

# musicweek

DANCE STARTS p37

For Everyone in the Business of Music

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## Sales hit Christmas peak

by Jake Barnes and Martin Talbot

The phenomenal sales battle between Oasis and Robson & Jerome is leading what is set to be a record Christmas.

The RCA album went five times platinum last week, with a ship-out total of 1.6m units after orders of 500,000 last week alone. And the Oasis album continued to sell well, with its ship-out up 20% to 1.4m by the end of the week.

BMG, 3mv and Sony say they are expecting record figures for December, with the other majors repeating substantial sales increases last week.

BMG sales director Richard Storey says, "The month will be significantly bigger than any previous year. It looks

like it's Oasis and Robson & Jerome up there, which is great for the industry."

Sony sales director John Aston reports sales up 27%. "December is probably going to be our single biggest month ever - the figures are colossal," he says. "The problem is having enough stock. Next week will explode."

Warner operations manager Gwen Pearce says business is up on last year, with albums by Enya, Madonna and Rivalendances selling well.

Parlophone/Apple's Beatles' single Free As A Bird, which was released last week, further raised the battle to be Christmas number one, vying with Robson & Jerome, Michael Jackson, and Janet Jackson & Luther Vandross.

Retailers say the increased in-store traffic and sales kicked off on the first weekend of the month, following a strong November which saw music sales out-stripping other retail sectors. While the British Retail Consortium's retail sales monitor for November reported a 3.4% increase in business compared with last year, chart researcher Millward Brown's figures indicate a 20% improvement across the music market.

Millward Brown noted a 34% week-on-week increase in business for the week ending Saturday, December 2, and were expecting a further 20% improvement for last week, despite the snow storms which hit south east England.

Sharon De Freitas, assistant store manager at Our Price in Brent Cross says, "The shop was busy all week. There have been non-stop queues with people buying a lot of compilations and the big albums like Robson & Jerome."

John Taylor, assistant manager of Music Junction's Leamington Spa store, says, "It's been hectic, and we haven't peaked yet. We're doing really well with Oasis."

Steve Lyttelton, store manager at Tower Records' London Piccadilly branch, says Christmas sales are already looking likely to be up by 20-25% compared with last year. "The store is packed out every day and we've broken all records," he says.

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More than 6,000 Mariah Carey fans descended on London's Tower Records store in Piccadilly on Thursday (7), as the Columbia artist made a rare personal appearance to promote her Daydream album. Store manager Steve Lyttelton says that the artist attracted the largest crowd of any previous Tower PA, heading the record of 4,000 fans for Barry Manilow. Tower did brisk business during her two-hour appearance, selling more than 1,000 copies of Daydream and 300 units of One Sweet Day, her Top 10 duet single with Motown act Boyz II Men.

## Mander steps up to complete Epic A&R jigsaw

Nick Mander has been confirmed as Epic Records' new A&R director this week, taking over day-to-day running of the department from managing director Rob Stringer.

Mander, 32, left his post as A&R director at EMI Records in September after five years with the company. Previously he managed the Tower Records store in London's Piccadilly.

In his time at EMI, Mander signed EMP and was responsible for acts such as Terrievision and Thunder.

Rob Stringer, who has directly overseen Epic's A&R since joining as man-

aging director in 1993 from the Columbia label, says, "I am very pleased to secure such an experienced A&R man with such a successful track record with cutting edge acts. We are currently building a new roster and Nick will be the final piece in the compilation of the A&R jigsaw."

Mander says he had initially planned to take at least six months off after leaving PMI. "That was how I felt on the Monday, then two days later Rob called me and, by the Friday, I knew that I wanted the job," he says.

He adds that it was the strength of

## More US cheer as EBTG reach Top 20

Everything but The Girl added to the resurgence of UK acts in the US last week by becoming the latest British act to enter the American Top 20.

The single, Missing, moved from number 23 to 17 in its 20th week on the chart. EBTG's success follows hot on the heels of Top 10 placings for UK acts Seal, Del Amitri, Take That, De'ree and Nicki French.

The success of EBTG follows the

decision by Michael Krupmer, vice president of product development at Atlantic, to have the track remixed by Todd Terry. Club exposure centring on Miami and Atlanta has been complemented by radio support across the US. "What the remix has done is got a great song heard by a lot of people," says Krupmer. The band have also undertaken two extensive US live and promotional tours.

## U2 and PRS set to strike a deal

U2 are believed to have resumed confidential talks with PRS after a break of six months in a bid to settle their long-running dispute.

Hopes are high that the two sides may be on the verge of a breakthrough in the dispute over administration of live performance rights in Continental Europe.

Sources suggest French society Sacem is on the verge of signing a deal which would result in specific live performance payments to all international groups and a reduction in the "cultural deductions" imposed on foreign acts.

the A&R team, the roster and Stringer's attitude towards the industry that persuaded him. He joins the existing A&R team of Bernie Griffiths, Alfie Hollingsworth and Miles Salt, a set-up which Mander says he does not plan to change. "The idea is to expand in terms of artists," he says. "The directive from above is that we want to have a UK roster that is the most successful in the US and we have got our eyes on some really exciting stuff."

The current Epic UK roster includes the Manic Street Preachers, Honeycrack and The Lightning Seeds.

## QUEEN

*It's winter fall  
Red shoes are flying  
Seagulls are flying  
Swans are floating  
Smoking chimneys  
Am I dreaming  
Am I dreaming*

**a winter's tale**

**THE SINGLE**  
Freddie Mercury's classic  
final composition  
SPECIAL EDITION CD OUT NOW  
READY-GIFTWRAPPED FOR CHRISTMAS



If you can't stay home this  
Christmas, play this  
record instead.

Eg, the male half of acclaimed duo Eg & Alice, releases his debut single 'Stay Home' in the New Year. It's the perfect record for those of you who have to work over Christmas.



# Abbot to mastermind Robbie's solo career

by Paul Gorman and Robert Ashton

Tim Abbot, the former Creation Records managing director who has masterminded the marketing success of Oasis, is moving into management with the signing of ex-Take That member Robbie Williams.

Abbot, who will continue to act as a creative consultant to Oasis, has set up new company Proper Management as an offshoot of his six-month-old indie label Better Records.

Williams and Proper intend to take over management of "a major rock act" in the New Year, says Abbot.

He says, "I've been helping Robbie out over recent months and we've agreed that it's best if I take over full responsibilities."

He replaces Manchester businessman Kevin Kincaid, who briefly took charge of Williams following the

singer's split from Take That in the summer.

Abbot declined to comment on his role in the legal dispute between Williams and Take That's record company BMG, which was launched in the High Court on Wednesday. Williams is attempting to challenge the "leaving member" clause of the contract he signed with the label as a member of Take That, which means BMG still has Williams under contract.

Insiders suggest Williams will settle the action before Christmas in an out-of-court deal. Williams' solicitor Graham Shear, a litigation partner at Teacher Stern Selby, declines to comment on suggestions of a settlement, but says, "This is an important matter and must be resolved one way or another."

In a preliminary hearing at the High Court last Wednesday, Williams' counsel Alan Gurdie told Judge Justice Jacob

that at the full hearing - set for February 26 - BMG would seek to prevent Williams from going to another record company.

Counsel for BMG Ian Mill - who was on George Michael's team in his bid to split with Sony Music - told the judge that Williams, as part of Take That, had signed an exclusive contract with BMG. But Gurdie said Williams is challenging the validity of the clause on the basis that - as in the case of George Michael case - it is a restraint of trade and therefore unenforceable.

The case threatens to cast a new spotlight on the circumstances surrounding Williams' departure from Take That on July 13.

Shear says the case bears little relation to Michael's High Court battle with Sony because Michael's complaint related to the record company's changing management.

## Polydor picks Castell as marketing director

Polydor managing director Marc Lumbroso has appointed Greg Castell as the label's new marketing director, six months after the departure of Jason Guy.

Castell, 32, joins Polydor from Mercury after four years at the label. He says, "From the outside, I have seen Polydor very pre-eminent in the UK A&R scene over the past year to 18 months. That strength is what excites me about the label."

Before joining Mercury for a second spell just over four years ago, Castell was head of sales at RCA. He has also worked at Island Records and in retail at HMV and indie dealer Subway.

Lumbroso says, "I am delighted that Greg has joined us. He has a lot of experience in retail and sales, which impressed me."

Castell will not be a direct replacement for Guy, as the press and promotions departments will now both report direct to Lumbroso and not marketing, as before.

After a 12-month spell in which Polydor has broken Cast and Boyzone in the UK, 1996 will be a strong year for the company, Lumbroso adds. New albums are due from Shed Seven, Boyzone and Cast, as well as The Cure's new single in April and album in May.

Lumbroso expects to follow Castell's appointment by hiring two new product managers and a new head of press in the new year; current incumbent Pete Bassett is leaving at Christmas to join Jackie Cooper PR.

Product managers Jackie Fisher and Andy Tribe have left in recent weeks, to join EMI and Island Records respectively.

## Concorde clinches Boyzone ad deals

Polydor Ireland act Boyzone are to receive a huge profile boost in the new year after the Concorde International Artists agency struck two separate deals for the band to promote Sugar Puffs and Cadbury's Creme Eggs.

The deal will appear in a 12-month Sugar Puffs TV ad campaign throughout the UK and Ireland, and Boyzone's Ronan Keating will feature in a new Creme Egg campaign, centring on in-store and bus shelter posters.

The Sugar Puffs ad, which is being recorded next month, will feature the band performing one of the tracks they are recording for their new album, which is due for release in April or May.

And the new Creme Egg "Egg-Spouse Hit" campaign will feature Keating with the catchline "How Does Ronan Eat His?". The ads will also feature singer Michelle Gayle.

The band's manager Louis Walsh says, "It is a great boost. We are really aiming to take the band on to the next level next year."

Boyzone are due to release a new single Coming Home in February, with a tour planned to coincide with the release of their second album.

Concorde managing director Louis Parker says deals involving other artists are being discussed. He says, "It is a growing area which has come out of our

involvement in concert sponsorship."

The deals come at the end of the best year in Concorde's 15-year history, says Parker; the agency booked 13 of the 17 acts who took part in this year's Smash Hits Roadshow and will record turnover of more than £5m for 1995.

Bookings next year look set to exceed £3m, Parker says, adding the agency remains a strong presence in dance despite the departure of three agents to Miracis Prestige International a fortnight ago.

Contrary to last week's story, Miracis Prestige International will not handle Megadog following the launch of a new dance division.



George Michael's first new single for more than three years will be serviced to radio tomorrow (Tuesday), in a four-week build up to the release on January 8. The single, Jesus To A Child, will be digitally delivered via satellite to stations between 6am and 8.15am, says Nigel Sweeney of promotion company Intermid. Virgin representatives will also visit the stations with CD copies of the track. The single, Michael's first on Virgin in the UK since his high-profile legal action with Sony was settled in the summer, will also feature a live version of One More Try and Older, an instrumental version of one of the tracks which will feature on Michael's new album, due in March. A video for the single, directed by Howard Greenhalgh, will receive its first airing on Top Of The Pops on January 4.

## NEWSFILE

### Jackson stable after collapse

Michael Jackson was still in a stable condition in intensive care as *Music Week* went to press on Friday. The singer collapsed onstage on Wednesday (6) at New York's Beacon Theatre and was expected to remain in hospital until at least the weekend. Jackson fell ill during rehearsals for his *One Night Only* concert, which has now been postponed.

### Stars gather at Grant funeral

Robert Plant, Jimmy Page, Jeff Beck, Denny Laine, members of The Pretty Things and Bad Company and manager Ed Bicknell were among around 60 mourners at Peter Grant's funeral last Monday (4). Two of Grant's close friends, Alan Cullen and John Gould, paid tribute to the former Led Zeppelin manager at the service in Hellingly, East Sussex. A memorial service is expected to be held in the new year.

### Organisers bid to reschedule concert

The organisers of the recently postponed *Concert Of Hope* are aiming to reschedule the event in the first half of next year. The concert, due to take place on World Aids Day (December 1) at Wembley Arena and headlined by Wet Wet Wet, was cancelled due to lack of sponsorship. All the acts have expressed an interest in appearing at the re-scheduled event, organised by the National Aids Trust, Crusaid and Andrew Miller Management.

### Nationwide music festival planned

A month-long National Music Festival is to be held next June as an extended celebration tied to the fifth National Music Day and the 1996 European Football Championships. Events will take place in the eight cities hosting matches, London, Birmingham, Nottingham, Manchester, Sheffield, Leeds, Liverpool and Newcastle. NMD's co-founder Harvey Goldsmith says he will be promoting one major event during the festival.

### GWR sees profits soar

Independent radio operator, GWR Group, announced a 71% increase in pre-tax profits to £5.3m for the year ended September 30, 1995, its first annual figures since the acquisition of Chiltern Radio in July. The group also recorded a 57% increase in turnover to £32.0m.

### Jools sees in new year with Clapton

Eric Clapton, Supergrass, Alanis Morissette, Dick Dale and Dr John will perform as part of the Jools Hootenanny with Jools Holland, which will be broadcast on BBC2 at midnight on New Year's Eve.

### CHE suffers losses

Carlton Home Entertainment - formerly known as Pickwick - made substantial losses in the year to December 30, 1995, according to results issued by Carlton Communications last week. Carlton Communications managing director June de Moller says the music and video division has now set out a recovery plan following the restructuring and renaming announced in the summer. The extent of CHE's losses were not disclosed but the group as a whole achieved a 12% increase in turnover to £1.6bn and 35% upturn in profits to £253.7m.

### Harley hit revived

EMI Premier is re-releasing Steve Harley & Cockney Rebel's *Make Me Smile (Come Up And See Me)* following its issue in the Carlsberg TV ad campaign, which runs until December 21. The single will be followed by a European tour next year and a new album in May.

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## UK on a high as US fortunes fade

Only a couple of weeks ago, there was a certain nervousness in the boardrooms of the UK's major record companies and retailers. Sure, it had been a good year, they said, but there was still a worm of doubt: could December really live up to their huge expectations? Talking to some of those people again this week, the sense of relief was palpable. Many are describing it as the best first week of December ever. The UK public is hungry for music, whether it be Oasis or Robson & Jerome. They want to buy it. And they want to buy it now. Contrast that then with the situation on the other side of the Atlantic: flat sales, continued management turmoil and serious problems at retail. Given the lack of understanding afforded to the UK market when we first hit our own recession five years ago, there's a temptation to indulge in a little *schadenfreude*.

Sadly, we can't afford to be as dismissive of the Americans' problems as they can of ours. While the EC may now be a bigger market than the US, America is still the engine room of the world music industry. The news that Sony's Mickey Schulhof has become the latest top US executive to get his marching orders may seem no more than a colorful sideshow, but it could yet foreshadow a restructuring of Sony Music, as could the earlier changes at Warner and MCA.

On a more general level, it's now becoming clear that, despite recent success, UK record companies are under pressure to deliver even better figures for music to make up for the poor performance of the year. As one senior figure put it last week, "We get beaten up as if we don't perform; we get beaten up if we do."

Maybe that's life. But the most important thing is that short-term financial pressures are not allowed to interfere in the UK's continued recovery. Despite the excitement in the stores this week, that recovery is still fragile. It needs to be nurtured. *Steve Redmond*

## TILLY

## Cowell's triumph

It takes the incredible success of Robson & Jerome really proves once and for all that if you give the people what they want, they will buy it by the bucketload. Congratulations go to BMG for transferring young Simon Cowell from Arista to RCA. The move has clearly worked. It's sometimes hard for major record companies to understand pop music. But hats off to Messrs Preston, Marsh and Goldsmith for believing in our Simon. He has taken two major TV figures and, with the first-rate productions of Mike Stok & Matt Atkinson plus Nigel Wright, turned them into the UK's biggest pop phenomenon of the year, with two number one singles, a number one album and a number one video.

It's all about the vehicle and picking some great pop standards. There are very few people who would have put their confidence and their money behind the Soldier, Soldier boys, and so success is fully deserved. And I'm sure, flushed with their success, the Cowell & AR policy will also flourish with Dorothy and Frank Bruno. Robson & Jerome's success proves that very limited Radio One plays won't stop good records from happening. I'm sure Robson & Jerome won't win any Brit Awards, just as Kylie and Jason didn't, but you never know! With a major company behind them, anything is possible. Let's hope all of the other companies wake up next year when they see what sales figures can be achieved with popular music. They will probably continue to try to give the people what they think they should like, rather than what they want. Remember the biggest acts of the century - The Beatles and Elvis Presley - were pop acts. There is room for all types and tastes of music, but the people who are only looking for the new Oasis might change to looking for the next Robson & Jerome. On second thoughts, miracles take a little longer.

Tilly Rathford's column is a personal view

## EMI brings multimedia to Abbey Road studios

by Robert Ashton

EMI International launches its new Abbey Road interactive complex tomorrow (Tuesday) as the second step in the company's move to embrace new technology.

The new initiative, which follows the official launch of the EMI New Media division last Tuesday, brings together the resources of Apple Computer and Abbey Road Studios. They claim it is the first integrated multimedia and recording facility in the world.

Martin Bengé, vice president, EMI Music studios, says Apple will provide hardware and software for the studio; Power Macintosh media authoring, graphics and audio stations will be integrated with the existing studios to create interactive titles on CD-Rom and CD-Plus.

"Apple wants to have more of a pres-

ence in music and we wanted to explore the new areas of multimedia," says Bengé.

As part of the joint venture, Bengé says EMI has also agreed that 24 of its artists will produce a title on the CD-Plus format over the next three years.

Bengé says other record labels could eventually take advantage of the new facility. "Some artists like Peter Gabriel, Duran Duran and David Bowie are already involved in this area and I envisage the studio will be used for a broad spectrum of work," he says.

Three creative and technical personnel will run the venture and it is expected bands will bring in their own multimedia directors to work on individual projects.

EMI New Media, which is based at EMI's offices in Gloucester Place, central London and is headed by senior vice president Shelagh Macleod, will

aim to increase activity in the multimedia field.

It is divided into three areas: interactive media, headed by vice president Jeremy Silver and dealing with CD Plus, CD Rom and the Internet; broadcast media, covering strategic market and programme development, headed by senior director Rob Warr; and video exploitation and programme sales, headed by Martin Haxby.

Silver says the establishment of Abbey Road Interactive means artists will be able to work across the whole creative spectrum at the same location - from recording audio tracks to working on CD-Rom and CD-Plus projects.

"Our approach is very much artist-led and this will enable them to think creatively about the visual side of their work while they are working on the music, because the whole thing is related," he says.

## Brits preview gets primetime ITV slot

The ITV Network has confirmed that Initial TV and Film's Brit Awards teaser programme will be shown in a primetime Thursday night slot.

The Brits Are Coming will be screened at 8.30pm on February 15, the Thursday before the awards are staged at Earl's Court in London on February 19.

The half-hour programme, made by Initial for Carlton Television, will combine clips of humorous moments from past Brit Awards, as well as focusing on the nominees for the 14 categories. It will be presented by Radio One breakfast DJ Chris Evans, who will also host the main awards programme.

Initial TV and Film producer Andy Ward says the primetime slot for the preview is evidence of the Brit Awards' increased standing. "Carlton has championed the show and is keen to develop it," he says.

Last year, The Brits TV show, which was sold to 75 countries worldwide including the US, commanded UK viewing figures of 9.3m and a similar audience is hoped for both shows in February.

The final list of awards nominations - which will be announced at London's Hard Rock Cafe on January 8 - were sent to members of the voting audience last week. Their votes are due in by the end of this week.



The first year in the life of a manufactured pop band is the subject of a 50-minute BBC Inside Story documentary to be shown at 10pm on January 18. It traces the life of four-piece boy band *Upside Down* (pictured), who were formed after more than 2,000 people responded to an ad placed by *World Records* in the *Evening Standard* earlier this year. World's *Biggest Stollers* says. The criticism was that he had to look good and sound good. We've put them through dance tuition and will give them the best writers. It's very much a designer band, but is also a long-term project. *Upside Down*'s first single, *Change Your Mind*, is due for release on January 8.

## Collins moves to top of earnings league

Phil Collins has jumped to the top of Cliff Dane's Rock Accounts '95 listing of the top earners in rock music, leapfrogging Elton John and Eric Clapton.

Collins has the highest income among the 94 disclosed accounts, earning almost twice the amount of Elton John, according to the 320-page report.

Only one woman, Annie Lennox, made a significant move up into the Top 10 earnings league (see table).

Author Dane says the listing shows a slightly better performance from female artists in general. Besides Lennox, Lisa Stansfield makes a strong showing in 18th position (£2.2m income) and Kate Bush appears in 29th place (£550,000).

Among the other artists featured in the report, which gives full details of artists' most recently disclosed earnings, are Morrissey, The Clash, Queen, Pet Shop Boys, George Michael and The Beatles. Michael's returns show a sig-

## ROCK'S TOP INCOMES

Ranking	Artist	Income (£m)
1 (3)	Phil Collins	£24.226 (£12,611)
2 (1)	Elton John	£12.557 (£17,631)
3 (2)	Eric Clapton	£5.860 (£13,252)
4 (5)	Sting	£3.801 (£7,038)
5 (4)	Annie Lennox	£3.005 (£5,534)
6 (18)	David Gilmour	£4.983 (£1,231)
7 (4)	Mark Knopfler	£4.559 (£2,048)
8 (9)	Michael Rutherford	£4.272 (£5,319)
10 (13)	Roger Waters	£2.527 (£2,527)

Figures indicate the most recent financial income from the individual artists. Figures in brackets refer to previous year's ranking and income. Source: Rock Accounts '95.

nificant improvement now that his legal battle with Sony is over, with his income improving from £118,000 to £508,000 for the year to the end of December 1994.

Although the report puts overall total

disclosed earnings for artists at £111m, Dane says he estimates the UK's total artists' income closer to the £250m mark, taking into account the undisclosed earnings of artists such as The Rolling Stones, Elvis Costello and Blur - whose filed accounts either do not contain financial information, are in overseas companies or nominee accounts, or are not yet available.

"It's a bit of a bottomless pit," says Dane. "You're never quite sure if it's all that they earn. With some things, you only get part of the picture."

Dane estimates there are now up to 1,000 millionaire pop stars in the UK, taking into account the number of undisclosed earners.

Rock Accounts '95 is available at £395 from Media Research Publishing, Lister House, 11 Milton Road, Weston-super-Mare, Avon, BS25 2JX. Tel: 01534 644309.

HMV unveiled a new £2m expansion of its London Trocadero store in Piccadilly Circus last week, the final phase of a £7m pre-Christmas programme. The store has been doubled in size to 17,000 sq ft to become the fifth biggest outlet in the 57-store chain and the third largest in sales turnover. The additional space, gained by the acquisition of an adjacent shop, has allowed the multiple to operate a separate games section and expand its video and audio departments. The refurbished store will be managed by Kevin Cook who moves from HMV in Cardiff. The expansion programme has created nearly 150 new jobs with the addition of some 50,000 sq ft of extra trading space in locations such as Milton Keynes, Plymouth, Swindon and Blackpool. Cook is pictured with rock and pop buyer Gideon Sugarman.



## Japanese take over Sony after shock Schulhof exit

by Ajax Scott in New York

The future of Sony's music operations is under close scrutiny following the shock resignation last week of Mickey Schulhof, the man who headed Sony Corporation's US operations.

Schulhof, 63, quit after 21 years with the company in a split which has fuelled speculation that there was a rift with Nobuyuki Idei, the recently-appointed president of Sony Corp.

Schulhof, the first American to join the main board of a major Japanese company, says he intends to pursue business interests in new technology and entertainment areas.

Senior executives at Sony had no idea of Schulhof's departure before the announcement at 1pm New York time on Tuesday, just two weeks after Idei and Schulhof had hosted their first joint

press conference.

Although no immediate changes are expected at Sony Music, speculation is mounting that worldwide music chief Tommy Motolla will reshuffle some of his senior US staff.

Following Schulhof's exit, Motolla will report to Sony chairman and ceo Norio Ohga, who has taken control of the music and film divisions. Idei will oversee the company's electronics unit.

Schulhof's exit has led to speculation that the company could make a series of moves. They include:

- A sell-off of Sony's film and/or music divisions, as Matsushita did with MCA earlier this year;
- The sale of a minority stake in Sony's US-based businesses, an option which Schulhof had been exploring;
- Retaining the core businesses but spinning-off divisions such as the SW

Networks programming syndication operation.

A sell-off of the music company is unlikely, according to sources. Ohga and Idei described the music division as "one of Sony's jewels" in a staff memo on Wednesday, adding, "We have the utmost respect and support for Thomas D Motolla and his management team. They will continue to manage and lead the company into new lines of business."

But the film division could prove attractive to buyers such as cable giant Tele-Communications Inc and PolyGram. Though the record company's US market share currently stands at 13.6% - down from 17.2% in 1992 - Idei was reportedly most critical of the way the company's film unit has been run. A year after taking a \$2.7bn write-off to cover losses, Sony's film division has still to score any notable hits.

## Live music hit as stars succumb to stress

The pre-Christmas live music schedules were hit by several cancellations and weeks as hectic tour schedules and the cold weather took their toll on artists.

PJ Harvey, Black Grape, Pulp and Morrissey all cancelled dates and tours due to illnesses stemming from exhaustion.

Black Grape have rescheduled nine dates in January and February, after rapper Kermit was hospitalised with a lung infection.

They will still perform with The Stone Roses and The Prodigy in Belfast and Dublin on December 28 and 31.

PJ Harvey also cancelled eight dates, after being diagnosed as suffering from extreme exhaustion, while Morrissey remained in hospital on Saturday, seven days after pulling out of his co-headline show with David Bowie, and Pulp were forced to cancel a show in Lille, France, when Jarvis Cocker lost his

voice. Pulp's UK dates will still go ahead.

But Dr Richard Pearson, a consultant physician specialising in music-related problems says the illnesses are not surprising given the modern-day pressures on pop acts. "Travelling take longer and is more stressful at this time of year due to bad weather conditions," he says. "There are also lots of colds and flu at the moment. It's no surprise many artists are becoming ill."

▶▶▶▶▶ THE RETURN OF STOCK AND AITKEN - p6 ▶▶▶▶▶

## NEWSFILE

### Virgin launches new dance label

Virgin Records is to launch a new label in the New Year. The imprint, Science, will be run by Virgin's current marketing manager for US acts Steve Brown and focus on leftfield dance music. The label will put out two to three releases a year, the first of which is expected in February.

### Gordon joins Chrysalis board

Lisa Gordon has joined the board of the Chrysalis Group as director of corporate development. Gordon, 23, joined the Chrysalis Group in April as corporate development director in a non-board capacity.

### NME hits 10-year sales best

IPC Magazines' NME has recorded its biggest-selling issue for almost 10 years. Sales figures show that the September 30 issue, which featured Oasis as cover stars, sold 140,000 copies and was the biggest seller since February 1986.

### IARP's Hughes takes new role at Unique

Unique Broadcasting has appointed Simon Hughes, chairman of the Independent Association of Radio Producers, as the group's new head of production. Hughes, who previously worked for production houses Molinare and Radio Lynx, will be responsible for organisation of the production department and budgeting. Jane Jeffes is also appointed as the company's head of programmes, in addition to her role as deputy programme director.

### Grenfell promoted at East West

Ian Grenfell has been promoted to director of international at East West after three years as head of international at the company. Prior to joining East West, Grenfell was marketing manager for Warner Music Europe responsible for overseeing the European campaigns for Madonna and Prince's 1992 releases.

### MVC launches members' magazine

Kingfisher's Music And Video Club (MVC) chain is launching a magazine for its 300,000 members this month. The first issue features articles on the Tennessee music scene and the Gramophone Awards and is being mailed direct to MVC members with a further 750,000 copies offered in the group's 28 stores.

### Classic FM to help the homeless

Classic FM is planning a series of festive broadcasts and appeals this year to benefit homeless charity Crisis. One of the highlights of its fund raising is a live broadcast from Manchester Cathedral on December 13.

### New HQ for Event Merchandising

Event Merchandising has moved to new premises at Unit 11, The Edge, Humber Road, London NW2 6EW. Telephone 0181 289 1166, Fax 0181 208 4477.

We've seen the future of interactive music

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# The Eighties' premier hitmakers retrace their back on the number one trail

Just 12 months ago, Mike Stock and Matt Aitken thought their days of number one records were over.

Five years after scoring their 13th number one with Kylie Minogue's *Tears On My Pillow*, the pair's fortunes were going through a relatively barren spell. "We thought we'd be on 13 forever," says Aitken. "But now we're aiming for 27 — that's George Martin and Norrie Paramor's record."

The turnaround can be attributed to, most notably, their collaboration with two of pop's most unlikely stars, TV's Robson Green and Jerome Flynn. After meeting the pair a year ago, Stock and Aitken have produced two singles for the actors, which have, to date, sold close to 3m copies in the UK alone.

Sandwiched between these two was the US success of *Total Eclipse Of The Heart* by Nicki French on Stock's own Love This Records label — a single which led a new British assault on the American charts by reaching number two in June.

"It has been a memorable year for a lot of reasons," says Stock, 44. "And it's been very exciting as well as being a really steep learning curve for me, running my own label for the first time. But it has gone really quickly."

The duo are understandably buoyant. In the studio at Stock's £4m Love This Records' complex in London's Southwark, they swap guitars like a nightclub comedy duo. Aitken, 38, cracks jokes constantly and professes to a soft spot for Led Zeppelin, while Stock, the 100% straight man with a car transistor tuned, most regularly to Melody Radio.

While being no great fans of Britpop — "I feel I've heard it all before," says Stock — they are enormously proud of their own achievements. "I'm 40 next year and Mike is 45," says Aitken. "And we can still get excited when we hear a really great pop record or a brilliant drum beat. There are a lot of people of our age that don't."

The observation that, for all their commercial success, they have never been critically acclaimed, brings a wounded response. "We don't make records because we like them," says Stock. "We make them because the public likes them."

That includes going with the right arrangement and right style for each particular record, says Aitken. "When it came to doing I Believe, Robson Green wanted to do the Elvis Presley arrangement, but it was not right. It's also the most played version I've ever heard."

The key, says Stock, is hitting the right market; a seemingly instinctive skill given his admission that he has never seen a single. In an episode of *Neighbours* or *Soldier, Soldier*.

Even when a club promotions executive played the pair a cheaply-produced dance version of *Total Eclipse Of The Heart*, there was a simple question to answer before a recording should go ahead with Nicki French. Aitken says, "We asked him, 'What makes this a big record?' and he said 'It's a great tune and people can dance to it.' That's all you need to know."

