week alone, by which time plays had reached 1,265.

Intermedia's Nigel Sweeney says the success of Children, which was eventually given substantial support by Radio One and ILR, was an advantage. "We spent time with Radio One and Capital on One And One and they both supported it, putting it in their C, B then A lists," he says. "We're up to 98 plays this nation on this track now, and it is still rising really well. The album has also moved up, which is what it's all about."

RADIO 1



100% FANTASY
95.9 FM

- 1 WIDE OPEN SPACE Maroon 5 (Parlophone)
- 2 HORNY Mark Morriss (VIVA)
- 3 COSMIC GIRL Juniorboy (Sony ST)
- 4 CHAMPAGNE (feat. Popsi MCA)
- 5 BREATHE Freshly Out Recordings
- 6 ONE & ONE Robert Miles Featuring Maria Naylor (Decca/Interscope)
- 7 AUSTRALIA Music: Street Preachers (Epic)
- 8 DON'T MARRY HER Beautiful South (Island)
- 9 WHAT'S LOVE GOT TO DO WITH IT Whinnie G Featuring Akinu Howard (Interpop/MCA)
- 10 I AIN'T MAD AT CHA 2Pac (Death Row/Interscope)
- 11 UNBREAK MY HEART Toni Braxton (A&M)
- 12 A DIFFERENT BEAT Boyzone (PolyGram)
- 13 BETCHA BY GOLLY WOOL! The Arctic (NPG/EMI)
- 14 IT'S ALL ABOUT YOU SAW (RCA)
- 15 NO WOMAN, NO CRY Ruggie (Ruffhouse/Columbia)
- 16 SALVA MEA Feisthies (Cheesey)
- 17 I NEED YOU 2T (Epic)
- 18 FOREVER Damo (Big Life)
- 19 STEP BY STEP Whitney Houston (Arista)
- 20 SECRETS Eternal (Island/EMI)
- 21 SNOOPS UPSTAIRS YA HEAD Snoop Doggy Dogg (Death Row/Interscope)
- 22 2 BECOME 1 Spice Girls (Virgin)
- 23 ULTRA FLAVA Nalae And Fates Fun (JAMP/ASAM)
- 24 I FEEL YOU Popsi Adams (Mushroom)
- 25 EVERYDAY IS A WINDING ROAD Sheryl Crow (A&M)
- 26 LOVING EVERY MINUTE Lighthouse Family (Ward/Capitol)
- 27 KOOCH! Kooch! Kooch! (Warner Bros)
- 28 ELECTROLITE r.e.m. (Warner Bros)
- 29 LANE Ice T (Geffen)
- 30 BOY Marcella Detroit (A&M)
- 31 EASY Television (The Verve/EMI)

© Music Central UK. Titles ranked by total number of plays on Radio One from 00:00 on Sunday 8 December 1998 until 24:00 on Saturday 14 December 1998.

Rank	Title	Artist	Label	Wk	Plays	Wk
1	UNBREAK MY HEART	Toni Braxton	(A&M/Columbia)	1613	1686	
2	IF YOU EVER	Fast 17 Featuring Gabriela	(London)	1648	1463	
3	ONE & ONE	Robert Miles Featuring Maria Naylor	(Decca/Interscope)	1197	1282	
4	COSMIC GIRL	Juniorboy	(Sony ST)	980	1054	
5	STEP BY STEP	Whitney Houston	(Arista)	683	1057	
6	EVERYDAY IS A WINDING ROAD	Sheryl Crow	(A&M)	1055	1049	
7	A DIFFERENT BEAT	Boyzone	(PolyGram)	743	1008	
8	BETCHA BY GOLLY WOOL!	The Arctic	(NPG/EMI)	643	528	
9	I FEEL YOU	Popsi Adams	(Mushroom)	943	507	
10	DON'T MARRY HER	Beautiful South	(Island)	492	515	
11	YOU SAY I'LL BE THERE	Spice Girls	(Virgin)	1090	980	
12	LOVING EVERY MINUTE	Lighthouse Family	(Ward/Capitol)	549	805	
13	2 BECOME 1	Spice Girls	(Virgin)	325	726	
14	I NEED YOU	2T	(Epic)	496	717	
15	NO WOMAN, NO CRY	Ruggie	(Ruffhouse/Columbia)	870	680	
16	YOU'RE GORGEOUS	Boyzone	(EMI)	758	650	
17	I LOVE YOU ALWAYS FOREVER	Dena Lewis	(Atlantic/East West)	720	619	
18	ROTTERDAM	Beautiful South	(Island)	785	614	
19	SECRETS	Eternal	(Island/EMI)	614	609	
20	STRANGER IN MOSCOW	Michael Jackson	(MJJ/Epic)	894	596	
21	IT'S IN YOUR EYES	Phil Collins	(Face Value/WEA)	454	578	
22	JOSEY	Deep Blue Something	(Interpop/MCA)	570	578	
23	ALL BY MYSELF	Celine Dion	(Epic)	259	505	
24	CHILD	Mark Owen	(RCA)	658	496	
25	ANGEL	Simply Red	(Epic)	556	487	
26	WHAT'S LOVE GOT TO DO WITH IT	Whinnie G Featuring Akinu Howard	(Interpop/MCA)	452	440	
27	IF YOU EVER	Fast 17 Featuring Gabriela	(London)	532	466	
28	ONE & ONE	Robert Miles Featuring Maria Naylor	(Decca)	584	447	
29	AUSTRALIA	Music: Street Preachers	(Epic)	208	428	
30	GOOD ENOUGH	Dodgy	(ASAM)	396	420	

© Music Central UK. Titles ranked by total number of plays on all mainstream independent local stations from 00:00 on Sunday 8 December 1998 until 24:00 on Saturday 14 December 1998.

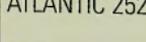
VIRGIN



- 1 EVERYDAY IS A WINDING ROAD Sheryl Crow (A&M)
- 2 COSMIC GIRL Juniorboy (Sony ST)
- 3 YOU DON'T FOOL ME Queen (EMI)
- 4 AUSTRALIA Music: Street Preachers (Epic)
- 5 ROTTERDAM Beautiful South (Island)
- 6 NIGHTBOURNEOOP Spiceworks (Epic)
- 7 ELECTROLITE r.e.m. (Warner Bros)
- 8 I'M SO HAPPY I CAN'T STOP CRYING Sheryl Crow (A&M)
- 9 YOU'RE GORGEOUS Boyzone (EMI)



ATLANTIC 252



- 1 BREAKFAST AT TIFFANY'S Deep Blue Something (Interpop/MCA)
- 2 I'LL BE COMING BACK TO ME NOW Celine Dion (Arista)
- 3 FOLLOW THE RULES Last Jay (Interpop/MCA)
- 4 ANGEL Simply Red (Epic)
- 5 ROTTERDAM Beautiful South (Island)
- 6 IF YOU EVER Fast 17 Featuring Gabriela (London)
- 7 COSMIC GIRL Juniorboy (Sony ST)
- 8 I AM, I FEEL, I KNOW Ina (Interpop/MCA)
- 9 YOU'RE GORGEOUS Boyzone (EMI)

© Music Central UK. Station profile charts track titles by total number of plays per station from 00:00 on Sunday 8 December 1998 until 24:00 on Saturday 14 December 1998.

TOP 50 AIRPLAY HITS

21 DECEMBER 1996



The Week	Last Week	Weeks on Chart	Title	Artist	Label	Total plays	Plays % or +	Total audience	Audience % or +
1	1	12	UNBREAK MY HEART	Toni Braxton	LaFace/Arista	1818	+4	65.08	+7
2	3	8	COSMIC GIRL	Jamiroquai	Sony S2	1228	+10	58.69	+3
3	12	23	DON'T MARRY HER	Beautiful South	Go! Discs	1002	+89	51.75	+72
4	2	1	IF YOU EVER	East 17 Featuring Gabrielle	London	1552	-13	45.41	-28
5	6	4	ONE & ONE	Robert Miles Featuring Maria Naylor	Deconstruction	1131	+7	45.11	+8
6	4	3	EVERYDAY IS A WINDING ROAD	Sheryl Crow	A&M	1143	+4	44.00	-19
7	18	49	A DIFFERENT BEAT	Boyzone	Polydor	1055	+60	43.89	+72
8	15	32	STEP BY STEP	Whitney Houston	Arista	1107	+53	40.51	+42
9	8	12	BETCHA BY GOLLY WOW!	The Artist	NPG/EMI	1038	+20	39.96	+17
HIGHEST CUMBER									
10	11	27	2 BECOME 1	Spice Girls	Virgin	790	+124	34.71	+103
11	5	7	NO WOMAN, NO CRY	Fugees	Ruffhouse/Columbia	791	-26	34.62	-24
12	9	5	SAY YOU'LL BE THERE	Spice Girls	Virgin	934	-24	33.29	-2
13	22	26	AUSTRALIA	Manic Street Preachers	Epic	496	+95	29.19	+30
14	7	9	WHAT'S LOVE GOT TO DO WITH IT	Warren G Featuring Adina Howard	Interscope/MCA	570	-7	28.75	-23
15	23	40	LOVING EVERY MINUTE	Lighthouse Family	Wild Card/Polydor	876	+44	28.45	+29
16	24	43	HORNY	Mark Morrison	WEA	444	+11	28.25	+30
17	10	20	I FEEL YOU	Peter Andre	Mushroom	989	+24	28.23	-16
18	11	28	SECRETS	Eternal	1st Avenue/EMI	695	-2	27.40	-15
19	14	11	YOU'RE GORGEOUS	Baby Bird	Echo	722	-16	24.06	-20
20	13	8	STRANGER IN MOSCOW	Michael Jackson	MJJ/Epic	857	-47	23.56	-22
21	27	83	I NEED YOU	3T	Epic	771	+43	23.88	+25
22	14	62	FOREVER	Damage	Big Life	381	+161	23.45	+112
23	16	12	ROTTERDAM	Beautiful South	Go! Discs	694	-29	20.77	-36
24	19	18	BREATHE	Prodigy	XL Recordings	175	-11	20.58	-18
25	16	48	WIDE OPEN SPACE	Mansun	Parlophone	143	+23	20.49	+28
26	43	58	CHAMPAGNE	Salt 'n' Pepa	MCA	130	+69	20.47	+43
27	21	23	LOVE YOU ALWAYS FOREVER	Donna Lewis	Atlantic/East West	867	-19	19.82	-16
28	15	18	BREAKFAST AT TIFFANY'S	Deep Blue Something	Interscope/MCA	493	-17	18.84	-10
29	12	11	ANGEL	Simply Red	East West	590	-14	18.75	-25
30	38	65	IT'S IN YOUR EYES	Phil Collins	Face Value/WEA	598	+30	17.79	+91
31	37	25	I AIN'T MAD AT 'CHA	2Pac	Death Row/Interscope	153	-34	17.73	+16
32	17	14	CHILD	Mark Owen	RCA	542	-34	17.56	-58
33	33	58	IT'S ALL ABOUT YOU	SWV	RCA	274	+49	16.75	-7
34	32	82	SALVA MEA	Faithless	Cheeky	127	+44	16.31	+41
BIGGEST INCREASE IN PLAYS									
BIGGEST INCREASE IN AUDIENCE									
35	40	9	SAY WHAT YOU WANT	Texas	Mercury	162	+315	15.80	+1836
36	23	26	SPINNING THE WHEEL	George Michael	Aegean/Virgin	478	n/c	15.45	-19
37	29	13	WHEN I FALL IN LOVE	Ant & Dec	Telstar	389	-40	15.17	-18
38	22	182	ALL BY MYSELF	Celine Dion	Epic	537	+105	14.81	+89
39	32	12	ONE KISS FROM HEAVEN	Louise	1st Avenue/EMI	460	-30	14.60	-16
40	44	45	ELECTROLITE	R.E.M.	Warner Bros	233	+25	14.42	+11
41	17	208	SNOOPS UPSIDE YA HEAD	Snoop Doggy Dogg	Death Row/Interscope	158	-80	14.29	+82
42	33	13	YOU DON'T FEEL ME	Queen	Parlophone	449	-22	14.19	-18
43	40	19	WHAT IF...	Lightning Seeds	Epic	358	-11	13.80	-7
44	16	42	IT'S ALL COMING BACK TO ME NOW	Celine Dion	Epic	426	-19	13.36	-21
45	42	23	WHAT BECOMES OF THE BROKEN-HEARTED	Robson & Jerome	RCA	399	-16	13.21	-8
46	188	167	KNOCKIN' ON HEAVEN'S DOOR	Dunblane	Arista	214	+245	12.43	+122
47	45	46	GOOD ENOUGH	Dodgy	A&M	438	+6	11.73	-21
MOST ADDED									
48	0	8	SUGAR COATED ICEBERG	Lightning Seeds	Epic	126	n/c	11.71	n/c
49	246	6	ULTRA FLAVA	Hellar And Farley Project	AM:PM/A&M	102	-209	11.49	+951
50	41	11	I AM, I FEEL	Alisha's Attic	Mercury	338	-16	11.36	-26

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TOP 10 GROWERS

Pos.	Title/Artist (Label)	Total plays	Increase in no. of plays
1	DON'T MARRY HER Beautiful South (Go! Discs)	1002	472
2	2 BECOME 1 Spice Girls (Virgin)	790	437
3	A DIFFERENT BEAT Boyzone (Polydor)	1055	396
4	STEP BY STEP Whitney Houston (Arista)	1107	385
5	ALL BY MYSELF Celine Dion (Epic)	537	275
6	LOVING EVERY MINUTE Lighthouse Family (Wild Card/Polydor)	876	266
7	AUSTRALIA Manic Street Preachers (Epic)	456	242
8	FOREVER Damage (Big Life)	381	235
9	I NEED YOU 3T (Epic)	771	230
10	I FEEL YOU Peter Andre (Mushroom)	989	190

TOP 10 MOST ADDED

Pos.	Title/Artist (Label)	Total stations	Stations + (plus)	Stations - (minus)
1	SUGAR COATED ICEBERG Lightning Seeds (Epic)	23	14	14
2	DON'T CRY FOR ME ARGENTINA Madonna (Warner Bros)	29	14	14
3	KNOCKIN' ON HEAVEN'S DOOR Dunblane (Arista)	43	20	8
4	DON'T MARRY HER Beautiful South (Go! Discs)	61	59	7
5	SAY WHAT YOU WANT Texas (Mercury)	22	13	7
6	PEOPLE HOLD ON Lisa Stansfield Vs Dinky Boots (Arista)	21	6	6
7	LOVING EVERY MINUTE Lighthouse Family (Wild Card/polydor)	51	35	5
8	AUSTRALIA Manic Street Preachers (Epic)	62	37	4
9	I CAN MAKE YOU FEEL GOOD Keavena (Virgin)	12	5	4
10	A DIFFERENT BEAT Boyzone (Polydor)	54	53	3

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

AIRPLAY

Music Control UK
These stations
include stations
24 hours a day,
seven days a
week. Atlantic
252; BFM FM;
BBC Radio 1;
BBC Radio 2;
BBC Radio 3;
BBC Radio 4;
BBC Radio 5;
BBC Radio 6;
BBC Radio 7;
BBC Radio 8;
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BBC Radio 97;
BBC Radio 98;
BBC Radio 99;
BBC Radio 100;

21 DECEMBER 1996

THE OFFICIAL CHARTS - 21 DEC

music week
 VAS USED BY
 CBS RADIO
 MTV
 NEWS TELEVISION

TOTP

1



SINGLES

- | | | |
|-----------|--|-------------------|
| 1 | KNOCKIN' ON HEAVEN'S DOOR/TROW THESE..
<i>Dinahane</i> | BMG |
| 2 | UN-BREAK MY HEART Toni Braxton | LaFace/Arista |
| 3 | ONE & ONE Robert Miles featuring Maná Naylor | Deconstruction |
| 4 | A DIFFERENT BEAT Boyzone | Polydor |
| 5 | HORNY Mark Morrison | WEA |
| 6 | ALL BY MYSELF Celine Dion | Epic |
| 7 | BREATHE The Prodigy | XL Recordings |
| 8 | YOUR CHRISTMAS WISH The Smurfs | EMI TV |
| 9 | SALVA MEA Faithless | Cheaky |
| 10 | FOREVER Damage | Big Life |
| 11 | DON'T MARRY HER The Beautiful South | Go/Discs |
| 12 | HILLBILLY ROCK HILLBILLY ROLL Woolpackers | RCA |
| 13 | SAY YOU'LL BE THERE Spice Girls | Virgin |
| 14 | OFFSHORE Chicane | Extravaganza |
| 15 | I NEED YOU 3T | Epic |
| 16 | IF YOU EVER East 17 featuring Gabrielle | London |
| 17 | STEP BY STEP Whitney Houston | Arista |
| 18 | I FEEL YOU Peter Andre | Mushroom |
| 19 | COSMIC GIRL Jamiroquai | Sony SZ |
| 20 | LOVING EVERY MINUTE Lighthouse Family | Wild Card/Polydor |
| 21 | WHAT'S LOVE GOT TO DO WITH IT Warren G featuring Adina Howard | Interscope |
| 22 | LIVE LIKE HORSES Elton John & Luciano Pavarotti | Rocket |
| 23 | CHAMPAGNE Salt N' Pepa | MCA |
| 24 | NO WOMAN, NO CRY Fugees | Columbia |

ALBUMS

- | | | |
|-----------|---|-------------------|
| 1 | SPICE
<i>Spice Girls</i> | Virgin |
| 2 | TAKE TWO Robson & Jerome | RCA |
| 3 | BLUE IS THE COLOUR The Beautiful South | Go/Discs |
| 4 | FALLING INTO YOU Celine Dion | Epic |
| 5 | GREATEST HITS Simply Red | East West |
| 6 | THE SCORE Fugees | Columbia |
| 7 | A DIFFERENT BEAT Boyzone | Polydor |
| 8 | AROUND THE WORLD - THE JOURNEY SO FAR East 17/London | |
| 9 | CHRISTMAS PARTY The Smurfs | EMI TV |
| 10 | TRAVELLING WITHOUT MOVING Jamiroquai | Sony SZ |
| 11 | CROCODILE SHOES II Jimmy Nail | East West |
| 12 | OLDER George Michael | Virgin |
| 13 | SHERYL CROW Sheryl Crow | A&M |
| 14 | K Kula Shaker | Columbia |
| 15 | RECURRING DREAM - THE VERY BEST OF Crowded House | Capitol |
| 16 | OCEAN DRIVE Lighthouse Family | Wild Card/Polydor |
| 17 | JAGGED LITTLE PILL Atlantis Morissette | Maverick/Reprise |
| 18 | THE FINEST Fine Young Cannibals | FltR |
| 19 | SECRETS Toni Braxton | LaFace |
| 20 | IF WE FALL IN LOVE TONIGHT Rod Stewart | Warner Bros |
| 21 | (WHAT'S THE STORY) MORNING GLORY? Oasis | Creation |
| 22 | EVERYTHING MUST GO Manic Street Preachers | Epic |
| 23 | NATURAL Peter Andre | Mushroom |



Celine
DION

THE OFFICIAL CHARTS - 21 DEC



Club: Zoom Reel House Party, 38 Oxford Street, London, W1. Bi-Monthly parties. Call Zoom Records for information. Tel: 0171 267 4479



Capacity/PA/Special features: 300/3K EV system/lights, backdrops.

Door policy: Invites and tickets only

Musical policy: Deep house and garage.

DJs: Roberto Mello, DJ D.

Spinning: Reel House 'No Difference (Hippy Torralles mix)'; Discocore 'Keep On'; Ru Paul 'Snap Shot'; Pure Science 'Cool Breeze'; Foxy Lady 'L'Homme Que Valait 3 Milliards'.

DJ's view: "You can see anywhere in the club from anywhere in the club." **DJ D**

Industry view: "The Zoom boys put on a good show with some of the deepest house tunes around. My advice is get yourself an invite and get down to the next event." - **Richard, POP Promotions.**

Ticket price: Invites and tickets from Zoom.

news

Ministry's soaraway annual scores seasonal sales success

Sales of 400,000 are being predicted for the Ministry Of Sound's Annual II CD which last week had already managed 150,000 sales in just four weeks. It is clearly easily the biggest-selling dance title in the Christmas market and has been distributed by 3Mv/Sony. 'The Annual' is mixed by Boy George (pictured left) and Roda Ona's Pete Tong (pictured right) and has been extensively TV advertised.

In terms of dance compilations there's nothing else measuring up to it," says Roger Quail, label development manager at 3Mv. The album has increased sales in each week of release and is expected to perform even more healthily with last minute present buyers. Part of the album's success is also no doubt due to a lack of competition in the current dance compilation market.

Whereas last Christmas saw a crowded market with both mainstream and sub-orientated titles, many companies got burnt.

"Significantly, what happened last year was when we released 'The Annual' I saw that it was the only one that really held its own. Overall, we



did 150,000 so we felt we had a strong base to build on for this year," says Quail.

While the Ministry 'Sessions' competitors have seen their sales concentrated in the M25 area, for the 'Annual II' album there has been a conscious attempt to give the record a

more national profile. "The label has done less press advertising and more TV advertising in peak time. This is what's done it. There have been acts going out with programmes like TGI Friday, The Chart Show and Frazier and it's the first time there's been that type of

national exposure," says Quail. The TV campaign will carry through to January. "We learned with the last LP that it wasn't time sensitive and we did another 30-40,000 in January. So we'll be carrying over the ad campaign," says Quail.

tucker signs to strictly rhythm

Strictly Rhythm, America's biggest dance independent, has signed singer Barbara Tucker to an extensive album deal.



Tucker has previously released three singles on Strictly Rhythm via a production deal with producer Louie Vega. All were subsequently licensed to UK label Positive and all made the UK Top 40.

The deal was signed by Strictly's head of a/cr Greg Pizzaro (pictured, right) with Tucker and Strictly Rhythm MD Mark Finklestein. "I think what makes this extra special is the fact that Barbara has been around so long and given so much but has never had the chance to make an album. It's her time now and we want to show exactly what she can do," says Pizzaro.

This signing marks a more general shift into the album market for Strictly Rhythm, which has previously built its reputation on the back of an aggressive singles releases policy. "We want to build a roster of album acts. In addition to Barbara I've just signed a five-album deal with Wamdu Project," says Pizzaro.

Some of the biggest names on the US dance scene are lined up to work on Barbara Tucker's first LP including Louie Vega, Mood II Swing, Wamdu Project, Brian Toppet, Erik Morillo and UK producers M&S. "We'll be trying to take Barbara back to her underground roots," says Anna Goodman, Strictly Rhythm UK's head of promotions. "Barbara chose the producers she wanted to work with. We won't be trying to turn her into a commercial dance act like Kristine W." The expected release date is April.



The heavily-lipped Death In Vegas (the group comprising Heavenly Social's resident DJ Richard Fearless and producer Steve Haller) have announced their first ever UK tour, which will kick off around the country in January. The tour will come ahead of the release of the group's fourth single which has yet to be titled but has a release date of February 24.