Simon Cowell, the RCA & R consultant who teamed them up with Robson & Jerome, certainly believes

## STOCK AND AITKEN



### ...AND THEN THERE WERE TWO

**1969:** Mike Stock (b. December 3, 1951) and Matt Aitken (b. August 25, 1956), 1969: Mike Stock leaves Swanley Comprehensive school to study drama and theology at the University of Hull, dropping out two years later to try his hand at a series of jobs including double glazing salesman and petrol pump attendant.  
**1974:** Matt Aitken leaves Leigh Boys' Grammar School — the same school The Buzzcocks' Pete Shelley attended — with an A level in economics and takes up a job in local government around the same time joining a semi-professional band.  
**1976:** After years taking occasional bookings, Stock turns full-time professional, singing in working men's pubs and clubs. A year later, he expands, adding guitars and a drummer to produce a fully-fledged group.  
**1978:** Aitken leaves his job to become a professional musician, working in various bands over the following few years.  
**1981:** After returning from a stint playing in a cabaret band on a Mediterranean cruise, Aitken is recruited by Stock for his covers band, Mirage, for hotel bookings and pub gigs.  
**1984:** The pair decide to fold the band and try to break into production. A fortnight after playing their last gig at the Royal Lancaster Hotel on New Year's Eve 1983, the pair meet Musical Youth producer Peter Collins who introduces them to Peter Waterman.  
**February 1985:** The partnership with Waterman succeeds and a Top 20 hit by Divine and the top five success with Hazell Dean is followed by the pair's first number one, *You Spin Me Round (Like A Record)* by Dead Or Alive.  
**March 1987:** The SAVI team achieve their first produced and written number one with Mel and Kim's *Respectable*. It is their first of three number ones that year.  
**1989:** After one number one in 1988, Stock, Aitken and Waterman score seven in a year through Jason Donovan (two), Kylie Minogue, Kylie & Jason, Sonia, Band Aid II and The Crowd, racking up a total of 15 weeks at the top of the chart.  
**1991:** Aitken leaves the Stock Aitken and Waterman team after a seven-year relationship.  
**1993:** Stock splits with Waterman, owing to similar frictions.  
**December 1994:** Stock launches Love This Records, reunites with Aitken and begins work on a £4m studio and office complex for his new company in south London.

**May 1995:** Robson & Jerome's *Unchained Melody/White Cliffs Of Dover* enters the chart at number one and goes on to sell 1m units in three weeks, rising to 1.8m in six months.  
**September 1995:** Love This Records' Tajana single *Santa Maria* is removed from the C1N chart following unusual sales patterns which indicate a buying team is working on the record. Stock continues to deny responsibility for any such activity.  
**November 1995:** Robson & Jerome's *I Believe/Up On The Roof* enters the chart at number one, making the duo the biggest-selling singles act of the Nineties.

the pair have guided ears for a pop operation. "They were my first choice to do the record," he says. "They understand the market that we are trying to sell towards. A lot of people are sceptical when it comes to this kind of music, but Mike and Matt know what it's all about."

The years they spent in the Seventies and early Eighties as session musicians, honing their guitar, keyboard and arrangement skills, have also paid off. "They're brilliant musicians," says Cowell. "And a lot of

young producers aren't like that."

But then, Stock and Aitken are resolutely old-school. Besides their 13 number ones, they have been involved in writing and producing 72 Top 40 records (including 31 top fives) and solely producing another 42 (18 top fives) in a career spanning three decades.

As far as producing and writing is concerned, things only came together when they met Pete Waterman in 1984. Stock remembers the precise day — "It was on January 10, 1984" — and within

a month they were in the studio recording their first hit, *Divine's You Think You're A Man*.

It launched an extraordinarily successful period which, from the outside, appeared to be a dream three-way partnership. Sadly — as has happened to many such partnerships in the past — it fell apart, with the pair arguing that they deserve the lion's share of the credit for its phenomenal success.

To the surprise of many in the business, the pair are insistent that the PWL founder took an unbalanced share of the limelight.

Where they do give Waterman credit is in handling the business side of their work. "We know this industry is made up from a mixture of talent and business," says Stock. "The business side of it is what Pete looked after. This world is full of unfinished masterpieces which have never been heard and we know that."

"The problem was that once we were up and running, Pete was always the one involved with the outside world," says Aitken. "We knew Pete was a good frontman for us. But while we were spending 60 hours a week in the studio, people were seeing Pete everywhere and believed we were just the backroom boys."

"I remember him saying once, 'I am Walt Disney and they are my animators,'" adds Stock. "And that just wasn't true."

That aside, Stock now reserves his greatest bitterness for another arena. For all Robson & Jerome's current success, his biggest gripe right now is the on-going row with C1N and the EPI over the singles chart.

The row started during the summer when controversy hit *Love This Records' For All We Know* by Nicki French over a barcode problem on a rogue 12-inch, which resulted in the single stalling at 43 in the chart. Five months later, C1N withdrew *Love This Records' Tajana* single *Santa Maria* from the chart after Millward Brown data showed unusual sales patterns and indicated that a buying-in team was being used on the record.

Stock's immediate reaction was to issue a denial of any involvement and offer a reward of \$10,000 to anyone who could identify the buying-in team responsible. And he remains defiant in his denial of any involvement.

"It just not true," he says. "I didn't do anything. There isn't any proof because I didn't do anything." A resolution to the issue is expected before Christmas.

Certainly, Stock will be aiming to clear the issue up as soon as possible as he is already anticipating that next year will be a big one.

"My aim next year is to really establish *Love This Records*," he says. Already, he and Aitken are working with actor John Alford, of *TV's London's Burning*, on a recording of the Jerome Kern standard *Smoke Gets In Your Eyes*, a number one for The Platters in 1959.

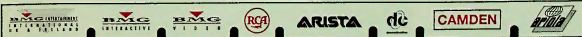
Naturally, both Stock and Aitken have their fingers firmly crossed that it lives up to their Robson & Jerome success. Record retailers across the country will certainly cheer with that.

Marion Talbot

signings of comfort and joy



To everyone who has contributed to our success in 1995.  
"We Wish You A Merry Christmas And A Happy New Year".  
This year we are not sending out Christmas cards. **BMG UK** and **Music Week** have made a donation to **Nordoff-Robbins Music Therapy** for this advertisement.



# You've made our day with a survey that puts Music Week right at the top

By Steve Redmond, Editor-in-chief

Record companies can judge how they are performing by looking at their marketplace figures; radio stations have Rajar; and the TV industry has Barb; but for a magazine with little credible competition like Music Week, it's sometimes difficult to know how you're doing.

But in a new survey released this week, Music Week's readers have given their verdict – and I'm glad to say it's an overwhelming thumbs up. In a 131-page analysis of questionnaires completed by more than 1,000 readers, respected research company NOP has concluded:

- More people are reading more of Music Week for longer than before.
- They're overwhelmingly in favour of the magazine and think it is getting better.
- And, for retailers in particular, it is as influential in the decision to stock product as heavyweight media campaigns – and more influential than Top Of The Pops.

The survey concludes that Music Week readers are loyal readers, 92% read all four of the past four issues, well above the magazine industry average. On average those readers read nearly 80% of the pages of Music Week. Perhaps most significant of all in this section is the time that readers spend with the magazine – a vital measure not just for our advertisers, but also for journalists.

Music Week's previous survey in 1992 discovered that readers spent an average of 24 minutes reading the magazine. Latest results show this has almost doubled to 45 minutes.

Another important measure is how many people read each copy of the magazine. Typically for magazines this is around four; for Music Week it is five, meaning our circulation of just over 12,000 equates to a readership of more than 60,000.

However, some subscribers are clearly more cost-conscious than others – two respondents working for multiple retailers reported that their copies of Music Week were read by between 50 and 99 other people!

## Strong Approval

Of course it's not enough simply to have people reading a magazine – the important thing is what they think of what they read. The survey discovered that regular sections of MW are read and found useful by a large majority of readers.

Heading the list, not surprisingly, is news (read by 97% and found useful or very useful by 95% of those), followed by new releases (read by 87%, found useful by 94%), Chart Focus (86% and 83%) and Reviews (86% and 89%).

This has been an eventful year for Music Week with a wholesale revamp of the paper taking place. Chief among the changes has been the introduction of our Talent section, which has included many exclusives with the likes of Blur, Oasis and Simply Red. But there has also been the launch of weekly Profile and analysis slots and a substantial expansion in the quantity and quality of our radio airplay information.

We were anxious, therefore, to discover your reaction to the changes, and were pleased to discover they were overwhelmingly favourable. A restrained 10% described the changes

## MUSIC WEEK READERS...

...read it for 45 minutes

...read 80% of it



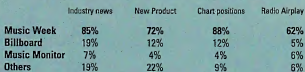
find it overwhelmingly useful in their jobs

How useful do you find these sections of Music Week?



...find it more useful than other trades

Where do you obtain most of your information about the following subjects?



## MUSIC WEEK'S RETAIL READERS...

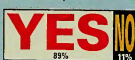
...are influential

In your job, which of the following do you do?



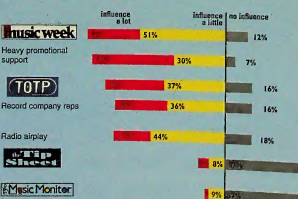
...make buying decisions

Are you responsible for buying music or video product?



...use Music Week to decide what to stock

To what degree do the following influence you when deciding what to stock?



## SO IS THIS SURVEY KOSHER?

The Music Week survey is based on a sample of 1,021 people who completed questionnaires, distributed randomly among Music Week's readership in September. The questionnaires were analysed by NOP Media, the specialist media subsidiary of NOP Consumer Market Research, whose other clients include some of the UK's biggest TV, radio and newspaper groups.

as 'excellent', but 42% described them as 'very good' with just over 42% opting for 'quite good'. That adds up a 95% approval rating. Overall around 62% confidently state that the magazine's editorial is better than before and 95% say it is the same or better.

## Competition

Despite Music Week's near 40 year commitment to the UK music market, we are not immune to competition. Over the years a number of publishing companies have launched against MW with varying degrees of success. This year Dutch multinational VNU launched its own attempt, Music Monitor, a radio-oriented offshoot of the US trade Billboard.

NOP's figures suggest just 12% of MW readers also read Music Monitor, and those who read it do not regard it as their first choice for information – even in its specialist area, music radio. While 62% say they gain most of their information about radio airplay from Music Week, just 6% get it from the music radio specialist Music Monitor.

In contrast, the survey does provide good news for entrepreneur Jonathan King. While King's deliberately controversial stance alarms some (we concede he gets to us sometimes!), his shoestring operation is more influential with the nation's retailers than Music Monitor, funded by the mighty VNU.

Overall – say retailers, however – Music Week is as influential on their buying decisions as the heavyweight TV and press campaigns paid for by record companies. In line with previous surveys they confirm that MW is also more influential than either Top Of The Pops, record company sales forces or radio airplay.

## Our conclusion

It would be wrong of us to say that we are not pleased by the survey results. Overall it is welcome confirmation that Music Week's readers believe that the magazine is satisfying their needs. However, it should be put in context: if we were not scoring highly in the survey we would be both surprised and concerned. It is after all our job.

Therefore, what will certainly not be doing is resting on our laurels. We may not have any credible competition at the moment, but we will continue to act as if we do. Just as 1995 saw a substantial increase in our coverage of domestic A&R issues and radio airplay information, so 1996 will see a further development of our service. We are currently developing a new strategy on charts to answer the industry's overwhelming concern about the speed of the CIN chart, and while maintaining the focus on domestic A&R we will also increasingly be looking at the attempts of UK record companies to sell those acts overseas.

Music Week has a very fragmented readership from shop assistants to the chairmen of multi-million pound companies, from band managers and artists to lawyers and accountants. In amidst all those vested interests, it's inevitable that one group or another will feel ill-served from time to time.

We will continue to try to serve all of our readers all of the time by pursuing just one interest – the interest of the music industry in selling as much music to as many different types of people all over the world.

MUSIC WEEK 16 DECEMBER 1995



# Now that we're on the Internet, what are we going to do with it?

Everything's fine, the web site's up and running and artists are happily chatting away to their fans. But what now? The potential is clearly there, but so too are the pitfalls

There's no doubt that 1995 will go down as the year that the music industry discovered the Net. From the minuscule to the multinational, labels have been putting up web sites as quickly as they signed up Britpop bands. Artists who might never have used a computer have sat in down in front of keyboards to take part in chat sessions with fans.

But, now the industry has discovered it, the big question is exactly what they are going to do with it? At times, it has seemed rather like a group of children playing with a huge Meccano set, with no instructions and no pictures on the box. Everyone can see there is some exciting potential lying in all the bits, but few can see exactly what it is and even fewer have been able to put the pieces together to make something worthwhile.

What is basically just an enormous number of computers linked together has been heralded as everything from a clever PR tool to the future means of music distribution. But, although the Net can do a lot of things, it can do few, if any, of them as well as they are done already.

**PR tool?** New web sites are no longer big news and they rarely get much coverage simply because they exist. Even the most high-profile on-line music event of the year - Michael Jackson's interview - raised only a fraction of the coverage of his TV interviews.

**Disc or merchandise sales?** It is still much easier for the majority of the

population to nip down to the High Street or look at an ad in the back of the *NME*. And, of course, it is much easier for the majority of the industry to rely on tried and trusted means of distribution, which might be flawed, but at least work.

**Distributing audio?** Sampling the odd snatch of a new single might work as a promotional tool, but there is still no real copyright structure, no real way of making people pay for what they get, download times are too long for anything more than 30-second clips and the quality of audio-on-demand systems (that is, where you just click and listen) is simply not good enough yet.

Perhaps the one thing that has worked is allowing artists to communicate with fans around the world in a way that hasn't been done before. But this takes some serious commitment from the artists - and that has often been lacking.

The 10 sites listed below have all done their bit to point to the way forward. Between them, they are the best of what the Net currently has to offer in terms of design, technology and commercial benefits. But even the very best of these has its flaws. The Stones' use of audio is excellent, but so good that it often just gets too busy. Firefly's music recommendation system is a mind-blowing bit of technology that, in the early part of the year, both are due to become only part of the solution. And then, there is sound. The big one. The discussions over copyright are

using web technology to the full, but it could still look graphically more professional.

Next year, a whole new batch of problems will start to emerge. Only good sites are going to get noticed, and good sites are going to become more complex (and, naturally, more expensive) to produce.

Netapac, the software that the majority of those on the Net use to look at the World Wide Web, is being upgraded to allow all sorts of improvements in terms of the way sites look and what they can actually do. The result is that even the most impressive of your site's assets are going to look remarkably flat within 12 months.

One of the cleverer developments, being pushed by AMX and its Rise site (take a look at its pages for Orbital), is to link CD-plus with web sites, where clicking on the site activates the disc. Something such as this opens up a new dimension to what the industry can do.

The publishers of music magazines are finally going to make their presence felt on-line as well. IPC is working on *NME* and *Emag* on Q and both are due in the early part of the year (but don't hold your breath).

For the first time, this will start to create an environment for labels and artists to hang their web sites on, as well as opportunities for sponsorship. Simply putting up a site is going to become only part of the solution.

And then, there is sound. The big one. The discussions over copyright are

progressing slowly, but the big problems are to do with quality and finding effective means of distribution.

In the US the big effort is on creating systems that will make commercial music distribution over the Net viable in terms of copyright by making people pay when they download. But there are still problems over security (more to do with consumer acceptance than the technology) when it comes to paying on-line.

Still, there are simple steps that can and should be made to maximise web presence. Too many band's web sites are still kept a secret. Unless a site's address is well promoted, it is of little more use than a poster in the label's reception area.

Addresses aren't carried in print ads or on CD releases. Not everyone might want to follow The Shamen's example of printing up mouse mats which carry the web address, but this sort of initiative works well.

More attention has also to be paid to how sites are actually structured so that people can get where they want as quickly as possible, rather than waiting for endless useless pages laden with huge unwanted graphics to download.

The overall picture is big and confusing. Only three things are certain: the Net, in some form or other, is not going to go away; people are still going to make a lot of mistakes and making those mistakes is going to become more expensive every month.

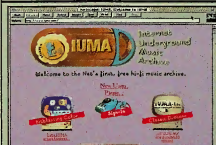
Simon Waldman

## TEN BEST SITES OF THE YEAR

10 Items

69.3 MB in disk

7.4 MB available



### AMERICAN RECORDINGS

(<http://www.americanrecordings.com>)  
An enormous site that does much more than simply push the label's artists. Housing the huge index of the World Wide Web of Music makes it a definite place to go for anyone wanting to find music sites. And now it has added 24-hour chat rooms. Simply access a host of other labels.

### THE BEASTIE BOYS

(<http://www.nando.net/BeastieBoys>)  
Full of stuff, with a real fan-feel to it. There have been difficulties trying to download the screensaver, but the sheer range of content here allows for the odd glitch.

### FIREFLY

(<http://www.agents-lac.com>)

The Web-site formerly known as the Highgate Online Music Recognition service. This is a slightly scary system that takes your music preferences and then tells you not only the name of someone who has similar tastes to you, but also other bands

you might like. Not perfect yet, but a taste of the sort of intelligent agents that will ultimately change the way we deal with much of technology.

### JUMA

(<http://www.juma.com>)

Two geeks who came out of college threatened to kill off the music industry when they launched this. Well, that hasn't happened, but they have shown how the Net can be used to gain an international audience for unsigned bands, as well as providing a firm looking site, the largest dedicated to music on the Net, that is full of the latest gadgets. Set to be a major player in the future of on-line music.

### MUSICBASE

(<http://www.alpha.co.uk/musicbase>)  
British labels wanted someone to get them on the Net and Richard Davies' Good Technology was the company to oblige. Some of the sites are better than others, and most will need some improving over

the next year to keep up to scratch, but it is still the most comprehensive set of official sites in the country.

### RISE

(<http://www.rise.co.uk>)

Coming late to the party from AMX, the digital design division of Malcolm Barnett's Assorted Images, and a potential rival to Musicbase, its sites are beautifully designed and they work. A deal with merchandisers Underworld provides the clear commercial backbone. Expect to hear a lot more next year.

### ROCKTROPOLIS

(<http://www.rocktropolis.com>)

A sort of on-line music Disneyland and just as commercial. Designed as a value-added merchandise site, it is still striking to add art and entertaining to use.

### THE ROLLING STONES

(<http://www.stones.com>)  
They did it, and they did it big with every gadget going, as soon as it came out. Live

broadcasts, some nifty bits of programming, and striking graphics. The Real Audio samples from their live performances are still a surefire way to impress Net newcomers (when they work).

### THE SHAMEN

(<http://www.drcid.co.uk/drcid/shamen>)  
Their live-on-the-Net gig at The Forum might not have quite worked out as planned (the sound files took a while to load up), but they have definitely embraced the Net with more vigour than any other British band, especially in the way they have made sound files available.

### SONICNET

(<http://www.sonicnet.com>)  
New York techno traders who have put together a comprehensive on-line music site rather than simply put a music tide on-line. It looks good. It works well. It changes all the time - what more could you want. This is what the big publishers have to live up to. **S** Sites listed alphabetically

# CHRISTMAS OPENING TIMES

THE OFFICIAL  
music week  
GUIDE 1995/6

ANSWERPHONE	DEC 16	DEC 17	DEC 18	DEC 19	DEC 20	DEC 21	DEC 22	DEC 23	DEC 24	DEC 25	DEC 26	DEC 27	DEC 28	DEC 29	DEC 30	DEC 31	JAN 1	JAN 2	JAN 3	JAN 4	
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<b>DISC DISTRIBUTION</b>	1300-1700	Fax	0800-1900	0800-1900	0800-1900	0800-1900	0800-1900	0800-1900	0800-1900	0800-1900	0800-1900	0800-1900	0800-1900	0800-1900	0800-1900	0800-1900	0800-1900	0800-1900	0800-1900	0800-1900	
<b>EMI DISTRIBUTION</b>	1200-1800	1000-1600	0830-1800	0830-1800	0830-1800	0830-1800	0830-1800	0830-1800	0830-1800	0830-1800	0830-1800	0830-1800	0830-1800	0830-1800	0830-1800	0830-1800	0830-1800	0830-1800	0830-1800	0830-1800	
<b>EUK</b>	RETAILERS SHOULD CONTACT THEIR HEAD OFFICE OR EUK CUSTOMER FOCUS TEAM AS TIMES WILL VARY																				
<b>GRAPEVINE</b>	0830-1800	0830-1800	0830-1800	0830-1800	0830-1800	0830-1800	0830-1800	0830-1800	0830-1800	OPENING TIMES AS POLYGRAM										0930-1800	0930-1800
<b>GREYHOUND</b>	Fax	Fax	0930-1730	0930-1730	0930-1730	0930-1730	0930-1730	0930-1730	0930-1730	Fax	Fax	Fax	Fax	0830-1730	0830-1730	0830-1730	Fax	Fax	Fax	0830-1730	
<b>HARMONIA MUNDI</b>	Fax	Fax	0930-1730	0930-1730	0930-1730	0930-1730	0930-1730	0930-1730	0930-1730	Fax	Fax	Fax	Fax	Fax	Fax	Fax	Fax	Fax	Fax	Fax	
<b>JET STAR</b>	0900-1900	0830-1900	0900-2000	0900-2000	0900-2000	0900-2000	0900-2000	0900-2000	0900-2000	0900-2000	0900-2000	0900-2000	0900-2000	0900-2000	0900-2000	0900-2000	0900-2000	0900-2000	0900-2000	0900-2000	
<b>KOCH</b>	Fax	Fax	0800-1730	0800-1730	0800-1730	0800-1730	0800-1730	0800-1730	0800-1730	Fax	Fax	Fax	Fax	0900-1730	0900-1730	0900-1730	Fax	Fax	Fax	0900-1730	
<b>PINNACLE</b>	1530-1830	1530-1830	0830-1900	0830-1900	0830-1900	0830-1900	0830-1900	0830-1900	0830-1900	Fax	Fax	Fax	Fax	0900-1730	0900-1730	0900-1730	Fax	Fax	Fax	0900-1730	
<b>PLASTIC HEAD</b>	Fax	Fax	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	Fax	Fax	Fax	Fax	0900-1730	0900-1730	0900-1730	Fax	Fax	Fax	0900-1730	
<b>POLYGRAM RECORD OPS</b>	OPEN 24 HOURS THROUGHOUT CHRISTMAS PERIOD																				
<b>PRISM LEISURE</b>	Fax	Fax	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	Fax	Fax	Fax	Fax	0900-1800	0900-1800	0900-1800	Fax	Fax	Fax	0900-1800	
<b>SELECT MUSIC &amp; VIDEO DIST</b>	0800-1230	Fax	0800-1800	0800-1800	0800-1800	0800-1800	0800-1800	0800-1800	0800-1800	Fax	Fax	Fax	Fax	0800-1730	0800-1730	0800-1730	Fax	Fax	Fax	0800-1730	
<b>S GOLD</b>	0900-1300	0900-1300	0900-2000	0900-2000	0900-2000	0900-2000	0900-2000	0900-2000	0900-2000	Fax	Fax	Fax	Fax	0900-1700	0900-1700	0900-1700	Fax	Fax	Fax	0900-1700	
<b>SONY MUSIC OPERATIONS</b>	1000-1900	1000-1900	0800-1900	0800-1900	0800-1900	0800-1900	0800-1900	0800-1900	0800-1900	Fax	Fax	Fax	Fax	0800-1815	0800-1815	0800-1815	Fax	Fax	Fax	0830-1730	
<b>SOUND + MEDIA</b>	0900-1600	0900-1600	0830-1830	0830-1830	0830-1830	0830-1830	0830-1830	0830-1830	0830-1830	Fax	Fax	Fax	Fax	0900-1815	0900-1815	0900-1815	Fax	Fax	Fax	0830-1830	
<b>SOUTHERN RECORDS</b>	Fax	Fax	0900-1830	0900-1830	0900-1830	0900-1830	0900-1830	0900-1830	0900-1830	Fax	Fax	Fax	Fax	0930-1730	0930-1730	0930-1730	Fax	Fax	Fax	0830-1830	
<b>TECHNICOLOR DISTRIBUTION</b>	0900-1300	Fax	0830-1800	0830-1800	0830-1800	0830-1800	0830-1800	0830-1800	0830-1800	Fax	Fax	Fax	Fax	0900-1700	0900-1700	0900-1700	Fax	Fax	Fax	0830-1730	
<b>THE</b>	0900-1800	Fax	0900-1830	0900-1830	0900-1830	0900-1830	0900-1830	0900-1830	0900-1830	Fax	Fax	Fax	Fax	0900-1830	0900-1830	0900-1830	Fax	Fax	Fax	0900-1830	
<b>3MV</b>	Fax	Fax	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	Fax	Fax	Fax	Fax	0900-1830	0900-1830	0900-1830	Fax	Fax	Fax	0900-1830	
<b>TOTAL/BMG</b>	Fax	Fax	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	Fax	Fax	Fax	Fax	0900-1700	0900-1700	0900-1700	Fax	Fax	Fax	0900-1800	
<b>TRING INTERNATIONAL</b>	0830-1230	Fax	0830-1930	0830-1930	0830-1930	0830-1930	0830-1930	0830-1930	0830-1930	Fax	Fax	Fax	Fax	0830-1930	0830-1930	0830-1930	Fax	Fax	Fax	0830-1930	
<b>VITAL</b>	1300-1730	Fax	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	Fax	Fax	Fax	Fax	0900-1800	0900-1800	0900-1800	Fax	Fax	Fax	0900-1800	
<b>WARNER MUSIC</b>	1500-1900	1300-1700	0800-1800	0800-1800	0800-1800	0800-1800	0800-1800	0800-1800	0800-1800	Fax	Fax	Fax	Fax	0800-1800	0800-1800	0800-1800	Fax	Fax	Fax	0800-1800	
COMPILED BY STEVE HEMSLEY © MW	DEC 16	DEC 17	DEC 18	DEC 19	DEC 20	DEC 21	DEC 22	DEC 23	DEC 24	DEC 25	DEC 26	DEC 27	DEC 28	DEC 29	DEC 30	DEC 31	JAN 1	JAN 2	JAN 3	JAN 4	

# TORI AMOS

## RETURNING IN SOUL BARING MOOD

Tori Amos has never been afraid to bare her soul in songs or interviews but her third UK album release is the product of sort of candour which most artists would consider to be very unusual.

Boys For Pele is the story of Amos's "search for my own fire" following the break-up of an eight-year relationship with producer Eric Ross, during which she blossomed from being the LA rock singer fronting Y Kant Tori Band to becoming one of the most celebrated solo singer/songwriters to appear for a decade.

"It's a story of this woman who happens to be head and the descent on her own to find fragments of herself. Each song is a piece of herself which she has to find to stand on her own without what she thought was her other half," she says.

"Part of that is emotional and part of that is cheeky and part of that is sadness and then there is the freedom. So it's quite a journey. It's a busy little book, this one."

So it is. Each of the 18 tracks is connected to the next - some are just one minute transitions into the next chapter.

All are unmistakably Tori Amos compositions, but all show a substantial development from Kissing The Pink (an impressionist work like a painting) or her first real album, Little Earthquakes.

In many ways, Boys For Pele is a huge leap from her previous work. "Compositionally, I wanted to stretch the concept of a chorus so it became a formulated chorus. I feel in a sense there's a real freedom of form but there are recurring themes."

The most immediately obvious change lies in the arrangements. "I was not interested in anything that didn't challenge me and as I started finding different parts of myself, I brought in different instruments to express that," she says.

The harpsichord features strongly, used and abused in ways that characterise Amos' classically-trained intimacy with her instrument.

She also uses a great deal of brass, including the Black Dyke Mills Band. They brought a lot to the record on many levels," she says, agreeing that the delicacy of the arrangements of brass instruments played by strong men was a concept that appealed to her.

Everything with Amos has a deeper meaning.

Holed up in a church in County Wicklow, Ireland, Tori and her touring crew and musicians recorded Boys For Pele together. It was the first time she had produced an album alone and she clearly relished the experience.

She experimented with new rhythmic concepts with drummer Manu Katche and drum programmer Alan Friedman. And she found new depths to her singing, opening up her throat and belting out a primal cry far more emotional than her shrill falsetto or sensual moaning.

East West managing director Max Hole was also on hand to help out in an advisory A&R role.

He says the fact that the album was such a personal and emotional exorcism for Amos did not make it a difficult record to make.

"It actually made it easier as she was very focused on what she was doing. Besides, she is not an artist that you say 'Actually, can you do a song like this or change this.' She knows what she wants and I am her sounding board," he says.

A feeling of catharsis pervades the album.

Says Amos, "The main thing is, it's a metaphorical work in symbols. But it's all there so people can take it and run with it. But I truly believe you can taste and smell the feeling, the desire, the passion, the hurt, where we are going," she says.

It is this feeling that attracts her huge audience. Even if they don't know her personal story, they relate to the feeling.

"I think on the Under The Pink tour I felt this total adoration and you sit there and go, 'they have no idea that I have to find some tools real quick because my whole foundation is crumbling'."

"You see Eric was my soulmate. I grew with Eric and we became one. Now where do you go when your other half has gone? Well, there is a place I go to and I'm a good one for a bottle of wine. So I went and had a cup of tea with Lucifer. Actually, it worked quite well. I had to descend."

She argues that she is merely metaphorical in her lyrics, not cryptic at all. She acts through a conversation, gets down on her knees, gestures dramatically, shouts, whimpers, laughs.



# TALENT

One to WATCH

MA  
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If anyone wanted to tear her apart in print, she offers no defence, whatsoever.

But that role is the one that works for Amos the artist. She is a total performer and she is more herself on the stage than at home. It was the musician side that got her through.

Amos's success has not followed any traditional path, indeed many will have expected her to disappear from the racks after initial "novelty value" success. But it's the passion and sincerity of her performance that has struck a chord.

"She is off-the-wall and leftfield but that's what people like about her," says Hole. "That's why she's sold albums without having huge hit singles."

But when you look at the long-term success of other mavericks, such as Kate Bush and Neil Young, there's every reason to believe that Tori Amos too will be around for many years to come.

Neville Famer



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## TRACK BY TRACK

TORI AMOS: Boys For Pele highlights:

**Beauty Queen/Horses 6:07**

"They're at the beginning of the journey. I had to get to this place in my subconscious, so the horses from winter said 'Okay, you don't have new boots anymore'. So we went after the demons."

**Blood Roses 3:56**

"The boy/girl dynamic is not complicated. When you're aiming to please and you want to work you, can turn yourself into anything."