The band's debut LP 'Dead Elvis' will be released on March 17 on DeConstruction alternative subsidiary Concrete. Meanwhile, an early Death In Vegas single, 'Dirr', is being used for the music in a Guinness ad in Ireland. The UK dates are as follows: Theika, Bristol (10); Splash Club, London (11); The End, London (17); Space Base, Swansea (18); Union Chapel, London (23); Music Factory, Sheffield (24); Prana, Manchester (25); Union Chapel, London (February 20); Wobble, Birmingham (22); BBB, Brighton (28); It's Obvious, Leeds (March 14); Union Chapel, London (20); and The Room, Hull (29).



rm namecheck: editor: selina webb @ contributing editor: tony ferrisides @ designer/sub-editor: hana robertson @ editor-in-chief: steve redmond

1	KNOW! Dumbie	2	UN-BF	3	ONE &	4		5	HORN	6	ALL B	7	BREAT	8	YOUR	9	SALVA	10	FOREV	11	DON'T	12	HILL Y	13	SAY V	14	OFSSH	15	NEED	16	IF YOU	17	STEP I	18	I FEEL	19	COSM	20	LOVIN	21	WHAT'S	22	LIVE L	23	CHAM	24	NO WU
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dave angel

**MY TOP FIVE OF 96...danny mcmillan**

- 1 'TIMELESS' Dave Angel (Island)
- 2 'IMPACT STATE' Terry Lee Brown Jr (Plastic City)
- 3 'FUTURE REALITIES' Dove Wallace (All Good Vinyl)
- 4 'OVERLAP' Ken Ishii (R&S)
- 5 'FLASH (REMIXES)' Green Velvet (Open)



dj kool

MY TOP FIVE OF 96...tonny farsides

- 1 'MY BOO' Ghost Town DJs (So So Def/Columbia)
- 2 'SUPER SHARP SHOOTER' DJ Zinc & The Ganja Crew (Paruse)
- 3 'DOIN' IT 'LL Cool J (Def Jam)
- 4 'STRANGER IN MOSCOW (ALBUM MIX)' Michael Jackson (MJJ/Sony)
- 5 'FIRESTARTER' The Prodigy (XL Recordings)

MY TOP FIVE OF 96

...nicky black market

- 'METROPOLIS' Adom F (Metalheadz)**
- 'QUEST' Andy C & Shimon (Rom)**
- 'PLATINUM BREAKZ' Metalheadz (Metalheadz)**
- 'THE FORMULA (ALBUM)' Sky FX (Ebony)**
- 'JAZZ NOTE' DJ Krust (V)**

spooky

If you want to be the first to hear the hottest tracks of the week, call the Cool Cuts Hotline now.

how did you get your kicks in '96?

JUDGE JULES

DJ
To sound like a Wombles. In 1996 the underground got more underground and the overground got more overground. The first ever youth movement to exist on an underground and a mainstream level – house – ends 1996 as strong as ever. I not stronger. Drum & bass and house learned to peacefully co-exist; the two complement each other.

NICK HALKES

Label head, Positiva
The best things about 1996 were: The Prodigy of Knabworth, Adam F of the Week; Vogue; Positiva parties of Pacha (Ibiza), Yellow (Tokyo) and Ministry of Sound, Euro 96, BBE; Armond Van Helden mixing Toti Amos and Hysenic Ego/Express of Sound.

JAMES BARTON

Cream/Destruction
Tunes-wise, the best records of 1996 were 'The Gift' by 'Way Out West', 'Design For Life' by Manic Street Preachers

MY TOP FIVE OF 96...andy bevers

- 1 'CASANOVA 70 EP' Air (Solid France)
- 2 'IN THE TREES' Faze Action (Nuphonic)
- 3 'I LIKE THE THINGS YOU DO FOR ME' Norma Jean Bell (Balance Prescription US)
- 4 'REMEMBER ME' Blue Boy (Guillemot US)
- 5 'MOTHER AND DAUGHTER NOW MOTHERS' Chris Bowden (Soul Jazz)

MY TOP FIVE VIDEOS OF 96...James hyman

- 1 'FOUND SPOOKY' Spooky (A&M)
- 2 'TEACHINGS FROM THE ELECTRONIC BRAIN' Future Sound Of London (Virgin)
- 3 'SINGLE' Everything But The Girl (Virgin)
- 4 'LEAD ASBESTOS' Meat Beat Manifesto (Play It Again Sam)
- 5 'MUSIC FOR BABIES' Howie B (Polydor)

and 'Ready Or Not' by Fugees. The only highlight club-wise this year was when we scooped most of the awards with Cream. As for the most memorable night, it was in Miami with Dave Beer at the Winter Music Conference. But 1996 was a bit of a year of consolidation. By all accounts, 1997 is shaping up to be a really good-looking, creative year. I know some of the records that'll be coming out and what some of the promoters are doing in the clubs, and hopefully we'll have a similar year to 1995.

EDDIE GORDON

Head of A&R, Manifesto
The emergence of premier division labels, DJs and clubs stretched the boundaries yet further in 1996. The other good thing was the emergence of women with balls in all areas of the industry. The low point of 1996 was the England/German game, specifically the inability of Gazza's foot to connect with the ball during sudden death, if he hadn't missed the whole country would've gone mad.

CARL COX

DJ
1996 has been an extremely good year for me. The release of my album, 'All The End Of The Circle', on my own record label, Worldwide Ultratrac Records, and having two tracks which made the Top 30 were very inspiring. In general, I believe that the music that made 1996 was music produced straight from the heart, by those artists who truly believe in what they are doing, not only for themselves but for the public. Unfortunately, there are some artists out there who do it solely for marketing purposes. I feel clubs like Cream, Bugged Out and of course Ultimate B.A.S.E. were good for the music industry in 1996. But DJs who are money-making orsholes, apparently trying to destroy the scene, were extremely bad for 1996. They know who they are and I don't think they'll be around next year.

GROOVERIDER

DJ
The thing I'm really happy about this year is the rebirth of my label, Proclivity, on Higher Ground through Columbia. There's going to be some great releases on it in 1997.

LORNA CLARKE

Programme director, Kiss FM
I was great finally signing Carl Cox to the station because everyone agrees he's certainly one of the top three DJs in the world. Getting another radio station – the regional licence in Yorkshire which comes on air in February – was cool and we might yet be able to

get a national feel for dance music. And seeing people like Jamroque and Fugges of Wembley, proof that you can cross over and still be true to your roots. They've both also benefited from a bit more sensible remixing. I'm glad to see that drum & bass has continued to diversify rather than become formulaic. On a fashion tip, I'm really glad to see a lot more snowboarding gear coming through – you don't have to have been on a snowboard in your life and it looks great whatever your shape.

LISA FANSON

Radio One DJ and TV presenter
A good thing for me personally this year is being pregnant. Musically, the best sounds were drum & bass and specifically Snakepit, Pimp, Lamb and Fatsa Apple. I enjoyed Corvid, but I always do. I didn't really miss Glasgowboy, but I'm in the minority on that one. And the majority of the A-list on Radio One recently was r&b, which really pleases me. Long may the stronger profile of black music which we've seen this year continue.

STEVE HALL

Junior Boy's Own
What was great for me in 1996 was the global success of Underworld and

the Chemical Brothers selling a million albums worldwide, which was really cool. And meeting two people, Ben and Rachel, who haven't got a name yet but who are going to be making great records with us next year. Rachel's about the best singer I've ever heard. As a

MY TOP FIVE

OF 96...daisy & havo

- 1 'FIRED UP' Funky Green Dogs (Twisted)
- 2 'DIVE' The Propellerheads (Wall Of Sound)
- 3 'DJs DON'T DANCE' Cesar Melero (Prozak Trax)
- 4 'WHY HAWAII' Alem (Concrete)
- 5 'EMPTINESS' Lopez (Trophy)

company we've become less focused on specialist dance music and more on taking the underground vibe to the mainstream, exposing the music to a wider audience.

MICKEY D

A&R manager, Warners
On a personal level, getting married, and seeing Mark Morrison going to number one with 'Return Of The Mack'. Overall, it was good to see acts like Fugees breaking really big and Donogoo coming through, and the area of music I specialise in gaining recognition.

MY TOP FIVE OF 96...James hyman

- 1 'DICTATION' Mosk (Dope Dragon)
- 2 ANYTHING ON MO WAK
- 3 'LET ME CLEAR MY THROAT' DJ Kool (American Recordings)
- 4 'JUMPH' Todd Terry feat. Mariah Wash (Manifesto)
- 5 ANYTHING BY THE PROPELLERHEADS (Wall Of Sound)

Benetton TV

The Album

18 LOVE AT THE MOVIES

19 TRAMPOLINING (OST)

20 DANCE TROUPO

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Benetton TV

The Album

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Specialist areas:

Experimental, jazz, drum
& bass, electronica, Goa,
gumbo and ambient.
Merchandise: own line of
record bags, slipmats plus
label merchandise.

Owner's view:

"The mail order side is
taking off of the moment
and that gets the shop a
lot of trade. People can't
believe that we've been
here for three years and I
think that does us a lot of
good: they think, "Well, if
they're still there they can't
be that bad." Also, we get
a lot of the weird sounds
that other shops don't
stock, so big DJs come in
for the way out stuff.

There's an informal
atmosphere and people
tend to like that a lot as
well." - Rockit.

Distributor's
view:

"A fine, fine shop. It's
been here for ages and it's
a different sort of
shop. They buy the
obscure records as well as
tracks across the board.
It's not just an ambient
shop, but he doesn't do
vocals." - Matt Smith,
Charged/Vital.

DJ's view:

"It's wicked, one of the
best shops around. I used
to work there but that's no
reflection of my opinion.
There's lots of respect
around for Rockit. It's a
brilliant shop." - Strictly
Kev, Ninja Tune.

club & shop focus
compiled by Johnny Davis, tel:
(0876) 242 984.

COOL CUTS



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

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

1 (3)	REMEMBER ME Blue Boy	Pharm	Code - 1059
2 (1)	SCARED Slacker	Loaded	Code - 1045
3 (2)	THE FUNK PHENOMENA Armond Van Helden	Henry Street	Code - 1058
4 NEW	NATIVE NEW YORKER Black Box (Angel Moraes and Steve Hukey with some lap mixes)	Manifesto	Code - 1071
5 (7)	ALL I WANNA DO Tin Tin Out	VC Recordings	Code - 1060
6 (5)	NUYORICAN SOUL Masters At Work	Talkin Loud	Code - 1061
7 NEW	MONEY'S TOO TIGHT TO MENTION Simply Red (Their first single gets mixes by Fire Island and Stretch & Vern)	East West	Code - 1072
8 NEW	AMBER GROOVE SAS (Underground classic in new versions from Ramp and Tail Paul)	Distinctive	Code - 1073
9 (10)	LOST WITHOUT YOU Jayn Hanna	VC Recordings	Code - 1062
10 NEW	FEELINGS RUN SO DEEP Desert (Follow-up to last year's epic 'Moods')	Stress	Code - 1074
11 NEW	IN MY ARMS/RAPTURE Erasure (Love To Infinity on 'In My Arms' and Matt Darcy on 'Rapture')	Mute	Code - 1075
12 NEW	COME WITH ME Gallera (Tough bouncer with Paul Van Dyk mix)	Steel Fish	Code - 1076
13 (20)	PEOPLE EVERYDAY Bradon Holmes	Sound Of Ministry	Code - 1070
14 NEW	THE TRIP SkyLab (Derrick Carter, Roni Size and Naked Funk provide the mixes)	Eye Q	Code - 1077
15 NEW	I AM Chakra (Finally available with John Digweed & Nick Muir's duos)	Earth Music/WEA	Code - 1078
16 NEW	DOPE ON WAX Nipper (Pumping breakfast house)	Hi-Life	Code - 1079
17 NEW	IN CHICAGO Kaminsky (Unusual deep house excursion)	House Of Naughty	Code - 1080
18 NEW	SNOW O.R.N. (Smooth progressive trance)	Deconstruction	Code - 1081
19 NEW	HEAVEN TO HEAVEN Fode (A Chris Forlier and Mill Kolo production)	Limbo	Code - 1082
20 NEW	EVIL QUEEN Shimmion & Woolston (Bargain! Trade-style trance)	React	Code - 1083



a guide to the most essential new club tunes as featured on 11n's "essential selection", with peak time, broadcast every Friday between 7pm and 10pm. Compiled by DJ Feedback and data collected from leading DJs and the following stores: city sounds/typh/boom/bass market (London), eastern back underground (Manchester), 23rd precinct (Glasgow), 3 Beat (Liverpool), warp (Sheffield), trac (Newcastle), global beat (Bristol).



0891 515 585
the cool cuts hotline

the most essential number on your list

Subscription enquiries for RNJ Music Week, Tel: 0171-821 5900/5057 @ Record Mirror - ISSN 1301-2168

4

1	KNOW Dumbie	2	UN-BF	3	ONE&	4	A DIFF	5	HORN	6	ALL B	7	BREAT	8	YOUR	9	SALVA	10	FOREV	11	DONT	12	HILLB	13	13 HILL	14	OFFSH	15	I NEED	16	IF YOU	17	STEP I	18	I FEEL	19	COSM	20	LOVIN	21	WHAT'S	22	LIVE LI	23	CHAM	24	NO W
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THE OFFICIAL CHARTS - 21 DEC

WV

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the



Britain's neatest beats till **12.30**

in the chart



1 KNOW Dubble

2 UN-BF

3 ONE & A DIFF

4 A DIFE

5 HORN

6 ALL B

7 BREAT

8 YOUR

9 SALVA

10 FOREV

11 DONT

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24 NO W

25 OFFSHO

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

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1 ZOE/MAKE ME COME

Paganimi Traxx

Moonlite/S3

Earth Music/WEA

1st Avenue/Mercury

Foreverpitch

Manifisto

AM-PM

AM-PM

VC Recordings

HF-Life

Manifisto

Arista

Hands On

London

Fume/WEA

Skyway

Sound of Ministry

59 North

HF-Life

100% TALL PAUL/OATARA/NO MASTER EDDY FINGERS/DR. JIMMYOTV 8 MIXES

100% TALL PAUL/OATARA/NO MASTER EDDY FINGERS/DR. JIMMYOTV 8 MIXES

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14 OFFSHORE (DISCO CITIZENS MIXES) Chicane

15 AIE YOU THERE... (MIXES) Vink

16 VEHICLE (MOTHERFOURTH MIXES) Secret Life

17 WRIGGLY WORLD MO' Jack

18 SCARED Sucker

19 GROOVES IN THE HEART (SAMPLED) IC50/MUSIC SELECTOR IS THE SOUL RECTOR/D.M.T./GOODBEAT/WONT YOU LISTEN TO WHAT THE DJ'S SPANNING

20 YOU CAN HAVE IT ALL/ALMOST NIGHT/HEAVEN HAS TO WAIT/Eve Gallagher

21 SAY WHAT! (MIXES) Groove Park

22 C'MON 'N' ROCK IT (ERICK MORILLO MIXES) Quad City DJ's

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133 YOU

- 63 THE CHANGES GET ON UP JULIAN JORAN MIX/STRINGS THAT KO CHRIS WAI SHADOW/MAK OF D'S Davidson Opiana
- 64 YOUR YOUTH MUSIC (DOLLON/PEACOCKS MIX)/PROBLEM CHILD (DOLLON/CRICKETS MIX) 89 North
- 65 DJP featuring Rosa Vittorias
- 66 THE JOURNEY (DJ SCOTT/TASTIE & STEVE MIXES) 2nd Precinct
- 67 HIGHER JUNIOR VASQUEZ/REVEREND JEFFERSON/GRAVITY/WHEEL MIXES) Skypin' Out
- 68 WISON JOE T. VANHULL MIXES) Colors
- 69 KEEP PUSHIN' (MUSH/JOLES & SKINSHOANS DUGOCH/MOUSE T/BACKROOM PRODDO DISPLEASANT/NEISON MIXES) Boris Digeoh presents Boom!
- 70 SOMEBODY (POBN KING/STU ALLAN/CLOCK MIXES) Manifesto
- 71 HUGH K
- 72 LET ME HEAR YOU SAY OLE OLE (NU YOLICAN SOUL) Nu Yolican Soul
- 73 DON'T STOP (WAGGLE WAGGLE (E-SMOOVE MIXES) Open Arms featuring Bowetta
- 74 OUTFIRE BROTHERS FEATURING KEM ENGLISH
- 75 IMAGIC IN U (SUGARBABES MIX)/MEMESIS Sugarbabies
- 76 DE LA CASA (MIXES) E.K.O. (Electrical Knock Out)
- 77 PEOPLE EVERYDAY (WE JUST WANNA BE FREE) (VOICE VERSA/INO CLO MIXES) Moonshine Music

Braxton Holmes presents John Reizman
Sound of Ministry

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Dina Carroll

Run To You - the mixes

by BT, Paul van Dyk, Masters
at Work and Mindspell

Out on 9th December



If you want to be the first to hear the hottest tracks of the week, call the Cool Cuts Hotline now.

- 24 HI- LIFE
- 25 One/AL Recordings
- 26 RIGHT AND EXACT (FATHERS OF SOUND/SYON/ROGUE/DA JUNKIES MIXES) Nipsey
- 27 JOHNNY COME HOME (MOUSE T MIXES)/SHE DRIVES ME CRAZY (ROGER SANCHEZ MIXES) Fine Young Cannibals
- 28 THE WAY (MAURICE JOSHUA MIXES)/THE DEEP (DEEP DISH MIXES) Global Communication
- 29 IN HEAVEN (MIXES) G. Sestabian
- 30 LOST WITHOUT YOU (EVOLUTION/EDGE FACTOR MIXES) Jayi Hanna
- 31 SALVA MEA (WAY OUT WEST/ROLLO & SISTER BLISS MIXES) Faithless
- 32 ALRIGHT (99 NORTH MIXES) Migan
- 33 OLD SKOOL JOEY NEGRO/MAS/TECH/ORIGINAL MIXES/USE YOUR EARS
- 34 DO TONKA
- 35 SO MANY WAYS (MASTERS AT WORK/KENLOU MIXES) The Braxtons
- 36 GOOD TIME (KEITH LUTMANN/DJ TONKA MIXES) The Hipnotics
- 37 COLD STONE OVER (GEARS FOR JEN MIXES) Chucky Mother
- 38 ROLLIN' ON (RHYTHM MASTERS/SELF-PRESERVATION SOCIETY MIXES) Doug Lasy
- 39 LONELY (TOMI FREDERICKSE & DAMON ROCHEFORT MIX) The Playroom
- 40 WHO IS HE AND WHAT IS HE TO YOU? (Mo'Shel Ndigo/cello)
- 41 TAKE ME BY THE HAND (FALLOUT SHELTER MIXES) Sub. Merge featuring Jan Johnson

AM/PM
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Heller & Farley Project.

Ultra Flava, 2 x 12's and Club

The Mixes from Mousse T, DJ Sneak, Ralphie Rosario and Rhythm Masters.

Out Now



- 18 LOVE AT THE MOVIES... THE ALBUM
- 19 TRAINSPOTTING (OST)
- 20 DANCE TIP 2000

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- 24 NOV
- 25 SNOOP'S
- 26 BETCH
- 27 TO LIX
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- 32 IN YOUR
- 33 ONLY
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- 35 MOVE
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- 37 SECRE
- 38 INSON
- 39 IAIN
- 40 WHEN

Battered titles

21 ON A POP TIP cup chart

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



2 BECOME 1/WANNABE (JUNIOR VASQUEZ MIXES)

- | | | | | |
|----|--|--|--|---|
| 1 | Spice Girls | Virgin | Louise | 1st Avenue/EMI |
| 2 | 4 HOW BIZARRE (SHARP/FLEXIFINGER MIXES) OMC | Polydor | 21 NEW HOW DO YOU () KISS | ZTT |
| 3 | 3 PUMP UP THE JAM '96 | Technotronic | 22 NEW TOUCH ME IN THE MORNING | Neoteric |
| 4 | 2 I WANT CANDY | Candy Girls | 23 15 OVER AND OVER | Work/Columbia |
| 5 | 8 I'M NOT GIVING YOU UP/HIGHER | Gloria Estefan | 24 9 BREAKFAST AT TIFFANY'S/ONE OF US | Euphonic |
| 6 | 13 HORNY | Mark Morrison | 25 10 BREAK MY STRIDE | Dance Pool |
| 7 | 20 100% | Mary Kiani | 26 40 CHAMPAGNE | MCA |
| 8 | 7 MOVE ANY MOUNTAIN | Shamen | 27 12 FEVER | React |
| 9 | 31 DON'T CRY FOR ME ARGENTINA | The Mike Flowers Pops | 28 16 RUN TO YOU | Manifesto |
| 10 | 24 ULTRA FLAVA | Farley & Heller | 29 18 WATERFALL | Eastern Bloc |
| 11 | NEW THE AMBASSADOR'S PARTY | Robert Ferrera | 30 22 SOMEBODY | All Around The World |
| 12 | 34 WATERLOO/MAMMA MIA | Abbacadabra | 31 NEW I AM | Earth Music/WEA |
| 13 | 14 YESTERDAY HAS GONE | PJ Proby/Marc Almond with The Life Story Orchestra | 32 27 UN-BREAK MY HEART | Deja Vu featuring Tasmin |
| 14 | NEW IN HEAVEN | G Sensation | 33 NEW ALL I WANNA DO | Tin Tin Out |
| 15 | 25 SNAPSHOT | RuPaul | 34 NEW GROOVE IS IN THE HEART | Deee-Lite |
| 16 | 5 OOO-LA-LA-LA | Justine Earp | 35 NEW OLE OLE OUTHERE BROTHERS/DON'T STOP (WIGGLE WIGGLE) | Outthere Brothers featuring Kim English |
| 17 | 18 U FOUND OUT | The Handbaggers | 36 38 TOO SPICY | Hotbox |
| 18 | NEW PASSION | Amen UK! | 37 NEW SALVA MEA | Faithless |
| 19 | NEW I CAN MAKE YOU FEEL GOOD | Kavana | 38 28 COSMIC GIRL | Jamiroquai |
| 20 | 6 NAKED/ONE KISS FROM HEAVEN/ ONE KISS FROM LOUISE | | 39 NEW STAND BY ME | Chelle |
| | | | 40 32 IT'S ALL COMING BACK TO ME NOW | Natalie Browne |



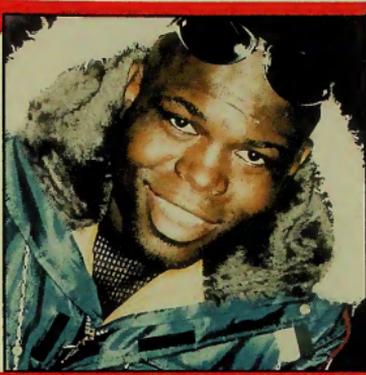
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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24

namecheck: daisy & hovee @ James Hyman @ Jeremy Newall @ Brad Beathnik @ Nicky (Blackmarker)
@ Andy Beavers @ Danny McMillan

tune of the week

byron stingily: 'get up (everybody)' (manifesto)

house Definitely one of the hypes of the season this gently thumping vocal number is very in-demand and deservedly so. Stingily's distinctive oh-so-high voice calls dancers to the floor and at the same time happily recalls times gone by (when most of us didn't need asking twice...). Many mixes are at hand (too many really if you want to get any Xmas shopping done) from Roger Sanchez, Jules & Skins, Paul 'Trouble' Anderson, The Rhythm Masters and, if you're lucky enough to catch them, Derrick Carter. There's not much in it as to which is the winning sound as absolutely all of them are good, if not prod dead amazing. ●●●●● d&h



If you want to be the first to hear the hottest tracks of the week, call the Cool Cats Hotline now.

house

FINE YOUNG CANNIBALS 'She Drives Me Crazy/Johnny - Remixed' (frr). If you hate FRC with a passion you'll never like these remixes but those who like the band will find plenty to admire in this bumper package. Roger Sanchez has four plays with 'She Drives Me Crazy', most of which are sweet and gentle with a funky edge. Only the D-side 'Insane Mix' breaks the mould for a chunky darker dub. Moussa T tackles 'Johnny' twice and comes up with a steady and simple vocal version, that should have massive 'Missing' type appeal. ●●●● d&h

BOOM TOMB 'Always Together' (White Label). A familiar Seventies funk groove ('Disco Infama') is matched with a hyper-speed vocal hook to create an infectious disco track that features a huge breakdown that is designed to

have long term hands-in-the-air appeal. Oneasy, yes, but irresistibly catchy. ●●●● bb

HOT FUSION 'Soul Trip' (Vibrations). This is medium-strength US style but British-made house that could almost be a dub of Alcatraz' 'Giv Me Lov' at the beginning. It odds to it all later with some nice little vocal touches and all kinds of musical wanderings that make for an altogether interesting and truly funky feel. Very old-fashioned and very frobbing but in the best possible taste. ●●●● d&h

BLACK BEAT KIDS 'Doochie EP' (Pain Records). The first release on this bright young label comes from Chicago's Ron Carroll, Big Ed and Fingers. The vocal intro echoes you into the breezy groove with a gentle acoustic guitar solo throughout, and Ron Carroll's ad lib captivates you for the full 14 minutes of the track, which holds a deep

social dialogue in the latter half. A more burry mix from deep sensation with live percussion, an ocellato and a bonus 'Chicago Perculator' track make a classy release. ●●●●● jn

THE BRAXTONS 'The Boss' (Atlantic). US R&B megastars the Braxtons enlist Medlers At Work to produce a cover version of Diana Ross's disco smash. Live bass, str strings and disco drums capture the lush feeling of the original in breathtaking style. A typically deep and bouncy 'MAW Dub' (with help from Frankie Feliciano) hits the underground with its funky bass. A 'MAW Groove' mix which features just the vocals with some moody Louie Vega pots makes an excellent DJ tool. A starfire club smash. ●●●●● jn

DEEP BROS featuring S. ARKSTRONG & BARBARA TUCKER 'Keep On Loving You' (Azuli). A munition song

is handed over to London's M-S who transform it into a funky shuffler with jazz overtones and a retro feel. This is another essential Barbara Tucker release for your collectors and record boxes. ●●●●● jn

GEMINI 'Hibernation' (Peace Frog). Three pieces of lush phunky sublimity from one of the US's finest upcoming producers. The title track kicks off with weird bubbly acid drops, the boss dances around the maceop floating effects, coupled with distorted croaking snares and sharp drum programming. 'Counting Sheep', on the reverse, is more of a builder with plenty of smooth synth key action and a cool astral breakdown. 'Phosphoresce' goes torch into phreak and deep mode, midway through a bit of sampling manipulation gets working and the rest as they say, is history. A fine collection of ground-breaking soundscapes. ●●●●● dm

PRESSURE FUNK 'Raw Splir' (Sema). Stuart McMillan & Jim Muolane are of it once again, this time the boys off on a hard-hitting Detroit edge escapade. Shipped-down and hungry beats lash out of the floor on 'Raw Splir', the dirty lead noise is filled and under guest brutal punishment for a intense and devastating rollercoaster ride. 'Linear Phase' turns up the heat another couple of notches with a bone-shakin framework, again the leading riff penetrates and aggravates your mind, putting you into its infectious groove. The flip kicks off proceedings with 'Pressure Funk', down come the intensity levels a wee bit, for some cool

breezy string action. The beats are still full and the bassline throbs along at its own leisure. The final cut on the EP is unfilled but unmistakable. Scotland's finest show the rest of the world how it's done. ●●●●● dm

DIANA BROWN 'Love In Return' (Mistral). There are plenty of forgotten female vocalists out there who are more deserving of a career revival than the erstwhile partner of Sami K Sharpe. However, here she is back with a half-decent, mid-tempo soul song and some quality remixes to generate interest. Arthur Baker and Merv De Payer, aka Blow Out Express, deliver a mild-mannered shuffling vocal mix and a tasty instrumental with an extra helping of jazzy guitar. Foze Action raises the stakes with a quality slice of blissed-out jazz funk that brings together stepping bass, waves of percussion, dubbed-up vocals and some great reform flute work. The second 12-inch has Eric Kupper raising the tempo for his disco instrumental and his smooth vocal mix which retains some cool guitar picking. New York's Owen Fisher rounds things off with a harder hitting house dub that should appeal to fans of his Mox releases. ●●● ab

DJ SEAMUS HALL 'Big Bang Theory' (Kult US). This UK-circled US-released tune is billed as a remix of Dinosaur L's seminal 1982 release 'Go Bang!'. It certainly uses much larger chunks of the tune than recent sample-based interpretations, such as Reel Houze's excellent 'The Chance', and it also sticks closer to the original than Todd



fine young cannibals

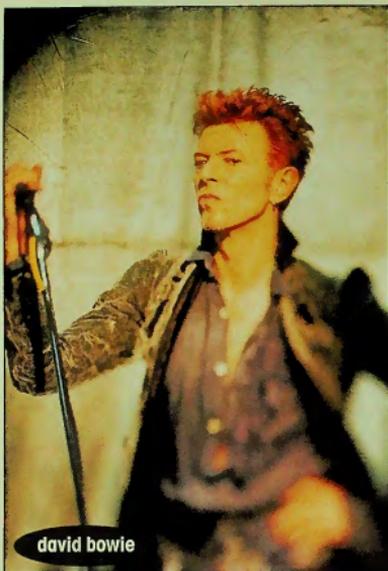
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11	24	NOV	11	25	SNOWPS	11	26	BETCF	11	27	FD LUK	11	28	YOUR	19	29	WHAT	20	30	CHILD	7	31	AUSTI	11	32	IN YOUR	11	33	ONLY	11	34	IN THE	11	35	MOVE	11	36	IT'S A	21	37	SECRE	31	38	INSON	25	39	I AINT	26	40	WHEN
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Bullethead titles a



david bowie

Tony's 1988 'Bangor' update. The 'Seattle Club Mix' uses almost all of the 'Dinosaur L' vocal over identical keyboard themes and tougher house beats. However, it smooths over the more bizarre moments of the original, which means that it loses much of its immense appeal. Having said that, the new version is easier to programme and the surreal vocal ensures that it is more interesting than the vast majority of house tunes around of the moment. **ab**

THE R.A.M. PROJECT 'The R.A.M. Project EP' (MTG US/Distance France). It is always great to find new product from Larry Heard just to know that the unsung and unrewarded hero of house is keeping up the fight. Here he learns up with one of Chicago's new generation, Bernard 'Jackin' Braddie, who brings a harder-hitting edge to Heard's typical tunefulness and inventiveness. 'Changes' is a straight-ahead pumping house tune with a bit of added despair and a lush 'Changes we go through' (female vocal sample, 'Urban Playground', is a bit more adventurous with its chirping organ loop, while 'Gonna Be Alright' takes things deeper with its globular bass and waves of creative synth sounds. 'Choices' wraps things up by alternating Kraftwerk keys and rattling pianos over crisp beats. **ab**

breakbeat

ANOEISIS 'Bassbin Twins Remixes' (D'Fusion). Tactily dance your feet off to this mixture of funky breaks and honky samples as the 'Twins' Pete Houser joins forces with Anoesis Howard back. First it's an awesome in-spired 'Trouble Down Remake', then a sillier jumping electro 'Silver Mirror Version' and finally a bang-the-drum hard-on-long 'Heavy Water Dub'. Particularly for 'Trouble Down... it's a must-buy. **cb**

TIPPER 'Six Pak' (Fuss). A new label and a 12-inch packed with beats, beats and more beats. Dave Tipper's game plan is to provide tracks that will simply blow your speakers, it seems. 'Six Pak' is all breakbeats and breakbeat speed racing cars in the background. Don't expect anything too complex - these are rhythms for rhythm's sake. **cb**

techno

JBS Fortnik (Mixes) (Novamute). Working best in its '83 Fortnik Mix', this Joey Beltram disc acts as a more menacing 'Energy Flash'-type sounder moving in monsier military fashion with its urgent yet smooth screeching siren blasts, subtle cyrnal smashes and rapid rolling beats. Damon Wilson's 'Subtractive Synth Mix' refers to the sirens seldomly, instead offering whiney dentist drilling submerged among squawks, whereas Luke Storer builds heavily looped sirens into a storming seismic overhaul before fading into some encouraging EQ abuse and knob twiddling for temporary minimal effect. **cb**

WESTBAM 'Born To Bang (Mixes)' (Motor). Obviously influenced by Guadalupe's Patrick Hernandez 'Born To Be Alive' 1979 hit, this disc disassembled sluttier smacks along in 90's electro boogie fashion and avoids obvious builds and drops rather preferring to excite via row scratches and sudden sloopsters. In the wrong hands this could have been a sham, but

Westbam uses sampling creatively rather than lazily. The Michael Obergeshke hit 'Hessing' 'Westbound Express' is similarly Deutsch disco for now rather than then. **cb**

DOUG LAZY 'Rollin' On (Mixes)' (Champion). Complete with a name change from 'Let It Roll', this double-pack comes with new mixes from The Rhythm Masters and SPS. The latter remain slowly sparse with their 'Dub Mix' and inject piano for their vocal whereas the former siren through with their 'Vocal Remix' (as opposed to their 'Samba House Mix'), that soon crashes in with those familiar cow-bell beats over beated-up breaks and a new rap from New Jersey's Doug Finley. **cb**

THE THIRD ROOM 'Electro Discor' (Eye Q). This originally appeared on Harthouse, Eye Q's sister label, but due to demand it has been reissued for another assault on clubbers. First up is Detroit's Gary Martin, who keeps in tow with the original version. The intro has the drums chopped a few w/ followed by the killer oh so low penetrating bottom and that drives along relentlessly throughout. Bugged Out's resident James Holroyd makes his debut behind the desk, with an ultra cool after hours house remake. The original is still the best, but overall a competent package. **cb**

PAGANINI TRAXX 'Zoe' (Moonlit/S3). Remember Futaba's 'Sidi' Well, which in a few more beats, extend it by a few minutes and you've got this track. I suppose you can't copyright a keyboard sound but Paganini Traxx come particularly close to ripping off the Flukesters on this. That said, it might just give you an excuse to mix the two tunes together and blow the house down. **cb**

alternative

THE AMALGAMATION OF SOUNDZ 'Theory EP' (Filter). Filter comes up with a fitting end to a fine year in the shape of this four-track EP of instrumentals by DJs Jean-Claude Travenco and Mark Holroyd. 'Eis' is apparently a tribute to Mr Kupper and features waves of deep and warm keys, as you would expect from him, but fortuitously beats them up with more funky breakbeats. 'Get In The Room' takes things downtempo in a jazzy soundtrack kind of way with gorgeous flute and sax lines rooming over subtly atmospheric beats. 'Hut' has more free-forming flutes, this time underpinned with high momentum breakbeats and housey vocal samples. Finally, 'Tortilla' drops us out into the leftfield with its big band jazz feel through a blender sound. **cb**

M.B. (& GUESTS) 'Woody Green EP' (Rite). Brought to you by the same label and producer as Smoke City's excellent 'Underwater Love', this is a similarly well-crafted and adventurous EP. The title track has live strings and harp over downtempo beats creating a lush timeless feel with only the dubbed-out breakdowns snapping us into the 90s. 'Duo One' is a hip hop flavoured affair with some very funky live bass and cool scratches, while 'Rancheros' has a warped spaghetti western feel. Saving the best 'til last, 'The Father' is a superb piece of future folk funk with Nicky Taylor's distinctive vocals backed up by a spacious but electric slice of electro. **cb**

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10

1	KNOC	Dumbale
2	UN-BE	
3	ONE &	
4	A DIFF	
5	HORN	
6	ALL BY	
7	BREAT	
8	YOUR	
9	SALVA	
10	FOREN	
11	DOIN'	
12	HILLB	
13	SAY Y	
14	OFFSH	
15	I NEED	
16	IF YOU	
17	STEP	
18	FEEL	
19	COSM	
20	LOVIN'	
21	WHAT'S	
22	LIVEL	
23	CHAM	
24	NO W	
25	CHRONO	



808 state

808 STATE 'Lopez' (ZTT). Featuring the Manics' James Dean Brofield on vocals, co-written with other Manic Nicky Wire and remixed by man of the moment The Popeliesheads, this is only just on 808 State record. The Popeliesheads get to work and the boss-frenzy of the remix is spot-on and very best-of-Stone-Rosas in places. The band's laid-back but rousing original is included too, and while it somehow sounds like a combination of Tacky, 'Albatross' and Aztec Camera, it's a very appealing track that could be a big radio favourite given the chance. **★★★★★** nbh

EMPERORS NEW CLOTHES 'Dartlight/Hounded Music - The Underdog Versations' (Output) / THE UNDERDOG 'The Antic Topes' (Bite It). Mr Trevor Jackson takes a bow this month with his own trio of 12-inches (the Antic Topes) that feature a mass of bonus beats for, as he puts it, "lazy producers". **★★★★** He also hooks up the Emperors on a double 10-inch of mixes on his own Output label. All four cuts have a deep, jazzy hip hop groove - a bit like Miles Davis with beats - and work a treat. **★★★★** bb

drum & bass

DAVID BOWIE 'Telling Lies' (RCA). Assured via the media that this would be available as 'limited only' despite the fact that limited copies were sent to selected record shops (I picked mine up from Camden's Record & Tape Exchange!). This drum & bass double-pack will excite. A Guy Oatley Gerald hits hard with Bowie's occasionally stretched vocoded vocals resting firmly over thumping resaboot. Adam F works a full vocal into his mimilable freestyle 'jungle jazz'. Finally, Bowie himself provides a more grating mix with an aggressive pace. **★★★★** jh

DJ TREND 'Wu Bass 1' (Dub Plate). Absolutely firing from the new trio on the block. Begins with pipe-hitting sounds along with infectious drum breaks to match. The boss enters with a tremendous force and the 'Amen break' makes it even better. Full on business. **★★★★★** nb

SHY FX 'Mad Apache' (Ebony). This guy just comes up with the goods every time. Starts with the guitar from the original old skool break, proper 70s lick. All hell's let loose with the bongos sifting nicely among the breaks in a 'tunley' style with some innovative retro keyboard sounds incorporated. It'll be huge. **★★★★★** nb

SPECIALIST 'Drop It On The One' (Dred). Offering number 16 arrives with some militant

business. Any sounds run alongside proper hard step drums and slamming bassline to mosh up and rave. Doing the biz. **★★★★★** nb

DJ HELL 'Tomachez' Remixes' (Disco B). Tomachez's back on the case, this is time around Baby Ford, Suburban Knight and Regis are on desk duty. There is no sign of Hell's original which is a shame, but anyway the winner is Baby Ford's re-touch, which body slam's the beats and gets raw on the percussive front. The low-slung boost of a bassline will have you trembling in your boots, not forgetting the strong punching one-note riff that sits comfortably underneath. A slapping piece of craftsmanship that will leave you spellbound. **★★★★** dm



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1

11	24	NOV
12	25	SWOOP'S
13	26	BETCH
14	27	TD LIM
15	28	YOUR
16	29	WHAT
17	30	CHILD
18	31	AUSTI
19	32	IN YOUR
20	33	ONLY
21	34	IN TH
22	35	MOVE
23	36	IT'S A
24	37	SECRE
25	38	INSON
26	39	I AINT
27	40	WHEN

Bullseyed titles at

club chart
commentary

by alan jones

Was it a bootleg or was it a scam? The facts behind Lisa Stansfield's remixed "People Hold On" remain somewhat elusive, though it's previously determined dubious legality will be in no doubt when it is finally released - for one week only - in January, complete with its Toni Amos "Professional Widow" bass sample. It celebrates by debuting at number 11 on the Club Chart, leading a parade of 19 new entries. It's one of several contenders for number one next week but it faces tough competition for club play from another version of "People Hold On" by Under Influence on Eastern Bloc, and there are rumours of two other versions of the song too, at least one of which is thought to be a spoiler by another artist close to former associates of Lisa's... Meanwhile, this week's chart honours go to Italy's Paganini Traxx whose "Zoe"/"Make Me Come" single soars from 21, narrowly defeating Chakra's "I Am". It's noticeable that though both records are on ostensibly small labels - Moonrille and Earth Music - they are mastered by the mighty Sony and Warner Music respectively. Indeed, every one of this week's Top

11 records is signed to a major. While majors inevitably have the better of it in the rarified atmosphere of the CIn chart, this is the first time in more than a year that none of the Top 10 club hits has been on an indie label - though only two of the Top 10 are promoted to the clubs via in-house operations... In the beginning there was Namad. Then there was Serious Rope. Now there's **The Playroom**. The latest project from the colourful Damon Rachelart, the debut Playroom single "Lonely" has garnered favourable reviews and is somewhat unlucky to fall from its debut position of 28 to 33 this week, despite a small increase in support... The Pop Tip chart is topped for the second week by the **Spice Girls**, though **OMC's** "How Bizarre" is looming large as its successor. The Pop Tip chart was once the domain of Motly 8, whose many and various mixers roamed freely therein. They probably still would, but they seem to have sacrificed quantity for quality recently, leaving Tony De Vill to take over as The Hottest Mixer On The Block. He mixed five of this week's Top 40.

beats &

The limited edition box sets of six 12s from Talkin' Loud's long-awaited and as yet unreleased

"Nuyorican Soul" album are causing a furore. Word reaches us that David Dunne, the music director for Manchester's Kiss 102 - who among other roles controls the playlist - was a bit surprised not to have received one of these most covetable items. Being something of a fan, and eager to get the tracks on vinyl, Dunne rang the promotion company

handling the project (whose blushes we will spare by not naming them) to see whether he could secure a copy. Having explained who he was, Dunne was promptly told, "Sorry mate, they're only for top-level people but it's in the shops if you want to buy one", and then had the phone put down on him. Who said we live in a PR age?... Long term favourite **RM** charity **Trees For London** is holding a Christmas bash at the Cross in Kang's Cross on Friday December 20 from 10.30pm-6am. DJs will be **Craig Jessen** and **Luke Neville**, as well as the Trees For London regulars **Gordon Young**, **Simon Fegen** and **Damon Themes**. Tickets are £10 in advance from Julian on 0171 261 3307. The proceeds so far raised this year have seen, among other things, 500 trees planted at the Dockland's City Farm... Having held rights in conjunction with various club promoters, **Mango Videos** is launching its own night of the Complex in Islington called **Mango Mash**. The first night will be this Tuesday (December 17) with DJs **Gayle San**, Japan's **Hero UDA**, **Andy Carley** and many more. Entrance will be a very reasonable £5... **AND THE BEAT GOES ON!**



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11 24 NOV

- 12 **25** SWOPP'S UPSIDE YA HEAD Scrap Doggy Doggy featuring Charlie Wilson *Interscope*
- 11 **26** BETOCHA BY GOLLY WOW! The Artist *NPG*
- 11 **27** I'D LIKE TO TEACH THE WORLD TO SING No Way Sis *EMI*
- 23 **28** YOU'RE GORGEOUS Baby Bird *Echo*
- 19 **29** WHAT BECOMES OF THE BROKEN HEARTED Robson & Jerome *RCA*
- 20 **30** CHILD Mark Owen *RCA*
- 7 **31** AUSTRALIA Manic Street Preachers *Epic*
- 11 **32** IN YOUR WILDEST DREAMS Tina Turner featuring Barry White *Polygram*
- 11 **33** ONLY HUMAN Dina Carroll *1st Avenue/Mercury*
- 11 **34** IN THE ONES YOU LOVE Diana Ross *EMI*
- 11 **35** MOVE ANY MOUNTAIN '96 The Shamen *One Little Indian*
- 11 **36** IT'S ALL ABOUT U SWV *RCA*
- 21 **37** SECRETS Eternal *1st Avenue/EMI*
- 31 **38** INSOXNIA Faithless *Cheeky*
- 25 **39** I AIN'T MAD AT CHA 2Pac *Death Row/Island*
- 26 **40** WHEN I FALL IN LOVE Ant & Dec *Telstar*

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

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OUT NOW

TOP TWENTY
COMPILATIONS

1 NOW THAT'S WHAT I CALL MUSIC! '95

EMI/Virgin/Polygram

2 THE BEST CHRISTMAS ALBUM IN THE WORLD... EVER! *Virgin*

3 THE BEST SIXTIES ALBUM IN THE WORLD... EVER II *Virgin*

4 HITS '97 *Warner Bros./Capitol/CBS/TV/Star TV*

5 THE ANNUAL II - PETE DINK & BOY GEORGE *Mercury/UK/Island*

6 THE ULTIMATE PARTY ANNUAL *Quart (Universal)*

7 THE LOVE ALBUM III *Virgin*

8 HEARTBEAT - NUMBER 1 LOVE SONGS OF '60 \$1000 Hit Parade *Polygram TV*

9 THE NO.1 CHRISTMAS ALBUM *Polygram TV*

10 SMASH HITS MAY '97 *Virgin*

11 CLUB MIX '97 *Polygram TV*

12 THE BEST IRISH ALBUM IN THE WORLD... EVER! *Virgin*

13 THE BEST OPERA ALBUM IN THE WORLD... EVER! *Virgin*

14 SHINE 7 *Polygram TV*

15 GREATEST HITS OF '96 *Mercury*

16 THE ALL TIME GREATEST LOVE SONGS... *Parade*

17 HUGE HITS 1996 *Warner Bros./Polygram/TV/Star TV*

18 LOVE AT THE MOVIES... THE ALBUM *Epic/Blanco TV*

19 TRANSPORTING (OST) *Capri*

20 DANCE TIP '97 *Warner Bros./Capri TV*

31 24 NOV

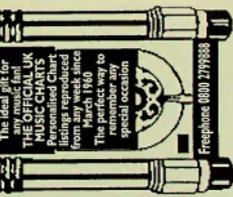
- 24 **24** UNICORN WU... PRODUCT WINES
- 25 **25** MOSELEY SHOALS Ocean Colour Scene *MCA*
- 37 **26** EMMERDANCE Woolpackers *RCA*
- 24 **27** THE VERY BEST OF Buddy Holly *Dino*
- 23 **28** SONG REVIEW - A GREATEST HITS COLLECTION Stevie Wonder *Motown*
- 44 **29** EVITA (OST) Various *Warner Bros*
- 29 **30** THE MUSICALS Michael Ball *PolyGram TV*
- 28 **31** THE SMURFS GO POP! The Smurfs *EMI TV*
- 36 **32** SONGS OF INSPIRATION Daniel O'Donnell *Ritz*
- 27 **33** THE VERY BEST OF Roy Orbison *Virgin*
- 32 **34** 18 TIL I DIE Bryan Adams *A&M*
- 30 **35** SPIDERS Space *Gut*
- 34 **36** HANK PLAYS HOLLY Hank Marvin *PolyGram TV*
- 47 **37** DANCE INTO THE LIGHT Phil Collins *Face Value*
- 26 **38** LE ROI EST MORT, VIVE LE ROI! Enigma *Virgin*
- 35 **39** GABRIELLE Gabrielle *Go Beat*
- 38 **40** DIZZY HEIGHTS Lightning Seeds *Epic*

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INTERNATIONAL FOCUS

US CHARTWATCH

After selling 285,000 copies when it debuted at number one a fortnight ago, and a further 290,000 last week, Bush's *Razorblade Suitcase* tops 600,000 cumulative sales this week, while surrendering leadership of the album chart to fellow Trans-Siberia label recording act **No Doubt**, whose *Tragic Kingdom* has taken 42 weeks to reach the summit.