**Father Lucifer 3:43**

"We love to look at the dark from the distance. It was refusing to buy into this concept of 'don't turn over that stone, just move on.'"

**Professional Widow 4:31**

"I'm fascinated by people that go to S&M

paries. It's much easier to look at somebody having stuff done to them but it's a little more difficult when it's applied to your daily life."

**Caught A Little Sinner 4:24**

"The first single from the album. 'I'm hoping that the work is multi-levelled. Hopefully, you smell and you feel what it's like to be the vampire.'"

**Marianna 4:07**

"Marianna died when I was 14. They say she killed herself. She ended up on this record because if I could have been anybody it would have been Marianna."

**Doughnut Song 4:19**

"Of course you never got fat eating the doughnut hole because all you got was air. But you didn't get all the sticky, gooey stuff did you? So play it fast."

**Talula 4:08**

"Talula is a grown-up nursery rhyme: some it's about finding joy when you're losing everything."

**Not The Red Baron 3:49**

"It's really important that if you're interested in this record on any level, you let yourself give off emotionally."

**In The Springtime Of His Voodoo 3:32**

"He was going to show the spring. 'Going to' are the operative words."

**Putting The Damage On 5:08**

"I would like to believe that I attained a level of grace at this moment. It's an acknowledgement to everything."

**Twinkles 3:12**

"It's self-explanatory."

Artist: Tori Amos Project album Label: East West Producer: Tori Amos Studios: County Wicklow, County Cork and Egyptian Room and Discosur Studio, New Orleans Publisher: Sward & Stone Released: January 22

Back in 1988, in a New York blues bar called the Abilene just north of the East Village, an ex-film student took on a dare from her friends.

Joan Osborne walked up on stage, figured out that the only song that she and the piano player both knew was Billie Holiday's *God Bless The Child* and let rip.

It could have been just another open mic night. Instead, though the Abilene is long gone, the singer has turned that moment to gold, with platinum set to follow.

"That night I discovered something that was the polar opposite of film making, of the long process it involves. It was a kind of instant gratification—just as much more directly, physically satisfying," says Osborne.

After a couple of years of getting involved in the healthy New York blues scene, Osborne developed a talent for writing songs, located the right musicians and began working the north eastern US blues club scene.

By 1992, she and her band were signing up to five nights a week, playing an eclectic mix of her own songs and covers of influences like Etta James, Tina Turner and Mavis Staples—even Dusty Springfield.

Her fiery, committed voice and growing strength as a writer led to a live album on her own Womansly Hips Music label—formed with her manager at the time, Paul Risselli—and a studio EP.

After The Hooters' guitarist Rob Hyman saw Osborne in concert in his home town of Philadelphia, he got on the phone to producer Rick Chertoff, who had left Columbia after 12 years in A&R for a position as senior vice president at PolyGram Hit Holding.

Part of Chertoff's package was control of his own PolyGram-financed imprint Blue Gerilla and Osborne became his first signing after Hyman's call, and another from Osborne. He also agreed to produce her major label debut *Relish*.

Chertoff recalls Osborne's appearance at an Earth Day concert supporting *Midnight Oil* at the Ritz in New York. "She showed she was an energetic, committed performer—a really intense improviser."

"She's bright, she's willing to stretch, she's ambitious and has high standards," he adds. "We challenged her on the songwriting and playing end, and put her with some worthy adversaries."

Taking The Band's magical and atmospheric music *From Pink* as the template for the album's attitude, Chertoff called in guitarist Eric

# JOAN OSBORNE

## AMERICA'S LATEST BLUES SENSATION



Bazilian from the Hooters and jazz bass player Mark Egan, whose touch complemented the muscular edge of Cypress Hill and Urgo Overkill drummer Andy Kravitz.

Several months were spent in update New York work-shopping the songs for the project. That brought a "familial band feeling," according to Chertoff, and produced nine of the 12 songs on *Relish*.

Several of the album's tracks feature vocals recorded on first or second takes and none of the songs took more than six or seven mixes.

The album is rough at the edges with

emotion and performance energy and the songs are elliptical and ironic, refusing to be pigeon-holed stylistically.

Even the album's first single *One Of Us*—which debuted at number 26 on the US chart—arrived through happy coincidence.

Written by Bazilian the night before and deemed as a Leonard Cohen-style dirge, Osborne heard an innocent, delicate vocal tone instead, a long way from her usual potent style—"it was like being an actor for me" she says in reflection—and the band found a raw beauty reminiscent of Neil Young or The Stones.

For once, for Osborne, the marketing plan has worked the way they're all supposed to. A pre-release mailout of a promo CD brought industry-level attention in spring 1995 and glowing reviews from *Rolling Stone* and *Billboard*.

A very successful radio-only track *St. Teresa* followed before the album picked up gold certification (500,000 units) within three months of release. In the same week that its sales eased at around number 50, the first single, *One Of Us*, made its astonishing debut.

"We went to radio in August with *One Of Us* and the response was amazing," says Daniel Jason, director of international marketing at Mercury US. "It is just a humongous radio hit. I'd love to put it all down to marketing, but it only works when you have a tremendous act. She has enormous appeal and a forceful sensuality on stage that holds the key through video."

Chertoff, whose credits include Cyndi Lauper and Sophie B. Hawkins, says "I've never been afraid to work with smart women. Joan is such a committed person, with total integrity about her music and her performance. She also has very strong opinions."

Osborne's passionate delivery and raw, rootsy, blues-based style fit well into the currently successful Sheryl Crow, Alanis Morissette, Blues Traveler, Hoetic & The Blowfish vein of platinum that runs through American retail in 1995.

Radio-fired and sustained by levels of touring reminiscent of the Sixties Nashville acts, there's no room for weaklings on this ride.

So Tuesday is Columbus, Ohio and Wednesday is Amsterdam. In-between is snatched sleep and publicity for the European release of *Relish* on February 19. Before that, *One Of Us* will be released in the UK on January 22. Osborne will be in London that week to promote the release and support Melissa Etheridge on her UK tour.

Osborne's own headlining dates will follow to coincide with the release of the album.

Back home, the airplay keeps crossing over, the buzz-bin plays mount up and, as Mercury's Jason says, "There's just no chance of less than a platinum, maybe even by New Year."

Not bad for a girl from Anchorage, Kentucky who dreamed of being a marine biologist or a documentary film maker until that night in The Abilene.

"When I started singing the blues it was like a cork being pried out of a bottle for me. I'd found the thing I was meant to do," says Osborne.

Ian Nicolson

Artist: Joan Osborne Project; album: *Label: Mercury*; Publisher: Ascap/BMI/SESAC; Writer: Osborne/Variuos; Producer: Rick Chertoff; Studio: Big Blue Studios, New York; Released: February 19

## NEW SIGNINGS

ARTIST	MUSICAL STYLE	SIGNED TO	MANAGEMENT	TYPE OF DEAL	SIGNED BY
AMPERSAND	Five-piece melodic rock band from London	GOLF	none	three albums	Steve Beatty
TONY BEET	Poer reggae artist	PYLON RECORDS	Prominent Management	singles and album	Mika Flanders
BUMPY CAPERS	London progressive house four-piece	DIVERSITY	self managed	singles	Paul Cuff
GON CAMPBELL	Reggae singer from London	COPASEC	Legendary	three albums	Mika Flanders
CAPRI HEARSE	London-based guitar-orientated four-piece	DIVERSITY	Herbert Thomas	album	Sean Cronin
RUNIBO	For punk trio from Redshift	GOLF	none	three albums	Steve Beatty
G.O.L.	Italian-based cross-cultural mood trio	CHINA	Mark Trencham	album	Derek Dunn
HEAVY SHIFT	Post-acid, acid jazz duo from London	BLACKENED	Laurie Jay	album option renewal	Chris Chackley
HECATE ENTHRONED	UK house artist	LONDONED	K Kaigaito	three albums	Tim Chitren
KENDO	Five-piece rock act from Bradford	EM/ELECTROLA (Germany)	Anne Brerley, NOW	singles	B Nosa
LAB 4	Techno duo from London/Dorset	POP ENGLAND	none	two singles and album	Uly Jones
MAINSTREAM	London-based guitar rock four-piece	NUDE	Baku!	three albums	Oak Flankinbar
THE NOTWIST	Rock-orientated trio from Germany	DIVERSITY	Ian Callaghan	album	Dave Laurie
ORPHIC SOOP	James Brown meets Led Zeppelin five-piece	ALMO RECORDINGS	Gerry Blackburn, Anglo Plugging	EP	Sean Cronin
SUNNY PREUX	Classical artist, based in France	CHINA	self-managed	album	Nick Payne
SHEEP	US rap artist	NOTTING HILL MUSIC	Sunshine Entertainment	album	Derek Dunn
WENDY STARK	London-based singer/songwriter	EMI PREMIER	Alan Seifert	sub-publishing	Andy McDGreen
JUDIE TZIKIE	Singer/pianist	PERMANENT RECORDS	none	albums	Tris Penn

Compiled by Sarah Davis. Tel: 0181-948 2209

Use to WATCH  
LUGGAGE  
The Dutch Rap-  
piece featuring  
is into Piramide  
Tale, have her  
singles out on  
4th Street/Duke  
ones. The band  
have been  
attracting new  
reviews locally  
for its album and  
live shows have  
unprecedented  
shows. They're  
quite busy but  
enough to  
maintain status.

Dead Or Alive singer Pete Burns has kindly been asked to stop going into a certain record shop in Glasgow.

It's not because the glamorous Eighties pop icon has been involved in any unseemly rock 'n' roll behaviour, it's just that, every time he goes into Music Mania, the feverish response from fans has resulted in the shop having to close its doors.

The same shop has sold nearly 100 copies of the latest import-only Dead Or Alive CD - at £25.99 each.

Music Mania's manager Pat Geary is a big fan of the band and is even helping them out as a tour manager on their 10-date US tour, which started last weekend.

"They've just had great reactions to their gigs here and it's hard to believe that they haven't got a UK record deal," he says.

All of which makes you wonder, how come the UK music industry isn't involved in this success?

Burns, the outspoken Liverpoolian best known for the 1984 number one hit-*NRG* track *You Spin Me Round (Like A Record)*, has a million and one reasons why and plenty of stories to tell. He's also convinced this latest resurgence in his popularity is no flash in the pan - and not a cheap nostalgia trip.

"I played at the Astoria in London recently. The promoter Jeremy Joseph offered me lots of money to do it and I thought he was mad. I expected 200 people and a mongrel dog to turn up," he says.

In fact, it sold out. "It surprised me that so many people were listening to the music now. Fans come up to me with bootleg mixes of old tracks, which is strange, and we're having a revival in a lot of trendy London clubs," he says.

But it's in Japan that Dead Or Alive are currently experiencing their biggest popularity boom. Their latest album *Nukleopatra*, which is a Japan-only release on the Epic/Sony label, has sold 500,000 copies since its release in October.

The band, which emerged from its indie roots in 1984 and went on to score seven Top 40 hits and three Top 30 albums, has always had a strong following in Japan and, although the group's deal with Epic in the UK collapsed in 1991, Burns was able to retain the company's services in the Far East.

So, for the past four years, Burns and drummer/co-writer/producer and manager Steve Coy - the only other original member still in the group - have been quietly making a living from royalties and regular touring around the world.

## DEAD OR ALIVE FANS KEEP THE FAITH IN PETE BURNS



The late Eighties and early Nineties were a particularly difficult period for the singer. Coping with the initial success of Dead Or Alive took its toll.

"Nothing prepares an artist for a number one. One minute you are expected to be like the Pope and healing children, the next you are Gary Glitter. But from then on, it's all downhill. I had to let it all go," he says. "A lot of bands disappear completely and end up down Portobello Road selling bruised fruit but that wasn't going to be me."

The end of his UK record deal didn't help, however: "It took two years to get

out of the contract," he says. "A lot of things had changed at Sony and we decided to leave. I felt like we had been relegated to what I call the fridge department - they store you there until you get as old as Barbra Streisand, then they wheel you out again."

The group secured an ill-fated deal with Pete Waterman and PWL, having had an earlier, very successful, relationship with the production team, which had worked on the group's big hits of the Eighties.

The latest album *Nukleopatra* was recorded but, as soon as Mike Stock and Matt Aitken left the company,

Burns once again felt disoriented.

"It wasn't the same company and I felt a lot of the creativity had gone," he says. This time, the group managed to walk out of the deal with a completed album which Sony Japan later released.

Two years ago, Epic approached Burns again, offering a deal for a Greatest Hits and a new album. He says, "Initially, I was happy about the Greatest Hits but dubious about how we would be marketed. Since then, I haven't felt confident enough with a label to settle on a deal."

The modern record company approach to marketing is something Burns has trouble comprehending. "Their idea of a re-launch seems to be Mariah Carey buying a Wonderbra," says the singer.

That's not to say he isn't keen to talk to record companies and he claims to have a wealth of new material waiting in the wings. "I'll just wait and see. Father Christmas often comes down the chimney so you never know when an A&R man might come down mine. The difference is the fire will be light at the bottom of mine," he laughs.

For now, he's happy to continue gigging - even though it's a struggle sometimes getting gigs without a new album in the shops. "In the old days, you used to gig, build up a fanbase and then release a record, but these days the concert circuit is entirely driven by whether you've got an album out or not. Surely it should be the agent's job to get the gigs whatever," he says.

While he waits for the Greatest Hits to finally get a release, Burns aims to be back in the charts soon with a re-working of *You Spin Me Round*. Earlier this year, he stepped in to prevent an act called the Mad Lads releasing a new version of the track on the Sound Of Ministry label.

"I thought it was a bit rude to do it without asking him, but I don't, I went in and recorded some new vocals for them and it should be out in the New Year," he says.

There's also a rumoured George Michael version of the track, under the name Infamy, lurking somewhere and, what with a tucky Italian Euro house version appearing earlier this year, it seems the DOA classic is in for something of a revival itself.

"I now know why Judy Garland killed herself. You do grow out of certain songs and sometimes it is a pain having to play them all the time but I suppose you do have an obligation to your audience."

And as long as that audience is there, a putting Pete won't be far away, camping it up to the max. Nick Robinson

TALENT

Artist: Dead Or Alive Label: Epic/Sony Project: album Publisher: Burning Music/Warner Music Writers: Dead Or Alive/Various Producer: Steve Coy Studio: PWL, London Released: out now, import only

## NICK ROBINSON ON A&R

From now on, it will be known as the Placebo effect: the band were about to sign to a major label, negotiations were nearing completion, then the group played one more gig (supporting Bush in London last week). Every label was there and suddenly they were all putting in renewed and revised bids, offering all sorts of favourable deals. So the band's caretaker managers at Riverman decided to reconsider - and the money has gone up and up. Alex at Riverman reckons a deal should be sorted in a week or two. In the meantime, the band are currently recording their one-off single for Deceptive...Boasti expect to sign to a major before Christmas...Two acts picking up some very useful exposure are The Gyres and Charlie's Angels. The Gyres, who have a new single Break - produced by John Leckie - out

on Sugar in January, were asked to fill in for the sick Morrissey at the David Bowie concert in Glasgow. He was so impressed he asked them to support him on the next night, too. West London-based all-girl group Charlie's Angels are set to make their debut television appearance alongside Zig & Zag on The Big Breakfast on December 15. A new single is being prepared for late February and the band are playing the Splash Club in London on December 20...Following their current Virgin Records EP collaboration, St Etienne and French singer Etienne Daho will be working together again on Daho's next album...Worth checking out is Springboard To Stardom, a new slot on Jason Hardy's Signal FM radio show in Stoke. Hardy has started showcasing local talent and it's a move that should be

welcomed by the industry and hopefully copied by other IRL stations that have yet to wake up to the sounds of their local music scene...The eagerly-awaited one-off show by Setanta signers ROC last week turned into a bit of a disaster. Technical problems (ie blown fuses) meant the packed gig, at the Manor House, London had to be cancelled after just two songs...The very exciting Matador label act Spain also had a few problems last Wednesday with their show at north London's Garage. This time it was delays in transportation but they managed to get there - if a little late - and play some storming renditions of tracks from their Blue Moods album...



**KING LOSER**  
The Flying Saucer 'club' in New Zealand unveiled a wonder-bunch of sexy transsexuals. What makes the Auckland set stand out is some great cruising opportunities, psychic, painter and Carla's boy vocals. The album, *You Cannot Kill What Dies Not At All*, is out now.

## THE BROTHERHOOD SEEKING TO BOOST BRITISH HIP HOP

With the release of their debut album *Elementals* in January, The Brotherhood aim to smash the negativity surrounding British hip hop.

The all-Jewish group from Edgware, north London, who were formed in the early Eighties, released three singles and an EP, featuring the underground hit *I Might Smoke A Spliff But I Don't Sniff*. Following a few line-up changes, they are now a three-piece featuring founder member Shylou alongside Spice and IM Mr Dexter.

To appreciate the scale of their achievements, you have to evaluate them in the context of UK hip hop – a genre that has done itself more harm than good over the years, because of a number of false starts.

But with groups such as The Kainips, Silent Eclipse and Eusebe bringing back some pride to the genre, UK hip hop seems to be enjoying a second wind.

At the very peak of this renaissance sit The Brotherhood, who are signed to Bite It, the design-conscious label of their talented producer Trevor Jackson, aka the Underdog.

Steve Brown, Virgin marketing manager, helped A&R The Brotherhood's album with head of A&R and Virgin joint deputy MD Ashley Newton after Simon Gavin left the company for Polydor in May 1994.

Gavin signed the group in January 1994 through a production deal via Bite It rather than direct to Virgin.

Brown says, "The Bite It label has a

very good reputation in hip hop circles and also has a hard hitting design sense. It's the same type of scenario as with Massive Attack and their Wild Bunch label."

The deal has allowed Jackson control over the album's production, as well as the artwork in which he has involved the avant-garde photographer David McKean.

"I had built up a conceptual style for my label and I wasn't about to throw that away," says Jackson.

Through Bite It, Jackson has built himself a name as an in-demand remixer as the Underdog, applying his skills to top acts such as U2, Shara Nelson and Massive Attack.

These were remixes secured by his and The Brotherhood's manager Marts Andrups, who died earlier this year. Not only did Andrups' death somewhat stifle Jackson's own career but it also delayed the release of *The Brotherhood's* album by six months.

The single *Alphabetic Response/One* was released in May and a second single from the album, *One Shot/Nothing In Particular*, is out on January 15.

During the recording process, Jackson decided he wasn't going to sample any American music for the tracks, preferring to source everything from the UK and the rest of Europe.

"I wanted to stay away from the US,"

he says, "because too much has been sampled from there already."

Jackson went as far as getting the

Sixties acid rocker Brian Auger to play



on one of the tracks, *Going Underground*.

Auger's contribution sits nicely alongside samples of more left field acts such as Soft Machine and King Crimson. The result is, Jackson feels, a hip hop album that the UK can be proud of.

*Elementals* has a quirkiness about it that sets it apart from the mainstream of American hip hop. In an age when progressive rap music is capturing the public's imagination – shown by the popularity of Massive Attack and Tricky – The Brotherhood's abstract sound and smart lyrics will hopefully see them appealing to non-rap audiences, too, says Shylou.

"Our music has got certain influences and edges to it," he says. "That makes it appealing to people who aren't just into

real, raw rap. It's forward looking and got a lot of elements of what hip hop will be in the future."

Since the album's completion earlier this year, an exhausted Jackson has taken a sabbatical.

"It's taken me six months to recover from making that album because I put so much in. I also did 30 remixes in two and a half years, so I've needed some time off after the death of Marts just to recharge," he says.

Jackson has now started working again, producing Emperor's New Clothes for Acid Jazz as well as a solo album for the Island imprint Blunted.

With such a high profile schedule, 1996 could yet be the year that Jackson, The Brotherhood and UK hip hop finally get the credit they deserve.

Jake Barnes

Artists: The Brotherhood Project; album Producer: Trevor Jackson; Studio: Strongroom; Writer: The Brotherhood/Trevor Jackson; Publisher: MCA Publishing; Released: February 5

Congratulations Tim Palmer!  
PEARL JAM'S "Ten" has been  
in the U.S. charts for 4 years  
this week

Worldwide representation of Tim Palmer:  
Sandy Robertson

Worlds End (America) Inc.

183 N. Martel Avenue, Suite 270, Los Angeles, CA 90036 U.S.A.  
phone (213) 965-1540 fax (213) 965-1547  
Pearl Jam "Ten" mixed by Tim Palmer

Other artists produced or mixed by Tim Palmer: David Bowie, Robert Plant, Tears For Fears, Roachford, Pearl Jam, Sponge, Mother Love Bone, The Mission, House Of Love, Texas, Stabbing Westward, Gods Child, Brother Cane, James



DREADZONE: COMMERCIAL OUTING FOR THE TECHNO DUB BAND



MINISTRY: CHICAGO ROCKERS UNLEASH A SOMBER SINGLE

## SINGLES

**DREADZONE:** Little Britain (Virgin VSCD01565). Perhaps the most commercial track on the techno dub group's latest album now features an excellent uplifting vocal to beef up the joyous, strings-based tune. □□□□

**BABY D:** So Pure (Systematic) (SYSCD211). Baby D prove once again that drum'n'bass can successfully blend with pop. Melodious piano breaks and an infectious vocal hook should ensure a well-deserved hit. Some positive mixes come courtesy of Azen and Perplexer, and the house mix from Greed is especially worth checking. □□□□

**POPCORN:** Tap-Mo-Lal! (Mercury MERC0481). One of those crazy little tracks that might spawn a new style within the dance scene. It could sink without trace, but might just do a Doop. □□□□

**BLAIR:** Life (Mercury BLAIR3). Mainstream ragga pop from the hotly-tipped new Mercury signing. Currently being used as a theme tune to a children's television programme. Life should prove a competent follow-up to Top 40 hit Have Fun, Go Mad. □□□□

**MADONNA:** Oh Father (WEA W0328 CD). Orchestral flourishes abound and Madonna is in fine form on this, one of her older tracks and better, ballads,

which appears on her latest hit album Something To Remember. □□□□

**DUBSTAR:** Not So Manic Now (Food/EMI Food 71). The third Dubstar single has a Kirsty MacColl feel about its orchestrated, sparkling tones and reflective musings on tower block paranoia. □□□□

**THE AUTEURS:** Back With The Killer EP (IHUT CDP 65). A four-track taster for the forthcoming Steve Albini-produced album After Murder Park. Strident, lyrically sophisticated and full of forward motion, this should build up anticipation nicely. □□□□

**MINISTRY:** The Fall (WEA W0 328CD). Sombre hard rock from the Chicago-based band, taken from the album Filth Pig, set for release in late January. The three tracks' uncompromising, immobile stance make them unlikely to break out of hardcore circles. □□□□

**GREEN DAY:** Stuck With Me (WEA W0327CD/2). Live tracks from the group's second album, Insomniac, recorded in Stockholm earlier this year and capturing much of Green Day's nouveau punk energy. □□□□

**THE PRESIDENTS OF THE UNITED STATES OF AMERICA:** Lump (Columbia 66249 2). Taken from the Top 30 US debut album, this first UK single from the tongue-in-cheek grunge popsters is already being heavily played on Radio One and makes an entertaining introduction to a

refreshingly dippy alternative rock act. The band are playing UK showcases this week. □□□□

**O CLUB:** Tell It To My Heart (Manifacto FESCD 5). Taylor Dayne's 1988 chart hit is given the fluffy dancefloor treatment by the Italian O Club to catchy, if annoying, effect. Look out for further dancefloor remixes of the original on Arista in the New Year. □□□□

## SINGLE OF THE WEEK

**FLAMING LIPS:** Bad Days (WEA W0 322CD). Excellent, varied and intelligent extended EP from the Oklahoma band, fusing elements of progressive and psychedelic rock. The warm, textured guitar sounds and emotive vocals from lead singer Wayne Coyne should gain the Flaming Lips wide critical acclaim. □□□□

## ALBUMS

**VARIOUS:** A River Of Sound (Virgin CDV2776). Released to coincide with a BBC2 documentary series about the changing course of traditional Irish music, the programme's presenter Michael O'Suilleabhain is only one of a selection of fine Irish musicians running the gamut of the genre. □□□□

**SOUNDTRACK:** Isle Of Wight - 1970: (Essential EDC CD 32) - 1970: An evocative soundtrack to 1995's video release of

Hendrix's final gig which also features tracks by Free, Bob Dylan, Emerson, Lake & Palmer, Jethro Tull, Miles Davis, The Doors, The Who and Tiny Tim among others. Seminal, collectable and atmospherically linked by stage and crowd soundbites, this double CD should attract multi-market interest. □□□□

**BILLIE RAY MARTIN:** Deadline For My Memories (East West 060 12180). Hot shot producer Brian Transeau keeps the former Electrice 101 singer on the same path used for her Top 10 single Your Loving Arms. □□□□

## ALBUM OF THE WEEK

**SOUNDTRACK:** Four Rooms (Elektra 7559 61861 2). A redemptive accompaniment to the New York Strip-like film, which includes Quentin Tarantino among its four directors. The main contribution comes from Combustible Edison whose lounge cocktail jazz sees them through covers of Breakfast At Denny's and the Bewitched TV theme, as well as their own compositions. The veteran Latin jazz artist Juan Esquivel also contributes. Easy listening with a twist of suspense. □□□□

This week's reviewers: Jake Barnes, Catherine Eds, Ruth Getz, Ian Nicolson, Nick Robinson and Martin Talbot

## ALAN JONES TALKING MUSIC

Popularised by Chris Evans, the Mike Flowers Pops version of Oasis's Wonderwall is rushed out in time for Christmas and is sure to register quite highly in the next couple of weeks, even though it's really nothing more than a cheesy pastiche of MOR, complete with crackles to give it that authentically aged sound. The idea is certainly far superior to its execution and the powerful melody of the original is largely absent from this reworking. A short lived success, I feel... Genuine MOR is provided by the oddly-named Ed Le Fant's No Man's Land, a song rather better known as The Green Fields Of France. Le Fant's expansive crooning style doesn't totally suit this song, which tells a harrowing tale and demands a more intimate and melancholic approach, but it is still effective and a faultlessly executed piece that should arouse interest at Radio Two and, one hopes, raise money for the Royal Star & Garter Home to which all royalties will be paid... The O'Jays' Eddie Levert and his equally talented

offspring Gerald are paired on the aptly-titled album Father & Son, a collection consisting mainly of ballads, both retro and contemporary, with a couple of gentle jacking workouts for added colour. Eddie's highly dramatic tones are welcome in any setting and Gerald's presence adds some welcome shade. The only real mistake they've made is recording a somewhat ponderous version of Wind Beneath My Wings. This aside, while not on the cutting edge of black music, they make a melodious noise and deserve the success this platter is having in the US... LL Cool J's real name is James Smith, which explains why his new album is called Mr Smith and what a corker it is. Gangsta rap is where the money and sales are in America, but LL stays more or less true to type and has delivered another excellent album of more genre rap (though not profanity-free). He makes creative use of a slew of samples - De Barge's I Like It, the SOS Band's Tell Me If You

Still Care and Michael Jackson's Lady In My Life - especially on the slower numbers. In America, the introductory single Hey Lover is a top three hit. LL's witty and literate rhythmic rambles deserve more attention here, too, and this is an ideal place to start. One of John Lennon's most personal and simple songs, Love, has been revived by Jimmy Nail, who is surprisingly sensitive to its nature. Melodic and concise, its message is ideally suited to the season, a fact reinforced by the sleeve's holy motif. Backed by a selection of live cuts, it is destined to provide another big hit for the Geordie, who gained exposure in a BBC1 concert last week... Finally, and even more seasonally, Queen's A Winter's Tale has appropriate lyrics and a typical Brian May guitar solo but an edgy vocal from Freddie Mercury and a mess of melody that makes listening to it an ordeal rather than a pleasure. Not one of Queen's strongest.



## BEHIND THE COUNTER

## GEOFF GREEN, Groove Records, Halifax

"The likes of Robson & Jerome and Garth Brooks have overshadowed this week's new releases, although we are doing very well with the limited edition of PJ Harvey's *To Bring You My Love*. It costs the same as the original album and has an extra CD with the B-sides of her singles. While it's obviously good value, I can't help feeling it's a bit unfair on all the fans who bought the album in the first place and now have to buy it again to get the bonus tracks. We had a lot of pre-orders for The Beatles' single and so far sales have been up to expectations. But whether it will be the Christmas number one is anyone's guess. We're currently looking at ways to boost the profile of our specialist rock and vinyl shop nearby which stocks around 20,000 seven-inch singles. When visitors to Halifax discover it, they think it's great and we want to ensure that more people know it's there."

## FRONTLINE

## ON THE ROAD

## NEIL HUGHES, LMG Rep, south-west England

"There are two sorts of conversations at the moment: what's going to be number one out of Jacko and the Beatles, and what's going to be the Christmas number one. I'm pre-selling a possible Christmas number one, that Mike Flowers Pops single, which I'm getting very big figures on. I haven't met one dealer yet who dislikes it, which is promising. Even Oasis fans seem to be asking for it. We've got the Menswear single out this week which I'm doing well with because they've got quite a good following down in the south west. We've got the Childline single. Last week's Top Of The Pops appearance made a real difference to that. In Exeter last night, I saw the Stone Roses who touched on brilliance at times. We had our Christmas night out last weekend for the south-west reps. I'm proud to say that the PolyGram boys were the last ones standing - well, that's how I'm telling it!"

## IN THE SHOPS THIS WEEK

## NEW RELEASES

Retrospective Classics Volume 2 and Glenn Hughes were doing well in a week that was quiet for new album releases. Singles business was brisker with The Beatles, Pearl Jam, Menswear, The Lightning Seeds and Simply Red flying out.

## PRE-RELEASE ENQUIRIES

Singles: Mike Flowers Pops, Crescendo, The Presidents Of The United States Of America, Green Day, Bates; Albums: Bruce Dickinson, George Michael, The Wildhearts

## ADDITIONAL FORMATS

Nirvana limited-edition CD single box set, Mx Wax 12-inch single collector's box (to be filled with forthcoming releases)

## IN-STORE

Windows: Madonna, Robson & Jerome, Michael Jackson, Robert Palmer, The Lightning Seeds, Love Album 2; In-Store: The Beatles, Robson & Jerome, Dance Mania '95, Hits '96, Queen, No 1 Christmas Album, M People, Corona

## MULTIPLE CAMPAIGNS



Windows - Robert Palmer, Madonna, Lightning Seeds; In-store - Slight For Sore Eyes Christmas campaign, Top Of The Pops II, Amanda Roccoart, Kathleen Battle, Bruce Springsteen, Katya Labeque; TV ads - Robert Palmer (Anglia, Yorkshire, Granada), Madonna (Anglia), Lightning Seeds (Channel Four - Yorkshire and Granada); Press ads - On Your Own, Christmas In Vienna 3, Christmas With The Three Tenors, Essential Classics



In-store - Now! 32, Best Of All Woman, Now! '95, That's Christmas, Take That, Pink Floyd, Diana Ross, Simply Red, 100% Christmas, Free T-shirt with two Batman video purchases, The Beatles, Queen, Meat Loaf, Enya, Robson & Jerome, Anthony Way, 100% Kids, All Time No 1 Rock Album, UB40, Neil Sedaka, That's Country, Riverdance, three for two offers on mid-price classic artist albums, MFP and RPD ranges



Windows and in-store - It's In The Bag Christmas campaign, TV ads - Simply Red, Hits '96 (national Channel Four); Radio ads - Christmas campaign (Virgin Radio, Kiss FM), Top Of The Pops II (Atlantic 252); Press ads - LV



Singles - Queen, Frank Bruno, Corona, Windows - Robson & Jerome, Michael Jackson, Love Album 2, Best Singles Album Ever, In-store - Love Album 2, Hits '96



Singles - Roy Wood's Big Band, Yoth, Grab This, Albums - Lovell's, Maddy Prior, Tag Team



Singles - LV, Queen, Smokin' Mojo Filters, Michael Jackson; Albums - M People, No 1 Christmas Album, Melodies Of Love, Love Album 2, The Beatles; Windows - Now! 32, Queen, Torville & Dean, Micky's Christmas Card, Star Wars; In-store - cassette singles at £1.99, mid-price cassettes from £1.99, free classical CD with every £25 spent, three videos for £20



Singles - Lovell's, LV, Queen, Paul Weller; Albums - Bad Religion, Catherine Wheel; Windows - Blur, Queen, Oasis, LV, Janet Jackson, Simply Red, Mariah Carey, Smokin' Mojo Filters, The Beatles, Enya, Riverdance, M People, Ace Of Base, Best Party Album, games promotion with up to £20 off selected titles; In-store - Blur, Queen, Janet Jackson, Mariah Carey, Simply Red, Best Of Blues Brother Soul Sister, Greatest Soul Album, Dance Mania '95, Greatest Hits Of '95, promotion on videos; TV ads - Roky Music, Janet Jackson (national Channel Four); Radio ads - Christmas campaign (Capital and Atlantic 252)



Single - Lenny Kravitz; Windows - Wet Wet Wet, Simply Red, Elton John, Pure Swing III, Janet Jackson, McAlmont & Butler, Mariah Carey, Sugababes; In-store - JNC and GoldenEye competitions; Press ads - Simply Red, The Beatles, Paul Weller, Rammage, Wet Wet Wet, Pure Swing III



Megaplay singles - Pauline Henry, Nicolette; Windows and in-store - Truly Gifted Christmas campaign, games promotion with up to £20 off 12 selected titles; Press ads - LV, Renaissance, Christmas campaign



In-store - Albums Of The Year campaign, Dance Mania '95, Greatest Hits Of '95, Robson & Jerome, Madonna, The Beatles; Radio ads - Christmas In Vienna 3 (Classic FM)



In-store - The Ultimate Collection, Christmas music from £4.99, new releases promotion

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Lancaster), FOPPI (Glasgow), Groove Records (Halifax), HMV (Nottingham), Lizard Records (Norwich), GR Price (High Wycombe), Richards (Canterbury), Spillers (Cardiff) and Virgin (Edinburgh).

If you would like to contribute, call Karen Faux on 0181-543 4830.

## EXPOSURE

## TELEVISION

## 16.12.95

Scratchy & Co features Take That, ITV: 9.25-11.30am

Sex With Paula featuring George Michael, Elton John and Dave Stewart, Channel Four: 9.55-10.55pm

Arrested Development - In The House, Channel Four: 1.35-3.05am

## 17.12.95

Straight Shooter: The Story Of The Mamas & The Papas, VH-1: 5-8.30pm

## 18.12.95

The O-Zone featuring Eternal, BBC 2: 6.45-7pm

No Sleep 'Til Sheffield: Pulp Go Public, BBC 2: 6.45-7.15pm

Five Fingers Live In London, MTV: 8-9pm

## 19.12.95

Michael Jackson - One Night Only on stage in New York, Channel Four: 9-10.45pm

## 20.12.95

I'm Not Like Everyone Else: The World Of Ray Davis And The Kinks, BBC 2: 11.20-12.20am

## 21.12.95

The Beat featuring Noel Gallagher, Paul Weller, Suede, Pulp and Cast, ITV: 2.15-3.10am

## 22.12.95

Wet Wet Wet concert, BBC 1: 11.20pm-12.20am

## 16.12.95

In Concert featuring Crowded House, Radio One: 4.30-5pm

John Peel presents a session from The Wedding Present, Radio One: 5-7pm

The Essential Mix by John Kally, party house DJ and co-founder of Liverpool club The Underground, Radio One: midnight-2am

## 17.12.95

Interactive Futures: Surfing For Love featuring Coldcut, Radio One: 7-9pm

The Radio One Rock Show with John Cavanagh live from Glasgow, Radio One: 8-10pm

## RADIO

18.12.95  
The Evening Session featuring Bandid and Sleeper, Radio One: 7-9pm

21.12.95  
Simon Mayo, featuring Diana Ross as God of the Week and talking about her forthcoming concert at the NEC, Radio One: 9am-noon

22.12.95  
The Essential Selection: Pete Tong highlights the biggest club tracks this Christmas, Radio One: 7-10pm

John Peel delves into the archives with Prince Paul and Creative Rebel and presents

The Fall's 19th session, Radio One: 10pm-1am



ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
ADREMUS	Audi Nos	December 11		This charity single – for typhoon victims in the Philippines – will be advertised on Melody and Premier Radio and in music and religious titles.
Ave Maria	Apple/Parlophone	out now		The second phase of a 36-sheet nationwide poster campaign starts next Monday and there will also be press advertising through to Christmas.
BEATLES Anthology 1	Columbia	out now		There will be regional ITV advertising as part of the on-going promotion of this release.
MARIAH CAREY Daydream	Telstar	out now		National Channel Four and regional ITV advertising will run through to Christmas. There will be radio ads on Melody and Country 103.5.
FOSTER & ALLEN 100 Golden Greats	A&M	out now		Promotion includes regional ITV advertising and in-store support from the multiples.
JANET JACKSON Design O'A Decade 1986-1986	RCA	out now		The re-packaged version of this release will be TV advertised in conjunction with HMV and radio advertised on IR stations.
ANNIE LENNOX Medusa	Deconstruction	out now		This re-packaged release will be advertised nationally on Channel Four and regionally on ITV. Ads will run in the music, style and national press.
M PEOPLE Bizarre Fruit	WEA	December 11		Music and teen press ads will run from release and there will be radio ads on Capital and selected regional stations.
THE OUTHERE BROTHERS The Party Album	Telstar	out now		National TV advertising on Channel Four and ITV will run through to the New Year, with radio advertising back-up on Capital FM and SIRS.
P.J. & DUNCAN Top Katz	East West	out now		The release will be re-promoted with national TV advertising on Channel Four and regional ITV advertising.
SIMPLY RED Life	Epic	out now		The release will be advertised in the nationals and TV Times and will feature in multiple retailers' Christmas selections.
LUTHER VANDROSS This Is Christmas				

Compiled by Sue Sillito: 0181-757 2255

## CAMPAIGNS OF THE WEEK

## ARTIST



## LOREENA MCKENNITT – A WINTER GARDEN

Record label: Quinlan Road/Direct

Media agency: Topic

Media executive: Richard Porter

Product manager: Con Crean

Creative concept: Ian Blackaby (Quinlan Road)

A Winter Garden is already generating plenty of interest at retail thanks to its inclusion on Radio Two's Christmas playlist. This five-track EP of Christmas and winter songs features guest appearances by Egyptian musicians Hossam Ramzy and Waeli Abo Baker Ali. Radio ads will be backed by a co-op ad in the Independent on Sunday (with Andy's) and displays with multiples.

## COMPILATION



## ENTER THE HANDBAG

Record label: A&amp;M

Media agency: The Media Business

Media executive: Tony Williamson

Product manager: Ian Ashbridge

Creative concept: New State Entertainment

A&M will be using extensive press and radio advertising for its new dance compilation featuring tracks by The Grid, Felix, JX, Reel 2 Real and New Order. The album, released on Monday, is the third in the successful House Of Handbag series – the first two volumes of which were handled by Grapevine. In-store, the release will be racked by most multiples.

## LASERLIGHT

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LASERLIGHT



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Real Joy - La Danse de' Helene

Scanners - Pure.

Adam Featuring Amy - Memories & Dreams.

See you in the charts ....

# Beatles denied top spot by Jacko

## SALES

Michael Jackson's Earth Song remains at the top of the singles chart, successfully overturning a midweek chart which saw it replaced by The Beatles' Free As A Bird.

The Beatles single sold more than 120,000 copies last week, which would have been enough to make it number one ahead of Earth Song a week ago, but there must now be doubts whether it will reach number one at all. If it doesn't, The Beatles will remain in a two-way tie with Elvis Presley for the most number ones, both acts having topped the chart 12 times.

Meanwhile, Jackson's HIStory album has made dramatic gains in recent weeks and returns to the Top 10 this week after an 85% hike in its sales. The Robson & Jerome success story continues. The duo's self-titled debut album had its best week yet last week, selling 279,000 copies to bring its tally to 1,036,000 in three weeks and five days. That's the fastest-selling million sale ever achieved by an album in the UK, beating the 1983 record, established by The Collins' "But Seriously" in 1989 by a full week.

A runaway chart topper for the past four weeks, the Robson & Jerome album should now overtake Oasis' What's The Story (Morning Glory?) before the end of next week to become the biggest-selling album of the year. At its current rate, it should have sold more than 1,750,000 copies by the end of the year.

The amazing thing is that, despite its huge sales, Robson & Jerome only captured 7.5% of the albums market last week, as album sales soared to 5,300,000 - the highest level of the year.

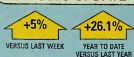
Album sales are running consistently ahead of a year ago; last week was the 16th in a row in which sales were better than the corresponding week in 1994, with average growth of around 16%.

Singles sales are even healthier. They have been consistently up year-on-year for the past 17 weeks, one by as much as 65%.

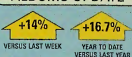
The only format not sharing in the sales bonanza is vinyl, which has shrunk considerably in the past few weeks. Last week, vinyl's share of the albums market contracted by 0.7%, its lowest ever share. However, vinyl sales are still 186 times bigger than the combined might of DCC and minidisc sales.

After debuting at number one with their previous single Fairground, Simply Red come back to earth with a bump this week as the follow-up. Remembering The First Time, only enters at number 21. Alan Jones

## SINGLES UPDATE



## ALBUMS UPDATE



## SALES AWARDS

- **Platinum:** Robson & Jerome: Robson & Jerome (45); Various: The No. 1 Movies Album.
- **Gold:** Oasis: Wonderwall; Bruce Springsteen: The Ghost Of Tom Joad; Various: The No. 1 Christmas Album; Various: Instrumental Moods.
- **Silver:** Coolio featuring LV: Gangsta's Paradise; David Bowie: Outside.

## PLAYLIST ADDS

- \***Radio 1 FM: w/c 04.12.95:** B List: Benz - Broom Rock Soul; Q-Club - Tell It To My Heart. C List: Alex Reece - Feel The Sunshine, Backstreet Boys - I'll Never Break Your Heart; The Outhere Brothers - If You Wanna Party; Pizzaman - Sex On The Streets.
- Capital FM: w/c 08.12.95:** B List: Suggs - Sleighride. C List: Baby D - So Pure; Childliners - The Gift Of Christmas.
- Virgin 1215: w/c 08.12.95:** B List: Michael Jackson - Earth Song. C List: The Pretenders - 2,000 Miles.
- MTV Europe: w/c 12.12.95:** Pulp - Disco 2000; Green Day - Stuck With Me.

\*Radio One now holds its playlist meetings on Mondays so you are able to bring you an updated list of its playlist adds.

## THIS WEEK'S HITS

### Singles

NUMBER ONE: Earth Song Michael Jackson - Epic

HIGHEST NEW ENTRY: Free As A Bird

Beatles - Apple/Parlophone

HIGHEST CLIMBER: Heaven For Everyone

Queen - Parlophone

NUMBER ONE R&B SINGLE: Gangsta's Paradise

Coolio featuring LV - Tommy Boy

NUMBER ONE DANCE SINGLE: Something About U

(Can't Be Beat) Mr Roy - Fresh

### Albums

NUMBER ONE: Robson & Jerome

Robson Green & Jerome Flynn - RCA

HIGHEST CLIMBER: Said And Done Boyzone - Polydor

NUMBER ONE COMPILATION: Now That's What I Call

Music! 32 - EMI/Virgin/PolyGram

### Airplay

NUMBER ONE SINGLE: Missing Everything But The Girl -

Blanco Y Negro

BIGGEST GROWER: Earth Song Michael Jackson - Epic

MOST ADDED: I Am Blessed Eternal - 1st Avenue/EMI

## AIRPLAY

Everything But The Girl's Missing continues to command the most plays and largest audience and is still hitting new peaks eight weeks after it was released. Capital, for example, played it 46 times last week, more than ever before.

After its long-term monopoly of the airplay chart's top two positions with Simply Red's Fairground and The Rembrandts' I'll Be There For You, Warner Music again has the two records with the largest audience this week, as Prince/TAFKAP's Gold moves into the runners-up position behind Missing.

It is Prince's 18th hit in the Nineties, but only one has been better received by radio - the 1994 chart-topper The Most Beautiful Girl In The World. It is lucky that, unlike some of his peers, Prince isn't precious about cutting long tracks for radio, since the original album mix of Gold, at nearly seven and a half minutes, would undoubtedly have garnered rather less airplay.

Radio is coming round to the realisation that Michael, if seen in still a force and his Earth Song now many converts last week, resulting in a surge from number 12 to three on the airplay chart. Capital is its main supporter, with 52 spins last week.

Seasonal songs have already begun their invasion of the sales chart, but radio is holding off, at least for now, with no place in the Top 100 for Childliners, Whigfield or Mr Bobby who all have C1N hits. They're not the only sales successives to fail the radio test. While 16 new entries pour into the Top 40 sales chart this week, only three manage to penetrate the Network Chart, which is based on a combination of sales and airplay. One of those is Seal's Don't Cry/Prayer For The Dying, which has been something of a flop at retail, as it slips from its debut position of number 51 to 73.

Following the massive decline in support, which saw it dip from its debut position of number two to 10 last week, The Beatles' Free As A Bird single stabilises. It actually registers small gains in both plays and audience to stay at number 10 this week even though Capital, which was its biggest fan, has reduced its plays from 41 to 36.

After getting almost no initial support, and seven weeks after playing second fiddle to I Believe, Robson & Jerome's Up On The Roof is now the dominant side of the Soldier Soldier stars' second single. It climbs from number 63 to 41 this week while I Believe slips from 40 to 46. If added together, they would rank 20th in the chart. Alan Jones

THE OFFICIAL CHARTS MONITOR



# KEEP YOUR HANDS ON IT FOR CHRISTMAS

HANDS ON RECORDS 3 LAMBTON PLACE NOTTING HILL LONDON W11 2SH Telephone 0171 221 7872 Facsimile 0171 221 7195

# W TOP 75 SINGLES

16 DECEMBER 1995

Rank	Label	Title	Artist (Producer/Publisher/Writer)	Label/Cat/Cass (Distributor)	7/12
1	NEW	<b>EARTH SONG</b>	Michael Jackson (Jackson/Potter/Bornell/VC Decker)	Epic 66265/5876954 (SM)	4-9
2	NEW	<b>FREE AS A BIRD</b>	Apple/Parlophone COR 64207/CR 6422 (E)	Apple/Parlophone COR 64207/CR 6422 (E)	1
3	NEW	<b>FATHER AND SON</b>	Blanco Y Negro/Renaud Niles 8400/NE 840 (VA)	Blanco Y Negro/Renaud Niles 8400/NE 840 (VA)	1
4	NEW	<b>MISSING</b>	Blanco Y Negro/Renaud Niles 8400/NE 840 (VA)	Blanco Y Negro/Renaud Niles 8400/NE 840 (VA)	1
5	NEW	<b>GANGSTA'S PARADISE</b>	Tommy Boy MSTD 2104/MCSC 2104 (DMG)	Tommy Boy MSTD 2104/MCSC 2104 (DMG)	1
6	NEW	<b>I BELIEVE/UP ON THE ROOF</b>	RCA 743212680/743212684 (BMG)	RCA 743212680/743212684 (BMG)	1
7	NEW	<b>THE BEST THINGS IN LIFE ARE FREE</b>	ARM 58130/58130/58130 (F)	ARM 58130/58130/58130 (F)	1
8	NEW	<b>IT'S SO QUIET</b>	One Little Indian 182 770/CR 182 770 (F)	One Little Indian 182 770/CR 182 770 (F)	1
9	NEW	<b>THE GIFT OF CHRISTMAS</b>	London/London 376/DCS 376 (F)	London/London 376/DCS 376 (F)	1
10	NEW	<b>ONE SWEET DAY</b>	Columbia 62908/62908/62908 (S)	Columbia 62908/62908/62908 (S)	1
11	NEW	<b>WONDERBALL</b>	Creation CRESCD 219/CRESC 219 (SMV)	Creation CRESCD 219/CRESC 219 (SMV)	1
12	NEW	<b>I AM BLESSED</b>	1st Avenue/EMI CDEMS 403/TEM 403 (E)	1st Avenue/EMI CDEMS 403/TEM 403 (E)	1
13	NEW	<b>DISCO 2001</b>	Island CD 829/CS 829 (F)	Island CD 829/CS 829 (F)	1
14	NEW	<b>ANYWHERE IS</b>	WEA WEA 6220/WEA 6220 (W)	WEA WEA 6220/WEA 6220 (W)	1
15	NEW	<b>GOLD</b>	Warner Bros W 0235/DXW 0235 (W)	Warner Bros W 0235/DXW 0235 (W)	1
16	NEW	<b>YOU'LL SEE</b>	Maverick/Sire W 0234/DXW 0234 (W)	Maverick/Sire W 0234/DXW 0234 (W)	1
17	NEW	<b>MISS SARAJEVO</b>	Island CD 829/CS 829 (F)	Island CD 829/CS 829 (F)	1
18	NEW	<b>IF YOU WANNA PARTY</b>	Sip/Sire/WEA WEA 0230/WEA 0230 (W)	Sip/Sire/WEA WEA 0230/WEA 0230 (W)	1
19	NEW	<b>THUNDER</b>	Eas 11 (Crown/Warner/Motown) PolyGram (M)	Eas 11 (Crown/Warner/Motown) PolyGram (M)	1
20	NEW	<b>I WISH</b>	Wild Card 57772/57772 (F)	Wild Card 57772/57772 (F)	1
21	NEW	<b>LAST CHRISTMAS/BIG TIME</b>	Systematic SYSCD 246/SYSC 246 (F)	Systematic SYSCD 246/SYSC 246 (F)	1
22	NEW	<b>REMEMBERING THE FIRST TIME</b>	East West WEA 0152/DXW 0152 (W)	East West WEA 0152/DXW 0152 (W)	1
23	NEW	<b>YOU MAKE ME FEEL LIKE A NATURAL WOMAN</b>	Uptown MCT 210/MCSC 210 (SM)	Uptown MCT 210/MCSC 210 (SM)	1
24	NEW	<b>SLEEPING IN</b>	Laurel LAUCD 74/LAUC 74 (F)	Laurel LAUCD 74/LAUC 74 (F)	1
25	NEW	<b>MERKINBALL</b>	Epic 66274/62 (SM)	Epic 66274/62 (SM)	1
26	NEW	<b>IT'CHY PARK</b>	Deconstruction 743212680/743212684 (BMG)	Deconstruction 743212680/743212684 (BMG)	1
27	NEW	<b>THE UNIVERSAL</b>	Food/Parlophone CDF005 69/CFD00 69 (E)	Food/Parlophone CDF005 69/CFD00 69 (E)	1
28	NEW	<b>TOO MUCH FOR ONE HAND</b>	EMI CDEM 412/TEM 412 (E)	EMI CDEM 412/TEM 412 (E)	1
29	NEW	<b>SHE'S ALL ON MY MIND</b>	DeWolfe/DCA/Mercury JMWL 27/JMWL 27 (F)	DeWolfe/DCA/Mercury JMWL 27/JMWL 27 (F)	1
30	NEW	<b>WANNA BE WITH YOU</b>	Motown/EMI CDMS 403/TEM 403 (E)	Motown/EMI CDMS 403/TEM 403 (E)	1
31	NEW	<b>HEAVEN FOR EVERYONE</b>	Parlophone CDQUEEN 21/CDQUEEN 21 (E)	Parlophone CDQUEEN 21/CDQUEEN 21 (E)	1
32	NEW	<b>TOSH</b>	Circu YRCD 1222 (E)	Circu YRCD 1222 (E)	1
33	NEW	<b>THE TUNE</b>	WEA WEA 0152/DXW 0152 (W)	WEA WEA 0152/DXW 0152 (W)	1
34	NEW	<b>LIE TO ME</b>	Mercury/Joyco 159/JOVAC 19 (F)	Mercury/Joyco 159/JOVAC 19 (F)	1
35	NEW	<b>ALWAYS LOOK ON THE BRIGHT SIDE... SOMETHING STUPID</b>	EMI CDEM 403/TEM 403 (E)	EMI CDEM 403/TEM 403 (E)	1
36	NEW	<b>CHRISTMAS IN BLOBBYLAND</b>	DeWolfe/DCA/Mercury JMWL 27/JMWL 27 (F)	DeWolfe/DCA/Mercury JMWL 27/JMWL 27 (F)	1
37	NEW	<b>GOLDENEYE</b>	Parlophone CDR 0071007/CR 0071001 (E)	Parlophone CDR 0071007/CR 0071001 (E)	1

Rank	Label	Title	Artist (Producer/Publisher/Writer)	Label/Cat/Cass (Distributor)	7/12
38	NEW	<b>RHYTHM OF LIFE (REMIX)</b>	Orleans Adams (Cowan) EMI (Dorland/Holland)	Orleans Adams (Cowan) EMI (Dorland/Holland)	1
39	NEW	<b>PERFECT</b>	Backstreet Boys (Brodsky/Jay/McPartin/Dorsey/Wormington)	Backstreet Boys (Brodsky/Jay/McPartin/Dorsey/Wormington)	1
40	NEW	<b>EKHALE (SHOOP SHOOP)</b>	Whorney Johnson (Balfanz/Choo) (S)	Whorney Johnson (Balfanz/Choo) (S)	1
41	NEW	<b>MISLED</b>	Carole D'Amico (Walker/Pear) (Zion/Brown)	Carole D'Amico (Walker/Pear) (Zion/Brown)	1
42	NEW	<b>I'LL NEVER BREAK YOUR HEART</b>	Jive JIVECD 380/JIVE 380 (BMG)	Jive JIVECD 380/JIVE 380 (BMG)	1
43	NEW	<b>HAD TO BE</b>	EMI CDEMS 410/TEM 410 (E)	EMI CDEMS 410/TEM 410 (E)	1
44	NEW	<b>SOMETHING STUPID</b>	Kurt Kofford (Kofford) (S)	Kurt Kofford (Kofford) (S)	1
45	NEW	<b>WHAT'S THAT TUNE! (100-200-300-400-500-600-700-800-900-1000)</b>	Dorothy Moore (Dorsey/Robinson) (S)	Dorothy Moore (Dorsey/Robinson) (S)	1
46	NEW	<b>SHINE LIKE A STAR</b>	S'Real (Freemantel ABCD 239/TABX 239)	S'Real (Freemantel ABCD 239/TABX 239)	1
47	NEW	<b>QUEER</b>	Mushroom D 1227 (EMV/SBM)	Mushroom D 1227 (EMV/SBM)	1
48	NEW	<b>FINGERS &amp; THUMBS (COLD SUMMER'S DAY)</b>	Mani (Mani/13W/17E) (R)	Mani (Mani/13W/17E) (R)	1
49	NEW	<b>SOMETHING ABOUT U (CAN'T BEAT)</b>	Frenchy RSHCD 310 (SMV/SM)	Frenchy RSHCD 310 (SMV/SM)	1
50	NEW	<b>HELLO, HELLO, T'AM BACK AGAIN (AGAIN)</b>	Carton Songs 3260/0012030/326 (F)	Carton Songs 3260/0012030/326 (F)	1
51	NEW	<b>IF I NEVER KNEW YOU</b>	Walt Disney WD 7023X/WD 7023T (C)	Walt Disney WD 7023X/WD 7023T (C)	1
52	NEW	<b>TO THE BEAT OF THE DRUM (LA CAMPANA)</b>	CC Records WEA SVCRS 5 (E)	CC Records WEA SVCRS 5 (E)	1
53	NEW	<b>HAVE LOT IT EP</b>	Creation CRESCD 219/CRESC 219 (SMV)	Creation CRESCD 219/CRESC 219 (SMV)	1
54	NEW	<b>LOVE U LIFE</b>	Uptown MCT 210/MCSC 210 (SM)	Uptown MCT 210/MCSC 210 (SM)	1
55	NEW	<b>INSOMNIA</b>	Cheeky/Cherry CD 1046/CHK 010 (BMV/SBM)	Cheeky/Cherry CD 1046/CHK 010 (BMV/SBM)	1
56	NEW	<b>FAIRGROUN'D</b>	East West WEA 0152/DXW 0152 (W)	East West WEA 0152/DXW 0152 (W)	1
57	NEW	<b>KELLY'S HEROES</b>	Radiowave RAVD 22/RVAC 22 (BMG)	Radiowave RAVD 22/RVAC 22 (BMG)	1
58	NEW	<b>I BELIEVE</b>	Shinji/PWL SHIN 30/SHIN 30 (S)	Shinji/PWL SHIN 30/SHIN 30 (S)	1
59	NEW	<b>THE ROSE</b>	Michael Ellis (Wright/WC/McBrown)	Michael Ellis (Wright/WC/McBrown)	1
60	NEW	<b>BETTER BELIEVE (CHILDREN IN NEED)</b>	Tommy TBM 010/TBM 010 (W)	Tommy TBM 010/TBM 010 (W)	1
61	NEW	<b>T'IE FOR YOU (AND THAT'S THE TRUTH)</b>	Virgo/VWD 156/VV 150 (E)	Virgo/VWD 156/VV 150 (E)	1
62	NEW	<b>SOON ROCK SOUL</b>	RCA 743213262/743213264 (BMG)	RCA 743213262/743213264 (BMG)	1
63	NEW	<b>PASS THE VIBES</b>	Fontana DCSDD 210/DCSAC 21 (S)	Fontana DCSDD 210/DCSAC 21 (S)	1
64	NEW	<b>A LOVE SO BEAUTIFUL</b>	Michael Brown (Brown) (S)	Michael Brown (Brown) (S)	1
65	NEW	<b>SHOW ME HEAVEN</b>	Columbia 62953/62954 (SM)	Columbia 62953/62954 (SM)	1
66	NEW	<b>WHEN LOVE &amp; HATE COLLIDE</b>	Budge/Bridge LP/PCD 14/PCD 14 (F)	Budge/Bridge LP/PCD 14/PCD 14 (F)	1
67	NEW	<b>SOMETHING SO RIGHT</b>	RCA 743213262/743213264 (BMG)	RCA 743213262/743213264 (BMG)	1
68	NEW	<b>SO BEAUTIFUL</b>	Palmer CDLSE 100/CLSE 100 (F)	Palmer CDLSE 100/CLSE 100 (F)	1
69	NEW	<b>FEEL THE SUNSHINE</b>	Blurred Vinyl/Island BLURD 016 (F)	Blurred Vinyl/Island BLURD 016 (F)	1
70	NEW	<b>THE BOY CRYER</b>	RCA Victor 743213262/ (BMG)	RCA Victor 743213262/ (BMG)	1
71	NEW	<b>WHY THE F*CK IS ABILITY</b>	NOW CDNAG 246/CANAG 246 (TRC/BMG)	NOW CDNAG 246/CANAG 246 (TRC/BMG)	1
72	NEW	<b>ANGEL'S HEAP</b>	Parlophone CDRS 6427/CR 6421 (E)	Parlophone CDRS 6427/CR 6421 (E)	1
73	NEW	<b>DON'T CRY/PRAVER FOR THE DYING</b>	ZTT ZANO 750/ZANO 750 (W)	ZTT ZANO 750/ZANO 750 (W)	1
74	NEW	<b>HOBU HUMPIN' SLOBO BABE</b>	Hut HURCD 64/HUR 64 (E)	Hut HURCD 64/HUR 64 (E)	1
75	NEW	<b>TECHNOACT</b>	Quip/Puka CDPUKA 4/CPUKA 4 (TRC/BMG)	Quip/Puka CDPUKA 4/CPUKA 4 (TRC/BMG)	1