It's a good week for other Brits as the top half of *Billboard's* Top 200 album listing, with the *Beatles'* Anthology 3 rebounding 21-16, **Eton John's** *Love Songs* bulging 50-42, **Donna Lewis'** *Now Is A Minute* recouping 55-46, **Bush's** *Sixteen Stone* floating 88-85 and **Pati Collins's** *Hoating In The Light*, which has a peak position of 73, arresting five weeks of decline moving 111-99. The only fly in the ointment is **Red Stewart's** *If We Fall In Love Tonight*, which soared 43-19 last week but now slips 19-30.

The singles chart continues to be a hapless hunting ground than it has been in years with a best-of-'90-equalling nine bona fide British acts in the Hot 100, with a further nine singles boasting at least a British co-writer credit. At number 17, **Seal** lands the highest debut of the week - and the highest of his career - with his sublime version of Steve Miller's classic *Fly Like An Eagle*. If *Seal* is a hurry, fellow Brits **Crush** are really taking their time. Their *Jellyhead* single has attracted low-level but sustained sales and airplay, and reaches a new peak this week, moving 77-27 on its 19th week in the chart. Other British records on the Hot 100 are: **Donna Lewis's** *I Love You Always Forever* (14-15), **Eric**

Clayton's *Change The World* (21-23), **Red Stewart's** *If We Fall In Love Tonight* (57-55), **Pati Collins's** *Hoating In The Light* (88-77), **Republic's** *Ready To Go* (73-80) and **Eton John's** *You Can Make History* (75-81).

British writers earning their performing rights cheques are **Richard John Lane**, who co-authored **Barbra Streisand** & **Bryan Adams'** *I Finally Found Someone* as well as **Adams'** lingering solo hit *Let's Make A Night To Remember*, **Lee Brackie** (*Susanne Hoff's* *All I Want*), **Tim Rice** and **Andrew Lloyd Webber** (*Madonna's* *You Must Love Me*), **Fred Mercury** (*The Brads'* *Bohemian Rhapsody*), **Graham Lytle** (**Warren G** & **Adina Howard's** *What's Love Got To Do With It*), **Sting** (sampled and credited on **2-Step's** *Steelo*), **Annie Lennox** and **Dave Stewart** (**Eurythmics'** *Sweet Dreams* being the basis for Nas' *Street Dreams*) and **Simon Taylor** and **Steve Rudolph**, whose **Doi Aah...** just a Little Bit continues to make impressive gains for **Gina G**. The failed British contender for the Eurovision Song Contest has moved 77-59-50-39 in the US. It has only 10-15 to clinch the further 12 places to become the most successful British entry for Eurovision in America. **Alan Jones**

UK WORLD HITS

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

AUSTRALIA

1	WANNABE	Spice Girls	Virgin
2	BREATHE	Profley	Epic
3	SOMETIMES WHEN WE TOUCH	Newton	Festival
4	I LOVE YOU ALWAYS FOREVER	Donna Lewis	East West
5	BORN SLIPPY	Underworld	Sony
			Source: ARIA

NETHERLANDS

1	BREATHE	Profley	PIAS
2	SAFETYVILLE	Spice Girls	Virgin
3	HELLYEAH	Peter Andre	BMG
4	CHILD	Mark Owen	RCA
5	IN SOMNIA	Falcons	Zomba
			Source: Digiplay/Mega Top 50

ISRAEL

1	SINGLE	Pat Shop Boys	Parlophone
2	CHILD	Mark Owen	RCA
3	YOUR GEORGEOUS	Underworld	Echo
4	I BELONG TO YOU	Gina G	WEA
5	LAND OF THE LIVING	Kristina V	Chesky
			Source: BA

FRANCE

1	WANNABE	Spice Girls	Virgin
2	SAFETYVILLE	Spice Girls	Virgin
3	EVERLASTING LOVE	Worlds Apart	EMI
4	I LOVE YOU ALWAYS FOREVER	Donna Lewis	Atlantic
5	CHANGE THE WORLD	Eric Clapton	Reprise
			Source: SFR

SWEDEN

1	BREATHE	Profley	XL
2	IF YOU EVER	Pat Shop Boys	London
3	SAFETYVILLE	Spice Girls	Virgin
4	SOMNIA	Falcons	Orange
5	FLAVA	Peter Andre	Musstrom
			Source: SVEPPI

GERMANY

1	BREATHE	Profley	XL
2	CHILD	Mark Owen	RCA
3	SAFETYVILLE	Spice Girls	Virgin
4	SALVA MEA	Underworld	Chesky
5	BORN SLIPPY	Underworld	Logic
			Source: Media Control

ARTIST PROFILE: CRUSH

It's not just Art & Dec who have managed to make the transition from the kids' TV show *Byker Grove* to pop music stardom. **Charlie and Leah** in the series, are two 16-year-old drama school girls who formed **Crush** in 1994. At age 12 they were acting in the kids' soap *Four Years Later* they are in the middle of a five-week tour of the US, where their debut single *Jellyhead* has been in the Top 100 for the past 18 weeks.

Tilly Rutherford and **Tim Smith** signed **Crush** in 1994 to **Double Eye Productions**, and subsequently did a deal with **Telstar**, which put out *Jellyhead* in the UK in February this year.

Radio 10 showed considerable support for the debut. A-listing *Jellyhead* well before its release. The single entered the chart at number 50 and paved the way for a second, *Luv 4 U*, which reached number 45 in July.

"While this was happening in the UK, we had deals going on all over the world," says **Rutherford**. A promotional tour in Japan recently helped the girls match sales of 40,000 for their album within two months of its release. The album is currently only available in Japan, with more work planned on it before a UK or US release.

The girls' work in the States is just beginning, but they have had a good start with airplay for *Jellyhead* receiving a boost from **1010**. New York's biggest rock station, which has played the Motiv-8 dance mix of *Jellyhead*. At least 40 other US radio stations are playing the track. **Telstar** international and UK licensing manager **Mag Garven** says the album will be



released in the US in January, and other countries with which **Telstar** is in negotiation for licensing deals so far include **Australia**, **Mexico** and **Benevol**.

Although *Jellyhead* failed to set the chart on fire in **Spain** and **Germany**, **Garven** says the company is looking at different ways to break them in more European territories. **Telstar** also plans to launch the duo in **South East Asia** early next year, predicting sales of 200,000 plus.

The girls' success has a familiar ring to **Stampee** being the obvious comparison, following their huge success in Japan and Asia. As **Rutherford** says, "**Donna** and **Jayni** are two good looking girls. They're a bit like **Stampee** with a more indie rock attitude." **Catherine Cade**

TRACKWATCH: CRUSH

- Currently in the US Top 100 at 72, after 18 consecutive weeks on the chart
- Played on 40-plus US radio stations, including **New York's** 2100 and doing particularly well in **Texas**, **Miami** and **Philadelphia**
- On heavy rotation on **MTV Asia** and **India's** Channel V
- Starting to build a fanbase in **Germany**, **Spain** and **Australia**

NETWORK CHART

#	Title/Artist	Label	#	Title/Artist	Label	#	Title/Artist	Label
1	KNOCKIN' ON HEAVEN'S DOOR	Capitol	1	BLUE IS THE COLOUR	The Beautiful South	1	PARADISE FRIENDS FOR WAR CHILD	Frank & Keville
2	UNBREAK MY HEART	Top Notch	2	GREATEST HITS	Simply Red	2	ALISHA RULES THE WORLD	A&M
3	ONE & ONE	Mercury	3	TRAVELLING WITHOUT MOVING	Jagged	3	DANCE INTO THE LIGHT	Capitol
4	A DIFFERENT BEAT	Boyz n the	4	SHERYL CROW	Interscope	4	WILDEST DREAMS	Parlophone
5	HORNY	Mercury	5	OLDER	Capitol	5	DEFINITELY MAYBE	Capitol
6	ALL BY MYSELF	Capitol	6	K's KA Deez	Capitol	6	THE VERY BEST OF ACROSS AMERICA	Capitol
7	BREATHE	Capitol	7	RECURRING DREAM - THE VERY BEST OF	Capitol	7	THE MEMORY OF TREES	Capitol
8	YOUR CHRISTMAS WISH	Mercury	8	THE FINEST	New York	8	GARAGE	Capitol
9	SALVA MEA	Mercury	9	OPEN DRIVE	Light House	9	20 ADVENTURES IN HI-FI REM	Warner
10	FOREVER	Capitol	10	JAGGED LITTLE PILL	Mercury	10	COMING UP	Capitol
11	IF YOU EVER	London	11	IF WE FALL IN LOVE TONIGHT	Mercury	11	THE VERY BEST OF THE Moody Blues	Capitol
12	COSMIC GIRL	Capitol	12	(WHAT'S THE STORY) MORNING GLORY	Capitol	12	ANTHOLGY 3	Capitol
13	DON'T MARRY HER	Capitol	13	SONG REVIEW - A GREATEST HITS COLLECTION	Mercury	13	REMYNISCENT, PRESENT AND FUTURE BOOK	Capitol
14	STEP BY STEP	Capitol	14	MOSLEY'S SHEALS	Capitol	14	ALL CHANGE	Capitol
15	SAFETYVILLE	Capitol	15	EVERYTHING MUST GO	Capitol	15	STOODUP	Capitol
16	EVERYDAY IS A WINNING ROAD	Capitol	16	THE VERY BEST OF Jay Electronica	Capitol	16	SIKANE FIGHT/REARZILLA	Capitol
17	BETCHA BY GOLLY WOW!	Capitol	17	19 19 19	Capitol	17	A MAXIMUM HIGH	Capitol
18	NO WOMAN, NO CRY	Capitol	18	SPIDERS	Capitol	18	THE BEST OF Everything The Poet	Capitol
19	LOVING EVERY MINUTE	Capitol	19	OZZY HIGGINS	Capitol	19	LONG DISTANCE - THE BEST OF	Capitol
20	YOUR GEORGEOUS	Capitol	20	FREE FREACE SWEEP	Capitol	20	CARRY ON UP THE CHARTS - THE BEST OF	Capitol

R&B SINGLES

This	Last	Title	Artist	Label	Cat. No.	(Distribution)
1	NEW	HORNY	Mark Morrison	WEA	CD:WEA 098021	(W)
2	1	FOREVER	Damage	Big Life	CD:BLF04 132	(P)
3	4	COSMIC GIRL	Jamiroquai	Sony	52 CD:6636295	(SM)
4	NEW	LOVING EVERY MINUTE	Lighthouse Family	Wild Card	CD:WC 537012	(F)
5	NEW	CHAMPAGNE	Salt-N-Pepa	MCA	MCST 48025	(BMG)
6	NEW	STEP BY STEP	Whitney Houston	A&M	CD:7432144832	(BMG)
7	3	SNOOP'S UPSIDE YA HEAD	Snoop Doggy Dogg feat C.Watson	Interscope	INT 95320	(BMG)
8	5	WHAT'S LOVE GOT TO DO WITH IT	Wanmi G featuring Adina Howard	Interscope	CD:3008218	(P)
9	NEW	IN YOUR WILDEST DREAMS	Tina Turner featuring Berry White	Panorpa	CD:CDR 6451	(P)
10	6	NO WOMAN, NO CRY	Fugees	Columbia	CD:6C39922	(SM)
11	2	BETCHA BY GOLLY WOW!	The Artist	NPG	CD:CDEEM 463	(E)
12	NEW	WITNESS EP	Ann Nesby	AM&PM	58756	(F)
13	NEW	IT'S ALL ABOUT U	SWV	RCA	CD:7432144152	(BMG)
14	7	SECRETS	Eternal	1st Avenue/EMI	CD:CDEMI 439	(E)
15	8	I AIN'T MAD AT CHA	2Pac	Death Row/Walsh	12DRW 5	(P)
16	18	THE LANE	Ice-T	Virgin	SYNDT 8	(E)
17	3	STEELO	702	Motown	860601	(F)
18	12	ANGEL	Simply Red	East West	CD:EW 474022	(W)
19	11	LEAVIN'	Tony Rich Project	LaFace	7432142831	(BMG)
20	15	THIS IS FOR THE LOVER IN YOU	Babyface	Epic	6636306	(SM)
21	7	READY OR NOT	Fugees	Columbia	CD:6C36132	(SM)
22	11	STRESSED OUT	A Tribe Called Quest feat Fab Fables & Raphael Saadiq	Jive	INT 49	(P)
23	21	LOVE IN LOVE	Damage	Big Life	BLRT 143	(P)
24	22	TWISTED	Keith Sweat	Elektra	EKR 2237	(W)
25	19	1ST OF THA MONTH	Bone Thugs-N-Harmony	Epic	CD:6C36305	(SM)
26	13	G SPOT	Wayne Marshall	MBA	INTER 1206	(GRP/P)
27	16	YA PLAYIN' YASELF	Jeru The Damaja	flm	FX 289	(F)
28	20	EAST COAST/WEST COAST KILLAS	Group Therapy	Interscope	INT 95516	(BMG)
29	28	SPACE COWBOY	Jamiroquai	Epic	4277827	(SM)
30	27	HOW DO YOU WANT IT?	2Pac featuring KC and Jolo	Death Row/Walsh	12DRW 4	(F)
31	NEW	KILLING ME SOFTLY	Fugees	Columbia	CD 6633435	(SM)
32	24	TOUCH MYSELF	T-bone	LaFace	7432142281	(BMG)
33	29	SO IN LOVE WITH YOU	Duke	Pukka	12PUKXA 11	(BMG)
34	25	GOT TO GIVE IT UP	Aaliyah	Atlantic	A 58327	(W)
35	23	JUST A TOUCH	Keith Sweat	Elektra	EKR 2277	(W)
36	31	BOHEMIAN RHAPSODY	Braids	Atlantic	A 59427	(W)
37	26	NO DIGGITY	Blackstreet featuring Dr Dre	Interscope	INT 95303	(BMG)
38	18	FLOATIN' ON YOUR LOVE	Isley Brothers featuring Ronald Isley	Fourth & Broadway	13BRW 28	(P)
39	30	TRIPPIN'	Mark Morrison	WEA	CD:WEA 073030	(W)
40	34	LOUNGIN'	LL Cool J	Def Jam/Mercury	12DEF 30	(F)

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

DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No.	(Distribution)
1	NEW	OFFSHORE	Chicago	Entravergance	0501000 EXT	(P)
2	NEW	WITNESS EP	Ann Nesby	AM&PM	58756	(F)
3	NEW	LAND OF THE LIVING	Kristine W	Champion	CHAMP 12 34	(CMV/BMG)
4	NEW	CHAMPAGNE	Salt N' Pepa	MCA	MCST 48025	(BMG)
5	NEW	THIRD ENCOUNTER	Pyrotron	Moving Shadow	SHADOW98	(SRD)
6	NEW	NEVER AGAIN	Happy Diappers	Chaloum/PWL	TDGA 0127	(W)
7	8	WATERFALL	Atlantic Ocean	Eastern Bloc	BLOC 1041	(P)
8	NEW	SOOTHE	Fury Phreaks	Open	OPEN 0702	(V)
9	NEW	SLEAZECHEEKS EP	Basement Jaxx	Atlantic	Jaxx JA00008	(V)
10	NEW	LONDON ACID CITY	Lochi	Stay Up Forever	SUPRA	(SRD)
11	NEW	STEPSA STYLE	Rude Bwoy Masta	Frontline	FRONT17019	(SRD)
12	2	JUST ANOTHER GROOVE	Mighty Dub Katz	flm	FX 287	(F)
13	7	YEKE YEKE - 96 REMIXES	Mory Kanté	flm	FX 288	(F)
14	3	STEELO	702	Motown	860601	(F)
15	NEW	LUV IS ALL U NEED	99 Atlanta	99 North	99NTH 1	(ESS/BMG)
16	NEW	FEEL SO ALIVE	Boomerang featuring Anna J	Spinn	SPERMIC18	(SRD)
17	5	KEEP PUSHIN'	Boris Dlugosz presents Bosom/Manifesto	FESK 17	(F)	
18	4	LOVE CAN'T TURN AROUND	Farley Jackmaster Funk/Darryl Parsy	4Liberty	LIB1202	(P)
19	NEW	TROUBLE	Real Muzik present 21 Dept. Dogz	Juvie Bay's The JB	4	(RTM/DISC)
20	NEW	DREAM WORLD	Stakka And K.Tee	Litarr	Spirit ADMM16	(SRD)
21	11	NIGHTMARE	Brainbus	Additive	12AD 307	(RTM/DISC)
22	NEW	IT'S OVER	Swift	Frontline	FRONT 020	(SRD)
23	23	NITE LIFE (REMIX)	Kim English	Hi-Life/Polystar	575033	(F)
24	17	TAKE CALIFORNIA	Propellerheads	Wal Of Sound	WALL 024	(RTM/DISC)
25	12	YA PLAYIN' YASELF	Jeru The Damaja	flm	FX 289	(F)
26	13	BREATHE	The Prodigy	XL	Recording XL1760	(W)
27	19	LET THE MADNESS BEGIN	Molif	Neo-phonic	NIUK 113	(RTM/DISC)
28	10	DIFFERENT SHAPES & SIZES (IN DA CLOUDS)	DJ Sneak	Feverpitch	12FVH 104	(E)
29	1	SNOOP'S UPSIDE YA HEAD	Snoop Doggy Dogg feat C.Watson	Interscope	INT 95320	(BMG)
30	28	WHAT'S LOVE GOT TO DO WITH IT	Wanmi G featuring Adina Howard	Interscope	INT 97008	(BMG)

DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No.	(Distribution)
1	3	TRAVELLING WITHOUT MOVING	Jamiroquai	Sony	52 4832951/4832994	(SM)
2	5	THE SCORE	Fugees	Columbia	4835481/4835494	(SM)
3	2	THE ANNUAL II - PETE TONG & BOY GEORGE	Various	Melody Of Sound	JANM6 3	(CMV)
4	1	ILL NA NA	Foxy Brown	Def Jam/Mercury	5334451	(F)
5	4	SECRETS	Tony Brown	LaFace	730062801/730062904	(BMG)
6	NEW	MUDDY WATERS	Redman	Def Jam	5334701	(F)
7	7	THA DOGGFATHER	Snoop Doggy Dogg	Interscope	-INTC 3000N	(BMG)
8	9	ANOTHER LEVEL	Blackstreet	Interscope	-INTC 3007T	(BMG)
9	6	THE VERY BEST OF PURE SWING	Various	Pump	-CDHMC 100	(P)
10	NEW	SUPER SHARP SHOOTER EP	Various	Parosca	7432142604	(BMG)

SPECIALIST CHARTS

21 DECEMBER 1996

MBI
WORLD DIRECTORY



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PRE-PUBLICATION OFFER



VIDEO

This	Last	Title	Artist	Label/Cat No	16	11
1	2	TOY STORY	Walt Disney	D27414Z	17	17
2	1	BABE	CDC Video	V4411024	18	18
3	3	MICHAEL FLATTEZ: Lord Of The Dance	WHL	WHL 42182	19	21
4	4	10 BALMORALS	Walt Disney	D27052Z	19	19
5	6	SENSE AND SENSIBILITY	Columbia TriStar	CPF9762B	21	21
6	5	THEY THINK IT'S ALL OVER	BBC	BBG2651R	22	20
7	7	JUMBLAJ	Columbia TriStar	CVL3323	23	23
8	12	NICK NANKOSC - FOOTBALL NIGHTMARES	WHL	WHL 42183	24	24
9	8	TRAINSPOTTING	PolyGram Video	TV370141	25	22
10	9	BRAVEHEART	Fox Video	890	26	26
11	10	BILL WHELAN: Rides Around - The New Show	Video Collection	V76255	27	23
12	11	JERRY CLARKSON - UNLEASHED ON CAMS	Video Collection	V76262	28	28
13	13	ROY CRUBBY: BROWN - SATURDAY NIGHT BEAVER	PolyGram Video	30345Z	29	29
14	14	ROBSON GREEN & JEROME RYAN: Joking Apart	BMG Video	74212556Z	31	35
15	15	SHOOTING STARS - UNWILDED	BBC	BBG2652R	32	32

MUSIC VIDEO

This	Last	Title	Artist	Label/Cat No	16	11
1	1	MICHAEL FLATTEZ: Lord Of The Dance	WHL	WHL 42183	1	1
2	2	BILL WHELAN: Rides Around - The New Show	Video	V76255	2	2
3	3	ROBSON & JEROME: Joking Apart	BMG Video	74212556Z	3	3
4	4	WOLFPACKERS: Emergence	WHL	WHL 42183	4	5
5	5	LIVE! LAST RECORDING: Les Miserables In Concert	Video Collection	V76263	5	5
6	6	OASIS - There & Then	BMG Video	74214255Z	6	6
7	7	OASIS - Live At Wembley	PolyGram Video	30432Z	7	4
8	8	DANIEL O'DONNELL: Christmas With	Ariston	AST1422	8	8
9	9	SPARKY BASSETT: Audience With	Warner Home Video	32016523Z	9	10
10	10	SPARKY BASSETT: Dream Team	Warner Home Video	32016524Z	10	10
11	11	SYDNEY: WINKER: Live Dancing Party	Scottsdoc	VTR120	11	11
12	12	SMYTH: 80's: Deane's Story	Warner Music	32016525Z	12	13
13	13	JIMMY: 80's: Deane's Story	Warner Music	32016526Z	13	14
14	14	JUSTY: 80's: Deane's Story	Warner Music	32016527Z	14	15
15	15	CLIFF RICHARD: Cliff At The Movies	PolyGram Video	42124Z	15	15

INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributor)	16	11
1	1	FOREVER	Dimebag	Big Life BLOUD 132 (P)	1	1
2	2	LEAVE CAN'T TURN AROUND	Furkey Jackmaster Funk	4 Liberty LIBTC27 (P)	2	2
3	3	THE MAN DON'T GIVE A F*CK	Super Furky Animals	Creation CREC2 240 (MMV)	3	3
4	1	TWISTED	Skunk Anansie	One Little Indian 711 TP/C3 (P)	4	6
5	5	ATTITUDE	Seputra	Roadrunner RR 2299S (P)	5	9
6	6	PUMP UP THE JAM '96	Technozone	WOW WORXCD 004 (P)	6	8
7	4	GOLDEN BROWN	Kaleel	Unity Unity 016CD (P)	7	4
8	5	YOU'RE GORGEOUS	Baby Bird	Echo ECS26 26 (V)	8	11
9	2	WATERFALL	Atlantic Ocean	Eastern Blue BLOC 194CD (P)	9	10
10	3	I'LL NEVER BREAK YOUR HEART	Backstreet Boys	Atlantic JIVE JIVECD 406 (P)	10	17
11	7	WONDERMALL	Oasis	Creation CREC2 215 (3MV)	11	16
12	12	DON'T LOOK BACK IN ANGER	Oasis	Creation CREC2 221 (3MV)	12	13
13	11	CIGARETTES & ALCOHOL	Oasis	Creation CREC2 190 (3MV)	13	14
14	15	LIVE FOREVER	Oasis	Creation CREC2 185 (3MV)	14	15
15	11	SOME MIGHT SAY	Oasis	Creation CREC2 204 (3MV)	15	17
16	17	ROLL WITH IT	Oasis	Creation CREC2 212 (3MV)	16	19
17	20	SUPERSONIC	Oasis	Creation CREC2 176 (V)	17	18
18	18	SHAKENAKER	Oasis	Creation CREC2 182 (3MV)	18	20
20	8	NEIGHBOURHOOD	Space	Gut GUTCD 5 (T)	20	20

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)	16	11
1	1	WHAT'S THE STORY MORNING...	Oasis	Creation CREC2 193 (3MV)	1	1
2	2	STOOSH	Skunk Anansie	One Little Indian TPLP 85CD (P)	2	2
3	3	SPIDERS	Space	Gut GUTCD 1 (TD)	3	3
4	6	DEFINITELY MAYBE	Oasis	Creation CREC2 165 (3MV)	4	5
5	9	BACKSTREET BOYS	Backstreet Boys	Nudu NUDE CD (3MV)	5	6
6	8	COMING UP	Suede	One Little Indian TPLP 81CD (P)	6	7
7	4	POST/TELEGRAM	Ryko	Indolent SLEEP CD 2 (V)	7	8
8	11	THE IF GIRL	Sleazy	Echo ECS26 012 (V)	8	9
9	10	GARAGE FLOWER	Stone Roses	Silverstone GARAGED2 1 (P)	9	10
10	17	1977	Ash	Intelligence IMPECT 40CD (RTM/D)	10	11
11	12	EXPECTING TO FLY	Bluetones	Superior Quality BLUEUCD 004 (V)	11	12
12	13	CASANOVA	Divine Comedy	Setanta SETCD 25 (V)	12	13
13	14	(WHAT'S THE...) SINGLES BOX	Oasis	Creation CREM 020 (3MV)	13	14
14	15	ROOTS	Seputra	Roadrunner RR 890Z (P)	14	15
15	17	DEFINITELY MAYBE SINGLES BOX	Oasis	Creation CREM 020 (3MV)	15	16
16	19	THE Toughest IN THE INFANTS	Underworld	Junior Boy's Own JBOWCD 4 (RTM/D)	16	17
17	18	PARANOID & SUNBURST	Skunk Anansie	One Little Indian TPLP 85CD (P)	17	18
18	20	WICKED!	Scotter	Cub Clubs 00636CD 3 (P)	18	19
20	20	THE COMPLETE	Stone Roses	Silverstone CREC2 535 (P)	20	20

ROCK

This	Last	Title	Artist	Label (distributor)	16	11
1	1	18 TIL I DIE	Bryan Adams	A&M 540512 (F)	1	1
2	2	GARBAGE	Garbage	Machroom 0 31650 (RTM)	2	2
3	3	STOOSH	Skunk Anansie	One Little Ind. TPLP 85CD (P)	3	3
4	5	FROM THE MUDDY BANKS OF THE...	Nevan	Geffen GED 25105 (BMG)	4	5
5	7	LOAD	Metallica	Vertigo 528182 (F)	5	7
6	6	PRESENTS OF THE USA	Columbia	485922 (SM)	6	6
7	4	ROOTS	Roadrunner	RR 890Z (P)	7	8
8	8	TO THE FAITHFUL DEPARTED	The Gracabras	Island DIS 9048 (F)	8	9
9	9	GREATEST HITS I & II	Queen	EMI CDPCS2 161 (E)	9	9
10	14	THE SUN IS OPEN OUT	Loengjigs	Mother MUMCD 962Z (F)	10	10

This	Last	Title	Artist	Label (distributor)	16	11
11	12	SO FAR SO GOOD	Bryan Adams	A&M 540512 (F)	11	12
12	17	MAD IN HEAVEN	Cuevi	Parlophone CDPCS2 167 (E)	12	17
13	15	CROSS ROAD - THE BEST OF	Bob Dylan	Jambco 522836Z (P)	13	15
14	10	BEST OF THE BEAST	Iron Maiden	EMI CDDEM 1497 (E)	14	10
15	11	BEST OF - VOLUME 1	Van Halen	Warner Brothers 39246474Z (W)	15	11
16	20	NO CODE	Pearl Jam	Epic 48444Z (SM)	16	20
17	18	THE ULTIMATE EXPERIENCE	Jim Hendrix	Polygram TV 31225Z (P)	17	18
18	19	THESE DAYS	San Jai	Mercury 52828Z (F)	18	19
19	18	NEVERMIND	Nirvana	DGC DGC2 242Z (BMG)	19	18
20	20	DON'T STOP	Status Quo	Polygram TV 53105Z (F)	20	20

CLASSICAL

This	Last	Title	Artist	Label (distributor)	16	11
1	1	THE BEST OPERA ALBUM/WORLD	Various	Virgin VIDEO 100 (E)	1	1
2	2	THE NUMBER ONE CLASSICAL ALBUM	Various	Decca 469193Z (F)	2	2
3	3	THE ARBYE	Monks & Chantry Of Downside Abbey	Virgin VTRD 81Z (E)	3	3
4	4	AGNUS DEI	ChC Colord/Flaggbottom	Euro 86301462Z (W)	4	4
5	5	THE CHOIRBOY'S CHRISTMAS	Anthony Way	Decca 465092Z (F)	5	5
6	5	THE CLASSICAL ALBUM 1	Vanessa-Mae	EMI Classics CDV 565392Z (E)	6	6
7	7	100 POPULAR CLASSICS	Various Artists	Casle Communications MBSC0517 (BMG)	7	7
8	6	SONGS OF SANCTUARY	Adriamus	Venture CDVE 425 (E)	8	8
9	9	BEST CLASSICAL ALBUM/WORLD	Various Artists	EMI Classics CDENTV091 (E)	9	9
10	8	A LASTING INSPIRATION	Jacqueline Du Pre	EMI Premier CDENTV114 (E)	10	10

This	Last	Title	Artist	Label (distributor)	16	11
11	11	ALBINONI'S ADAGIOS	I Solisti Veneri/Scimona	Erato (W)	11	11
12	12	SOPRANO IN RED	Lesley Garrett	Silva Classics SILKTV01 (CDN/SS)	12	12
13	17	HALL OF FAME	Various Artists	Classico HM (classical) (GDCP)	13	13
14	15	CLASSICAL MEDITATIONS	James Galway	RCA Victor 74321373Z (BMG)	14	14
15	10	THE PIANO	Michael Nyman	Venture CDVEX319 (E)	15	15
16	14	THE LAST NIGHT OF THE PROMS...	BBC CO-Medwards	Philips 454172Z (E)	16	16
17	16	PIANO MODERN	Various	Conifer Classics 765055128Z (CNYBMG)	17	17
18	18	IN CONCERT	Carerras, Pavarotti, Domingo	Decca 43033Z (E)	18	18
19	18	THE SONY ESSENTIAL CLASSICS...	Various Artists	Sony Classical EICN2809 (SM)	19	19
20	13	HMV SPRING - SAMPLER	Various Artists	HMV hm58484Z (E)	20	20

MID-PRICE

This	Last	Title	Artist	Label (distributor)	16	11
1	1	CHRISTMAS WITH DANIEL	Daniel O'Donnell	Ritz RITZCD 704 (P)	1	1
2	3	TOGETHER WITH CLIFF RICHARD	Cliff Richard	EMI EMD 102Z (NK)	2	2
3	2	THE SNOWMAN	Howard Blake	Columbia CD 7116 (SM)	3	3
4	4	CLASSIC CAROLS	King's College Choir/Clarebury	ClassiFi CMFCM011 (P)	4	4
5	5	NOT FOR THE VICAR...	Jastro	Speaking Videos 531584 (F)	5	5
6	4	PABLO MONY	Various Artists	Parlophone CDPCS 7360 (E)	6	6
7	16	CLASSIC HITS	Various Artists	Euro 86307646Z (W)	7	7
8	8	TRACY CHAPMAN	Tracy Chapman	Elektra EKT44CD (W)	8	8
9	7	TOY STORY ROAD ALONG	Original Cast	Walt Disney W0771414 (018) 819 5060Z	9	9
10	9	FAVOURITE CAROLS FROM KING'S	King's Coll/Willocks	EMI Classics CDM 568214Z (E)	10	10

This	Last	Title	Artist	Label (distributor)	16	11
11	11	SATURDAY NIGHT BEAVER - LIVE	Roy Charley Brown	Speaking Videos 534034 (P)	11	11
12	20	WHAT COLOUR IS YOUR	Chubbie Lansborough	Riz RCD 54Z (P)	12	12
13	5	PARKFIVE	Blur	Food FORTCD 10 (E)	13	13
14	10	BROTHERS IN ARMS	Dire Straits	Vertigo E24092Z (F)	14	14
15	2	ELEGANT SLEMMING	M People	Deconstruction 7432116574Z (BMG)	15	15
16	9	HITS OUT OF HULL	Meat Loaf	Epic 45044Z (E)	16	16
17	17	WALLACE & GROMIT	Peter Sallis	BBC Video Collection Z88194Z (SM)	17	17
18	18	BLUES BROTHERS	Original Soundtrack	Warner Bros 7367618175 (P)	18	18
19	19	SNOWFLAK	Tony Bennett	Columbia 47395Z (SM)	19	19
20	20	MY NAME ESCAPES ME	Alec Guinness	Penguin AudioBooks 01408643Z (BMG)	20	20

...that was

2008

review of the year

There have been plenty of great moments – and plenty to gripe about – in the past year. Martin Aston spoke to leading music industry figures about their personal highs and lows

RAY COOPER Virgin Records deputy managing director

Record of the year – Orbital's *In-Sides* – a clever, thought-provoking collection.
Best thing about the year – Spice Girls' global breakthrough, showing you can make it internationally if the right image, music and belief are there, and Radio One's continued support of new music, putting many other stations to shame.
Worst thing about the year – BBC Television's assault on Picnic and Top Of The Pops' ineptitude, arrogance and elitism all combined together to harm the most important TV show.
What does the industry need to sort out – A more considered view on how the charts can work to benefit the growth and developments of new and established artists.
Tip for 1997 – *translator* – the best new songs and most potent wince we've heard all year.
Outstanding executive of 1996 – BMG has shown you can find hit artists from both entertainment and intriguing new music alike. Hugh Goldsmith has articulated this vision very well.

STEPHEN JONES singer/songwriter, Babybird

Record – The Longpigs' *The Sun Is Always Out album*.
Best thing – Personally, having success on Echo. It was all very well being chased by lots of record companies, and Echo promising this and that, but they've kept their promise.
Worst thing – Too many cover versions and people wearing their influences on their sleeves.
Sort out – I can't believe the proliferation of boy bands and roadshows that promotes them.
Executive – Jeremy Pearce, the new MD at V2. We met many MDs when we were looking for a deal and, although he didn't sign us, he was the only one who stayed in contact. When You're Gorgeous went in at three, he sent us champagne.

NEIL BOOTE marketing director, Virgin UR Price

Record – Eels' *Beautiful Freak* album was recommended to me by an MCA executive a couple of months ago. The following week I visited the Paris Virgin Megastore and it was on the listening post I fell in love with it there and then.
Best thing – Virgin Retailer's sponsorship of the Reading Festival. Great things, great atmosphere, great fun.
Worst thing – The Stone Roses' appearance at Reading was a superannous anti-climax.
Sort out – Mindless discounting by supermarkets. By aggressively promoting premium product as loss leaders, the supermarkets effectively have devalued CDs at a time when consumers were beginning to accept that £13.99 represents great value for a CD.
Tips – Eels and Ragga & The Jack Magic Orchestra.
Executive – John Kennedy at PolyGram seems to genuinely appreciate the potential benefits for a record company of listening to retailers' concerns and opinions.

ANDY MACDONALD managing director, Independent

Record – *Peacock* by Paul Weller.
Best thing – The huge number of great acts that have come through this year and the fact that they are being signed.
Worst thing – PolyGram buying out Go! Discs.
Sort out – I don't know. Let them sort it out for themselves.
Tip – *Synopsis*.
Executive – Everyone at Go! has done remarkably getting such good records out given the circumstances they've been working under.

ANDY PARFITT deputy controller, Radio One

Record – Kula Shaker's debut album is fantastic – original, an interesting sound and production, and great songs.
Best thing – As far as Radio One is concerned, the summer of 1996 came top of my list. We had a series of marvellous events – the

Album Of The Year: Everything Must Go

The start of the year didn't look too promising for the Manic Street Preachers, with the disappearance of guitarist Richey Edwards still casting a shadow over their future and a past record of a mere 300,000 sales over four albums.

But they have since had an extraordinary turnaround. Their Epic album *Everything Must Go* has sold more than 420,000 units in the UK and has spawned four Top 10 singles – *A Design For Life*, *Everything Must Go*, *Kevin Carter* and *Australia*. And it has won the *Music Week* staff and writers' poll by a healthy margin.

Oversas, it has sold just over 200,000 albums – the only disappointing showing coming in Japan where the band had a major profile and sales of 100,000 units were expected. However, Japanese fans were turned off by their new clean-cut image and it has sold only around 40,000 units.

Similarly, the collapse of their US tour with Ozis scuppered their chances Stateside this year, but *Everything Must Go* is sufficiently strong to indicate Epic will still be working it in key territories well into next year.

Ibiza weekend, Oasis live, the Phoenix festival, Tribal Gathering, and our own dance tour, which had a fantastic audience response.
Worst – The completely unfair and ignorant coverage of Chris Evans in the tabloid press. It was inaccurate and one-sided.
Tip – The Popperheads are so exciting.

Sort out – Getting right the approach to multimedia. The internet is the absolute key to the future success of the music industry.

CATHERINE DAVIES marketing director, Epic

Record – Ben Dooks Five's album is fantastic, completely original, brilliant songwriting, cascading piano. And they're great live.
Best thing – Epic having a fantastic summer, with lots of festivals, Euro '96 and chart action.

Worst thing – The new Jimmy Nail series *Crocodile Shoes II*. There are enough people around already who think that that is what the music industry is like.

Sort out – Putting Top Of The Pops in a sensible position again. It's lost on a Friday.

Tip – Gorby's Zygote Mynki are going to have hits next year.
Executive – Martin Hall, manager of Manic Street Preachers. He's sensible, he has a great overview and he's a good laugh.

TRACY THORN singer, Everything But The Girl

Record – *The Gift by Way Out West* and *Where It's At* by Beck.
Best thing – Doing *Walking Wounded* on Top Of The Pops and Ben's continuing good health.

Worst thing – WEA's choice of uptempo remixes of Driving and its mishandling of our back catalogue.
Tip – Tiger and Adam F.

JULIETTE JOSEPH head of international, Deconstruction

Record – Out of all the R&B records this year, Maxwell's *Urban Hang Suite* album had a really fresh feel.

Best thing – Personally, winning the special achievement award at the *Woman Of The Year* awards, but it was more about having the



Top 10 Albums

- 1 *Everything Must Go* Manic Street Preachers (Epic)
 - 2 *Coming Up Suede* (Nude)
 - 3 *Walking Wounded Everything But The Girl* (Virgin)
 - 4 *Ugly Beautiful* Babybird (Echo)
 - 5 *K Kula Shaker* (Columbia)
 - 6 *Moseley Shoals* Ocean Colour Scene (MCA)
 - 7 *Older George Michael* (Virgin)
 - 8 *The Score* Fugees (Columbia)
 - 9 *Peace At Last* Blue Nile (Warners)
 - 10 *Free Peace* Sweet Doggy (ABM)
- Compiled from voices among Music Week staff and contributors

recognition within the industry than winning it.
Worst thing – The Sex Pistols reunion. The music wasn't as exciting and vibrant as I remembered.
Sort out – Keeping open equal opportunities for all types of music.
Tip – A young British band called Original Son. It's new school R&B, in a UK sense, with a really strong funk flavour and a lot of edge.
Executive – Ken Berry, Ashley Newton and Ray Cooper at Virgin for the way they have restructured the company after being bought by EMI, and bringing in a vision of new talent.

JOHN LECKIE producer

Record – The Beatles' *Anthology Three*, particularly *Dig A Pony*. Nothing else this year sounded as fresh.

Best thing – Oasis's world domination, because it opens doors for everyone else.

Worst thing – The Stone Roses splitting up. Top Of The Pops moving to Friday.

Sort out – There should be fewer records released, as the market is saturated and people take them for granted.

Tip – Cassius from Middlesbrough are very exciting, like early Undertones, on the R&B punk tip with Beach Boys harmonies.
Executive – Andy Macdonald, because he has great taste in music and I admire his convictions to his artists.

MIKE DILLON owner of Paisley indie Music Factory

Record – Divine Comedies' *Something For The Weekend* single and the Ben Folds Five album.

Best thing – EMI Soundsite. EMI has taken the initiative to install listening posts and working hard to develop new acts. We are starting to see the likes of Fun Lovin' Criminals break through now.

Worst thing – Supermarkets selling CDs.

Sort out – I'd like to see the industry holding back on discounting so people don't sell under cost price. I'd also like to see non-

...that was

► traditional outlets having to wait a week to sell new releases. Executive - Paul Connor. It's a respectable and attentive and I like the way Virgin as a company look after their staff.

IAN BROUDIE singer/songwriter, Lightning Seeds
 Record - Every now and then, something comes along, with the right combination of lyric and melody, a phrase and a rhythm, and Beccy's 'You're Gorgeous' was it.
 Best thing - The rebirth of the group. It started two or three years ago, but came to fruition this year when groups discovered not just to be groups again but how to make good records.
 Worst thing - The fact that there are hardly any indie labels left. The likes of Go! Discs and Creation have been swamped by majors.
 Set out - The singles chart. It is a bit weird, isn't it?
 Tip - The collective scene in Glasgow is really happening, and something great is going to come out of there. Belle And Sebastian already have, so I'll pick them.

EMMA GREENGRASS marketing manager, Creation
 Record - The Manic Street Preachers' album 'Everything Must Go' is brilliant in all respects, plus they've come back after hard times.
 Best thing - BMG having a boltony attitude by reports and not doing a deal on the Robson & Jerome single. They stood up for principles that the industry should have stood up for a long time ago.
 Worst thing - The PolyGram/Go! Discs saga is just a mess, and such a shame, that such a great record label has gone down the pan, with Andy Macdonald going and others to follow.
 Tip - Travis have the best songs I've heard in ages and a great singer. They've been developed really well through Charlie Fincher at Sony Publishing.
 Executive - Marcus Russell of Ivin Management, who is a brilliant climate maker. And Mike Smith has signed some great acts like Tiger to make EMU Music cool again.

IAN RAMAGE director of A&R, BMG Music Publishing
 Record - Ben Folds Five's eponymous album is just a breath of fresh air. It's genuinely invigorating, song-based music.
 Worst thing - The continued decline in the velocity of our singles chart. It's a real frustration and genuine sellers seem so rare now. It's borne largely out of the retail price malarkey.
 Set out - The chart. The BPI needs to give some teeth but you need a multilateral action, not just one body. And Xfm needs to get its licence.
 Tip - Symphonies have a combination of really original pop tunes, and a real vitality in performance.
 Executive - Jean-Francois Caillon at EMI. I think he's mad and a crazy workaholic, but at least he leads from the front.

ANDY GRAY managing director, Asylum Records
 Record - I liked the Kula Shaker album because that's about the most fresh and original thing this year.
 Worst - I think supermarkets selling CDs at £3.99 is probably the most amazing thing to have happened. I don't know what the record companies can do about it because none of the supermarkets are supplied direct.
 Set out - I think the industry needs to look at TV compilations. A lot of the formulas that have become the industry well, like love albums, are tired and it's noticeable how few are doing well.
 Tip - Bush. It's the right time for MCA to have a hit here with them.

RONNIE GURR creative director, V2 Music Group
 Record - If one record defined 1996 historically, it was Born Sippy by Underworld.
 Best - V2 launching. Am I allowed to say that? If not, then watching Sony Music's alternative sales force battle Kula Shaker.
 Worst - Meeting shadowy trade secretary Nigel Griffiths at our industry. His astounding lack of understanding of the machinations of our industry could not simply be put down to a surfeit of the available hospitality. As someone who, by a drop of Thyflood in their body, all I can say is, he's afraid - he's very afraid!

Gripe Of The Year - 1: free singles

When BMG made a stand with a "no free singles" policy for its recent Robson & Jerome single, it was a decision applauded by those in the industry who are dismayed by the escalating number of free single deals.
 The practice of giving away singles has been going on since the Seventies, but it reached a peak in the autumn with record companies giving away thousands of copies in a bid to guarantee retooling and secure a good first week chart placing.
 By bringing singles prices down as low as 99p in some cases and establishing £1.99 as a

regular first week price, the value of the single is being undermined while the chart becomes fatter and fatter.
 There is certainly a will to change and the chart supervisory committee is to examine the issue in the new year, with a lower price limit and a move towards a value based - or points - chart among the options.
 And, after Robson & Jerome's 'What Becomes Of The Broken-Hearted' retained the number one spot for two weeks despite a universal price of £3.99, other companies may be tempted to follow BMG's lead in 1997.

Gripe Of The Year - 2: the polarisation of the chart

A record 14 singles reached platinum status in 1996 as the gap between the number one spot and the rest of the chart continued to widen across the year.
 BPI statistics unveiled in August underlined what everyone had already assumed already - that, while the size of the singles market is back to the levels reached in the late Seventies and early Eighties, most of those extra sales are going to the very biggest releases.
 In the four years up to 1995, the average weekly sale of a number one single had more

than doubled, according to the BPI analysis, while the average number 23 single sold 50% as many copies.
 Those tracks that did capture the attention of the public - and the radio programmers - reaped the dividends. Those few singles that did climb the charts stayed around the Top 10 for a long time, as evidenced by radio favourites such as Calion Dion's 'Because You Loved Me', St's 'Anything and Toni Braxton's current seven-weeker 'Unbreak My Heart'. Such longevity is one trend the industry will be hoping continues into the new year.



When *Musik Week* said in January that the 1996 Brit Awards was set to achieve its highest global profile to date, we reckoned without the efforts of Jarvis & Cocker.
 Cocker's stage invasion and dance during Michael Jackson's performance of Earth Song turned the music awards ceremony into one of the most talked-about events of the year. Cocker was carried off for a night in the cells and Epic released a statement on behalf of Jackson, accusing Cocker of attacking children.
 While *Sony* chairman and CEO - and Brits chairman - Paul Brown called Cocker's behaviour "a sad, pathetic expression of disrespect", Island MD Marc Marot and Cocker's solicitors objected to Epic's statement which they called to be retracted. Anonymously supplied footage of Cocker on-stage actually did the rounds at various TV stations including CBS in the US -

where Pulp launched Common People on a temporary wave of publicity - and later formed part of a Brits Uncut repeat screening of the awards.
 The whole furore certainly divided the industry. A *MW* straw poll of music industry executives revealed that 75% backed Cocker's actions and 65% considered Jackson's performance a mistake.
 But half also voted it the best Brits show ever, a figure seemingly supported by the television audience viewing figures which, at a peak of 12.75m, were the highest the show has yet seen.
 Cocker was subsequently cleared of attacking children and the police decided not to press charges. While the passion of the moment has now subsided, you can bet against a Jarvis/Jackson dust forming part of this February's Brits show.