As used by Top of The Pops and Radio One

Rank	Label	Title	Artist (Producer/Publisher/Writer)	Label/Cat/Cass (Distributor)	7/12
1	NEW	<b>TITLES A-Z</b>			
2	NEW	<b>THE BEST THINGS IN LIFE ARE FREE</b>	ARM 58130/58130/58130 (F)	ARM 58130/58130/58130 (F)	1
3	NEW	<b>FREE AS A BIRD</b>	Apple/Parlophone COR 64207/CR 6422 (E)	Apple/Parlophone COR 64207/CR 6422 (E)	1
4	NEW	<b>EARTH SONG</b>	Epic 66265/5876954 (SM)	Epic 66265/5876954 (SM)	1
5	NEW	<b>FATHER AND SON</b>	Blanco Y Negro/Renaud Niles 8400/NE 840 (VA)	Blanco Y Negro/Renaud Niles 8400/NE 840 (VA)	1
6	NEW	<b>MISSING</b>	Blanco Y Negro/Renaud Niles 8400/NE 840 (VA)	Blanco Y Negro/Renaud Niles 8400/NE 840 (VA)	1
7	NEW	<b>GANGSTA'S PARADISE</b>	Tommy Boy MSTD 2104/MCSC 2104 (DMG)	Tommy Boy MSTD 2104/MCSC 2104 (DMG)	1
8	NEW	<b>I BELIEVE/UP ON THE ROOF</b>	RCA 743212680/743212684 (BMG)	RCA 743212680/743212684 (BMG)	1
9	NEW	<b>THE BEST THINGS IN LIFE ARE FREE</b>	ARM 58130/58130/58130 (F)	ARM 58130/58130/58130 (F)	1
10	NEW	<b>IT'S SO QUIET</b>	One Little Indian 182 770/CR 182 770 (F)	One Little Indian 182 770/CR 182 770 (F)	1
11	NEW	<b>THE GIFT OF CHRISTMAS</b>	London/London 376/DCS 376 (F)	London/London 376/DCS 376 (F)	1
12	NEW	<b>ONE SWEET DAY</b>	Columbia 62908/62908/62908 (S)	Columbia 62908/62908/62908 (S)	1
13	NEW	<b>WONDERBALL</b>	Creation CRESCD 219/CRESC 219 (SMV)	Creation CRESCD 219/CRESC 219 (SMV)	1
14	NEW	<b>I AM BLESSED</b>	1st Avenue/EMI CDEMS 403/TEM 403 (E)	1st Avenue/EMI CDEMS 403/TEM 403 (E)	1
15	NEW	<b>DISCO 2001</b>	Island CD 829/CS 829 (F)	Island CD 829/CS 829 (F)	1
16	NEW	<b>ANYWHERE IS</b>	WEA WEA 6220/WEA 6220 (W)	WEA WEA 6220/WEA 6220 (W)	1
17	NEW	<b>GOLD</b>	Warner Bros W 0235/DXW 0235 (W)	Warner Bros W 0235/DXW 0235 (W)	1
18	NEW	<b>YOU'LL SEE</b>	Maverick/Sire W 0234/DXW 0234 (W)	Maverick/Sire W 0234/DXW 0234 (W)	1
19	NEW	<b>MISS SARAJEVO</b>	Island CD 829/CS 829 (F)	Island CD 829/CS 829 (F)	1
20	NEW	<b>IF YOU WANNA PARTY</b>	Sip/Sire/WEA WEA 0230/WEA 0230 (W)	Sip/Sire/WEA WEA 0230/WEA 0230 (W)	1
21	NEW	<b>THUNDER</b>	Eas 11 (Crown/Warner/Motown) PolyGram (M)	Eas 11 (Crown/Warner/Motown) PolyGram (M)	1
22	NEW	<b>I WISH</b>	Wild Card 57772/57772 (F)	Wild Card 57772/57772 (F)	1
23	NEW	<b>LAST CHRISTMAS/BIG TIME</b>	Systematic SYSCD 246/SYSC 246 (F)	Systematic SYSCD 246/SYSC 246 (F)	1
24	NEW	<b>REMEMBERING THE FIRST TIME</b>	East West WEA 0152/DXW 0152 (W)	East West WEA 0152/DXW 0152 (W)	1
25	NEW	<b>YOU MAKE ME FEEL LIKE A NATURAL WOMAN</b>	Uptown MCT 210/MCSC 210 (SM)	Uptown MCT 210/MCSC 210 (SM)	1
26	NEW	<b>SLEEPING IN</b>	Laurel LAUCD 74/LAUC 74 (F)	Laurel LAUCD 74/LAUC 74 (F)	1
27	NEW	<b>MERKINBALL</b>	Epic 66274/62 (SM)	Epic 66274/62 (SM)	1
28	NEW	<b>IT'CHY PARK</b>	Deconstruction 743212680/743212684 (BMG)	Deconstruction 743212680/743212684 (BMG)	1
29	NEW	<b>THE UNIVERSAL</b>	Food/Parlophone CDF005 69/CFD00 69 (E)	Food/Parlophone CDF005 69/CFD00 69 (E)	1
30	NEW	<b>TOO MUCH FOR ONE HAND</b>	EMI CDEM 412/TEM 412 (E)	EMI CDEM 412/TEM 412 (E)	1
31	NEW	<b>SHE'S ALL ON MY MIND</b>	DeWolfe/DCA/Mercury JMWL 27/JMWL 27 (F)	DeWolfe/DCA/Mercury JMWL 27/JMWL 27 (F)	1
32	NEW	<b>WANNA BE WITH YOU</b>	Motown/EMI CDMS 403/TEM 403 (E)	Motown/EMI CDMS 403/TEM 403 (E)	1
33	NEW	<b>HEAVEN FOR EVERYONE</b>	Parlophone CDQUEEN 21/CDQUEEN 21 (E)	Parlophone CDQUEEN 21/CDQUEEN 21 (E)	1
34	NEW	<b>TOSH</b>	Circu YRCD 1222 (E)	Circu YRCD 1222 (E)	1
35	NEW	<b>THE TUNE</b>	WEA WEA 0152/DXW 0152 (W)	WEA WEA 0152/DXW 0152 (W)	1
36	NEW	<b>LIE TO ME</b>	Mercury/Joyco 159/JOVAC 19 (F)	Mercury/Joyco 159/JOVAC 19 (F)	1
37	NEW	<b>ALWAYS LOOK ON THE BRIGHT SIDE... SOMETHING STUPID</b>	EMI CDEM 403/TEM 403 (E)	EMI CDEM 403/TEM 403 (E)	1
38	NEW	<b>CHRISTMAS IN BLOBBYLAND</b>	DeWolfe/DCA/Mercury JMWL 27/JMWL 27 (F)	DeWolfe/DCA/Mercury JMWL 27/JMWL 27 (F)	1
39	NEW	<b>GOLDENEYE</b>	Parlophone CDR 0071007/CR 0071001 (E)	Parlophone CDR 0071007/CR 0071001 (E)	1

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# TOP 75 ALBUMS cin

16 DECEMBER 1995

Pos	Last	Title	Artist (Producer)	Label/CD (Distributor)	Cass/Vinyl
1	1	<b>ROBSON &amp; JEROME</b> ★	RCA 742127292 (BMG)	Robson Green & Jerome Flynn (Stock/Avalon/World) 742127292	
2	10	<b>WHAT'S THE STORY MORNING GLORY?</b> ★	4	Decca CD/D 1610/AV CDE 1193/CLP 189	
3	4	<b>MADE IN HEAVEN</b> ★	2	Parlophone CDPCSD 167 (E) TCPCSD 157/PCD 167	
4	5	<b>LOVE SONGS</b>	1	Rocket 5278182 (E) Elan-John (Dudgeon/Thomas/Variou)	5278182/8182
5	3	<b>THE MEMORY OF TREES</b> ★	WEA 603021279 (W)	WEA 603021279 (W) Enya (Ryan)	603021279
6	6	<b>SOMETHING TO REMEMBER</b> ★	Maverick/Sire 528246102 (M)	Maverick/Sire 528246102 (M) Madonna (Madonna/Variou)	528246102/528246102
7	3	<b>ANTHOLOGY 1</b> ★	Apple/Palophone CDPCSP 721/PCSP 721 (E)	Apple/Palophone CDPCSP 721/PCSP 721 (E) The Beatles (Martin/The Beatles/Lynne/Kenneth/Smiley/Rebney)	
8	7	<b>LIFE</b> ★ 3	East West 063012082 (E)	East West 063012082 (E) Simply Red (Linn/Hucknall)	063012082/063012082
9	2	<b>HISTORY PAST, PRESENT AND FUTURE, BOOK 1</b> ★	5	540-4003 (M) Mercury/Atlantic CD/D 1513/CLP 1513	
10	9	<b>DIFFERENT CLASS</b> ★	Island CD/D 8041 (E)	Island CD/D 8041 (E) Pulp (Thornhill)	8041/8041
11	11	<b>THE COLOUR OF MY LOVE</b> ★ 4	EMI 4746103 (E)	EMI 4746103 (E) Celine Dion (Lupacchi/Dolly)	4746103
12	13	<b>THE GREAT ESCAPE</b> ★ 2	Foxtrot/Palophone F00DCD 14/FD	Foxtrot/Palophone F00DCD 14/FD Blur (Straw)	F00DCD 14/FD00DL14
13	21	<b>DAYDREAM</b> ★	Columbia 4813072 (S)	Columbia 4813072 (S) Mashay Green (Atanasioti/Carney/Variou)	4813072/4813072
14	11	<b>UP ALL NIGHT</b>	London 828695 (E)	London 828695 (E) East 17 (Harding/Carroll/Wendy/Mariner/Caldwell/McNeil)	828695
15	13	<b>JOLIFICATION</b> ★	EMI 4772239 (S)	EMI 4772239 (S) Lightning Seeds (Rogers/Broudie)	4772239/4772231
16	17	<b>SAID AND DONE</b> ●	Polygram 5278012 (F)	Polygram 5278012 (F) Byone (Hedges)	5278012
17	23	<b>POWER OF A WOMAN</b> ★	1	1	1
18	10	<b>DESIGN OF A DECADE 1986/1996</b> ★	ABM 5404222 (F)	ABM 5404222 (F) Janet Jackson (Linn/Lewis/Jackson)	5404222/5404201
19	17	<b>VAULT - GREATEST HITS 1986-1995</b> ★	Budgen/Rhiz 5285212 (E)	Budgen/Rhiz 5285212 (E) Del Lappart (Lappart/Chapoy/Del Lappart/Woodhouse/Green)	5285212/5285212
20	5	<b>BIG BROTHER</b> ★	East West 063012822 (X)	East West 063012822 (X) Jimmy Nail (Nail/Schogger)	063012822/063012822
21	14	<b>BIZARRE FRUIT/BIZARRE FRUIT II</b> ★ 2	Decca/Atlantic 84A (BMG)	Decca/Atlantic 84A (BMG) M People (M People)	84A/84A
22	14	<b>WELCOME TO THE NEIGHBOHOOD</b> ★	Virgin 27078 (E)	Virgin 27078 (E) Meat Loaf (Newson)	27078/27078
23	23	<b>STANLEY ROAD</b> ★	Gold/Disc 8288102 (E)	Gold/Disc 8288102 (E) Paul Weller (Lynch/Waller)	8288102/8288101
24	4	<b>SINGS THE MOVIES</b> ★	Virgin 5293293 (E)	Virgin 5293293 (E) Shirley Bassey (Williams)	5293293
25	27	<b>STRIPPED</b> ●	Virgin CDV 2801 (E)	Virgin CDV 2801 (E) The Rolling Stones (Wax/The Glimmer Tunes) TVC 2801/V 2801	

26	10	<b>CHANTS &amp; DANCES OF THE NATIVE AMERICAN INDIAN</b> ●	Virgin CDV 27327 (E)	Virgin CDV 27327 (E)	
27	35	<b>PICTURE THIS</b> ★ 2	Parlophone CD/D 8041 (E)	Parlophone CD/D 8041 (E)	
28	26	<b>SONGS FROM HEATHCLIFF</b> ●	EMI CD/D 1095 (E)	EMI CD/D 1095 (E)	
29	10	<b>DONT TAKE US TO THE COUNTRY - GREATEST HITS</b> ●	EMI CD/D 1095 (E)	EMI CD/D 1095 (E)	
30	25	<b>THE VERY BEST OF</b> ●	EMI CD/D 1095 (E)	EMI CD/D 1095 (E)	
31	25	<b>100 GOLD GREATS</b>	Telstar TVC 2791 (BMG)	Telstar TVC 2791 (BMG)	
32	12	<b>GREATEST HITS 1985-1995</b> ★ 2	Columbia 4810022 (SM)	Columbia 4810022 (SM)	
33	5	<b>HANK PLAYS CLIFF</b> ●	PolyGram TV 5294262 (F)	PolyGram TV 5294262 (F)	
34	4	<b>PAN PINS MOODS TWO</b> ●	PolyGram TV 529392 (F)	PolyGram TV 529392 (F)	
35	37	<b>CARRY ON TO THE CHARTS - THE BEST OF</b> ★	Capitol CD/D 113 (E)	Capitol CD/D 113 (E)	
36	11	<b>GREATEST HITS 1981-1995</b> ●	Capitol CD/D 113 (E)	Capitol CD/D 113 (E)	
37	13	<b>THE BEST OF UB40 VOL 2</b> ●	DEP International D117V (E)	DEP International D117V (E)	
38	42	<b>CRAZYSEXYCOOL</b> ●	LaFace/A&M 5404222 (F)	LaFace/A&M 5404222 (F)	
39	17	<b>IT'S GREAT WHEN YOU'RE STRAIGHT, YEAH</b> ●	Indecisive/BMG	Indecisive/BMG	
40	4	<b>THE VERY BEST OF</b>	Polygram 5295562 (F)	Polygram 5295562 (F)	
41	29	<b>THESE DAYS</b> ★	Mercury 5282482 (F)	Mercury 5282482 (F)	
42	40	<b>POST</b> ●	One Little India TPLP510 (E)	One Little India TPLP510 (E)	
43	43	<b>BEAUTIFUL DREAMS</b> ●	ABM 5404222 (F)	ABM 5404222 (F)	
44	RE	<b>MEUDSA</b> ★ 2	RCA 7423217 (E)	RCA 7423217 (E)	
45	12	<b>JAGGED LITTLE PILL</b> ●	Maverick/Sire 938245612 (M)	Maverick/Sire 938245612 (M)	
46	34	<b>THE GHOST OF TOM JOW</b> ●	Columbia 4810022 (SM)	Columbia 4810022 (SM)	
47	3	<b>FRESH HORSES</b> ●	Capitol CD/D 8 (E)	Capitol CD/D 8 (E)	
48	57	<b>DEFINITELY MAYBE</b> ★ 3	Decca/Atlantic 84A (BMG)	Decca/Atlantic 84A (BMG)	
49	2	<b>MORE THAN THIS</b> ★	Virgin CDV 2781 (E)	Virgin CDV 2781 (E)	
50	49	<b>TOP KATZ - THE ALBUM</b> ★	Telstar TVC 2791 (BMG)	Telstar TVC 2791 (BMG)	
51	37	<b>THE SOUND OF...</b>	HUTAC CD/D 113 (E)	HUTAC CD/D 113 (E)	

Pos	Last	Title	Artist (Producer)	Label/CD (Distributor)	Cass/Vinyl
1	1	<b>NOW THAT'S WHAT I CALL MUSIC!</b> 32 ★ 2	EMI/Virgin/PolyGram CD/NW 3072/NW 32/NW 32 (E)	EMI/Virgin/PolyGram CD/NW 3072/NW 32/NW 32 (E)	
2	3	<b>THE BEST 608 ALBUM IN THE WORLD</b> - EVER! ★	Virgin TVDCC 608/VTDCM 66 (E)	Virgin TVDCC 608/VTDCM 66 (E)	
3	3	<b>THE LOVE ALBUM II</b> ★	Virgin TVDCC 608/VTDCM 66 (E)	Virgin TVDCC 608/VTDCM 66 (E)	
4	4	<b>THIS YEAR'S LOVE IS FOREVER</b>	Sony TV/CBSM TV MOCDCC 42M/OCDD 42 (SM)	Sony TV/CBSM TV MOCDCC 42M/OCDD 42 (SM)	
5	3	<b>THE NO 1 CHRISTMAS ALBUM</b> ★	PolyGram TV 5257825/5257849 (F)	PolyGram TV 5257825/5257849 (F)	
6	5	<b>DANCE TIT 95</b> ●	Global Television RADCC 27/RADMC 27 (BMG)	Global Television RADCC 27/RADMC 27 (BMG)	
7	12	<b>HEARTBEAT - FOREVER YOURS</b> ★	Columbia SonyTV 802/SonyTV 80M (E)	Columbia SonyTV 802/SonyTV 80M (E)	
8	5	<b>THE BEST OF DANCE MANIA 95</b> ●	Pure Music PMS 703/PMS 703B (BMG)	Pure Music PMS 703/PMS 703B (BMG)	
9	5	<b>THE GREATEST HITS OF 95</b> ●	Teacore TDC 2192/STAC 2192 (BMG)	Teacore TDC 2192/STAC 2192 (BMG)	

Pos	Last	Title	Artist (Producer)	Label/CD (Distributor)	Cass/Vinyl
10	10	<b>PURE SWING IV</b>	Dino DINO 116/DINO 116/DINO 116 (E)	Dino DINO 116/DINO 116/DINO 116 (E)	
11	15	<b>THE BEST ROCK BALLADS ALBUM IN THE WORLD</b> - EVER! ★	Virgin TVDCC 608/VTDCM 66 (E)	Virgin TVDCC 608/VTDCM 66 (E)	
12	4	<b>THE BEST PARTY...EVER!</b> ●	Virgin TVDCC 710/VTDCM 71 (E)	Virgin TVDCC 710/VTDCM 71 (E)	
13	15	<b>VERY BEST OF BLUES BROTHER SISTER</b>	Dino DINO 115/DINO 115 (E)	Dino DINO 115/DINO 115 (E)	
14	14	<b>TOP OF THE POPS 2</b>	Columbia SonyTV 802/SonyTV 80M (E)	Columbia SonyTV 802/SonyTV 80M (E)	
15	NEW	<b>THAT'S CHRISTMAS</b> ●	EMI TV CD/D 105 (E)	EMI TV CD/D 105 (E)	
16	17	<b>THE GREATEST SOUL ALBUM OF ALL TIME</b>	Dino DINO 113/DINO 113 (E)	Dino DINO 113/DINO 113 (E)	
17	11	<b>THE NO 1 MOVIES ALBUM</b> ★	PolyGram TV 525822/5258204 (F)	PolyGram TV 525822/5258204 (F)	
18	RE	<b>100% CHRISTMAS</b> ●	Telstar TVC 2791 (BMG)	Telstar TVC 2791 (BMG)	
19	5	<b>THE GREATEST PARTY ALBUM UNDER THE SUN!</b> ●	EMI TV CD/D 105 (E)	EMI TV CD/D 105 (E)	
20	19	<b>SHINE 3</b> ●	PolyGram TV 525625 (F)	PolyGram TV 525625 (F)	

# AIRPLAY PROFILE



#	This Artist Label	LP	TR	No. of plays
1	DISCO 2000 (Capitol)	27	20	32
2	HELLY'S WHEELS (East West/Parade)	27	20	32
3	I WISH (A&M/Gold/War)	27	29	4
4	GOLD TAPAK (Mercury/Parade)	25	26	4
5	IT'S ON SO QUIET (Rykko/Island)	26	25	5
6	QUEER (Capitol)	26	25	5
6	SLEEPING IN (Mercury/Laser)	26	25	7
8	MISSING (Epic/Barclay/J&R)	26	24	8
9	I DON'T WANNA BE A STAR (Capitol)	13	23	9
10	ITCHY GOO PARK (Mercury/Parade)	24	22	10
10	EARTH SONG (Mercury/J&R)	19	22	10
10	MISLED (Capitol)	19	22	10
11	SHINE LIKE A STAR (Mercury/Parade)	18	22	11
12	THE UNIVERSAL (Mercury/Parade)	26	21	12
14	RHYTHM OF LIFE (Mercury/Parade)	20	21	14
15	MISS SARAJEVO (Parade)	20	20	15
16	FATHER AND SON (Mercury/Parade)	24	21	16
16	ONE SWEET DAY (Mercury/Parade)	24	21	16
16	WONDERWALL (Capitol)	24	20	16
16	I AM BLESSED (Capitol)	13	19	20
20	ANYWHERE IS (Epic)	19	19	21
20	STAY WITH ME (Mercury/Parade)	23	19	21
23	PRETENDERS TO THE THRONE (Mercury/Parade)	15	19	23
23	COME TOGETHER (Mercury/Parade)	14	18	23
23	REMEMBERING THE FIRST TIME (Mercury/Parade)	17	18	23
26	TRUNGER (Mercury/Parade)	17	17	26
27	BEST THINGS IN LIFE ARE FREE (Mercury/Parade)	17	17	27
28	CARNIVAL (Mercury/Parade)	21	16	28
28	PASS THE VIBES (Mercury/Parade)	9	14	28
29	GANGSTA'S PARADISE (Mercury/Parade)	9	14	29
29	SHOW ME HEAVEN (Mercury/Parade)	11	14	29



#	This Artist Label	LP	TR	No. of plays
1	HEAVEN FOR EVERYONE (Mercury/Parade)	27	20	32
2	WONDERWALL (Capitol)	30	30	4
3	WALKING IN MEMPHIS (Mercury/Parade)	31	29	4
3	FREE AS A BIRD (Mercury/Parade)	31	29	4
4	DISCO 2000 (Capitol)	26	25	5
5	WHEN LOVE & HATE COLLIDE (Mercury/Parade)	22	25	5
6	REMEMBERING THE FIRST TIME (Mercury/Parade)	25	25	6
10	THE UNIVERSAL (Mercury/Parade)	26	24	10
10	LAKE A ROLLING STONE (Mercury/Parade)	24	24	10
13	IF I WISH (Mercury/Parade)	24	23	13
13	GOLDENYE (Mercury/Parade)	23	23	13
13	ELECTRIC TRANS (Mercury/Parade)	23	23	13
13	MISS SARAJEVO (Mercury/Parade)	22	23	13
13	I'LL BE THERE FOR YOU (Mercury/Parade)	22	23	13
13	IT'D LIE FOR YOU (Mercury/Parade)	22	22	13
13	PRETENDERS TO THE THRONE (Mercury/Parade)	24	22	13
17	STRANGERS WHEN WE MEET (Mercury/Parade)	19	22	17
17	BROKEN STONES (Mercury/Parade)	24	22	17
18	ANYWHERE IS (Epic)	25	21	18
18	NO RELIGION (Mercury/Parade)	24	21	18
24	SENTIMENTAL FOOL (Mercury/Parade)	19	21	24
24	HAND IN MY POCKET (Mercury/Parade)	19	21	24
26	YOUNGSTOWN (Mercury/Parade)	6	18	26
26	DON'T CRY (Mercury/Parade)	15	18	26
27	SLEEPING IN (Mercury/Parade)	19	17	27
28	MIGHT BE STARS (Mercury/Parade)	19	17	28
30	CAMDEN TOWN (Mercury/Parade)	24	13	30

All data this page © Media Monitor. Station profile charts rank titles by total number of plays per station from 00:00 on Sunday 3 December 1995 until 24:00 on Saturday 9 December 1995.

## RED ROSE ROCK FM

When it comes to compiling the playlist, Red Rose Rock's music head Andy Roberts reckons there is no better research than looking at the Top 40. Provided it fits the station's sound, station sound, every bit has a chance of being aired. First, however, it has to pass the weekly playlist meeting with Roberts and three other station heads. "Everyone's very competitive," he says. "We get into some great arguments about which records are great and which aren't. I think with the four of us we can compile a good playlist because each of us has our own opinions." Though rap does

not typically figure, Roberts says Coolio's Gangsta's Paradise has warranted playlist because of its huge sales figures. In the past year, music direction has switched more to adult contemporary though indie material is also appearing more on the station to attract the 15 to 35 target audience. Roberts adds, "I'd like to be breaking more music and a bigger playlist would be nice." With 339,000 listeners and a 22% reach, the station currently has an 18.5% market share in its 1.07M transmission area (Rajar).

Paul Williams

## RED ROSE ROCK TOP 10

Track	Plays
1 Lie To Me (Don-Jay/Mercury)	44
2 Missing Everything But The Girl (Mercury/Parade)	44
3 Itchy Goo Park (Mercury/Parade)	43
4 You'll See (Mercury/Parade)	43
5 Wonderwall (Capitol)	40
6 Goldenye (Mercury/Parade)	39
7 Anywhere Is (Epic)	35
8 Heaven For Everyone (Mercury/Parade)	35
9 Misled (Capitol)	27
10 Pretenders To The Throne (Mercury/Parade)	27

Mercury/Parade  
Mercury/Parade  
Mercury/Parade  
Mercury/Parade  
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Mercury/Parade

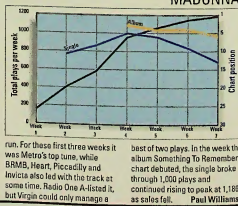
#	This Artist Label	LP	TR	No. of plays
1	LUCKY YOU (Lightning Seeds/Epic)	2	21	62
2	GANGSTA'S PARADISE (Mercury/Parade)	9	14	57
3	WALKING IN MEMPHIS (Mercury/Parade)	31	29	41
4	IT'CHY GOO PARK (Mercury/Parade)	24	22	38
5	COUNTRY HOUSE (Mercury/Parade)	8	18	38
6	WHEN LOVE & HATE COLLIDE (Mercury/Parade)	22	25	38
7	I'LL BE THERE FOR YOU (Mercury/Parade)	22	23	38
8	WALKING IN MEMPHIS (Mercury/Parade)	31	29	37
9	MISSING (Mercury/Parade)	19	22	37
10	WHEN LOVE & HATE COLLIDE (Mercury/Parade)	22	25	36
11	IT'D LIE FOR YOU (Mercury/Parade)	22	22	35
12	WATERFALLS (Mercury/Parade)	14	8	35
13	HEAVEN FOR EVERYONE (Mercury/Parade)	24	18	35
14	PRETENDERS TO THE THRONE (Mercury/Parade)	24	18	36
15	MISLED (Capitol)	19	22	36
16	THIS SUMMER (Mercury/Parade)	8	20	36
16	SOMETHING FOR THE PAIN (Mercury/Parade)	19	14	36
16	ANYWHERE IS (Epic)	19	19	36
16	SHE'S ALL ON MY MIND (Mercury/Parade)	20	19	36
16	FATHER AND SON (Mercury/Parade)	24	21	36
22	TURN DA TUNE UP (Mercury/Parade)	26	18	22
24	FINGERS & THUMBS (Mercury/Parade)	26	18	24
25	GOLD TAPAK (Mercury/Parade)	25	18	25
25	EARTH SONG (Mercury/Parade)	19	22	25
27	ONE SWEET DAY (Mercury/Parade)	24	21	27
27	WHODUNS NOW (Mercury/Parade)	21	16	27
27	DREAMER (Mercury/Parade)	9	14	27
27	FANTASY (Mercury/Parade)	9	14	27

## 95.8 CAPITAL FM LONDON

#	This Artist Label	LP	TR	No. of plays
1	EARTH SONG (Mercury/Parade)	19	22	33
2	MISSING (Mercury/Parade)	19	22	33
3	ONE SWEET DAY (Mercury/Parade)	24	21	23
4	FATHER AND SON (Mercury/Parade)	24	21	23
4	GOLD TAPAK (Mercury/Parade)	25	18	23
4	FREE AS A BIRD (Mercury/Parade)	31	29	23
4	UP ON THE ROOF (Mercury/Parade)	21	16	23
4	ANYWHERE IS (Epic)	19	19	23
4	BEST THINGS IN LIFE ARE FREE (Mercury/Parade)	17	18	23
10	ITCHY GOO PARK (Mercury/Parade)	24	22	30
10	GOLDENYE (Mercury/Parade)	23	23	30
10	YOU'LL SEE (Mercury/Parade)	23	23	30
13	MISLED (Capitol)	19	22	29
14	EXHALE (SHOOP SHOOP) (Mercury/Parade)	15	18	22
15	I AM BLESSED (Capitol)	13	19	21
15	REMEMBERING THE FIRST TIME (Mercury/Parade)	17	18	21
16	MISS SARAJEVO (Mercury/Parade)	20	21	16
16	WONDERWALL (Capitol)	30	30	16
16	SHE'S ALL ON MY MIND (Mercury/Parade)	20	19	16
16	SLEIGH BELL (Mercury/Parade)	1	17	16
20	DISCO 2000 (Capitol)	26	25	15
22	SOMETHING STUPID (Mercury/Parade)	22	22	16
22	IT'D LIE FOR YOU (Mercury/Parade)	22	22	16
22	SOMETHING SO RIGHT (Mercury/Parade)	7	19	16
23	WONDERWALL (Capitol)	30	30	15
24	FAIRGROUND (Mercury/Parade)	26	18	12
24	A WINTER'S TALE (Mercury/Parade)	26	18	12
26	GANGSTA'S PARADISE (Mercury/Parade)	9	14	12
26	LUCKY YOU (Lightning Seeds/Epic)	2	21	11
30	HEAVEN FOR EVERYONE (Mercury/Parade)	24	18	21

## AIRPLAY FOCUS

Madonna's first Top Of The Pops studio appearance in 11 years proved to be a turning point for the success of You'll See. After the song had overcome an initially poor radio response, this performance then reversed a drop in sales to help the singer her longest Top 10 run since 1982's This Used To Be My Playground. It has also been her biggest radio hit since the remix of Crazy For You, four years ago. This latest bid experienced a 218% radio audience increase before entering the sales chart at 11 when plays started to rise even further. After TOTP, the song began a four-week Top 10



run. For those first three weeks it was Merit's top tune, while BRMB, Heat, Piccadilly and Invicta also led with the track at some time. Radio One A-listed it, but Virgin could only manage a