Set out - The Internet ramifications on copyright.
Tip - The momentum on Propellerheads is so great that, whoever they sign to, the act will come through. *Prefab Sprout* - my most listened to music this year were the demos of their forthcoming album *Andromeda Heights*. *Paddy McAloon* is on his feet at 16.
Executive - Columbus A&R manager Miles Kemp. Nobody comes close in terms of passion, commitment and strength.

CLIVE DICKENS head of programming, Capital Group
 Record - Everything But The Girl's *Walking Wounded* was so on the button in terms of what 1996 was all about - melodic, slightly challenging, not completely left field but new and fresh.
Best thing - In musical terms, it's good being British again.
Worst thing - The determination of the Brits media to try and undermine the success and popularity of *British*.
Tip - Phil Campbell at EMI follows in the tradition of new, young British singer/songwriters.
Executive - Simon Fuller of 19 Management for total global domination with the Spice Girls.

BRIAN MCLAUGHLIN managing director, HMV UK
 Record - *Walking Wounded* by Everything But The Girl. It's what I call a Friday night album. At the end of a long week, you can sit down and enjoy something as good as that with a few beers.
Best thing - The Brits were the best ever and not just because of the controversy with Michael Jackson. When the Mercury Music Prize was put together, it was trying to bring an act to the attention of the public through a different means and, although Pulp won, Norma Watson got the meeting and sold a lot of records.
Set out - For selfish reasons, the recognition that retailers should have for their part in growing this market. The industry undervalues the role retailers play.
Tip - Sympsons. They are already getting a great buzz from the

music press and everybody here thinks the kids will love them.
Executive - Paul Connor. Virgin has put real excitement into the business this autumn via Spice Girls.

LUCIAN GRAINCE general manager, Polydor
 Record - What was the biggest seller? Oh, probably Wannabe by Spice Girls.
Best thing - The advent of new scheduling on Radio Two presents a great opportunity for the BBC and the music industry.
Worst thing - I'm not negative enough to think in terms.
Tip - Mansun.
Executive - Arsenal FC manager Arsene Wenger.

KAY O'DWYER director of business development, EMI Music Publishing
 Record - Caline Dion's *You Love Me* - the song and her voice.
Best thing - PRS has all but set itself up as act together.
Worst thing - People will doubtless scream, but although I love his voice and his artistry, the behaviour of Liam Gallagher was awful.
Set out - The Internet and the collection of royalties. You have to look after the writers and their money and stop people using their music for nothing.
Tip - Lewis Taylor is tremendous.
Executive - Nick Phillips at MCA has been so successful, both the records he gets and takes into the charts, and where he's taking MCA. He's the youngest managing director, which is another plus.

MICKEY D A&R manager, WEA Records
 Record - *Teddy Riley* is one of my favourite producers and comes up with an anthem every year. Blackstreet's album *No Diggity* on Interscope was it. A guaranteed floor filler.
Best thing - Seeing a lot of the records I like make the Top 10, like



In some respects, 1996 was a year Oasis would want to forget, given the collapse of their US tour and the arrest of Liam Gallagher on drugs charges. But it was also a year in which they reached record heights. More than 350,000 people watched their live dates at Lord's and Knebworth and their album (What's The Story) Morning Glory? won 12 times platinum in the UK and matched Simply Deep's Life and Dead Straws' Brothers In Arms as the biggest-selling album in the UK by a British act. Only Michael Jackson's Bad has been certified 13 times platinum. It is worth noting that their US adventure wasn't all disaster; What's The Story has shipped more than 4m units in the US, while Wonderwall proved a bone idle top 10 hit.

Launch Of The year: Spice Girls

Just when everybody was wondering who was going to be the new Take That, Virgin's Spice Girls founced along and zigzag-tiggled their way into the hearts of the nation.

The girls had been signed towards the end of 1995 by Virgin, which beat off competition from a string of other companies.

Music Week was among the first magazines to hear the early recordings and the first to interview the girls last May. Frantically soon the rest of the world followed suit and Spice Girls were everyone's darlings, from *NME* and *Smash Hits* to *The Sun*, *Daily Mirror*, *The Independent* and even *ITN's News At Ten*.

Their debut release *Wannabe* and follow-up *Say You'll Be There* both soared to number one, as did their second, *2 Becomes 1* in the hot favourite to be the Christmas chart-topper. The icing on the cake has been the band's international achievements: *Wannabe* was a number one in 22 territories selling more than 2m units and the album topped 2m sales in little more than a month.

The only territory left to be conquered is the US, where *Wannabe* is scheduled for release next month. Marshallised by manager Simon Fuller—who has steered Annie Lennox and Celine Dion to *Starburst* success before—the cards appear to be stacked firmly in the Spice Girls' favour.



Label Of The Year: Virgin Records

It was a strong year for several labels. Columbia turned Kula Shaker and Fugees into successful amid internal reshuffles. PolyGram Island Music established itself as EMI's closest rival in publishing and Polydor's A&R team added potential greats Dinko Jacky's and Silver Sun to a strong core including Boyzone, Cast, Shed Seven and The Lighthouse Family.

In the end, though, Paul Conroy's Virgin Records was head and shoulders above the rest in achieving a year of extraordinary successes.

It achieved quadruple platinum status with the Spice Girls album *Spice* and a triple platinum with George Michael's *Older*, cemented everything with The Grid's rebirth as the commercial face of drum and bass and continued its spectacular domination of the compilations market.

The achievement in A&R—including Placebo's acclaimed debut, the continuing excellence of Smashing Pumpkins, The Chemical Brothers' collaboration with Noel Gallagher and the superb McAlmont & Butler album—is all the more notable as it comes from a standing start.

A year ago, Virgin was known as a label dependent on compilations. It still dominates that sector, but is now making headway in many other areas.

Next year promises to be equally vibrant for Virgin, with albums due from the Chemical Brothers and Massive Attack, while 911 and ROC are shaping up to be among the biggest stars of 1997.

review of the year

Fuges and Blackstreet, and Mark Morrison getting to number one. **Worst thing**—Tupac's death, for all the obvious reasons. I think it's made people stand back and put things into perspective. **Sort out**—A chart where you can actually build a record. **Tip**—Regga & The Magic Jack Orchestra on EMI. They're in the top five but sound really fresh. **Executive**—Colin Barlow from Polydot/Wildcard, for sheer perseverance and belief in business new acts.

MARC SPENCE

business manager, John Menzies

Record—Dodgy's *Free Peace Sweet*. It's got such quality songs. **Worst thing**—Supermarkets heavily discounting music and Top 10 CDs at £3.99. We all thought those pricing days had gone. **Sort out**—Thomas. We have to get a handle on them once and for all. **Tip**—Singer Ribeiro appears to be unique in his style and stands out of the crowd. Real should lead off to a much higher level. **Executive**—Jean-Francois Ceillon. Our business with EMI has come on leaps and bounds this year.

MARTIN HEATH

managing director, Arista

Record—Faithless' *Don't Leave*, off their *Reverence* album. It's more about emotions and atmosphere than just a dance record. **Worst thing**—Spurning the Hit system. Artists while the rest of the record company flows around them using the same old formula. This system allows creative people freedom while, at the same time, running a business. People need to tell bosses what to do, not bosses to make decisions. **Tip**—*Worst thing*—The *Go! Discs/PolyGram* scenario was really sad, and typically stupid. Surely a situation could have been sorted out but they seem to have checked it all in the dustbin. **Sort out**—Don't force a band to release a record they don't want to, don't give records away, don't overmarket records to death.

Tip—Transistor are fantastically imaginative, mellow but hard, with broad range of feelings. **Executive**—Paul Conroy turned round a completely dead company and made it into a different company.

MARK STORY

programme director, Virgin Radio

Record—The Smashing Pumpkins' single *Tonight, Tonight*. It's the unusual way the band and orchestra is put together. **Best thing**—Radio and the music industry really started to understand what each other is trying to do. **Worst thing**—The U2 album being postponed. I was really looking forward to it, and if they read it, they can please play live on Virgin Radio. Thank you. **Sort out**—The chart moves too fast and follow-up releases from record companies come too fast. **Tip**—Thomas Ribeiro didn't make as much impact as I thought it would be, and if they read it, they can please play live on Virgin Radio. He took the time and trouble to get to know people in the commercial radio. I don't necessarily agree with his opinions but he is honest and upfront with his views.

JEAN-FRANCOIS CEILLON

EMI Records Group, chairman and CEO

Record—*Encompassment* by The Arant Formerly Known As Prince. It's the richest, deepest, most mature and intimate album that an artist could write. **Best thing**—Orbis is breaking in America is very important for the UK music industry, and other British artists such as Seal, De'ne, Bush and Radiohead. If you can break five, you can break 50. **Worst thing**—The speed of the singles chart and the cost of everything related to singles these days. It's taking millions of pounds to support singles which hit the chart for one week only. **Sort out**—The above situation.

Tip—A breakthrough act for me is one selling millions of albums, so I say Spice Girls. **Executive**—Ray Cooper at Virgin's had a very good run, with Spice Girls, George Michael and The Chemical Brothers.

CALLY CALLOMON

creative director, Island Records

Record—Paul Schartz's album *Armadillo Eweelings* is dauntly industrial music. You can dive in and find new things each time. **Best thing**—Jarvis Cocker donating his Mercury Music Award and £25,000 to War Child and then donating it back for £5,000. **Worst thing**—Michael Jackson on the *Bills*. I'm early threw up the very poor dinner I'd eaten. The devil came dressed as Jesus. **Sort out**—As far as record shops are concerned, I'd like to see the tail stop wagging the dog. I'd like records to be treated like milk baked beans and more like art with a capital A. **Tip**—O-Rang haven't got a hope in hell, so they'll probably break through. **Executive**—Catherine Davies at Epic. She's the best marketing person, because she is a great human being and uses it very well. I was concentrating on reinforcing his status in the US. His arrival as a US star was underlined when he crossed three Grammy Awards in March for his song *Kiss From A Rose*. The track was picked as record of the year and record of the year, while Seal won the best vocal performance award. His second album, released in 1994,



continued to do well and went Top 20 in the US after the award. His Top 40 US hit was followed by the dramatic early success of Fly Like An Angel, his cover of the Spice Miller song, which entered the chart at number 17 last week and is one of radio's fastest growing hits.

ASHLEY NEWTON

joint deputy MD, Virgin Records

Record—Back's *Defeat*, for innovation and for being as cool as fuck. I love the videos, the packaging, everything. **Best thing**—Virgin had all the initiative but had the nagging feeling that we couldn't take all the way, so breaking new artists, like Spice Girls and The Chemical Brothers, was the missing part of the jigsaw for the company. Everything feels complete. **Worst thing**—Liverpool thrashing Chelsea at Anfield. **Sort out**—The charts. The speed and volatility makes establishing new acts so difficult, especially those from marginal areas. **Tip**—Symposium, for youth and attitude. **Executive**—Jimmy Iovine of Interscope, for reasons of music power. Also Steve Finin for reinventing A&R through A&R >

Most-expensive Start-Up Of The Year: V2

Richard Branson wanted to keep his return to the music industry a secret, launching dozens of the industry's top executives was the way to go about it. V2's launch on November 27 brought to fruition the year's most talked-about label start-up. And with more than 80 staff worldwide and not a record to work yet, the company is certainly among the best financed new independent of recent years. While it has an unusually cozy and revealing extent of its backing for the company, he has already finalised a financing deal with an

investment corporation and insists that he will spend all he needs to make V2 a success. He is clearly still seduced by his tale of Virgin to EMI for £50m in May 1992 and even suggests he'd like to buy the label back one day. But Branson—as well as his team led by Jeremy Peace—is well aware that V2 has a long way to go. The signs are already good, however: *Stereophonics*, Diva Tremor Control and Mule are all signings which bode well for next year and the acquisition of a controlling interest in Greg Street is a bold move into the UK market.

Turn Off/On Of The Year: music on TV

In a year that was the 50th anniversary of TV broadcasting, the music business found itself at the sharp end of the schedulers' pencils. Top Of The Pops' move to Friday night and compete with Coronation Street caused a storm in the industry, with some senior executives threatening to withdraw their support for the show. Soon after, Channel Four axed *The White Room* and even this year's Christmas TV schedules appear to underline a disaffection with music.

It wasn't all bad news for music on the box, however. The Brits enjoyed the highest

number of viewers and profile to date and benefited from a Brits Unltd repeat (one Spot of the Year, above), while the Mercury Music Prize doubled its audience from the previous year. The MTV Europe Awards and Music Of Black Origin Awards also got their first terrestrial broadcasts and TR Friday and Carlen's *Videotex* were launched. The industry can also feel more confident knowing that one of UK music's long-time champions, former Radio One head of music Trevor Dann, is now in charge of all the BBC's musical output.

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Underachievers Of The Year: superstars

► positioning, like the affiliation of Mo Wax. He's made it a cool label again, and not just about Sting and Bryan Adams.

RALPH SIMON

Record - The Lewis Taylor album on Island has great grooves. The guy's a good example of an exciting British talent.

Best thing - The widening acceptance of new British music internationally, and the re-emergence of melodic songwriting.

Worst thing - Shrinking margins for record and publishing companies, a trend that prevents money for long-term development.

Set out - A better way to expose bands and developing writers.

Tip - Mambreak on One Little Indian - interesting alternative rock.

Executive - Derek Birkett is such an interesting, creative executive and he's been so consistent, with acts like Björk and Sadeker Pimples.

BILL HOLLAND

Record - The new recording of Evita with Madonna is sensational.

Best thing - Being recruited by PolyGram to take over the classical division, which was a total shock to the system.

Worst thing - The apparent decline of classical music's market share and all the negative publicity that surrounded it. It ignored a lot of fundamental truths of the situation, which is that the classical market only declined because of a shortage of blockbusters, as the market has in fact increased threefold over the past 10 years. You can't have the 3 Tenors every year.

Set out - The issue of CD pricing in terms of how they're giving away a hell of a lot of class product.

Tip - Welsh opera singer Berli Terfel. If he gets sufficient exposure, he could be enormous.

Executive - Ted Ferry from Hippocampus. He's a maverick who has made a huge success by following his own vision.

GEOFF TRAVIS MD

Record - The Row Size remake of You're Not Alone by Olive.

Best thing - The most exciting new music I heard this year was the sound of the Asian underground, represented by Anokha, this Monday night club at the Blue Note run by Talvin Singh and The State Of Bengal, and hearing the voice of Amar. It's modern British Asian music that crosses all boundaries. Personally, the disintegration of the old Rough Trade business and the beginning of Trade 2, in association with Island.

Worst thing - The inexplicable pretence that the old Rough Trade should carry on in any shape or form.

Set out - The most frightening thing was the narrowing of retail stocking options, taking less new music into the system.

Tip - Belle and Sebastian, Roni Size and Adam F.

Executive - The Saturday gig behind the sock couter at Marks & Spencers. They're the ones who deserve the recognition.

GED DOHERTY

Record - The Spice Girls' album, for getting people excited. It's good old fashioned pop music which everybody can appreciate.

Best thing - Record companies selling singles for 99p, because it's going to destroy the music business.

Worst thing - The discounts on singles.

Tip - Lewis Taylor on Island.

Executive - James Leavelle of Mo Wax, for musical taste, vision and all round vice.

MARK COLLIN

Record - Longpigs' album The Sun Is Always Out. Beak's Delaney and Counting Crows' Recovering The Satellites. What all three have in common is great musicianship and craft.

Best thing - Oasis' continuing worldwide domination. They proved there is no shame in being a mega-studio stadium band.

Worst thing - The complete loss of credibility from the singles chart, which has weakened the UK industry's position worldwide.

Set out - The credibility of the singles chart.

Tip - For world domination, Radiohead, as U2 did with Joshua Tree.

ADRIAN RONDEAU

Record - Wannabe by Spice Girls. The instant commercial impact established them as one of the biggest groups since Take That.

Best thing - The growing acknowledgement by suppliers of the significant role independent retailers play in breaking new music.

Worst thing - Cut pricing of the top titles by supermarkets. It's not just bad for the industry, but bad for the public because eventually it's going to lead to the public having far less choice and far less product range available.

Set out - How the industry can be profitable if traditional music retailers are having a say. It's all the same price as supermarkets.

Tip - Menson. Everything they release seems to have them building and building in popularity.



At the beginning of the year, 1996 looked likely to be a massive one for record sales, with albums due from many of its perennial backers including Phil Collins, REM, George Michael, Tina Turner, Del Lppard, Sting and The Greenberries. But, barring a few notable exceptions, the world's biggest stars failed to deliver the sales expected.

It was a fact acknowledged by Sir Colin Southgate in outlining EMI Music's results in November and trying to explain the flattening out of the global business. Southgate was quick to insist that the sales are still there though, only

being spread over a wider number of acts. Certainly, the flip side of the superstars' underperformance is the emergence of a series of new big name artists, led by America's Alanis Morissette and Fugees and the UK's Spice Girls, The Prodigy, Ocean Colour Scene, Kula Shaker and Peter Dink.

For retailers, the underperformers caused particular problems in the lead-up to Christmas, with large orders for albums by REM, The Artist, Simply Red and Paul Collins failing to sell through, one other big name album sold just 10% of its first week ship-out.

Executive - Mike McMann of EMI and Nigel Hayward of PolyGram because they both took the time and trouble to visit us.

FERDY UNGER-HAMILTON

Record - All singles - Tony Rebel's Why Be A Laird, for uplifting roots, Symphonix's Bury You, for the kids, Faber Novacaine For The Soul, which is Pavement produced by Phil Spector, and the Travis B-side Funny Thing, which is just a wicked song.

Best thing - Personally, Gabriel's success. Generally, Radio One continuing to play dangerous music, like real hip hop acts.

Worst thing - Andy Macdonald and PolyGram failing to agree a deal.

Set out - The charts. I would be good to have a Top 20 with less than 18 new entries in any given week.

Tip - Symphonix, the real future sound of London, Ben And Rachel, ultra stars on Junior Boys Own, and Travis, a heart-wrenching Scottish love-piece. And the death of Britpop.

Executive - Andy Macdonald, Gil Dines 1983-1986, Korda Marshall, for signing Symphonix, David Massey at Epic America for breaking Oasis.

JOHN HUTCHINSON

Record - Celine Dion's Falling Into You is an absolutely fantastic track. Outside of the opera world, she has got one of the most powerful female voices we've heard for years.

Best thing - The alliance between PRS and MCPS. It's so important for the industry, if we get it right, to have a more efficient organisation serving it. The industry will be getting itself together in regard to its political form, so that we can speak with one voice in international dealings.

Worst thing - The speed of which you can get payment decisions in the international arena, but I'm going to keep trying.

Executive - Andy Heath, the president of MPA and managing director of Momentum Publishing. He has been a key person in trying to draw the industry together. It was his work that brought about the creation of the new lobbying organ British Music Rights.

STEVE ALLEN

Record - Firestarter by The Prodigy.

Best thing - Europop being bigger in the UK than Britpop and US radio opening up to dance pop. Watch it happen. Doh Ah.

Worst thing - UK radio closing the door on Europop. The public love it though, and it will be back.

Set out - The biggest mottos are about the chart, but the big hits are still the big hits. It's not much use as a tool in helping break UK acts abroad - unless you've been number one for 26 weeks.

Tip - Spiritu - totally beautiful and original.

Executive - Ray Cooper and Ashley Newson for their success in launching the fantastic Spice Girls. And I've got to mention Clive

Davis, instrumental in opening US ears to pop/Europop. That's my kind of A&R.

MATTHEW ROSS

Record - D'Angelo's album Brown Sugar, one of the finest pieces of contemporary R&B for a very long time, and Gil Scott Heron's Spirits - the music and his music is visionary, musically and lyrically.

Best thing - TV media improving its focus on black music: witless Flava and the televising of the Mobb Awards.

Worst thing - Supermarkets becoming chart return stores, because it unfairly discriminates against music that isn't radio-friendly Top 40 format. And all the majors need to work together to capitulate most effectively on the changes in the media and the market and their receptiveness to black music.

Tip - Lamb on Fontana - authentically English and very talented.

Executive - Mickey at WEA. He has brought us into to sign UK R&B acts and has made it successful.

RICHARD GRAFTON

Record - Everything But The Girls' album Walking Wounded was a brilliant progression for them.

Best thing - The decision to move from panel sales to real over-the-counter sales as the industry matured, because the industry needs the best data it can get. It's a vote for common sense.

Worst thing - Top Of The Pops moving to Friday. It's simply the wrong day.

Set out - The singles chart. We've become too good at focusing our marketing in a short space of time.

Tip - Picabeat for very online hits and an exciting sound.

Executive - Richard Woodcut of Anleis Retail in Leicester and chairman of BARD, for his undying support of indie record retailers.

MARK HAGEN

Record - Shawn Colvin's A Few More Repairs is the best she's made, with all the good bits of her previous records.

Best thing - The way VH-1 has consolidated itself in the market. Personally, it was winning the Country Music Association Wesley Rose foreign media achievement award for the advancement and promotion of country music internationally.

Worst thing - The collapse of the singles chart as a useful barometer of public opinion. It is wretchedly of the moment.

Set out - The singles chart.

Tip - Shawn Colvin, who should do the jump next year to having hits. Mike Henderson, a fantastic new blues guitarist from Nashville, and BRS-45, a country rockabilly band from Nashville.

Executive - Trevor Davis at Radio One, who's become fantastically influential. He's in a fine position to make the best of the BBC's musical output in the new millennium as the corporation's overall controller of music.

Obsession Of The Year: football

The platinum award earned by the Three Lions single established only a fraction of the song's popularity as football fever swept the industry like never before in 1996.

This has always been a football-loving business, but no more so than when Three Lions captured the hearts of the nation in June. It was campaigned and recorded by Lightning Seeds' Ian Brodie and comedians David Baddiel and Jeremy Skinner, after Chrisyasis Music managing director Frank Lescaules and Rick Blaskey of the Music & Media partnership brought them together.

As the England football team went out in the semi finals to the Germans, 70,000 fans at Wembley sang their hearts out, to the chart-topping anthem. The Sun reprinted the lyrics on its front page and Tony Blair borrowed its refrain for 'Labour's coming home' speech.

An industry-wide affinity with football did not stop there: Chrisyasis founder Chris Wright bought London club OPR, U2 manager Paul McGuinness proposed to move Wimbledon FC to Dublin, VFL put in a bid for Manchester United and everyone else kept up their season tickets.

AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
DODDY Free Peace Sweet	A&M	out now		There will be Channel Four and regional ITV ads through to Christmas. The album will feature in retailers' catalogues and in-store displays.
FOSTER & ALLEN 100 Golden Love Songs	Telstar	out now		This album will be promoted through to Christmas with national Channel Four and regional ITV advertising.
BUDDY HOLLY The Very Best Of Buddy Holly	Dino/MCA	out now		There will be national ads on ITV, Channel Four and satellite stations backed by radio, press and poster advertising through to Christmas.
LIGHTNING SEEDS Crazy Heights	Epic	out now		TV advertising will run on Channel Four North backed by press ads in Q, Vox and Mojo. There will be posters and displays with retailers.
JIMMY NAIL Crocodile Shoes 2	East West	out now		This release will be promoted through to Christmas with TV advertising on ITV and Channel Four.
PIVARDOTTI & FRIENDS For Your Child	Decca	out now		Ads will run on Channel Four and ITV backed by radio and press advertising. There will be displays with multiples and independents.
PATRICK PRINS Mavin' Melodies	A&M	December 16		This vinyl box set will be promoted with advertising in the specialist dance press.
SIMPLY RED The Greatest Hits	East West	out now		The release will be TV advertised through to Christmas and there will be further press ads and an ongoing poster campaign.
VARIOUS 100% Christmas & New Year...	Telstar	out now		There will be ads on Channel Four and selected ITV regions through to Christmas.
VARIOUS Club Mix 97	PolyGram TV	out now		Ads will run nationally on Channel Four and satellite stations. There will be regional ITV ads and radio ads on Kiss London and Manchester.
VARIOUS Dance Top 2000	Firm	December 23		There will be radio ads on Kiss, Choice and IRL dance stations plus ads in the specialist music and DJ press. Posters will run in key cities.
VARIOUS Dance Top 2000	Global TV/Warner	out now		There will be national TV ads on Channel Four and BSkyB plus regional ITV ads. Radio ads will run on Capital FM and the Network Chart Show.

Compiled by Sue Sillico: 0181 767 2255

CAMPAIGNS OF THE WEEK

ARTIST



OASIS - DEFINITELY MAYBE (WHAT'S THE STORY) MORNING GLORY?

Record label: Creation

Media agency/executive: RMS/Ian Rohan

Product manager: Emma Greengrass

Creative concept: Emma Greengrass

Creation is heavily re-promoting both albums this Christmas alongside the video There & Then and the cigarette-box packaged singles. The thrust of the campaign is to create an Oasis store-within-a-store at retail supported by press ads and posters.

COMPILATION



WORLD DANCE - THE ULTIMATE DRUM AND BASS EXPERIENCE

Record label: Firm

Media agency/executive: MCS/Justyn Lucas

Product manager: Andy Heath. Creative concept:

Mario Warner, John Freeze, Chris Leonard

Rave event organiser World Dance is collaborating with Firm - a division of Dino - to release this album, due out next week. There will be TV ads on Channel Four and in ITV regions backed by press and radio ads plus a poster campaign in key cities.

AD FOCUS

THE MARKET

MUSIC IS FOR LIFE

...NOT JUST FOR CHRISTMAS

SEASONS GREETINGS FULL OF INDEPENDENT SPIRIT FROM PINNACLE

The Absolute Dogs Baubles!



FRONTLINE

BEHIND THE COUNTER

TONY FRENCH, HMV, Plymouth

"Sheryl Crow's album has been flying out this week, which is probably due to the current blast of TV advertising and the fact that the single has been getting a lot of radio play. Sales of Spice Girls, Robson & Jerome and Simply Red are now firmly entrenched for Christmas and we also beginning to shift some seasonal product from the likes of Bing Crosby and Shirley Bassey. On the singles front, our best sellers have been Chicane, Celine Dion and Toni Braxton. Dunblane is starting to pick up and should do well at the weekend when the mums go shopping. Christmas gifters are giving our T-shirts a big boost and we have brought the department to the front of the store. Comedy videos are also soaring through the roof and are easily outstripping sales of feature film product. I'd say we are busier than we were this time last year although the rush has only just started."

IN THE SHOPS THIS WEEK

NEW RELEASES

Pre-release enquiries for Ann Nesby's single translated into solid sales this week, while singles from Cease Dicit, Faithless, No Way Sid, The Scourf, Diana Ross and Tina Turner also steamed out. His '97 was the strongest new compilation and there were plenty of takers for Whitney Houston, Dance Tip 2000 and Club Mix '97.

PRE-RELEASE ENQUIRIES

Singles – Spice Girls, Mike Flowers Pops, Madonna; Albums – The Prodigy, Mansun, Reef, Tori Amos

ADDITIONAL FORMATS

Tina Turner album with bonus live CD, Louise album with calendar, Oasis video with CD single, Nu Yorican Soul limited-edition 12-inch box set

IN-STORE

Windows – East 17, Hit Zone, Club Mix '97, Celine Dion, Love Album 2, Lightning Seeds, Fugees, Diana Carroll, Jamiroquai, Dance Tip 2000, Best Christmas Album In The World...Ever, Simply Red; In-store – Spice Girls, Madonna, Ultimate Party Animal, Hits '97, Enya, Eton John & Pavavotti, Dionne Warwick, Dance Tip 2000

MULTIPLE CAMPAIGNS



Windows – Buddy Holly, East 17, Hit Zone, Club Mix '97; In-store and press ads – Christmas by The Frieside, Billy Bragg, Kenickie, Terrorvision; TV ads – Club Mix '97, East 17, Very Best Of Pure Swing, Hit Zone, Buddy Holly; Radio single – Howard Stern, Posters – Spice Girls, George Michael, Enigma, Love Album 3



Single – Spice Girls; In-store – Madonna, Chicane, Hits '97, Christmas music CDs for £5.99 and cassettes for £3.99



In-store – Best Of All Woman 2, Buddy Holly, Rod Stewart, Evita, Ultimate Party Animal, Greatest Hits Of 96, comedy videos, musicals on video, The American President, Babe, Muppet Treasure Island



Windows – The Only Star In The East; In-store – CD and video Christmas promotion including Why, Best Of Christmas In Vienna, Carols From Trinity, Classic FM Christmas, Music For San Rocco, Anta Nova budget CD promotion, Suite label promotion



Windows – Christmas campaign, Love Album 2, Celine Dion, Crowded House, Boyzone, Ocean Colour Scene, Lightning Seeds, Fugees; In-store – Madonna, TV ads – Best Country Album In The World...Ever (CMT)

ON THE ROAD

PHIL CURTIS, Fullforce rep, S London and SE England

"A lot of stores, especially indies, are still waiting for Christmas to happen, although some stores, particularly the bigger ones, have been heaving. I think it will all change at the weekend and next week is going to be mad. On the sales front, our singles from the Manic Street Preachers and Damage are still going well and next week we've got the Mike Flowers Pops single, which has had quite a good buzz on it. That's going head to head with Madonna so it will be interesting to see what happens there. Most stores are playing compilations and trying to avoid the Christmassy cliché albums, although Woolworths has them blaring out. Everyone's got Spice Girls in their window and everyone seems pretty certain that will be the Christmas number one. I've been trying to gauge the Dunblane single all week and it appears to be trickling out rather than really racing."



Singles – Spice Girls, Madonna, Fine Young Cannibals, Luther Vandross; Albums and windows – Dance Tip 2000, Simply Red, Phil Collins, Best Christmas Album In The World...Ever; In-store – Enya, Space, Eton John & Pavavotti, three CDs for £20, comedy video promotion, chart CDs for £11.99, video promotion with three for £20 and three for £12, Independence Day, TV ads – Crowded House, Robson & Jerome, Best Christmas Album In The World...Ever, Hits '97, Celine Dion, Runrig



Selects listening posts – Baby Fox, Morcheeba, Space, Ugly Kid Joe, A Tribe Called Quest, Carl Cox, The Offspring, Pist-On, Typo Negative, Sepultura



Singles – Spice Girls, Madonna, Boyzone, Celine Dion, Smurfs at £1.99; Albums – Spice Girls, Beautiful Soul, East 17, Fine Young Cannibals, Fugees, Best Christmas Album In The World...Ever, Hits '97; Video – three videos for £15



Singles – Madonna, Damage, Celine Dion, Faithless; Windows – Christmas campaign, Mark Owen, Evita, Jimmy Nail, Spice Girls, Simply Red, East 17, Boyzone, George Michael, Lightning Seeds; In-store – Christmas campaign, Boyzone, Simply Red, George Michael, Spice Girls, East 17, Greatest Hits '96, Best Dance '96, Best Swing 2, 100% Christmas



Single – Whitney Houston; Windows and in-store – Dina Carroll, Jamiroquai, Evita, REM, Spice Girls, Toni Braxton, Buddy Holly, Lighthouse Family, Enigma; Press ads – Buddy Holly, country music imports; TV and radio ads – Buddy Holly



Windows and in-store – George Michael, Simply Red, Spice Girls, Transposing, Fugees, REM, Beautiful Soul, Lightning Seeds, Sheryl Crow, Lighthouse Family, Manic Street Preachers, Counting Crows, Space, Ocean Colour Scene, Faithless, Babybird, Jamiroquai, Kula Shaker, Riverdance New York, Dasis



Single – Madonna; Windows – Barry Manilow, This Year's Love Is For Always; In-store – Sentimental Journey, Dionne Warwick, Dance Tip 2000, Evita



Singles – Spice Girls, Madonna; Album – Ultimate Party Animal; In-store – Ultimate Party Animal, Boyzone, Stevie Wonder, Whitney Houston

The above information, compiled with Music Week on Thursday, is based on contributions from Andy's Records (Southport), Beat Route (Congleton), HMV (Plymouth), Music Mania (Glasgow), Our Price (Hastings), Spinadiscs (Coventry), Solo Music (Exeter), Soundclash (Norwich), Tower (Piscodilly), and Virgin (Sutton Coldfield). If you would like to contribute, call Karen Faux on 0181-543 8830.

EXPOSURE

TELEVISION

21. 12. 96
Live And Kicking featuring Spice Girls, BBC
2: 9.10am-12.10pm
Christmas In Vienna, BBC 2: 7-8pm
REM Road Movie, BBC 2: 12.15-2am
22. 12. 96
The O Zone with Boyzone, Alisha's Attic,
Andy Bell, Neneh Cherry and Gabrielle, BBC
2: 1-1.30pm
Arena: Tony Bennett's New York, with Elvis
Costello, BBC 2: 8.30-9.50pm
23. 12. 96
Rofl! featuring Jamiroquai, ITV: 8-9pm
Unplugged-Phil Collins, BBC 1: 11.5-2.05am

24. 12. 96
Tom Jones – For One Night Only, with Bryn
Telford and Mark Knopfler, ITV: 7.30-8.30pm
25. 12. 96
Top Of The Pops presented by Spice Girls,
BBC 1: 1.05-2.05pm
Ariodants with Ann Murray, Lesley Garrett
and Joan Rodgers, BBC 2: 6.40-9.40pm
Dad O'Connor's Christmas With The Stars
featuring Julio Iglesias and Diana Ross, ITV:
7.30-8.35pm
26. 12. 96
Pavarotti Returns To L'Espresso, Channel
Four: 6.50-9pm

21. 12. 96
Record Review featuring Kiri Te Kanawa,
Roberto Alagna and Barbara Hendricks,
Radio Three: 7-8.45am and 8.02am-noon
Bob Harris, with The Eagles, Steady Dae and
Ban K King, Radio Two: 10.03pm-midnight
22. 12. 96
Andy Kershaw features Jai, Radio One:
midnight-2am
23. 12. 96
In Concert Classic, with The Chemical
Brothers and Goldie, Radio One: 10pm-midnight
24. 12. 96
Sanctified Dance Party with No Colours,

RADIO
Eternal and the World Wide Message Tribe,
Radio One: 11pm-1am
25. 12. 96
Chris Evans Summer Roadshow Tour '96 with
Ocean Colour Scene, Supersgrass, Shed
Seven, Skunk Anansie, Echobelly and Black
Grape, Radio One: 11.30am-1.30pm
In Concert – Simply Red and Tina Turner,
Radio One: 9pm-midnight
26. 12. 96
In Concert Classic – George Michael, Radio
One: 11.30am-1.30pm
Robson & Jerome, talking about their career,
Radio Two: 6.03-7pm



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<i>North America</i>	Canada United States
<i>Latin America</i>	Argentina Bulgaria Brazil Chile Colombia Cuba Mexico Peru Puerto Rico Venezuela
<i>Asia</i>	China Hong Kong India Indonesia Malaysia Pakistan Philippines Singapore South Korea Taiwan Thailand Vietnam
<i>Japan</i>	Japan
<i>Oceania</i>	Australia New Zealand
<i>Africa/Middle East</i>	Egypt Israel Nigeria South Africa Turkey USA

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CLASSIFIED

APPOINTMENTS

Are you independent successful and ready for a frantic '97? We are!...

Telstar Records, the UK's leading independent record company, is seeking to strengthen an already successful team developing our expanding roster of acts. These include Ant & Dec, Terry Hall, Duke and many more. Both appointments have come as a result of an aggressive policy of artist development and we require experienced professionals to play key roles in furthering this success into 1997 and beyond.

Senior Press Officer

Your role will be to create a dynamic press department looking after our established and developing artists signed to the Telstar, Pukka and Multiply labels.

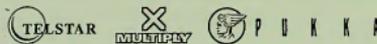
To be able to deal with our wide range of artists, the successful person must have a minimum two years experience as a music press officer with a thorough knowledge of the pop, dance, alternative, national and regional press. One of your main tasks will be to liaise with our independent PR companies. A knowledge of all aspects of media is also an advantage.

You will be highly organised, versatile, self motivated and able to work smoothly under constant pressure. Attention to detail is also required.

Radio Promotions Manager

This newly created role will include promoting our roster of established and developing artists signed to the Telstar, Pukka and Multiply labels to all major national and regional radio and TV stations. You will also be responsible for building and heading a new promotions team and for liaising with our existing independent promotions companies.

The successful person will have a minimum of three years experience in radio or TV promotions. You must be highly organised, enthusiastic and above all determined with a wide knowledge of all types of music.



If you are qualified to join an established highly successful company on the verge of an exciting future then please apply in writing with full CV, stating your current salary to: The Personnel Manager, Telstar Records, Prospect Studios, Barnes High Street, London SW13 9LE.

(Applications will be reviewed in early January 1997 and will be treated in the strictest confidence) Salary package will be highly competitive and will reflect current status and experience.

TELESALES

Rapidly expanding record distribution company, recent winner of Ealing Chamber of Commerce Business Award, has a vacancy for a highly motivated, committed, self-starting. Educated to O-Level standard, with computer skills, knowledge of dance products and ability to perform as part of a young and energetic team. Good communication skills, time keeping and sense of humour essential.

Please write with CV and salary expectations to:
A. HOWARTH, INTERGROOVE LTD,
43 CANHAM ROAD, ACTON, LONDON W3 7SR

ACCOUNTANT REQUIRED BY ARTIST MANAGEMENT COMPANY

A very successful artist management company currently handling several successful rock acts, is looking for an accountant to develop and take charge of the accounting and financial management of both the company and the artists. Tough, demanding work - you will need to be able to take charge in difficult situations, be able to provide leadership in your area and be prepared to get involved in general rock management. Some travel required. A sense of humour and the surreal a necessity.

CV to E. Longley, Chantrey Vellacott, Russell Square House,
10-12 Russell Square, London WC1B 5LP

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The ideal candidate will have knowledge of audio and video products, possess good keyboard skills and be "computer literate". A good telephone manner and the ability to work unsupervised are also essential qualities. The possible successful applicant may currently be employed at a senior level in a Music and Video store. The position will be based at Millward Brown's Head Office in Warwick. The hours are based on a 37 1/2 hour week, including some Saturday and Sunday working.

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Elaine Rowlands, Human Resources Department,
Millward Brown International PLC,
Olympus Avenue, Tachbrook Park,
Warwick CV34 6RJ



Millward Brown International Plc

Career Moves

Music Division

Senior Press Officer - PR Co. - sal. neg.
Exp at Sr Press level (Major or Indie) req. Responsible for own campaigns. Mainstream/Indie acts/Corp. Press.

Radio Plugger - Indie Label - sal. neg.
At least 1 yrs exp in plugging (Regional or National)
Proven exp and current contacts in Radio essential.

Data Entry - SW5
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ATTENTION!

Please note major deadline changes for Music Week over the festive season

28th December issue closes Wednesday 18th December
4th January issue cancelled

11th January issue closes Friday 20th December
18th January issue closes Thursday 9th January

Contact Matt or Lisa - Tel: 0181-316 3015
Fax: 0181 316 3112
to advertise in **Appointments or Business to Business**

Please note that as of the 1st January
classified advertising rates will be changing.

New prices will be:
Appointments £28.00 per single column cm,
Business to Business £16.00 per single column cm
Situations wanted £11.00 per single column cm
Box numbers £12 extra (all rates subject to VAT)

Spot colour 10% extra
Book your '97 series now to take advantage of our current rates

Call Matt or Lisa
on 0181 316 3015

APPOINTMENTS

B&W MUSIC LTD

B&W Music and Blueroom are busy independent record labels covering world and electronic music.

We are now looking for an experienced and motivated person to control all Royalty Accounting functions, including MCPS and to develop an intended Publishing Division.

The successful candidate will have two years experience in a royalties environment, preferably with a knowledge of Musicals Record Master. Financial Accounting would be an advantage.

All applicants will be treated in the strictest confidence.

Please write and enclose your CV, include your current salary, to Mr. R C Rowles, B&W Music Ltd., 6C Littlehampton Road, Worthing, Sussex BN13 1QE.

Executive PA £19,000

Outstanding PA with excellent organisational skills (bookings/therapy) to assist Director at top record company. Computer lit, estate, spreadsheets & the ability to cope with changing priorities.

Jazz Marketing £16,500 Exciting opportunity for jazz buff with excellent organisational & interpersonal skills to support jazz Dept. within major UK jazz opportunities to progress. Making background preferred.

Classics Press £16,000 Pro-active, bright, graduate candidate with in-depth knowledge of classical music to assist press team at top label. Stepped written skills. 50+ years.

Telesales £12,000 Versatile, confident, with broad music knowledge, to work at top record co. Focused, proven communication skills, enthusiasm and highly sales experience.

handle

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

Assistant to Director of a Creative Design and Marketing Company, working predominantly for the Music Industry. Knowledge of the Industry an advantage.

Applicants must be enthusiastic, be highly organised, and have a creative and intelligent approach to administrative tasks. He/She must also have initiative and a real interest in music.

The applicant should have a desire to work closely with designers, bands and clients.

Send CV to: Blue Source Ltd., The Fishtank, Saga Centre, 326 Kensal Road, London W10 5BZ

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We are a very successful in your face music company in the top lane of the media super highway. It's our fluid approach that is leading our success and through the names and faces of many talented performers in the forefront of the public eye, establishing them as household names.

Our Client list well informed collection of industry professionals encompasses the talents and resources of TV, presenters, producers, comedians, music managers and of course PR. Interacts UK.

The Interactive Music Group is a umbrella for three departments operating in PR, management and bookings which breeds an environment encouraging maximum communication resulting in a strike force that is potentially insurmountable.

MANAGEMENT - Which offer management contracts are attracting interest from the depths of Hollywood to classy mainstream pop. (See Memorandum)

BOOKINGS - Which offer booking department could get Shabba Rankin an extensive gay travel itinerary bookings credit PR.

PR - Public relations - Will guarantee your public relations campaign does not die in obscurity.

Let us make your next year's plan from any view point.

Contact: Managing Director - Ian Whittingham,

Head of PR - Jacqui Lowe-Dunn,

A&R - Rudge Brown, Head of Bookings - Catherine Osborne.

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DOOLEY'S DIARY

Remember where you heard it: It's party season, as if you hadn't noticed. London threw a typically splendid bash at Whitehall Palace last Thursday, and this year's silver invitation was obviously designed with practicality in mind, combining the functions of both mirror and credit card in one... Virgin's do at Bagley's warehouse throbbed until the early hours, with particular interest centring around the pinball machines, space invaders and other arcade games... The Music Publishers Association put on yet another sell-out Xmas lunch on Friday, turning away 250 disappointed execs. MPA chairman Andy Heath presented Peter Dadsell, who is leaving, an extremely rare MPA Gold Badge. So rare, in fact, that no-one can remember the last time one was presented. The entertainment proved interesting: Tom O'Connor - father of A&M A&R whizz Steve Finan. Quoth the comic of his role as a quiz show host, "I just waffle a bit and keep my head down - a bit like an A&R man really." Like father like son? ...Expect news soon on the new UK Hall Of Fame... Also keep those ears



A power failure hit the music industry's top brass last week just as they were about to chow down at the BPI Christmas Christmas lunch. A fused cooker put the electricity out of action for a couple of hours but, fortunately, nibbles were on hand and a back-up generator kept the lights on in Savile Row. Smiling though adversity are (1) PolyGram's John Kennedy, EMI's JF, BMG's Jeremy Marsh and Pinnacle's Steve Mason. Similarly, Sony's Jonathan Morrish, Virgin's Paul Connor, the BPI's John Deacon and Beggars Banquet's Martin Mills didn't let a loss of AC/DC dim their enthusiasm for tackling the issues of the day (2). And Brit School principal Claire Venables and Bard chairman Richard Wootton (3) warmed up with a hot toddy.

open for news of The Prodigy's US deal... The Spectator was celebrating its increased profile last week after the interview with Spice Girls made all the nationals. Subscriptions manager Dom Brown says he is anticipating 10%-15% more sales for that issue. "The joke in the office now is that we're going to get the Spice Girls to do our political comment every week," he revealed... Anyone doubting the market for a mail order service such as HMV's Direct should consider the fact that The Kinks' Complete Collection is the number one best-seller since the service started in May... The Food Records quiz extravaganza last week raised a spectacular £4,000 for the Dreamflight charity. The contest was won by the Nude team, largely thanks to the efforts of MW contributor David Cavanagh, while Dooley guested on the Asgard team and ambled in a leisurely third... You can't keep that Food lot out of the pub, or the Good Mixer to be precise. Wednesday saw Swedish signings Grass Show lay on a smorgasbord of delights, while labels The Supernaturals filmed in the snug... Fowl play is afoot in Ireland, where RTE puppet Dustin The Turkey has knocked the religious disc Faith Of Our Fathers off the top of the

album chart. The release, Unplucked, features duets with acts such as Boyzone and Bob Geldof, of whom the beaked one reported, "Geldof was manky, it took three weeks to get the smell out of the studio"... Well done to MCA's John Pearson who passed his advanced flying test last week, which means he is now allowed to fly with his eyes closed. Blimey... What's that we hear about an ex-MCA man teaming up with the company's former head Al Teller?... Well done to the Terence Higgins Trust, which hauled some celebs into Selfridges last week to raise money for the Aids charity, including David McAlmont, Diva and, very briefly, Jimmy Somerville. The charity raised nearly £20,000 on the day... Congratulations to Press Counsel director Charlie Caplowe and Buzz Gentle from Virgin Records, who are the proud parents of Jack, born on December 9, weighing 7lb9oz.....



The brain-rattlers met the brain boxes when Exeter University students won a competition to stage a gig by Def Leppard after drinking their way through a massive 12,015 litres of Coca-Cola. The duffie coats at the west county seat of learning-by-passed real ale for a few weeks to suit the soft drink in the student bar. Their reward for going on the wagon - and increasing consumption of Coca-Cola by the largest amount among all universities - was a live show from Joe Elliott and the boys fresh off their UK tour. Pictured (l-r) are a bunch of the Coca-Cola corp's finest with the boys themselves.