Paul Williams

# TOP 50 AIRPLAY HITS

16 DECEMBER 1995



This Week	Last Week	Title/Artist Label	Radio 1 FM																	Total no. plays	Total air time (hr)	Weekly audience (% of total)
			WNYC	WABC	WJZ	WABC	WABC	WABC	WABC	WABC	WABC	WABC	WABC	WABC	WABC	WABC	WABC	WABC	WABC			
1	1	<b>MISSING</b> Everything But The Girl (Epic/Blue Y Music)	A	24	37	52	46	47	45	1	33	36	32	1325	64.75	-2.6						
2	19	<b>GOLD</b> TAFKAP (Warner Bros/NPG)	A	26	20	24	36	40	31	34	13	29	29	996	56.29	34.0						
3	13	<b>EARTH SONG</b> Michael Jackson (Epic)	A	22	20	52	53	43	18	29	29	17	23	11200	54.61	72.4						
4	7	<b>FATHER AND SON</b> Boyz n the Band (Polydor)	A	20	27	30	36	6	26	16	32	44	0	996	46.83	9.8						
5	14	<b>MISLE</b> Selena Diaz (Epic)	A	22	34	11	25	24	44	33	29	25	36	1073	46.74	7.6						
6	3	<b>ITCHYCOO PARK</b> M People (Deconstruction)	A	22	41	32	30	4	26	16	17	1	0	859	46.07	-8.2						
7	4	<b>ANYWHERE IS</b> Ernie (WEA)	A	19	30	30	32	1	25	22	31	16	1	21749	44.70	-4.6						
8	2	<b>YOU'LL SEE</b> Madonna (Maverick)	B	12	57	34	29	28	25	33	33	6	38	1	1108	41.32	-21.8					
9	6	<b>WONDERWALL</b> Oasis (Capitol)	A	20	58	13	23	30	0	1	6	44	30	599	40.44	-6.5						
10	2	<b>FREE AS A BIRD</b> Beatles (Apple/Parlophone)	C	11	0	31	36	12	33	2	28	1	18	29	858	39.25	0.6					
11	14	<b>DISCO 2000</b> Paul (Island)	A	31	0	12	17	21	17	0	1	17	19	25	762	38.88	24.8					
12	39	<b>ONE SWEET DAY</b> Mariah Carey And Boyz II Men (Columbia)	A	20	18	40	40	17	23	33	19	16	11	0	755	37.81	35.5					
13	11	<b>REMEMBERING THE FIRST TIME</b> Simply Red (East West)	B	18	0	20	21	30	33	29	16	35	22	25	822	37.04	-4.4					
14	26	<b>MISS SARAJEVO</b> Passengers (Island)	A	20	0	18	21	40	25	0	7	15	23	519	37.19	-9.4						
15	22	<b>GANGSTA'S PARADISE</b> Coolio Featuring LV (Flamboy Boy)	B	14	67	1	12	42	20	0	1	4	22	0	416	30.01	19.2					
16	5	<b>PRETENDERS TO THE THRONE</b> Beautiful South (Capitol)	B	18	34	1	1	6	23	32	1	1	24	22	455	30.01	38.2					
17	20	<b>SHE'S ALL ON MY MIND</b> Huey Lewis (Precision Organization)	B	10	29	7	18	46	19	32	16	13	1	0	558	28.62	3.6					
18	19	<b>I AM BLESSED</b> Eternal (1st Avenue/EMI)	A	19	0	28	22	23	15	6	22	27	0	0	533	28.47	19.6					
19	7	<b>GOLDENEYE</b> The Tractor (Parlophone)	B	12	0	26	30	1	28	0	30	0	1	23	525	28.12	-0.2					
20	41	<b>BEST THINGS IN LIFE ARE FREE</b> Janet Jackson & Luther Vandross (A&M)	B	16	3	10	32	31	1	4	16	20	25	0	653	27.52	46.7					
21	15	<b>LIE TO ME</b> Sean Paul (Mercury)	B	13	10	4	5	21	3	7	11	17	23	607	26.69	-12.6						
22	17	<b>THE UNIVERSAL</b> Blur (Food/Parlophone)	A	21	0	6	4	7	12	0	1	4	20	24	328	25.26	16.8					
23	48	<b>I DON'T WANNA BE A STAR</b> Corona (Eternal)	A	23	0	5	7	0	34	0	15	8	0	0	272	25.01	92.4					
24	39	<b>I WISH</b> Shee Lo (Sunshine/Wild Card)	A	29	0	7	9	7	2	0	1	0	2	0	261	23.48	18.9					
25	28	<b>IT'S OH SO QUIET</b> Bjorn (Dine Little Indian)	A	25	0	10	1	32	13	0	1	7	1	1	284	22.31	1.5					
26	23	<b>KELLY'S HEROES</b> Black Grape (Redline)	A	30	0	0	18	0	0	0	0	5	1	111	22.30	-4.6						
27	18	<b>WHEN LOVE &amp; HATE COLLIDE</b> Cliff Leppard (Mercury)	C	3	38	11	10	1	31	6	9	0	1	25	647	22.24	33.8					
28	19	<b>HEAVEN FOR EVERYONE</b> Queen (Parlophone)	C	2	35	25	10	13	25	12	14	0	1	31	671	21.98	-28.0					
29	12	<b>I'D LIE FOR YOU (AND THAT'S THE TRUTH)</b> Meat Loaf (Virgin)	C	2	37	7	15	2	1	0	24	3	1	22	543	21.77	24.8					
30	34	<b>THUNDER</b> East 17 (London)	B	17	0	1	1	11	0	1	13	2	0	463	21.38	-11.9						
31	47	<b>FINGERS &amp; THUMBS (COLD SUMMER'S DAY)</b> Erasure (Mute)	B	13	24	1	1	19	17	0	15	21	0	383	21.38	47.2						
32	37	<b>LUCKY YOU</b> Lightning Seeds (Epic)	C	0	69	1	11	10	0	4	0	1	24	391	18.08	-26.2						
33	20	<b>I'LL BE THERE FOR YOU</b> The Rembrandts (East West)	C	2	38	6	7	9	12	1	5	5	1	22	331	17.18	9.5					
34	7	<b>EXHALE (SHOOP SHOOP)</b> Whitney Houston (Arista)	C	3	2	24	24	3	10	18	28	10	19	0	576	17.08	-47.0					
35	52	<b>QUEER</b> Garbage (Mushroom)	A	25	0	0	0	1	0	0	0	1	1	47	16.86	-11.2						
36	46	<b>DOWN TOWN</b> Seal (ZTT)	B	13	0	1	0	3	8	36	0	17	18	344	16.85	29.8						
37	31	<b>PASS THE VIBES</b> Definition Of Sound (Fontana)	B	14	0	0	0	32	0	0	8	19	0	201	16.66	3.9						
38	44	<b>SLEEPING IN</b> Mieshaun Laurel (Recoits)	A	25	0	0	0	0	0	0	0	5	17	67	16.55	18.7						
39	47	<b>RHYME LIKE A STAR</b> Scotti (Beat/Freedom)	A	22	0	0	0	27	5	0	2	0	0	136	16.39	19.0						
40	43	<b>SHINE OF LIFE</b> Utera Adams (Prestige)	A	21	0	1	0	6	1	0	0	0	0	108	16.04	13.8						
41	36	<b>UP ON THE ROOF</b> Robson & Jerome (RCA)	C	1	0	36	34	0	1	25	0	0	0	288	15.35	71.1						
42	33	<b>POWER OF A WOMAN</b> Eternal (1st Avenue/EMI)	C	0	71	4	5	1	18	7	3	1	0	210	15.26	25.1						
43	38	<b>WALKING IN MEMPHIS</b> Cher (WEA)	C	0	38	4	3	1	15	17	6	1	1	29	317	14.84	-40.5					
44	56	<b>COME TOGETHER</b> Smokin' Mojo Filters (Gol Disc)	B	18	0	0	4	12	0	0	0	0	0	85	12.90	41.0						
45	47	<b>I SHOW ME HEAVEN</b> Tina Turner (Columbia)	A	14	0	0	0	9	5	4	3	0	7	223	11.90	12.5						
46	40	<b>28</b> Robson & Jerome (RCA)	C	1	0	2	7	2	15	0	7	2	1	0	255	11.84	-28.9					
47	51	<b>NO RELIGION</b> Van Morrison (Epic)	C	10	1	0	0	0	6	0	0	0	0	21	71	11.01	-11.6					
48	39	<b>COUNTRY HOUSE</b> Blur (Food/Parlophone)	C	2	39	1	1	3	5	0	0	0	0	5	177	10.94	14.6					
49	80	<b>STAY WITH ME</b> Ura High (INCA)	A	19	0	0	1	1	0	0	0	2	0	52	10.87	15.7						
50	71	<b>SOMETHING SO RIGHT</b> Anita Lennox (RCA)	C	7	0	6	15	22	5	0	13	2	1	2	210	10.78	43.6					

All data this page © Media Monitor. Station profile charts rates by total number of plays per station from 00:00 on Sunday 3 December 1995 until 24:00 on Saturday 9 December 1995.

## TOP 10 GROWERS

Pos.	Title/Artist (Label)	Total plays	Increase in plays
1	<b>EARTH SONG</b> Michael Jackson (Epic)	1200	495
2	<b>DISCO 2000</b> Paul (Island)	762	388
3	<b>ONE SWEET DAY</b> Mariah Carey And Boyz II Men (Columbia)	755	372
4	<b>GOLD TAFKAP</b> (Warner Bros/NPG)	996	317
5	<b>I AM BLESSED</b> Eternal (1st Avenue/EMI)	533	261
6	<b>FATHER AND SON</b> Boyz n the Band (Polydor)	996	260
7	<b>BEST THINGS IN LIFE ARE FREE</b> Janet Jackson & Luther Vandross (A&M)	653	204
8	<b>REMEMBERING THE FIRST TIME</b> Simply Red (East West)	822	142
9	<b>I DON'T WANNA BE A STAR</b> Corona (Eternal)	272	125
10	<b>FINGERS &amp; THUMBS (COLD SUMMER'S DAY)</b> Erasure (Mute)	383	115

© Media Monitor. Chart shows tracks (excluding greatest hits) in the number of plays.

## TOP 10 MOST ADDED

Pos.	Title/Artist (Label)	Total stations	Before +4 plays	After
1	<b>I AM BLESSED</b> Eternal (1st Avenue/EMI)	54	36	4
2	<b>FINGERS &amp; THUMBS (COLD SUMMER'S DAY)</b> Erasure (Mute)	44	30	4
3	<b>GIFT OF CHRISTMAS</b> Chi Linners (London)	12	6	4
4	<b>SOMETHIN' STUPID</b> All Campbell (Kuff)	24	14	3
5	<b>A WINTER'S TALE</b> Queen (Parlophone)	27	14	3
6	<b>EARTH SONG</b> Michael Jackson (Epic)	57	52	2
7	<b>UP ON THE ROOF</b> Robson & Jerome (RCA)	27	17	2
8	<b>I WISH</b> Shee Lo (Sunshine/Wild Card)	43	14	2
9	<b>COME TOGETHER</b> Smokin' Mojo Filters (Gol Disc)	13	9	2
10	<b>ALL I WANT FOR CHRISTMAS IS YOU</b> Mariah Carey (Columbia)	20	5	2

© Media Monitor. Chart shows tracks (excluding greatest hits) in the number of stations added (as in four or more plays).

AIRPLAY

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16 DECEMBER 1995

# THE OFFICIAL CHARTS -16 DEC

music week  
AS USED BY



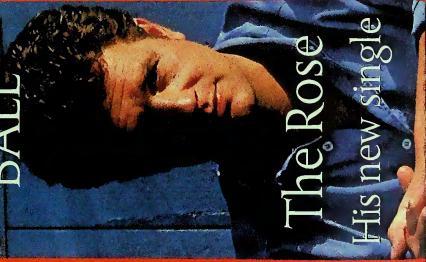
## SINGLES

1	<b>EARTH SONG</b> Michael Jackson	Epic
2	FREE AS A BIRD Beasties	Apple/Parlophone
3	FATHER AND SON Boyzone	Polydor
4	MISSING Everything But The Girl	Blanton Y Negro/Eternal
5	GANGSTA'S PARADISE Coolio featuring LV	Tommy Boy
6	I BELIEVE/UP ON THE ROOF Robson Green & Jerome Flynn	RCA
7	THE BEST THINGS IN LIFE ARE FREE (REMIX) Luther Vandross & Janet Jackson	A&M
8	IT'S OH SO QUIET Bjork	One Little Indian
9	THE GIFT OF CHRISTMAS ChildImers	London
10	ONE SWEET DAY Mariah Carey & Boyz II Men	Columbia
11	WONDERWALL Oasis	Creation
12	I AM BLESSED Eternal	1st Avenue/EMI
13	DISCO 2000 Pulp	Island
14	ANYWHERE IS ENYA	WEA
15	GOLD TALK4P	Warner Bros
16	YOU'LL SEE Madonna	Maverick/Sire
17	MISS SARAJEVO Passengers	Island
18	IF YOU WANNA PARTY Mollie featuring The Outhere Brothers	Ship/Eternal/WEA
19	THUNDER East 17	London
20	I WISH Ske-L	Wild Card
21	LAST CHRISTMAS/BIG TIME Whingfield	Systematic
22	REMEMBERING THE FIRST TIME Simply Red	East West
23	(YOU MAKE ME FEEL LIKE A) NATURAL WOMAN Mary J Blige	Uptown
24	SLEEPING IN Menswear	Laurel
25		

## ALBUMS

1	<b>ROBSON &amp; JEROME</b> Robson Green & Jerome Flynn	RCA
2	(WHAT'S THE STORY) MORNING GLORY Oasis	Creation
3	MADE IN HEAVEN Queen	Parlophone
4	LOVE SONGS Elton John	Rocket
5	THE MEMORY OF TREES Enya	WEA
6	SOMETHING TO REMEMBER Madonna	Maverick/Sire
7	ANTHOLOGY The Beatles	Apple/Parlophone
8	LIFE Simply Red	East West
9	HISTORY/PAST/PRESENT AND FUTURE, BOOK 1 Michael Jackson	Epic
10	DIFFERENT CLASS Pulp	Island
11	THE COLOUR OF MY LOVE Celine Dion	Epic
12	THE GREAT ESCAPE Blur	Focal/Parlophone
13	DAYDREAM Mariah Carey	Columbia
14	UP ALL NIGHT East 17	London
15	JOLLIFICATION Lightning Seeds	Epic
16	SAID AND DONE Boyzone	Polydor
17	POWER OF A WOMAN Eternal	1st Avenue/EMI
18	DESIGN OF A DECADE 1986/1996 Janet Jackson	A&M
19	VAULT - GREATEST HITS 1980-1995 Def Leppard	Bludgeon/Riffola
20	BIG RIVER Jimmy Nail	East West
21	BIZARRE FRUIT/BIZARRE FRUIT II M People	Deconstruction/RCA
22	WELCOME TO THE NEIGHBOURHOOD Meat Loaf	Virgin
23	STANLEY ROAD Paul Weller	Go/Disc
24	SINGS THE WIVES Sade/RCA	Go/Disc

## MICHAEL BALL



The Rose  
His new single



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**Miller Freeman**

MWP01A

PLEASE DETACH HERE

Meanwhile, Rodol already has plans for next year's event. "We're going to hire an airship and display the world's biggest Femidom," he laughs.

4 check out the movers and losers in the club chart

**PAULINE HENRY LOVE HANGOVER**

**TODD TERRY, JOEY NEGRO & ASHLEY BEEDLE**

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24 SLEEPING IN MENSWEAT

- 19 25 MERK
- 20 26 ITCHY
- 21 27 THE U
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- 24 30 WANT
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- 29 35 ALWAYS
- 30 36 CHRIS
- 31 37 GOLD
- 32 38 RHYT
- 33 39 PERFF
- 34 40 EXHA

24 SINGS THE MOVIES (Shirley Bassey)

24 SINGS THE MOVIES (Shirley Bassey)

12 MIRROR DANCE UPDATE

STOP YOUR COPY?

95 stop year

to build his reputation, particularly through his residency with Fabio at London's Speed, which has been a crucial factor in broadening the drum and bass message. "Although this music has been around for two or three years, many people felt there wasn't anywhere they could go to hear it. Now there is somewhere and the music's still brilliant," he says.

greetings from n's dance station and more details about its Christmas schedule, three-hour Christmas Day Perfecto mix show. Other festive highlights will be Paul's a non-stop old school mix called Back in Ber 21, which will feature disco and boogie gone by. Jazzmatazz's Guru will be taking to December 27 (1am-2am) with a show entitled 'voting classic hip hop chosen by the New 11' followed by a Philadelphia Special aging director Gordon McNamee, playing one of America's most important musical cities. Chris Forbes will host Party between 9pm and by a six-hour mix marathon with Roger Pleasance, Judge Jules, Carl Cox, and a joint Christmas Dance Party this Saturday The Box at The Camden Palace. Acts that include Shaggy, The Shamen, Lippy Lou, Henry, Layla and Essebe.

**dub chart:** THE BEST THINGS IN LIFE ARE FREE  
Luther Vandross & Janet Jackson

**cool cuts:** IMITATION OF LIFE  
Billie Ray Martin



18 100% CHRISTMAS  
19 THE GREATEST PARTY ALBUM UNDER THE SUN!  
20 SHINE 3

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# THE OFFICIAL CHARTS -16 DEC

## SINGLES

music week  
AS USED BY



### 1 EARTH SONG

1	FREE AS A BIRD	Beatles	Apple/Parrlophone	Epic
2	FATHER AND SON	Boyzone	Polydor	
3	MISSING	Everything But The Girl	Blanco Y Negro/Eternal	
4	GANGSTA'S PARADISE	Coolio featuring LV	Tommy Boy	
5	I BELIEVE/UP ON THE ROOF	Robson Green & Jerome Flynn	RCA	
6	THE BEST THINGS IN LIFE ARE FREE (REMIX)	Usher, Vevoosis & Jarek Jackson	A&M	
7	IT'S OH SO QUIET	Bjork	One Little Indian	
8	THE GIFT OF CHRISTMAS	ChildLiners	London	
9	ONE SWEET DAY	Mariah Carey & Boyz II Men	Columbia	
10	WONDERWALL	Oasis	Creation	
11	I AM BLESSED	Eternal	1st Avenue/EMI	
12	DISCO 2000	Pulp	Island	
13	ANYWHERE IS ENYA		WEA	
14	GOLD TAFKAP		Warner Bros	
15	YOU'LL SEE	Madonna	Maverick/Sire	
16	MISS SARAJEVO	Passengers	Island	
17	IF YOU WANNA PARTY	Melodie featuring The Outliers Brothers	Skip Beatit/WEA	
18	THUNDER	East 17	London	
19	I WISH	Skee-Lo	Wild Card	
20	LAST CHRISTMAS/BIG TIME	Whigfield	Systematic	
21	REMEMBERING THE FIRST TIME	Simply Red	East West	
22	(YOU MAKE ME FEEL LIKE A) NATURAL WOMAN	Mary J. Blige	Updown	
23	SLEEPING IN	Menswear	Lamel	
24				
25				

## ALBUMS

### 1 ROBSON & JEROME

Robson Green & Jerome Flynn



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# bukem party crowns top year

One of the best parties of the Christmas season looks set to be drum and bass maestro LTJ Bukem and Good Looking Records' Logical Progression night at the Ministry of Sound on Thursday December 21.

Bukem has crafted an unrivalled all-star line-up from across the musical spectrum to put together a history of London clubland.

As well as drum and bass/

jungle DJs such as Fabio Grooverides, Peshay and Miko Bohan, the line-up includes Giles Peterson, Pete Tong, Norman Jay, HB, Mr C, DJ Fran, Rappatock and Maskerini.

Bukem says, "This is something I've always wanted to do. It's my ideal rave. If I hadn't heard music by those people, I wouldn't be making the music that I am."

The event tops an impressive year for Bukem with the DJ/producer establishing himself at the forefront of the burgeoning ambient/jazzy jungle scene and taking drum and bass into the alternative market.

"The music isn't just for this scene, it should be for anybody who loves music. In the past year it's finally been accepted as music. It shows that the prospects for jungle are

unlimited," says Bukem.

As a result of his high profile, Bukem has had virtually every major label wanting a cheque-book in his toes to sign him as an artist. But he turned them all down to concentrate on his own Good Looking label. He says, "I've got a lot more to do. I'm not ready to go on tour and do all those things that you have to do if you sign a deal."

Meanwhile, Bukem continues

to build his reputation, particularly through his residency with Fabio at London's Speed, which has been a crucial factor in broadening the drum and bass message. "Although this music has been around for two or three years, many people felt there wasn't anywhere they could go to hear it. Now there is somewhere and the music's still brilliant," he says.

The stakes in the battle of the superclubs were raised to new heights quite literally when the Ministry of Sound marked World Aids Day by erecting the world's largest pink condom - at more than 30 feet high - outside the Edge Bar in London's Soho.

The event was filmed to coincide with the results of a sex survey of the Ministry's clientele. "Our survey highlighted the fact that clubbers have a very lacklustre approach to condom use. So we thought this would be a good way of highlighting the problem and doing something for World Aids Day," says Ministry manager Mark Rood.

Other interesting facts discovered by the club's survey were that, perhaps unsurprisingly, 63% of the club's men have sex on the first night while only 37% of the women do; 76% of men would sleep with their best friend's partner, while only 31% of the women asked would; 61% of Ministry women have had sex in a public place and 97% of the men prefer no strings attached shagging to making love.

Meanwhile, Rood already has plans for next year's event. "We're going to hire an airship and display the world's biggest Femidom," he laughs.



## Christmas greetings from london's dance station

Kiss FM has unveiled more details about its Christmas schedule.

In addition to the three-hour Christmas Day Perfecto mix show *KM* reported last week, other festive highlights will be Paul Anderson presenting a non-stop old school mix called *Back In The Day* on December 21, which will feature disco and boogie classics from years gone by. Jazzmatazz's Guru will be taking to the airwaves on December 27 (1am-2am) with a show entitled *Guru In Da House* featuring classic hip hop chosen by the New York rapper. This will be followed by a Philadelphia Special hosted by Kiss managing director Gordon MacNamee, playing classic cuts from one of America's most important musical cities.

On New Year's Eve, Chris Forbes will host *Party* between 9pm and 1am to be followed by a six-hour mix marathon with Roger Sanchez, Jan of the Pleasured Wimmin, Judge Jules, Carl Cox, LTJ Bukem and Coldcut.

Kiss FM also has a joint Christmas Dance Party this Saturday (December 16) with The Box at The Camden Palace. Acts confirmed for the night include Shaggy, The Shames, Lippy Lou, Sunscreen, Pauline Henry, Layla and Eusebe.

### inside club chart

- John Digweed scores renaissance hit-track
- francois/hochon dj mr oz picks his top 10 tunes
- check out the movers and losers in the club set

### THE BEST THINGS IN LIFE ARE FREE

- Luther Vandross & Janet Jackson
- IMITATION OF LIFE
- Billie Roy Martin



18 100% CHRISTMAS

19 THE GREATEST PARTY ALBUM UNDER THE SUN!

20 SHINE 3

16 17 18 19 20

16 17 18 19 20

## PAULINE HENRY LOVE HANGOVER

TODD TERRY, JOEY NEGRO & ASHLEY BEEDLE

OUT NOW CD/MC/12"

24	SLEEPING IN WINDSWEAT
25	MERK
26	ITCHY
27	THE U
28	TOD N
29	SHE'S
30	WANT
31	HEAV
32	TOSH
33	THE T
34	LIE TO
35	ALWAYS
36	CHRIS
37	GOLD
38	RHYT
39	PERF
40	EXHA

the sm

PAUL WEL

THE SECRETS OF SOOTY TURTLES REVEALED!

BLACK GRAPE IN THE RAIN (Grown in Stormy weather)

DOODY & THE

OUT NOW

As by Mr. Charles James and Angolan has supported European Media, Race and English. Model: Fred Johnson. All other names for further information in 1995. New edition of British Communication Systems for Managers.



**Club:**  
Rotation, of Subterrania,  
12 Acklam Road, Ladbrooke  
Grove, London W10.  
Fridays, 10.30pm-  
3.30am.



**Capacity/PA/  
special features:**  
750/20k/has regular live  
acts and PAs including A  
Tribe Called Quest,  
D'Influence, Daddy G and  
Raw Stylus.  
**Door policy:**  
"Open. All are welcome," -  
Leslie Blovo.  
**Music policy:**  
R&B, jazz, soul, hip hop,  
Latin, reggae, funk.  
Anything except jungle or  
house.  
**DJs:**  
Femi Femi, Dodge, Alex  
Baby, Sam B, T-Money,  
K-Gea.

**Spinning:**  
C223 'Sunshine'; Tom  
Tom Club 'Genius Of  
Love'; Something For The  
People 'I Want This Party  
Started'; Total 'No-one  
Else'; Blotzzy Blahzzy  
'Danger'.  
**DJ's view:**  
"Rotation is synonymous  
with hassle-free partying.  
We try to keep the summer  
vibe alive all year long," -  
Femi Fen.  
**Industry view:**  
"It's very different in terms  
of music policy; generally  
it plays r&b music but in  
the big sense of the word.  
A lot of people come to  
Rotation from outside  
London and it's always  
really packed." - Lisa Hall,  
Island.  
**Ticket price:**  
£8.

# new<sup>s</sup> john digweed scores renaissance hat-trick

When its triple CD  
"Renaissance - The Mix  
Collector" was released this  
time last year, Leeds club  
Renaissance established itself  
as the hotbed in the current  
herd for club-branded  
compilations.

No sooner had the album  
knocked up nearly 120,000  
sales than every club and its  
dog were following suit with a  
compilation of their own.

Now Renaissance has  
unveiled part two of its mix  
collection and is once again  
breaking ground by having all  
three CDs mixed by one DJ,  
namely John Digweed.

On Volume 1 Digweed  
shared mixing duties with  
Sasha but is more than happy  
to go it alone. "Sasha has been  
working on his own album and  
Renaissance could have gone  
the same route as lots of other  
clubs and just called in a load  
of big names but I wanted to  
do something different,"  
explains Digweed.

"I like doing long sets so I  
was really into the idea but it  
was quite hard work. A lot of  
the tracks I used for were  
records I play and knew would  
fit together but then we couldn't  
get clearance," he adds.

In terms of musical selection,  
the album is also far removed  
from the rogues of handbag  
anthems that many other  
compilations have opted for  
and includes many new tracks  
with a distinctly underground  
flavour all round.

"Choosing those obvious  
tracks is not necessarily a good



idea anyway. You need  
something with largesse. I  
wanted to stick my neck out  
and choose tracks that people  
will like but not necessarily  
know," says Digweed.  
In the new year, Digweed will  
be concentrating more on his  
own music. "I want to do more  
studio work. Last year I took  
time out because I wanted to

relax and reflect on the future.  
I've been DJing for 12 years  
and the past three years have  
been mad since I got the break  
with Renaissance. So I wanted  
a rest but I'm getting back into  
things now. I'm even going to  
tour Australia," he says.  
"Renaissance - The Mix  
Collection Volume 2" is out  
now.

a new release of life  
for catch-a-groove

London's dance record  
shoppers were dealt a heavy  
blow 18 months ago with the  
closure of Catch-A-Groove,  
one of the capital's leading  
dance music retailers and a  
particular haven for those into  
more porous house music.

Last week saw almost the  
entire staff of the old shop  
regroup for the launch of a  
new dance emporium -  
Release The Groove.

Jeremy Newall, who  
alongside Ricky Morrison,  
Abbey Shah and Danny will  
make up the shop's core staff,  
says, "It's pretty much the  
whole old team plus a couple  
of new faces that people will  
know from other parts of the  
business."

The venture has been  
launched in partnership with  
Release The Pressure  
Records' Gary Dillon, hence  
the Release The Groove  
name. The shop will be split  
into two levels, one dealing  
with dance-oriented house/  
garage style music and  
another focusing on rap, r&b,  
soul, CDs, etc.

One innovation is the  
opening of a New York office  
staffed by DJs such as Benji  
Candelario, Danny Morales  
and Greg Anderson who will  
provide the shop with the  
cream of New York releases.  
"They'll be hooking up the  
Statewide promos and new  
releases. We used to do that  
ourselves but I'll obviously  
be better now having people  
over there," says Newall.

Release The Groove can be  
found at 20 Denman Street,  
Piccadilly, London W1. Tel:  
01 71 254 7712; fax: 01 71-  
734 7713.

www.musicweek

## happening sounds

Our occasional journeys to the outer fringes of  
dance-based music this week take in three  
continents for an album by Japan's weird dub  
maestros Audio Active, 'Happy Hoppers'.  
For their latest project, Audio Active renew  
their tie-up with Britain's own premier dub  
consortium, On U Sound, with Adrian Sherwood  
producing the album, which is released on the  
On U label. The final part in the jigsaw puzzle is  
New York performer/busker/comedian Lerezaj,  
who adds his "performances" to the CD.  
The result is the type of out-there reggae you'd  
expect and shows another side to Japan's long-  
time affinity for all things reggae.  
"Audio Active singer Meza says, "I began to  
listen to reggae when I was a teenager.  
Recently, it's become more popular especially  
the raggamuffin material but a lot of people  
have been listening to the roots music for a long  
time."  
The title of the album bears testimony to at  
least one universal among dub fans. "Hopper is  
the Japanese word for weed. So 'Happy Hopper'  
means happy smoke," says Meza.  
Audio Active's 'Happy Hopper' is out now.



1 **1** **EA** **Micha**

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an ampshack editor-in-chief: steve redwood @ managing editor: selma wadd @ art editor: nick robbison @ contributing editor: tony ferrucci @ design/graphics editor: fiona robbison @ marketing manager: mark ryan

THE OFFICIAL CHARTS - 16 DEC

# jack on his box

what does 'the tallest dj in the world' spin on his decks? trance/ techno dj mr oz reveals his favourite 10 tracks



mr oz

**'phantom' renegeade soundwave (mute)**

"When I first heard this I was of Biology, boogie'n my socks off, when all of a sudden in came this monstrous bassline. I spent six hours of my local record store that Monday and I listened to every record, to no avail. But upon leaving, I saw one which I hadn't played, I flipped it to the B-side and pow."

**'the house of god' dits (hang man)**

"Techno reaching religious status. 'The House Of God' preaching to a cult following."

**'oh oh ah (look out here it comes)' roberta kart (atlantic)**

"A soul survivor which remains timeless. It was remixed by Steve Hurley to make it a house groover and it regularly finds its way into my box for party sets."

**'planet rock' afrika bambataa (sonny boy)**

"A fierce track, the first record ever to use the voice of Jay Burnell who runs Node Editing of Boundary Row studios in London (I bet you didn't know that)."

**'you've got the love' candi staton (truelove/react)**

"This is one of those tunes which nearly gets you where it feels good...you know, all over, hairs on end kind of thing."

**'passion' gat decor (effective)**

"This gives meaning to the label name. It was and is a floorfiller."

**'radio baby'forn' meat beat manifesto (play it again sam)**

"This track came out in 81 and evokes memories of nights at Heaven and parties around the M25 and cities of Woo, all right."

**'shutdown' the overlords (anber/subway)**

"It begins with waves crashing upon the sea shore, then builds into what can be best described as the forerunner of the Goa sound. It came out in 1990 and it's by far the best track to come from this Belgian label."

**'final frontier' underground resistance (underground resistance)**

"One of the best tracks to come from Detroit. An acid track - call it what you like - but it's wicked."

**'the morning after' fall out (cutu/4th floor)**

"As the sun rises in the grassy field - hands in the air and feel the rush."