Back in the time when contemporary adult-orientated riffs ruled the planet, ex-Soft Machine Karl Jenkins missed out on his band's ground-breaking gig at the Royal Albert Hall - the first ever by a rock group. But the composer of Adiemus' gold-selling Song Of Sanctuary got his chance to outline his former prog rock mates when he tipped up at the big dome recently to wack a stick in front of the London Philharmonic Orchestra, which was giving his music a live airing. Pictured (l-r) with Jenkins at the afterparty here are Virgin deputy MD Ray Cooper, Jenkins' manager Helen Hodgkinson, the man himself, product manager Danielle Grey and sales and marketing director Mark Hutton.

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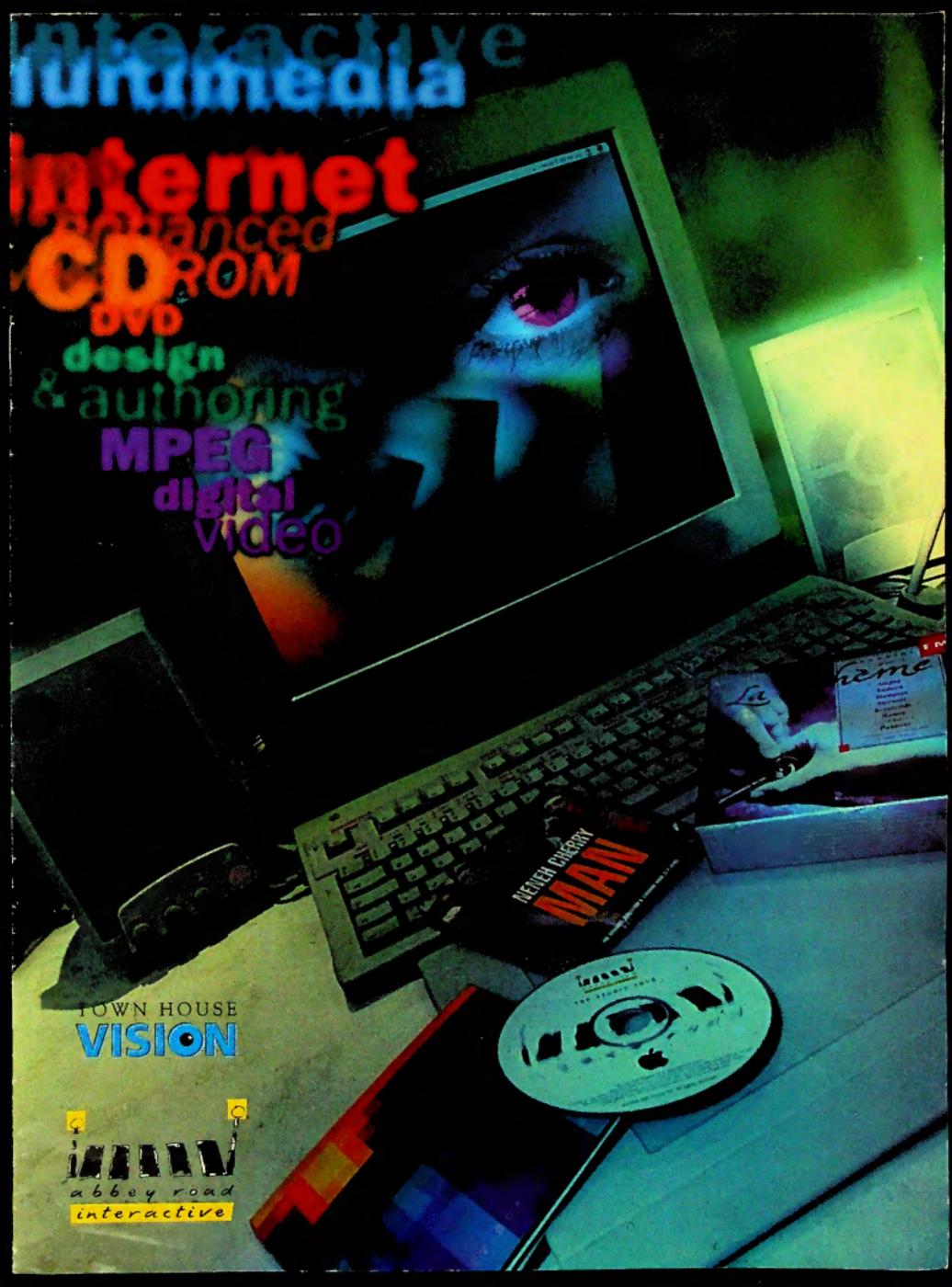
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The Abbey Road Interactive team: Lynn Carver, Andrew Atherton, Christina Schönleber and Samantha Harvey

Martin Bengt, vice president, EMI Studios

Abbey Road taking the m



For the past 65 years, EMI's Abbey Road has enjoyed a reputation as one of the world's most prestigious audio recording studios, playing host to some of the leading artists in the history of recorded music.

In that time, recording technology and techniques have changed out of all recognition, but Abbey Road has remained a leader in the field; its name synonymous with quality and excellence.

The launch at the beginning of this year of Abbey Road Interactive heralded a new era in the studio's history. Through the new division, EMI's flagship facility will offer a hand-picked team of digital designers with the skills and expertise to develop and create the full range of high-quality multimedia products - from interactive CD-Roms to worldwide websites.

Multimedia combines the

worlds of TV, computers and CD players and allows users to interact with a mix of sound, video, text, graphics and animation. In response to this new technology, Abbey Road Studios has entered into a strategic alliance with Apple Computer, originator of the Macintosh and as big a name in the computing world as EMI is in music.

"The decision was driven by two factors," explains Martin

Abbey Road Interactive's first project was an Enhanced CD of Puccini's classic opera *La Boheme* for EMI Classics, recorded at Abbey Road in August 1995, featuring Roberto Alagna and Leonora Vaduwo.

An Enhanced CD plays high quality music in any audio CD player and an interactive portion (plus the music) in a suitably-equipped CD-Rom drive.

The interactive program includes video clips of conductor Antonio Pappano, who introduces the title, explains his interpretation of the works and comments on artistic performances.

Users can also read the libretto in the original Italian and there are biographies of the artists and the characters they play, a biography of Puccini and a synopsis of the plot. All text is available in three languages: English, French and German.

The interactive portion of *La Boheme* took around 10 weeks to develop, but the design team had few assets to draw on. "In an ideal world, we would have lots of material," says creative director

Samantha Harvey. "In this case, all we had was a handful of photographs and the original CD art work."

Nevertheless, the Abbey Road Interactive team made the most of the meagre resources to produce a product that looks very graphical and highly polished but doesn't distract from the music.

Richard Lytbalton, president of EMI Classics, was overjoyed with the results. "As someone who loves opera, this type of interactive content gives me a greater understanding of the nuances of the text," he says. "Potentially, it could be a great way of growing public interest in the music itself as well as adding value to our products."

EMI New

With the formation in 1995 of its international new media division, EMI completed phase one of an ambitious plan to become the digital record company of the future.

Headed by senior vice-president of multimedia Shelagh Macleod and vice-president of interactive media Jeremy Silver, the division co-ordinates all new media activity across the EMI International and Virgin labels, including CD-Roms, enhanced CDs, websites and, soon, DVD, as well as the high-speed digital network that links all its major London sites (Abbey Road Studios, EMI Classics, Virgin Records, EMI UK and EMI International) to each other and to the Internet.

There are now more than 30 EMI and Virgin websites, including a site for Abbey Road Studios, and for artists such as Blur, Queen, Pet Shop Boys and The Rolling Stones.

Although Abbey Road Interactive and Town House Vision will both play



multimedia route

Benge, vice president of EMI Music Studios.

"Firstly, Abbey Road has a proud reputation for being at the cutting edge of recording technology and so we were keen to add multimedia capability to our existing suite of services. But

secondly, and arguably more importantly, multimedia allows artists to express themselves in new ways. Since Abbey Road's reputation ultimately relies on the

creativity of the artists who work here, it's important that we can provide them with the environment which will allow them to give free range to their imagination."

More than £500,000 has been invested in the Abbey Road Interactive suite of powerful Apple Macintosh workstations, as well as a full range of extra equipment used for manipulating sound, graphics and video in the digital

domain. But Benge concedes that the equipment is only as good as the people who are working it – and that the design and creation of multimedia projects, be they CD-Roms or websites, requires imagination and flair as well as technical ability and expertise.

Thus Abbey Road Interactive's core staff consists of creative director Samantha Harvey, interactive designer Lynn Carver and programmer Andrew

Atberton. Technical support is provided by Mark Rogers.

The team has already successfully completed several multimedia projects, which illustrate the diversity of its potential. These include two interactive Enhanced CDs – Puccini's La Bohème and Neneh Cherry (see breakdowns below) – an interactive Abbey Road tour on CD-Rom and an Abbey Road website (see p6).

Jargon Buster

Enhanced CD:

Generic term for a CD which plays music in an ordinary CD player and an interactive program in a CD-Rom drive.

CD-Extra:

A disc which combines CD audio and CD-Rom in separate sessions (formerly known as CD-Plus) to avoid the danger of non-music data being played through speakers.

CD-Rom:

(Compact Disc Read-Only Memory) Disc which contains computer data or multimedia (audio, graphics, video etc.) in a digital form.

Don't Play Track One:

A CD which plays the interactive program on the first track, with music on later tracks.

DVD:

(Digital Versatile Disc)

A high-capacity CD which stores up to 13 times more data than today's discs. Will be used for carrying films, games, multimedia programs and lots of data.

MPEG:

(Motion Picture Experts Group)

The international standard for compressed digital video and audio. MPEG-1 gives VHS-quality video. MPEG-2 offers broadcast-quality pictures.

Video CD:

CD which stores an hour of VHS-quality video which can play on MPEG consumer players (such as Philips CD-i) and computers enabled for MPEG decoding. Mainly used for films and music videos.

Media

valuable support roles in EMI's long-term multimedia plans, they will continue to operate as independent companies. "Like the recording studios, we wear two hats," says Martin Benge, vice president of EMI studios. "We will work with EMI at every opportunity, but will serve other clients, too. Obviously, we would like to be first in line for EMI and Virgin jobs, but we will have to compete for their multimedia projects along with others."

Silver agrees that there will be no exclusive arrangements, but believes Abbey Road Interactive's close connection with the recording studios will give it a real advantage over other multimedia developers since it will have an immediate understanding of how record companies work and what artists require.

"We also believe there is going to be a big demand throughout the industry for quality DVD products," he says. "Town House Vision will be ideally placed to satisfy it."

Neneh Cherry

To mark the release of Man, Neneh Cherry's first album in four years,

Virgin Records commissioned Abbey Road Interactive to develop a promotional Enhanced CD and website (pictured right).

It is available in two forms: a CD Extra disc and a Don't Play Track One (see Jargon Buster above right).

The package includes four complete music tracks, as well as samples from other tracks, a video of the track Woman, lyrics, credits, biography and interviews, incorporated into strikingly streetwise graphics.

"Our designer Lynn Carver wandered around Ladbroke Grove taking photographs of all the poster sites and then used them to create a very urban feel," explains Samantha Harvey. "In design terms, it was quite a contrast to La

Bohème but, then, we had many more assets available."

Clicking on the internet button on the enhanced CD launches the user's net browser and points it directly at the Neneh Cherry website.

The site (<http://raik.vmg.co.uk/nenehcherry>) duplicated the material on the disc but, says Harvey, is easily updatable.

Rick Carter, head of multimedia development at Virgin Records UK, says the Neneh Cherry CD is an example of multimedia's considerable potential as a promotional tool.

"This type of disc could easily replace the bulky press kit. It's neat, tidy and the fact that it's interactive means people will get a lot more involved with it than they do reading a biography and looking at a photo."



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CD Extra

Since an audio album seldom fills a CD, it has long been recognised that the remaining space could be harnessed to deliver still photographs or moving images to provide something as simple as an interactive album sleeve or as complex as a game. Early attempts to achieve this were hampered by the need to incorporate graphic information on to the audio index tracks, which compromised otherwise strict international standards set for CD replication.

The introduction earlier this year of a new format, CD-Extra, developed by a consortium which included Philips, Sony, Microsoft, Apple and the RIAA,

has separated the CD audio and CD-Rom data and created a disc which will now play on all CD audio players without the risk of the data being played and destroying speakers.

Martin Berge says Abbey Road Interactive will be fully prepared to satisfy a boom in demand for the format once more record companies wake up to its potential and the restrictions against including CD-Extra singles in the charts are relaxed early next year.

"It will add so much value to the product," he says. "You can listen to the music and then take the same disc to your computer and find out more about the artist or title, read the lyrics, watch the video, check out merchandising or access the band's website."
"Costs range from £5,000 to



£30,000, which is often a fraction of what a label's marketing department might spend on producing a video. The

message must be that multimedia doesn't have to add a lot to an artist's recording budget."

Abbey Road Tour

The Abbey Road Tour is a promotional CD-Rom which takes the user on a virtual tour of all the facilities available at EMI's flagship recording studio complex in St John's Wood, London.

It makes full use of Apple's latest QuickTime VR technology whereby 360 degree images are created by taking 12 photographs around a given point and then stitching them

together digitally. It also offers users the opportunity to click on objects in a room to find out more.

The CD-Rom is designed as a state-of-the-art brochure to promote the full range of Abbey Road Studios' sound recording services and post-production facilities, as well as the new multimedia technologies available through the interactive division.

on the internet

www.abbeyroad.co.uk



The Abbey Road website went live last month and is a further showcase of Abbey Road Interactive's services and skills. The impressive site uses the latest Apple-developed QuickTime VR technology to allow users a 360-degree view of the studios and the control rooms.

The website is designed primarily for potential clients wanting to find out about the services and facilities offered by Abbey Road, but also caters for browsers who want to know more about the famous studio. It will include a history, a 'virtual wall' on which visitors to the site will be able to leave their own graffiti, and a display of Abbey Road merchandise.

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For 25th Anniversary, EMI has created Abbey Road Interactive Multimedia. This new CD-ROM takes users on a virtual tour of the world's most famous and most successful recording studio. It takes the user on a virtual tour of all the facilities available at EMI's flagship recording studio complex in St John's Wood, London. It makes full use of Apple's latest QuickTime VR technology whereby 360 degree images are created by taking 12 photographs around a given point and then stitching them together digitally. It also offers users the opportunity to click on objects in a room to find out more. The CD-Rom is designed as a state-of-the-art brochure to promote the full range of Abbey Road Studios' sound recording services and post-production facilities, as well as the new multimedia technologies available through the interactive division.

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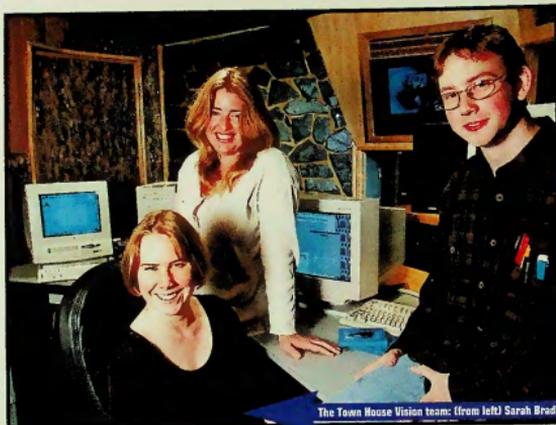
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The Town House: break

The Town House Studios, in London's Shepherd's Bush, has long been regarded as one of the UK's most prestigious music recording complexes.

It has played host to some of the biggest names in rock including Phil Collins, Eric Clapton, Queens, Van Morrison, The Cranberries and Jem and The Holograms. Since it was acquired by EMI from Virgin in 1992, The Town House has consolidated its reputation and last year won the highly coveted *Music Week* best studio award.

But while music remains its main focus, The Town House is breaking more new ground by embracing arguably the decade's most exciting new technology: digital video. Moving pictures are now appearing on an array of CD formats such as CD-Rom, Video CD, CD Extra and, soon, DVD. Digital TV broadcasts are scheduled to begin within the next year and many home PC owners are now running digital video clips, some of which have been downloaded from the internet. There is therefore set to be a surge in demand for facilities to



The Town House Vision team: (from left) Sarah Bradley, Catherine Muir and Mark Warner

convert huge swathes of material to the new digital formats.

EMI's latest technical division, Town House Vision, has been established not just to meet that demand, but to set new benchmarks in technical standards. It aims to provide a complete service for organisations looking to convert film and video assets into the world-standard digital video format MPEG.

The Machine Room team: (from left) Nigel Gray

The centrepiece of Town House Vision is a powerful MPEG encoding suite, where digital video is converted into the format. It is part of an on-going £1.5m investment. The Town House is making its post-production facilities, including the first UK installation of Fame (Fairlight Audio Mixer Editor), a new audio and video post-production system developed by the same Australian firm which revolutionised music sequencing and synthesizer technology in the mid-Eighties.

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Making new ground



Town House Vision has recently benefited from a strategic alliance between EMI Music Studios and The Machine Room, a subsidiary of leading video post-production company VTR.

"When we first considered getting into this field ourselves, we thought it was important we should be set up to convert film and video assets from any source

into digital formats," says Martin Benge, vice president of EMI Music Studios. "The problem is that there are so many different types of film and video tape formats and they all need to be treated differently."

This is where The Machine Room's experience and expertise is expected to pay dividends. During the past three years, it has invested more than £8m in equipment that

enables the company to work with any format. "Not only are we at ease with every format, but we also understand the mastering requirements of every broadcasting standard," says Nigel Grant, The Machine Room's sales and marketing director. "This alliance means we can offer clients a total solution to their encoding needs. We can take the film or

video and convert it to a digital pre-master and then Town House Vision can encode it."

The Town House Vision team consists of digital video co-ordinator Sarah Bradley, who gained many of her video and multimedia production skills at the BBC and TVI, MPEG engineer Catherine Muir and MPEG operator Mark Warner.

"The strongest thing that we have to offer is our experience, which means we know what people want, what they can have, and the best way of approaching it," says Bradley.

To date, Town House Vision has developed four Video CD titles for PMI, EMI's self-through video division, by major acts such as Oasis, Queen and Roxette, as well as the Verdi opera Don Carlo.

Although the music market is an obvious target for Town House Vision, Bradley says the company has its sights set on other sectors.

"More and more desktop PCs are being equipped for MPEG video and we see a market for putting corporate presentations and training packages on to

MPEG. Museums and art galleries are also using video kiosks for information. Someone might also want their video material MPEG-encoded for use in a multimedia package or a website."

"But it's quality and not quantity which is the issue, says Benge. "In the same way that people come to Abbey Road or Town House or Olympic for the best sound recording, we want to deliver the best when it comes to video encoding."

Early next year, Town House Vision is to install two further state-of-the-art MPEG encoders, which have been co-developed with IBM. Benge is confident they will enable the company to cope with the predicted high demand for video encoding.

"We're expecting to be busy," he says. "But our experience in audio recording means we're used to hectic schedules. One of our strengths is the ability to respond to all levels of demand."

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Making the perfect picture

There are a number of myths in the digital video world. One of them is that MPEG-1 picture quality is poor; another is that Video CD is dead now that DVD is on the way. "There's nothing inherently wrong with MPEG-1," says Martin Bengt. "Some MPEG-1 material suffers from blocking, which is similar to the effect used to disguise faces on television. More often than not, it's because the encoding process was sloppy."

Careful encoding requires a lot of time, skill, patience and experience. Many encoding companies offer hardware real time encoding, which means it takes one minute of encoding to process one minute of video. Town House Vision has invested in the highest quality non-real time software encoding system which takes extra time to

produce much better results. "It can take at least 30 minutes to encode one minute of video," says Sarah Bradley.

The MPEG system works by using complex mathematical codes and powerful computers to remove 59% of the original material. Remarkable as it may seem, the video on, for example, a Video CD disc is built-up from just 1% of the original program. Not surprisingly, it requires a lot of work to get the encoding right.

There are a number of stages to the encoding process. The first is to run the digital pre-master and view it carefully. Some material, such as flashing lights or fast action, is more complex to encode and these sections will be noted. A report is then made and discussed with the client and minor changes may be suggested to improve

the picture quality. The second stage involves a pre-processing system to remove picture noise and correct colour. This is the area most often skipped on by budget-conscious companies.

After pre-processing, the material is ready for encoding. Town House Vision uses a Delta VS encoder developed by Philips, which gives MPEG-1 picture and sound quality. The two new IBM encoders, due to be installed early next year, will offer both MPEG-1 and MPEG-2 encoding and will use powerful Windows NT computers, which will mean that much of the process can be carried out automatically.

After quality testing and checking, the MPEG-encoded material is put on to a Gold CD master, ready for pressing. Total costs for a Video CD disc, containing 60 minutes of film and sound, will be around £5,000.

Video CD

Video CD has not done too well in the consumer market, but a new version, Video CD-Rom, could literally change the picture. Microsoft has developed a system called ActiveMovie, which allows PCs to play MPEG video without any extra hardware and, as a result, Sony, Philips and others have relaunched the format.

Martin Bengt sees a lot of

potential for Video CD-Rom.

"The problem has been that people have had to take the top off their computer to play MPEG video," he says. "But no longer the case. It'll make Video CD a much more attractive format."

And then there's the DVD disc which will allow developers to put high quality MPEG-2 video on a CD, along with multi-channel sound.

DVD is seen as the next big leap in computer-delivered

home entertainment since it will be capable of carrying everything from full-length feature films to super-sophisticated games.

Already EMI's CD manufacturing plant in Uden, The Netherlands is gearing itself up for the new format. With Town House Vision now able to offer the high quality encoding it requires, the major is now perfectly placed to offer leading edge multimedia publishers a truly one-stop service.

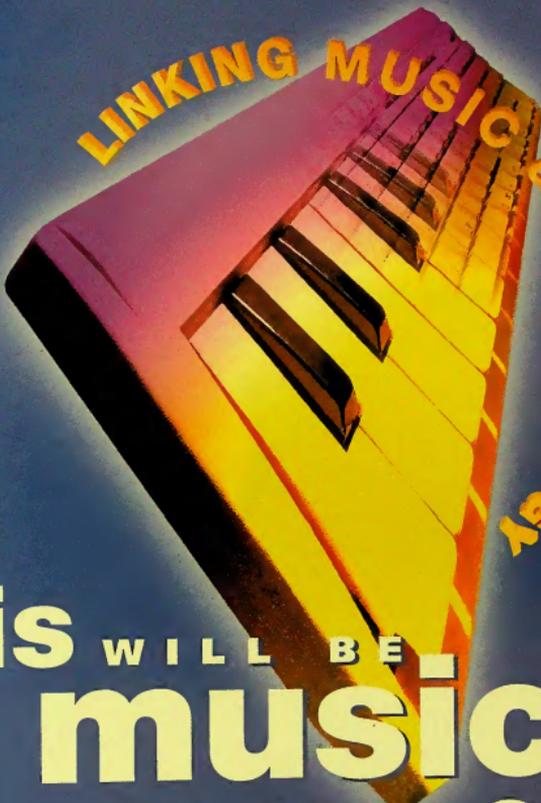


Video CD-Rom-MPEG video, which can play on any Pentium PC, with or without an MPEG card

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