**'steamin'**

**tips for the week**  
 • 'Tehende 303' (remix) star power/sky/oh love  
 • 'whale' whic'ahnt (ray, fast pressing)  
 • 'The 2x-widder' (black thunder) trance vogue (matsum)  
 • 'I.c.p. (I call peace)' starsounds omega/ra (rip, fast pressing)  
 • 'unidentified' (vexma, fast pressing)  
 • 'mr monster' go, vol. 2 (put the drums)  
 • 'antiviral' adaptations, vol. 2  
 • 'the live' hallucinogen (d'arguey)  
 • 'mahadeva' astral projection (smart)  
 • 'the swimmer' aquanauts (room)

compiled by scott davis  
 WE 0181 848 2320



18 100% CHRISTMAS  
 19 THE GREATEST PARTY ALBUM UNDER THE SUN  
 20 SHINE 3

## CVI

**BORN:** Farnborough, Kent, May 4, 1971. **LIFE BEFORE DJING:** "I was an apprentice carpenter for a while." **FIRST DJ GIG:** "I met this guy called Spencer while out record shopping and we ended up going to the pub and getting trashed. He ran a pirate station, Fusion, and he asked me if I'd like to do a show at 9 am the next morning." **MOST MEMORABLE GIG:** *Best* - "At the Universe parties and Do What U Feel in Sydney last year. The atmosphere was so vibrant." *Worst* - "I played at Final Frontier on the Friday and from there flew to Helsinki, drove in Sydney last year. The atmosphere was so vibrant." **WORST** - "I played at Final Frontier on the Friday and from there flew to Helsinki, drove in Sydney last year. The atmosphere was so vibrant." **FAVOURITE CLUBS:** "Final Frontier; Heaven, for its laser, Mazzo, Amsterdam, although it burnt down earlier this year; The Omen, Frankfurt, for Dog and Sven's marathon sets." **NEXT THREE GIGS:** World Sound Systems, The Edge, London (Dec 1); Final Frontier, London (15); Fantasy Island, near Worming (16). **DJ TRADEMARK:** "Known as the tallest DJ in the world." **LIFE OUTSIDE DJING:** Partner with Laurence Elliott-Potter in Lush Recordings; Remixes; I like getting trashed, going to parties and enjoying life to the fullest."

ed manager: rudi blackett • deputy ed manager: paula rivers • senior ad executive: steve meares • ad executives: bar cherrill, rachel hughes, arnold chmicheal • colms & promo exec: laurie stewart

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21	35	ALWAYS
24	36	CHRIS
24	37	GOLD
38	38	RHYT
25	39	PERFR
26	40	EKHA

Bullseye titles  
 the smc

PAUL WELLS  
 THE BURNING OF JOON (FUTURE) (singles)  
 BLACK GRAPE in the title of the new album (from 6 Browns remix)  
 DOOSY is it mo  
 OUT ROW  
 As by Mr. Dubs, James and Program has supported European Artists: Texas and English, British Royal Engineers.  
 Added Links to Future, Embassy in Tokyo, New Century and Media Communication Equipment for Schools.

# THE OFFICIAL CHARTS -16 DEC

16 WEEK MUSIC WEEK



Britain's nearest beats till

18  
12  
95

# chart

chart

compiled by alan jones from a sample of over 600 dj returns (fax: 0171-928 2881) ⑧

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33 43 FREEDOM Black Magic

34 37 UNDA-IRRES VOLUME 1: HISTORY OF HOUSE Trif Ham Featuring Tyrone Cooper/HOT Case Trax

35 34 WANNA BE WITH YOU (WILDCHILD)/MUFF SISTERS/TONY DE VITO/DOUNTOOWN PRODUCTIONS MIXES Jimmy

36 37 5 ALIVE EP Dangerous Lickon

37 38 THE LAND OF LUSH (DUB) The Lush Brothers

38 39 4 STRANGE THINGS (VIRTUE/ELEATOR/MAN MIXES) Vinap

39 40 THE LOVER THAT YOU ARE Pulse

40 41 A POSITIVE VIBRATION (KAMA SUITRA/REBASSI MIXES) Black Box

41 42 RHYTHM OF LIFE (REVEREND LEFFERS/NUJUES & SKINS MIXES) Orlas Adams

42 43 SHUT UP (AND SLEEP WITH ME) Sin Vain Sebastian

43 44 GOODTIME Wavestrobe

44 45 THE JOY YOU BRING Swing 52

45 46 DANCIN' 4 DAZE Specialist

46 47 DISCO 2000 (MOTIV 4 MIXES) Pulp

47 48 A DAY IN THE LIFE (odd Terry

48 49 BEAUTIFUL LIFE Ace Of Base

49 50 YOUR LOVE (ROLL SHINING MIX) Silva

50 51 DAY BY DAY Thea

51 52 CHILDREN OF THE WORLD (JUNIOR VASQUEZ MIXES)

Sounds Of Blackness

52 53 DROP A HOUSE (SHAAR/BUE PETER/M&S MIXES)

Urban Discharge featuring Sha

53 54 WGM Harbours

54 55 FEEL THE SUNSHINE (MIXES) Alex Fluice

55 56 I DREAM TH

56 57 NOBODY LIKE YOU Mr MC

57 58 TECHNO CAT (YOU'RE PERPLETER MIXES)

Tedrick Cat featuring Tom Wilson

58 59 PARTY TIME Houranator

59 60 MIGHTY PEPERLENER (Last Jobs

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- 25 39 PERP
- 26 40 EKHA

Bullieted titles >

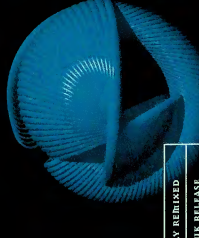
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PAUL WELLS

- 19 NEW TOSSENG AND TUE: 244; 245: UNRAINED, JERRY/TONY DE VIT MIXES) Chikka Boom Bang
- 20 HOUSE IS OUR MUSIC (LET'S START THE DANCE) (CHRIS KING/DEEPER/PROOF/MARK GAMBLE MIXES) Whydiffe
- 21 GIV ME LUV Alcaraz
- 22 CRUISE CONTROL (COTTON CLUB MIXES) Concan
- 23 LET'S PUSH IT (MOTV & M/G/BOG & MAIC MIXES) PUSH THE FEELING ON (ARGONAUT MIX) SURVEYOR YOUR LOVE (ARGONAUT MIX) Nightcravers
- 24 IS THIS A DREAM (LOVE DECADE/SUNSHINE STATE MIXES) Love Decade
- 25 MOVE YOUR BODY (TODD TERRY MIXES) Todd Terry presents Eurogroove
- 26 LOVE HANGOVER (TODD TERRY/JOEY NEGRO/CARL MCMINTOSH MIXES) Pauline Henry
- 27 HEAVEN (MATT DABNEY/EDDIE FINGERS MIXES) THIS I SWEAR (RICKI WILDE & SERIOUS ROPE MIXES) Kim Video
- 28 PAINT A PICTURE/FLOOR-ESSENCE Man Vito (No Name featuring Hamoth Perfecto
- 29 CHANGE (FATHERS OF SOUND/JIMMY GOMEZ/DANNY TENAGLIA MIXES) Daptime
- 30 ARE YOU OUT THERE Cienciano
- 31 (BINGO MEETS) JINGO (MIXES) Bingo Bongo Bongo Collective
- 32 TOSH (RULA BRAZZILIA/MANTON/SHIRK/BLACK MIXES) Fluke

the sm Club Chart is available as a special boxed format in an upcoming issue. To complete our Holiday Holiday publication, call Treasury Summary on 0753 320 320.

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12", CASSETTE & CD

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Do You Check Inmate And Program has expanded European, Mexican and English. Market field programs. All rights reserved to Warner-Columbia in Spain, Mexico and other territories. Reproduction by permission.

**out now**

- 59 MIGHTY FORCE (DEE JAYS) (LIVE) London
- 60 THE GIFT OF CHRISTMAS (MOTV & NOT LOVELAND/MATT DABNEY/BEATMASTERS/MAND) London
- 61 BINGO BONGO (MIXES) DJ Duckdabner Interpop
- 62 PHILADELPHIA Brooklyn Friends US Negrogrooves
- 63 JOY TO THE WORLD Mariah Carey Columbia
- 64 WE GOT THE LOVE Wilson Fresh
- 65 WANNA BE STARTIN' SOMETHIN' (TOMMY COBROTHERS IN RHYTHM MIXES) (EARTH SONG) (HANI MIX/D/M/C MEGAMIX) (ALAN COULTHARD MIXES) Michael Jackson Epic
- 66 SOMETHING ABOUT U (MR ROVED/EN/PATRICK PRINIS/STRIKE MIXES) Mr. Fly Sound of Ministry
- 67 HEAVEN Mark Piccolini (Shinehouse) US Dancin'
- 68 I APPRECIATE Proulx featuring Kathy Brown US Dancin'
- 69 IT'S TIME TO GET DOWN Angel Morales Epic
- 70 COME WITH ME/FORGET IT (THE DUBS) Strike Fresh
- 71 RUNNY BEATS EP AFC Boreavona Fantastic
- 72 YOU (GREAT NELSON MIX) Juleta Rubery/Trippin' ON YOUR LOVE Cooltempo
- 73 ALL I GOT Diana Media
- 74 RUN TO ME Wal Of Sound US 8 Ball
- 75 GOT MYSELF TOGETHER The Backbeats US Heavy Street

**MR ROY** *Something About U (Can't Be Beat)*

Scratch, Tekepatator... "Ere make got that con with that wicked sound that goes 'NER, NER, NER, NER'!" Record Parvojour... "Great!"


Scratch Tekepatator... "It's also got that wicked old school platoon... 'Yessow' 'DANG-DANG-DANG, DANG-DANG-DANG'!" Record Parvojour... "It's a real classic, stops something like... 'Can't see me like I can't see me...!'" Record Parvojour... "Oh, you must mean..."

**MR ROY'S 'Something About U'**

Back due to massive demand with new mixes by Eden, Rubicki Proulx, and Strike. Also a limited edition second EP with four Boreavona mix of 'Blavod' (The Chickie) from the original 'Something About U' and Red Label mixes.

**Once you hear it you'll know it...!!!**

Street deli 412 95. Distributed by SONY/SONY. FRESH TV 033



18 10% CHRISTMAS

19 THE GREATEST PARTY ALBUM UNDER THE SUN!

20 SHINE 3

100% TV

# CLUB ON A POP TIP chart

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

- |           |   |  |                             |
|-----------|---|--|-----------------------------|
| <b>1</b>  | <b>I DON'T WANNA BE A STAR</b>  | Corona                                 | Eternal                     |
| <b>2</b>  | <b>SHES 2000</b>  | Phig                                   | Island                      |
| <b>3</b>  | <b>TELL IT TO MY HEART</b>  | Q-Club                                 | Manifesto                   |
| <b>4</b>  | <b>IF YOU WANNA PARTY</b>   | Molella featuring The Outhere Brothers | Eternal                     |
| <b>5</b>  | <b>WHAT'S THAT TUNE? (DOO DOO DOO DOO DOO DOO DOO DOO...)</b>               | Dorothy                                | RCA                         |
| <b>6</b>  | <b>THE BEST THINGS IN LIFE ARE FREE</b>                                     | Luther Vandross & Janet Jackson        | AM:PM                       |
| <b>7</b>  | <b>CHAINS</b>   | Rochelle                               | Almighty                    |
| <b>8</b>  | <b>WANNA BE WITH YOU</b>  | Jinny                                  | Multiply                    |
| <b>9</b>  | <b>TELL IT TO MY HEART</b>  | Taylor Dayne                           | Arista                      |
| <b>10</b> | <b>YOU KEEP ME HANGIN' ON</b>   | Hannah & Her Sisters                   | Almighty                    |
| <b>11</b> | <b>INSIDE OUT</b>   | Culture Beat                           | Epic                        |
| <b>12</b> | <b>PURE</b>   | Scanners                               | Eternal                     |
| <b>13</b> | <b>A POSITIVE VIBRATION</b>   | Black Box                              | Groove Groove Melody        |
| <b>14</b> | <b>BIG TIME/LAST CHRISTMAS</b>  | Whigfield                              | Systematic                  |
| <b>15</b> | <b>WANNA BE STARTIN' SOMETHIN'</b>  | Michael Jackson                        | Epic                        |
| <b>16</b> | <b>LET'S PUSH IT/PUSH THE FEELING ON/SURRENDER YOUR LOVE</b>                | Nightcrawlers                          | Final Vinyl                 |
| <b>17</b> | <b>FINGERS &amp; THUMBS (COLD SUMMER'S DAY)</b>                             | Erasure                                | Mute                        |
| <b>18</b> | <b>HISTORY '95 (JUPITER REMIXES)</b>  | Mai Tai                                | Avex                        |
| <b>19</b> | <b>SO PURE</b>  | Baby D                                 | Production House/Systematic |
| <b>20</b> | <b>I IMAGINE/I GIVE IT ALL TO YOU</b>                                       | Mary Kiani                             | 1st Avenue/Mercury          |
| <b>21</b> | <b>EVERY LITTLE STEP</b>  | Bobby Brown                            | MCA                         |
| <b>22</b> | <b>CRAZEE!</b>  | Awsome!                                | Ninian Music                |
| <b>23</b> | <b>AMERICAN PIE (REMIX)</b>   | Just Luis                              | Activ                       |
| <b>24</b> | <b>TOGETHER WE ARE BEAUTIFUL</b>  | Farah                                  | Brightfire                  |
| <b>25</b> | <b>SKY HIGH</b>   | Newton                                 | Bags Of Fun                 |
| <b>26</b> | <b>IS THIS A DREAM</b>  | Love Decade                            | All Around The World        |
| <b>27</b> | <b>THE GIFT OF CHRISTMAS</b>  | Childliners                            | London                      |
| <b>28</b> | <b>HEAVEN/THIS I SWEAR</b>  | Kim Wilde                              | MCA                         |
| <b>29</b> | <b>REMEMBERING THE FIRST TIME</b>   | Simply Red                             | East West                   |
| <b>30</b> | <b>TURN YOUR LOVE AROUND (NICOLSON/ LOVE TO INFINITY/APHRODISIAC MIXES)</b> | Tony Di Bart                           | Cleveland City Blues        |
| <b>31</b> | <b>HANG ON SNOOPY</b>   | XL Singleton                           | Dance Pool                  |
| <b>32</b> | <b>HAVE A PARTY</b>   | ESP                                    | Fresh                       |
| <b>33</b> | <b>I WISH</b>   | Skee-L                                 | Wild Card                   |
| <b>34</b> | <b>THE BOND THEME</b>   | Boom!                                  |                             |
| <b>35</b> | <b>BETTER BELIEVE IT</b>  | Sid Owen & Patsy Palmer                | Trinity                     |
| <b>36</b> | <b>TAKE ME AWAY</b>   | Mix Factory                            | All Around The World        |
| <b>37</b> | <b>ANYBODY</b>  | Masterboy                              | Polydor                     |
| <b>38</b> | <b>LOVE HANGOVER</b>  | Pauline Henry                          | Sony S2                     |
| <b>39</b> | <b>LIFE?</b>  | Blair                                  | Mercury                     |
| <b>40</b> | <b>MOVE YOUR BODY</b>   | Todd Terry presents...                 | Eurogroove                  |
|           |   |  | US United American          |

**S** **1** **LEAF** Michael  
**2** **FREE A**  
**3** **FATHE**  
**4** **MISSII**  
**5** **GANG**  
**6** **I BELIE**  
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**15** **GOLD**  
**16** **YOU'L**  
**17** **MISS**  
**18** **IF YOU**  
**19** **THUN**  
**20** **I WISH**  
**21** **LAST**  
**22** **REME**  
**23** **(YOU M**  
**24** **SLEEP**  
**25** **MERY**



**Shop:**  
Fopp Records, 35B Byres Road, Hillhead, Glasgow, Scotland. Tel: (0141) 357 0774. (40fl x 40fl).



**Specialist areas:**  
Drum and bass, Detroit and Chicago techno, UK techno, hip hop, jazz and funk.

**Owner's view:**  
"We're a large shop so we sell everything from Oasis to Claude Young. A lot of our customers are students who are getting more into their dance music, especially jungle. We like to think of ourselves as serious retailers and as far as prices are concerned we are unmatched. Most of the dance shops in Glasgow are situated in the city centre, so there's virtually no competition for us because we're in the west end of town. We've achieved a great deal in the six years we've been here." - Lars.

**Distributor's view:**  
"We do lots of drum and bass for them. They're heavily into all that scene, all the Metalheadz material. They're always really nice to do business with - one of my top shops in Scotland." - Jo Ratling, Vinyl Distribution.

**DJ's view:**  
"It's smashing. It gets in music that is right across the board from jungle to jazz to just about everything you could possibly want. I get loads of my records from there." - Twitch.

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

# COOLcuts

- |           |      |  |                             |
|-----------|------|--|-----------------------------|
| <b>1</b>  | (1)  | <b>IMITATION OF LIFE</b><br>Billie Ray Martin  | Magnet                      |
| <b>2</b>  | (8)  | <b>THE LOVER THAT YOU ARE</b> Pulse  | US Jellybean                |
| <b>3</b>  | (5)  | <b>GOT MYSELF TOGETHER</b> The Buckathreads  | Positiva                    |
| <b>4</b>  | NEW  | <b>AND I'M TELLING YOU</b> Donna Gilles<br>Back with some more dubs that use that bassline again             | Ore                         |
| <b>5</b>  | NEW  | <b>SOUTHSIDE</b> Dave Clarke<br>Stomping techno with a mix from DJ Sneak                                     | Deconstruction              |
| <b>6</b>  | NEW  | <b>UNIVERSAL LOVE</b> Natural Bam Grooves<br>Excellent deep Euro track                                       | NBG                         |
| <b>7</b>  | (11) | <b>I KNOW THE LOD</b> The Tabernacle   | Good Groove                 |
| <b>8</b>  | (7)  | <b>SO PURE</b> Baby D  | Production House/Systematic |
| <b>9</b>  | (9)  | <b>RELEASE THE PRESSURE</b> Leftfield  | Hard Hands                  |
| <b>10</b> | (17) | <b>FREEDOM</b> Black Magic   | US Strictly Rhythm          |
| <b>11</b> | (12) | <b>DUBPLATE 2</b> Lion Rock  | Distort & Covart            |
| <b>12</b> | NEW  | <b>PEACE</b> DJ Food<br>With new mixes from Harvey   | Open                        |
| <b>13</b> | (14) | <b>WOW</b> Hambone   | Tribal US                   |
| <b>14</b> | NEW  | <b>IMPERIAL GROOVES</b> Joey Musaphia<br>Well-produced EP of US-style work-outs                              | Imperial                    |
| <b>15</b> | (10) | <b>HOLLY/BITCH</b> Republica   | Deconstruction              |
| <b>16</b> | NEW  | <b>TOSSING AND TURNING</b> Chakka Boom Bang<br>Bangin' Euro techno with mixes from Red Jerry and Tony De Vit | Hooj Choons                 |
| <b>17</b> | NEW  | <b>STAY WITH ME TONIGHT</b> The Human League<br>The Human League Goa all techno                              | East West                   |
| <b>18</b> | NEW  | <b>BOSH</b> Danmass<br>Weird, groovy, funky house  | Dust                        |
| <b>19</b> | NEW  | <b>AMPHETAMINE</b> Trope<br>Big Euro techno out with new mixes from Misjah, Baby Doc and Red Jerry           | Prolektit                   |
| <b>20</b> | NEW  | <b>GOTTA NEW LOVE</b> Ralph Rosario presents Donna Blakely<br>Happy handbag with mixes from Ralph Rosario    | Switch                      |



a guide to the most essential new club buns as featured on 14m's "essential selection", with pole tops broadcast every Friday between 7pm and 10pm. Compiled by dj feedback and data collected from leading djs used the following stores: city sounds/viny/200m/black market (london), eastern bloc/underground (manchester), 23rd precinct (glasgow), 3 beat (liverpool), warp (sheffield), trax (pewaukee), psy for life (collingbone)



18 100% CHRISTMAS  
15 19 THE GREATEST PARTY ALBUM UNDER THE SUN!  
19 20 SHINE 3



## EUROPEAN LABEL UPDATE FOR MIDEM 1996

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Bullseye titles

the sm

PAUL WELL

THE BEAUTIFUL SOUTH 4 months starting  
BLACK GRACE in the... (forms of Browns removed)  
DOODY is it ma

out now

Black & White labels of program has updated Electronic Music, News and Singles, Metal Head Singles, Artists Links to Future Columns in "Talk, New Lines and Radio Communication Enquiries in Europe"

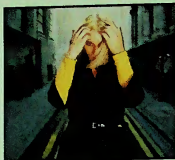
club chart  
commentary

by alan jones

Such was its lead at the top of the chart that despite a 29% decline in support, **Luther Vandross & Janet Jackson's 'The Best Things In Life Are Free'** is still too strong to be overtaken, and thus spends a third week of number one. Also weakening — though only slightly — is **Tok Tok's 'Feel Like Singin'** (another AM-PM release), which nevertheless moves up from four to two. It therefore comes close to encircling the Sandy B original, which topped the chart at the beginning of 1993, though further progress will be difficult with a clutch of other contenders snapping at its heels. Prime among this chasing group are **Judy Cheeks' 'Reach'**, **Baby D's 'So Pure'** and **Pizzaman's 'Sex On The Streets'**. And, even though it has now been commercially released, a revival is not entirely beyond **Simply Red's 'Remembering The First Time'**, which has just been serviced to DJs in a second double-pack... The most popular song last week is not 'The Best Things In Life Are Free' but 'Tell It To My Heart', which occupies two berths in the Top 10 of both the uptown and Pop Top charts. On the Pop chart, the Q-Club cover is ahead, moving to three from five, while **Taylor Dayne's** remixed original debuts at nine. On the uptown chart, however, Taylor has moved marginally ahead, climbing to five, while Q-Club drops to six. The retail battle is about to be fought hot, with Q-Club out on 27 December, and Taylor Dayne due to drop on 2 January 1996. 'Tell It To My Heart' is but one of 15 new entries to the Pop chart this week, and no fewer than seven of them are remixed oldies, which suggests 1996 will be another year in which record companies will find success comes second or even third time around... The influx of US imports continues apace with last week's tally of 10 in the Top 75 increasing to 12, creating yet another new record for the Nineties. Leading the way is **Alcazar's 'Giv Me Lov'**. Due imminently on AM-PM — but not yet serviced by AMM — it climbs to 21, nationally. Separating out London and the South-east, it's doing even better, ranking a highly creditable 13th.

beats &

Headlining news from the organisers of the memorial event for Shiva singer **Louise Dean** (pictured), which we reported a month ago. The event was a roaring success and raised \$10,000 for the Campaign Against Drink Driving and Dean's family. Paul and Gino from Shiva would like to extend their thanks to all involved... **Strutt** will be leaving the Cross after having packed the venue every Sunday night for the past 18 months. The organisers have yet to reveal where they will be moving to but promise to be back in the new year with **Strut 96**. Meanwhile, the last night of the Cross has been announced as December 17 when **Andrew Weatherall** and **Alex Knight** will join the Strutt regulars. **Strutt** will also be running their last **Strut Deluxe** at the Chunnel Club, Vauxhall, on Saturday December 23 with DJs **Dave Angel**, **Mark Broom**, **Sharm MacMillan** and others... **Trees For London** is to hold a benefit night entitled **Carry On Christmas** at The Cross, King's Cross, on Thursday December 21. DJs for the night will be **Luke Neville**, **John Kelly** and **Damon Thomas**. Advance tickets will cost \$10 and are available from Julian on 0171 261 3307 or will be available on the door at \$15... Fashion designer **Daniel Peole** will be presenting **World Sound Systems** of The End on December 11. Peole designed the staff uniforms for the new club and will be collaborating with John Truslow's **TrueLove** label for his club night. DJs will be **Mr C**, **Mr Oz**, **Liberator DJ Crew** and more. Entry is free with an optional \$2.50 donation to Greenpeace... **London Records** is updating its mailing lists for London, fir and Systemette. Send details to Zofia Laskowska, Club Promotions, London Records, PO Box 14222, Chancellor's House, Chancellor's Road, London W6 9SG. Finally, some good news: **RM's James Hamilton** has recovered from his recent operation and is keen to get back on the beat! Record companies who want to send tunes to James should post them to him at: York House, 517h, Near Workshop, Nottinghamshire S81 8EG... AND THE BEAT GOES ON!



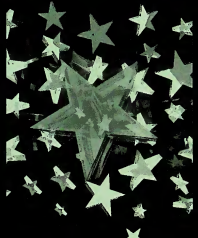
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LOVE LESSONS

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Misty  
Make Love  
Fallin' For You  
You Can Love You  
Good Thing Goin' On  
No One Does It Better  
Someone To Watch Over Me  
Don't Stop Doin' Whatcha Doin'  
Have I Told You That I Love You  
It's Not For Me To Say/Changes Are

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**BEATMASTERS**  
**MOTIV 8**  
**NOT LOVELAND**  
**MATT DAREY**  
**WAND**



SI

- 1 **1** **FEAR** Michael
- 2 **FREE** F
- 3 **FATHE**
- 4 **4** **MISSI**
- 5 **3** **GANG**
- 6 **6** **I BELIE**
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- 18 **18** **IF YOU**
- 19 **19** **THUN**
- 20 **20** **I WIS**
- 21 **21** **LAST**
- 22 **22** **REME**
- 23 **23** **YOU M**
- 24 **24** **SLEEK**

MEMORIAL DEAR L...



## club commentary

Such was its lead at the top of the chart that despite in support, Luther Vandross & Janet Jackson's 'I'm In Love With A Fool' is still too strong to be overtaken in a third week of number one. Also weak only slightly - is Tak Thra's 'Feel Like Singing' (re-release), which nevertheless moves up but therefore comes close to emulating the Sandy Brown 'I'm In Love With A Fool' which topped the chart at the beginning of 1993, though it will be difficult with a clutch of other contenders ahead. Prime among this chasing group are Judy Clay's 'Baby It's So Pure' and Pizzaman's 'Sex On The Beach' even though it has now been commercially released not entirely beyond Simply Red's 'Remembering Me' which has just been serviced to DJs in a second date. Most popular song last week is not 'The Best Thing' but 'Tell It To My Heart', which occupies the Top 10 of both the upfront and Pop Top charts. On the Q-Club cover is ahead, moving to three from five. Doyne's remixed original debuts at nine. On the other hand, however, Taylor has moved marginally ahead, while Q-Club drop to six. The retail battle is about it with Q-Club out on 27 December, and Taylor Date on 2 January 1996. 'Tell It To My Heart' is but one of the entries to the Pop chart this week, and no fewer than 10 remixed oldies, which suggests 1996 will be a year in which record companies will find success comes three times around... The influx of US imports continues last week's tally of 10 in the Top 75 increasing to another new record for the Nineties. Leading the way is 'Give Me Love', due imminently on AM-PM - but not A&M - it climbs to 21 nationally. Separating out from the South-east, it's doing even better, ranking a highly

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Falling For You  
So I Can Love You  
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Someone To Watch Over Me  
Don't Stop Doin' What's Goin'  
I've Told You That I Love You  
I'm Not For Me To Say Changes Are

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WAND



# S

1 **1** **TEAR**  
Michael

2 FREE 7

3 FATHER

4 4 MISS

5 GANG

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16 19 THUN

15 20 I WIS

21 LAST

22 REME

23 YOU M

24 SLEEP

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MEDIA/RAI/Deaf/For

24 SICK

- 25 MERKINBALL Pearl Jam Epic
- 26 ITCHYCOO PARK 'M People Deconstruction
- 27 THE UNIVERSAL Blur Food/Panophone
- 28 TOO MUCH FOR ONE HEART Michael Barrymore EMI
- 29 SHE'S ALL ON MY MIND Wet Wet Wet Precious Org./Mercury
- 30 WANNA BE WITH YOU Jimmy Mulgrew
- 31 HEAVEN FOR EVERYONE Queen Panophone
- 32 TOSH Fluke Circa
- 33 THE TUNE Suggs WEA
- 34 LIE TO ME Bon Jovi Mercury
- 35 ALWAYS LOOK ON THE BRIGHT, SOMETHING STUPID Dominion St East BM/Rainie
- 36 CHRISTMAS IN LOBBYLAND Mr. Blobby Destiny
- 37 GOLDENEYE Tina Turner Panophone
- 38 RHYTHM OF LIFE (REMIX) Oleta Adams Fontana
- 39 PERFECT P.J. And Duncan Telstar
- 40 EXHALE (SHOOP SHOOP) Whitney Houston Arista

Billboard titles are those with the biggest sales gains over last week

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- 3 THE LOVE ALBUM II Virgin
- 4 THIS YEAR'S LOVE IS FOREVER Sony/Global TV
- 5 THE NO.1 CHRISTMAS ALBUM PolyGram TV
- 6 DANCE TIT 45 Epic/Rainie
- 7 HEARTBEAT - FOREVER YOURS Donchita
- 8 THE BEST OF DANCE MANIA 95 PolyGram
- 9 THE GREATEST HITS OF 95 Warner
- 10 PURE SWING IV Ony
- 11 THE BEST ROCK BALLADS ALBUM IN THE WORLD... EVER! Virgin
- 12 THE BEST PARTY... EVER! Virgin
- 13 VERY BEST OF BLUES BROTHER SOUL SISTER One
- 14 TOP OF THE POPS 2 Charisma
- 15 THAT'S CHRISTMAS BM TV
- 16 THE GREATEST SOUL ALBUM OF ALL TIME Ony
- 17 THE NO.1 MOTIES ALBUM PolyGram TV
- 18 100% CHRISTMAS Blastar
- 19 THE GREATEST PARTY ALBUM UNDER THE SUN! BM TV
- 20 SHINE 3 PolyGram TV

- 25 STRIPPED The Rolling Stones Virgin
- 26 CHANTS & DANCES OF THE NATIVE AMERICAN INDIAN Sacred Spirit Virgin
- 27 PICTURE THIS Wet Wet Wet Precious Org./Mercury
- 28 SONGS FROM HEATHCLIFF Cliff Richard EMI
- 29 DON'T BORE US, GET TO THE CHORUS! - GREATEST HITS Revette EMI
- 30 THE VERY BEST OF Robert Palmer EMI
- 31 100 GOLDEN GREATS Foster And Allen Telstar
- 32 GREATEST HITS 1985-1995 Michael Bolton Columbia
- 33 HANK PLAYS CLIFF Hank Marvin PolyGram TV
- 34 PAN PIPES MOODS TWO Free The Spirit PolyGram TV
- 35 CARRY ON UP THE CHARTS - THE BEST OF The Beautiful South Gold/Disc
- 36 GREATEST HITS 1981-1995 Luther Vandross Epic
- 37 THE BEST OF UB40 VOL 2 UB40 DEP International
- 38 CRAZYSEXYYCOOL TLC LaFace/Arista
- 39 IT'S GREAT WHEN YOU'RE STRAIGHT... YEAH Black Grape Polygram
- 40 THE VERY BEST OF James Last & His Orchestra Polydor

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# eternal

... I AM BLESSED

NEW SINGLE OUT NOW ON 2 PART CD & CASSETTE



# US SINGLES

#	Title/Artist	Label	#	Title/Artist	Label
1	ONE SWEET DAY Mariah Carey & Boyz II Men (Rerecord)	Mercury	26	NON-AROUND River Trance	BMG
2	EXHALE (SHOOP SHOOP) Whitney Houston (Rerecord)	A&M	27	ANYTHING 2T	IMP
3	HEY LOUVE (L Cool J)	Def Jam	28	DREAMING OF YOU Salma	Atlantic
4	FANTASY Mariah Carey (Rerecord)	Mercury	29	SETU UP FIVE Play S	Direct Music
5	GANGSTA'S PARADISE 2nd Edition	Atlantic	30	SOON AS I GET HOME Faith Evans	Real Gone
6	YOU'LL SEE Madonna (Rerecord)	Sire	31	21 TIME House & The Boothill	Mercury
7	DIGGIN' ON YOU Rick	Mercury	32	I CAN LOVE YOU LIKE THAT Ash & One	Street
8	YOU REMIND ME OF SOMETHING Ericury	Low	33	DECEMBER Catherine Dole	Mercury
9	NAME God Don Dubs (Rerecord)	Mercury	34	BE BLESSED E-40 (Rerecord)	Mercury
10	RUNAWAY Janet Jackson (Rerecord)	A&M	35	BE MY LOVER Lil' Boosie	IMP
11	BREAKFAST AT TITANY'S Deep Blue Something (Rerecord)	Mercury	36	TONITE'S THE NIGHT Kiss Cruise	Mercury
12	BACK FOR GOOD Love Train (Rerecord)	Mercury	37	DO YOU SLEEP? Live Back & New Stories	Mercury
13	TELL ME Ghouse Theory (Rerecord)	IMP	38	TOO HOT TO COOL The Roots	Mercury
14	BEFORE YOU WALK OUT OF MY MINDA	Mercury	39	PRETTY GIRL JLS	Mercury
15	BEAUTIFUL LIFE Ace of Base (Rerecord)	Mercury	40	WATERFALLS TLC	Def Jam
16	AS I LAY ME DOWN Supra & Madeline (Rerecord)	Mercury	41	33 LOVE U 4 LIFE Jodeci	Mercury
17	MISSING Everything But The Girl (Rerecord)	Mercury	42	THE NATURAL Koolhaq The Funky Bunch	Mercury
18	ONE OF US Jay-Z (Rerecord)	Mercury	43	HOOK Bruce Tretton	Mercury
19	TO LE FOR YOU JANDY THAT'S THE TRUTH	Mercury	44	NO ONE ELSE Teri	Mercury
20	ONLY WANNA BE WITH YOU House & The Boothill (Rerecord)	Mercury	45	DANGER DANGER Shalaya Blakey	Mercury
21	CARNIVAL BANG! BANG! BANG! (Rerecord)	Mercury	46	CELL THERAPY Exotic Mob	Mercury
22	WHO CAN I RUN TO? Escape (Rerecord)	Mercury	47	SENTIMENTAL Lushan Co.	Mercury
23	KISS FROM A ROSE Seal (Rerecord)	Mercury	48	LET ME BE THE ONE Ernie Urban & Six	Mercury
24	ROLL TO ME Cori Allen	Mercury	49	COME WITH ME The	Mercury
25	BILLY WITH BUTTERFLY WINGS SoundExchange	Mercury			

Chart compiled by Billboard 16 December 1995. A Arrows are awarded to these products demonstrating the greatest weekly and sales gain. **NEW** UK acts

# US ALBUMS

#	Title/Artist	Label	#	Title/Artist	Label
1	ANTHROLOGY 1 The Roots (Rerecord)	Mercury	26	THE GHOST OF TOM JOAD Bruce Springsteen (Rerecord)	Mercury
2	FRESH HORSES Earth Winds	Mercury	27	FOUR Buck-T-Ram	Mercury
3	DAYDREAM Mariah Carey	Mercury	28	YOUR LITTLE SECRET Melissa Etheridge	Mercury
4	CHRISTMAS IN THE AIR The Roots (Rerecord)	Mercury	29	STRIPPED Saving Private	Mercury
5	WAITING TO EXHALE (OST) Keros	Mercury	30	MR SMITH L Cool J	Mercury
6	JAGGED LITTLE PILL Alanis Morissette (Rerecord)	Mercury	31	TIGERLILY Rascal Mutt	Mercury
7	CRACKED REAR VIEW House & The Boothill (Rerecord)	Mercury	32	THE BRIDGE Ace of Base	Mercury
8	KELLY Kelly	Mercury	33	WELCOME TO THE NEIGHBOHOOD Mariah	Mercury
9	GREATEST HITS COLLECTION Ace Jackson	Mercury	34	THE PRESIDENTS OF THE US Professors of The US	Mercury
10	WELL COLLIE & THE INFINITE... Smashing Pumpkins	Mercury	35	THIS IS CHRISTMAS Luther Vandross	Mercury
11	SOUVENIRS Vince Gill	Mercury	36	ONE HOT MINUTE Red Hot Chili Peppers	Mercury
12	CRAZYSEXYCOOL Lil'Fizz	Mercury	37	E 1999 ETERNAL Boyz II Men & Harvonne	Mercury
13	THE WOMAN IN ME Drake White	Mercury	38	411 FRODOGMOB Silverchair	Mercury
14	STARTING OVER Baby Malone	Mercury	39	OZZMOSIS Ozzy Osbourne	Mercury
15	SOMETHING TO REMEMBER Madonna	Mercury	40	VAULT - GREATEST HITS Collection	Mercury
16	ALL WANT TO MOVE Jay-Z	Mercury	41	THE HITS Cori Allen	Mercury
17	GANGSTA'S PARADISE 2nd Edition	Mercury	42	GAMES REDNECKS PLAY Off Broadway	Mercury
18	DESIGN OF A DECADE 1965-1995 Janet Jackson (Rerecord)	Mercury	43	JESUS FREAK CC-Tek	Mercury
19	DOGGO FOOD The Doggy Pound	Mercury	44	CYPRESS HILL Ill Cyphers III	Mercury
20	THE REMIX COLLECTION Boyz II Men	Mercury	45	IT'S JOCK JOINTY Donny Osmond	Mercury
21	DANGEROUS MINDS (OST) Vanetta	Mercury	46	DREAMING OF YOU Salma	Mercury
22	ALICE IN CHAINS Alice In Chains	Mercury	47	A BOY NAMED GOD God Don Dubs	Mercury
23	SIXTEEN STONE Back	Mercury	48	UNDER THE TABLE AND ON THE MATTRESS David	Mercury
24	GREATEST HITS 1985-1995 Michael Bolton	Mercury	49	PURE COUNTRY (OST) George Strait	Mercury
25	INSONNAC Green Day	Mercury			

# UK WORLD HITS

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

- FRANCE**
- MISS SARAJEVO Passengers (Ireland)
  - STAYIN' ALIVE N-Trance (Dance Pool)
  - FAIRGROUND ON ROSE Seal (GTY)
  - MISSING Everything But The Girl (WEA)
  - FAIRGROUND Simply Red (East West)

Source: IFPI

## AUSTRIA

- HEAVEN FOR EVERYONE Geste (Parlophone)
- STAYIN' ALIVE N-Trance (GEM)
- FAIRGROUND Simply Red (WEA)
- TRUNDER East 17 (Parlophone)
- BABY COME BACK Worlds Apart (GEM)

Source: IFPI

## AUSTRALIA

- STAYIN' ALIVE N-Trance (Festival)
- MISS SARAJEVO Passengers (Ireland)
- SUNSHINE AFTER THE RAIN Ben (London)
- HEAVEN FOR EVERYONE Geste (Parlophone)
- WHEN LOVE AND HATE... Off Legend (Mercury)

Source: A.R.I.A.

## GERMANY

- STAYIN' ALIVE N-Trance (Merzano)
- STAYIN' ALIVE N-Trance (Blow Up)
- FAIRGROUND Simply Red (East West)
- HEAVEN FOR EVERYONE Geste (Parlophone)
- BABY COME BACK Worlds Apart (GEM)

Source: Media Control

# NETWORK CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	EARTH SONG Michael Jackson	Mercury	21	HEAVEN FOR EVERYONE Geste	Parlophone
2	FREE AS A BIRD Back	Mercury	22	TO LE FOR YOU JANDY THAT'S THE TRUTH	Mercury
3	FATHER AND SON Boyzone	Mercury	23	GOLDENEYE The Tamar	Mercury
4	MISSING Everything But The Girl (Blissie Y Regal)	Mercury	24	SHE'S ALL ON MY MIND Wynne & The Wives	Mercury
5	GANGSTA'S PARADISE 2nd Edition	Mercury	25	WHEN LOVE & HATE COLLIDE Off Legend	Mercury
6	I BELIEVE ON THE ROOF Robson & Jerome (MCA)	Mercury	26	LIE TO ME Jay-Z	Mercury
7	BEST THINGS IN LIFE ARE FREE (Lined In Line) (RBI)	Mercury	27	EXHALE (SHOOP SHOOP) Whitney Houston	Mercury
8	IT'S ON SO QUIET Back (The Little Island)	Mercury	28	PREFRENERS TO THE THRONE Bush & The South	Mercury
9	ONE SWEET DAY Mariah Carey & Boyz II Men (Mercury)	Mercury	29	LUCKY YOU Leighton Meester	Mercury
10	GOLD TRAP Back	Mercury	30	I'LL BE THERE FOR YOU The Rembrandts	Mercury
11	WONDERWALL Oasis (Mercury)	Mercury	31	THE UNIVERSAL Star	Mercury
12	YOU'LL SEE Madonna (Mercury)	Mercury	32	POWER OF A WOMAN Central	Mercury
13	WHERE IS LOVE? Ernie (WEA)	Mercury	33	WALKING IN MEMPHIS Char	Mercury
14	MISLED Cori Allen (Mercury)	Mercury	34	TRUNDER East 17	Mercury
15	REMEMBERING THE FIRST TIME Simply Red (East West)	Mercury	35	FINGERS IN THEM (I GUESS SUMMERS DAY) Louisa	Mercury
16	ITCHYCOO PARK Inez (Mercury)	Mercury	36	DON'T GAY/PRAYER FOR THE DYING LAD (GTY)	Mercury
17	DISCO 2000 Pato (Mercury)	Mercury	37	DO I MAKE ME FEEL LIKE A NATURAL WOMAN Boyz II Men	Mercury
18	I AM BLESSED Ernie (WEA)	Mercury	38	I WISH Seal Inc (Mercury)	Mercury
19	MISS SARAJEVO Passengers (Mercury)	Mercury	39	FAIRGROUND Simply Red (Mercury)	Mercury
20	WATERFALLS TLC (Mercury)	Mercury	40	WATERFALLS TLC (Mercury)	Mercury

© EMI The Network Chart is compiled by EMI for Independent Radio using survey data from Media Monitor and CIB sales data.

# VIRGIN RADIO CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	WHAT'S THE STORY MORNING GLORY Back	Mercury	21	THE VERY BEST OF Robert Palmer	Mercury
2	MADE IN HEAVEN Stone	Mercury	22	GREATEST HITS 1985-1995 Michael Bolton	Mercury
3	THE MEMORY OF TREES Erykah	Mercury	23	DAI KORE OL GET TO THE CHORUS - GREATEST HITS Back	Mercury
4	LOVE SONGS Don Zate	Mercury	24	THE BEST OF UB40 VOL 2 U2 (Mercury)	Mercury
5	ANTHROLOGY 1 The Roots (Mercury)	Mercury	25	CARRY ON UP THE CHAIRS - THE BEST OF The Beatles (Mercury)	Mercury
6	SOMETHING TO REMEMBER Madonna (Mercury)	Mercury	26	IT'S GREAT WHEN YOU'RE STRAIGHT... (Mercury)	Mercury
7	LIFE Simply Red (East West)	Mercury	27	THE SOUND OF... Madonna & Back	Mercury
8	DIFFERENT CLASS Pato (Mercury)	Mercury	28	THE GHOST OF TOM JOAD Bruce Springsteen (Mercury)	Mercury
9	ASTORY-PAID, PRESENT AND FUTURE BACK 1 (Mercury)	Mercury	29	POST Rock	Mercury
10	THE GREAT ESCAPE The Roots (Mercury)	Mercury	30	JAGGED LITTLE PILL Alanis Morissette (Mercury)	Mercury
11	JULIATION Lighting Seeds (Mercury)	Mercury	31	FRESH HORSES Earth Winds	Mercury
12	WELCOME TO THE NEIGHBOHOOD Michael (Mercury)	Mercury	32	THESE DAYS Ace of Base	Mercury
13	DESIGN OF A DECADE 1965-1995 Janet Jackson (Mercury)	Mercury	33	DEFINITELY MAYBE Depeche	Mercury
14	VAULT - GREATEST HITS 1985-1995 Off Legend	Mercury	34	MORE THAN THIS - THE BEST OF Bryan Ferry (Mercury)	Mercury
15	BEARE FRUIT/CARRIE FRUIT & P (Mercury)	Mercury	35	MEUSA Anne Lennox	Mercury
16	BIG RIVER Jimmy Red (Mercury)	Mercury	36	GREATEST HITS The Roots (Mercury)	Mercury
17	DIMES DANCES BY THE LIGHT BROWN Moon (Mercury)	Mercury	37	TOO YOUNG TO DIE - The Singles Edition	Mercury
18	STANLEY ROAD Paul Weller (Mercury)	Mercury	38	GARBAGE Garbage (Mercury)	Mercury
19	STRIPPED The All Saints (Mercury)	Mercury	39	IT'S A MAN'S WORLD Cori (Mercury)	Mercury
20	PICTURE THIS Wynne & The Wives (Mercury)	Mercury	40	ONE MORE DREAM - THE VERY BEST OF Seal, Arty (Mercury)	Mercury

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# R&B SINGLES

This	Last	Title	Artist	Label/Cat. No. (Distributors)
1	2	<b>GANGSTA'S PARADISE</b>	Coello featuring LV	Tommy Boy CD-MCSTD 2100A (BMG)
2	1	<b>ONE SWEET DAY</b>	Mariah Carey & Boyz II Men	Columbia CD-662635 (SM)
3	4	<b>I AM BLESSED</b>	Eternal	EMI CDEMS 406 (E)
4	new	<b>(YOU MAKE ME FEEL LIKE A) NATURAL WOMAN</b>	Mary J Blige	Uptown MCST 2106 (BMG)
5	3	<b>I WISH</b>	Shae-Lu	Wild Card 57775 (F)
6	7	<b>GOLDENEYE</b>	Tina Turner	Parlophone 12R 0071001 (E)
7	5	<b>LOVE U 4 LIFE</b>	Jodeci	Uptown MCST 2105 (BMG)
8	6	<b>EXHALE (SHOO SHOO)</b>	Whitney Houston	Arista CD-74321207542 (BMG)
9	new	<b>BOOM ROCK SOUL</b>	Bonz	RCA CD-74321529652 (BMG)
10	8	<b>BOOMBASTIC</b>	Shaggy	Virgin VST 1536 (F)
11	10	<b>DIGGIN' ON YOU</b>	TLC	LaFace/Arista CD-74321319242 (BMG)
12	12	<b>FANTASY</b>	Mariah Carey	Columbia CD 6624952 (SM)
13	9	<b>TELL ME</b>	Groove Theory	Epic 6623866 (SM)
14	11	<b>FEEL THE MUSIC</b>	Guru	Coochempo 12CDOL 313 (E)
15	14	<b>YOU REMIND ME OF SOMETHING</b>	R Kelly	Jive JIVET 381 (BMG)
16	15	<b>POWER OF A WOMAN</b>	Eternal	1st Avenue/EMI 12EMC56 (E)
17	17	<b>BROWN SUGAR</b>	D'Angelo	Cooltempo 12CDOL 307 (E)
18	23	<b>SPACE COWBOY</b>	Jamiroquai	Epic 4277827 (SM)
19	19	<b>INNER CITY LIFE</b>	Galdie	ffrr FX 267 (F)
20	18	<b>I'LL ALWAYS BE AROUND</b>	C+C Music Factory	MCA MCST 4001 (BMG)
21	20	<b>AIN'T NOBODY</b>	Diana King	Columbia CD 6625462 (SM)
22	22	<b>1ST OF THE MONTH</b>	Bone Thugs-N-Harmony	Epic 6625176 (SM)
23	13	<b>SENTIMENTAL</b>	Deborah Cox	Arista 74321294961 (BMG)
24	25	<b>HOOED ON YOU</b>	Silk	Elektra EKR 2127 (W)
25	29	<b>BABY IT'S YOU</b>	MNB	1st Avenue/Columbia CD-6624572 (SM)
26	24	<b>I CARE</b>	Soul II Soul	Virgin VST 1590 (E)
27	30	<b>KEEP THEIR HEADS RINGIN'</b>	Dr Dre	Priority PTVST 113 (E)
28	28	<b>GOT TO GIVE ME LOVE</b>	Dana Dawson	EMI 12EM 392 (E)
29	16	<b>GOD TIMES</b>	Cheryl Lynn	Aves UK AVEXTS 19 (SM/MS)
30	new	<b>STILLNESS IN TIME</b>	Jamiroquai	Sony S2 6630296 (SM)
31	36	<b>I'LL BE THERE FOR YOU YOU REALLY NEED TO SEE BY</b>	Method Man featuring Mary J Blige	Def Jam/Intone 12DEF 11 (F)
32	35	<b>IF EYE LOVE U 2 NIGHT</b>	Mayte	NPG CD-006163496 (F)
33	37	<b>RUNAWAY</b>	Janet Jackson	A&M 5812091 (F)
34	21	<b>LET IT FLOW</b>	Maxine & Dubwise	Rank 12RENKCT 54 (SRC)
35	40	<b>MY PREROGATIVE</b>	Bobby Brown	MCA MCST 2094 (BMG)
36	new	<b>FLAVOUR OF THE OLD SCHOOL</b>	Beverly Knight	Dome 12DOME 105 (SM/MS)
37	32	<b>CREAM</b>	Michael Jackson & Janet Jackson	Epic CD-68022 (SM)
38	33	<b>OCEAN DRIVE</b>	Lighthouse Family	Wild Card 570201 (F)
39	34	<b>YOU USED TO LOVE ME</b>	Faith Evans	Puff Daddy/Arista 74321229811 (BMG)
40	32	<b>NO-ONE ELSE</b>	otol	Arista 7851273043 (Import)

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# DANCE SINGLES

This	Last	Title	Artist	Label/Cat. No. (Distributors)
1	new	<b>SOMETHING ABOUT U (CAN'T BE BEAT)</b>	Mr Roy	Fresh FRSHT 33 (DMV/SM)
2	new	<b>FEEL THE SUNSHINE</b>	Alex Preece	Blunted Vinyl/Voland 12BLUN 016 (V)
3	1	<b>INSOMNIA</b>	Faithless	Cherry Creek 21 010 (SMV/BMG)
4	4	<b>TOSH</b>	Fuko	Circa YRAT 122 (E)
5	5	<b>CHILDREN</b>	Robert Miles	Platipus PLAT 118 (SRC)
6	6	<b>TO THE BEAT OF THE DRUM (LA LUNA)</b>	Enryc	VC Recordings VCRT 5 (E)
7	new	<b>(YOU MAKE ME FEEL LIKE A) NATURAL WOMAN</b>	Mary J Blige	Uptown MCST 2106 (BMG)
8	2	<b>CHANGE</b>	Dayna	Stress 12STR 54 (F)
9	new	<b>RHYTHM OF LIFE (REMIX)</b>	Oleta Adams	Fontana OLEX 10 (F)
10	3	<b>LOVE U 4 LIFE</b>	Jodeci	Uptown MCST 2105 (BMG)
11	new	<b>STIMULI</b>	Infinity Project	Perfecto PERF 1137 (W)
12	12	<b>MISSING</b>	Everything But The Girl	Blanco Y Negro NEG 847 (W)
13	new	<b>GIVE ME LOVE</b>	Alcatraz	Yoshi! YOSH! 7048650061 (Import)
14	4	<b>TECHNOCAT</b>	Technical featuring Terriann	Stepz/Off/Philo 12714 1172/2 (E)
15	7	<b>I WISH</b>	Shae-Lu	Wild Card 57775 (F)
16	18	<b>I BELIEVE</b>	Happy Dappers	Shindy SHIN 27 (W)
17	9	<b>SHINE LIKE A STAR</b>	Berri	3 Beat/Perfecto TARB 229 (F)
18	10	<b>I DREAM</b>	Titi	Perfecto PERF 1127 (W)
19	5	<b>IT'S WHAT'S UPRONT THAT COUNTS (REMIX)</b>	Yosh presents Lovedayp Akemi	Lumbo LIMB 507 (F)
20	new	<b>TRULY ONE</b>	Origin Unknown	Ram RAMM 14 (SRC)
21	30	<b>FREEDOM</b>	Black Magic & L3 Louis	Sticky Rhythms SR 12423 (Import)
22	23	<b>ITCHYCOO PARK</b>	M People	Deconstruction 7432133073 (BMG)
23	new	<b>GIVE ME SOME LOVE</b>	Fingers & Walsh	Koolhaud KWR 009 (RTM/DISC)
24	15	<b>FORERUNNER</b>	Natural Born Grooves	Assured NORM 002 (ADD)
25	new	<b>SIDES OF IRON</b>	Chaser	Records SOMA 02 (RTM/DISC)
26	new	<b>MIGHTY POWER OF LOVE</b>	Leslie John	Freetown Inc. FTI 477R (SMV/MS)
27	21	<b>PASS THE VIBES</b>	Definition Of Sound	Fontana DDOX 2 (F)
28	14	<b>STAY WITH ME</b>	Ultra High	MCA MCST 4007 (BMG)
29	new	<b>GIMME BOY</b>	Baby Doc	Opium OPI 002 (RTM/DISC)
30	new	<b>HIGHER STATE OF CONSCIOUSNESS</b>	Josh Work	MacFestro FESX 3 (F)

# DANCE ALBUMS

This	Last	Title	Artist	Label/Cat. No. (Distributors)
1	1	<b>RENAISSANCE - MIX COLLECTION - PART 2</b>	Various	Network/Echo -RENMIX 2MC (NET/SM)
2	new	<b>A RETROSPECTIVE OF HOUSE 91-95 - VOL 2</b>	Various	Sound Dimension SDMP 452/DMC 4 (SRC/MS)
3	3	<b>PURE SWING IV</b>	Various	Dino Ditty 116/DINO/MC 116 (F)
4	2	<b>ESSENTIAL MIX - TONG SIX SAGHA GARDENFOL</b>	Various	ffrr 823701 1128702 14 (F)
5	new	<b>CREAM ANTHEMS</b>	Various	Deconstruction -74321326154 (BMG)
6	6	<b>PLATIPUS RECORDS - VOLUME TWO</b>	Various	Platipus PLAT 2047A (SRC)
7	4	<b>WAITING TO EXHALE (OST)</b>	Various	Arista 01R2218761/0282218764 (BMG)
8	7	<b>R KELLY</b>	R Kelly	Jive HIP 196/HIP 196 (BMG)
9	5	<b>SILK</b>	Silk	Elektra 755901845/755901844 (W)
10	8	<b>THE ANNUAL</b>	Various	Ministry Of Sound -ANNMC 16 (W)

# SPECIALIST CHARTS

16 DECEMBER 1995

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# MUSIC VIDEO

# VIDEO

This	Last	Artist	Title	Label	Cat No	This	Last	Title	Label	Cat No
1	1	BILL WHELAN	Riverdance-The Show	VCL V03894	16	17	THE ROLLING STONES	Rolling Stones - Voodoo Lounge	Game Entertainment	G2100
2	2	ROSSIGNOL & JEROME FLYNN	So Far So Good	BMG Video 742215493	18	17	PULP	Sorted For Fans & Vide	VCL 023693	1
3	NEW	TAKE THAT	Nobody Else - The Movie	BMG Video 742215493	18	13	TAKE THAT	The Take That - Live At Manchester G-Mex	BMG Video 742215453	3
4	5	QUEEN	Live In Heaven	PMI M040913263	20	18	DEF LEPPARD	Video Archive	PolyGram Video 629413	4
5	3	DANIEL O'DONNELL	The Classic Live Concert	Ritz 87729705	20	18	MICHAEL JACKSON	Greatest Hits Videos 85-95	SMV Columbia 200332	5
6	4	RON JUBIN	Live In London	PolyGram Video 6326180	22	18	JANET JACKSON	Design Of A Decade 86-96	VCL 026223	6
7	6	BOYZONE	Said And Done	VLC 030103	22	18	DOMINIC MONYAK	Live In Concert	Ritz 87729704	7
8	NEW	WET WET	Wet Pictures This - Live At Wembley	PolyGram Video 630703	24	23	WYMI	Millionaires In Time...Sensations In Tor	Warner Music	WML 00017963
9	7	FOSTER AND ALLEN	Live In Concert	Telstar Video 176107	24	22	VARIOUS ARTISTS	Kanaka-18 All Time Party Favorites	Asia 801704	8
10	8	GASIS	Live By The Sea	PMI M0401073	24	22	THE STONE ISLANDS	The Complete	Manisworld 800257	9
11	10	MICHAEL JACKSON	Video Greatest Hits - History	SMV Epic 510122	27	21	MP3	PopLine & Sorted At Manchester G-Mex	BMG Video 742215453	10
12	9	EAST 17	Prize Like Rome	PolyGram Video 632200	28	27	CUBA GOODING	Colts Feet	BMG Video 742215453	11
13	12	CLIFF BRIDGES	The Hit List - Live	PMI M0401473	28	28	POPCORN	PopLine & Sorted At Manchester G-Mex	BMG Video 742215453	12
14	11	PIA AND DUNCAN	Put Your Feet - Video	Telstar Video 176107	30	29	FLOR	PopLine & Sorted At Manchester G-Mex	PMI M040913263	13
15	14	CELINE DION	The Colour Of My Love Concert	SMV Epic 206422	30	29	NEIL SEDAKA	Classically Sedaka	Telstar Video 176399	15

# INDEPENDENT SINGLES

# INDEPENDENT ALBUMS

This	Last	Title	Artist	Label	(distributor)	This	Last	Title	Artist	Label	(distributor)
1	2	IT'S ON SO QUIET	Bjork	One Little Indian	182 TPLP(CD)	1	1	(WHAT'S THE STORY) MORNING GLORY?	Oasis	Crescent CRECD 189 (SMV)	
2	1	WUNDERKIND	Crevice	Crescent CRECD 219 (DMV)	2	5	POST	Bjork	One Little Indian TPLP 915(X)	Crevice CRECD 189 (SMV)	
3	NEW	FINGERS AND THUMBS	Essence	Mute LDMUTE 176 (RTMCD)	3	4	DEFINITELY MAYBE	Oasis	Tarson Bay TRCD 144 (RTMCD)	Heavenly HMV 192(X) (DMV)	
4	3	IT'S WHAT'S UPFRONT THAT COUNTS	Yeh: Lovendrey Alani	Limbo Labs	SLCD (P)	4	3	GANGSTA'S PARADISE	Coco	Heavenly HMV 192(X) (DMV)	
5	4	HE'S ON THE PHONE	Sara Estense	Heavenly HMV	SLCD (DMV)	5	2	TOYOTA TO DIE - THE SINGLES	Stefo	Frava FALV 042 (DMV)	
6	NEW	CHANGE	Daphne	Street	COSTR 34 (P)	6	8	ON	Ecstasy	Begans Begand BRCD 174 (RTMCD)	
7	10	WHATEVER	Dads	Crescent CRECD 195 (DMV)	7	7	THE CHARLATANS	Ecstasy	Mute COTSUM 141 (RTMCD)		
8	5	HAPPINESS	Pizazz	Cowboy	CDWAG 29 (P)	8	11	ERASURE	Scorcher	Cub Toys 909926 R(2) (P)	
9	12	CORRIENTIS & ALCOHOL	Dads	Crescent CRECD 190 (DMV)	8	8	...AND THE BEAT GOES ON!	Outgoing	Elyjah E 8422 (P)		
10	6	WIBBLING RIVALRY	Dads*	Flora Foods	NMG 12 (SM)	9	8	SMASH	Capensis	Surwich SURCD 149 (P)	
11	9	THE MONKEYS	Rumpage	Alco Sounds	OSMAG 007 (P)	10	10	TO THE MOON	Ecstasy	Euroch MOGH 140(X) (P)	
12	NEW	ANOTHER DAY	Kidny Death	Alco Sounds	OSMAG 016 (RTMCD)	12	NEW	GREEN KILLING	Manpower	Laurel LDR232 (P)	
13	7	TURN ME OUT	Patrick/Katy Brown	Street	COSTR 48 (P)	13	13	MISUNDER	Bjork	One Little Indian TPLP 302 (DMV)	
14	17	SHAKENAKER	Oasis	Crescent CRECD 182 (DMV)	14	14	DEBUT	Small Faces	Savani SIMCD 401 (SMV)		
15	15	LOVE FOREVER	Oasis	Crescent CRECD 185 (DMV)	15	12	THE BEST OF	Loveless	China WOLCD 1966 (P)		
16	NEW	SOME MIGHT SAY	Oasis	Crescent CRECD 204 (DMV)	15	15	ZETTGETZ	Stato Ross	Inherent IBERCD 087 (W)		
17	NEW	SKIN UP PIN UP	Manan	Regal	REG CD (RTMCD)	17	18	THE COMPLETE	Slayer	Decoytive DECD 840 (P)	
18	18	SUPERPERSON	Oasis	Crescent CRECD 176 (P)	18	19	SMART	Electric	Bluff BLUFF 312 (P)		
19	NEW	ROLL WITH IT	Dads	Crescent CRECD 212 (DMV)	19	NEW	ELASTIC	The Stone Roses	Decoytive BLUFF 840 (P)		
20	8	IF I WANNA GIVE YOU DEVOTION	Naked	Runeo	RIMAGD 75 (DMV)	20	NEW	THE STONE ROSES	© CIN		

# ROCK

This	Last	Title	Artist	Label	(distributor)	This	Last	Title	Artist	Label	(distributor)
1	1	MADE IN HEAVEN	Queen	Parlophone	CAPOCD 167 (P)	11	14	GREATEST HITS I & II	Queen	EMI	CAPOCD 161 (E)
2	3	VAULT - GREATEST HITS 1980-95	De La Soul	Bladesmith	NR 228572 (P)	12	12	ONE HOT MINUTE	Red Hot Chili Peppers	Warner Brothers	93024532 (W)
3	4	WELCOME TO THE NEIGHBOURHOOD	Meat Loaf	Virgin	CDV 239 (F)	13	11	SMASH	Offspring	Epitaph E 84322 (P)	
4	5	THESE DAYS	Bon Jovi	Mercury	SZMR 482 (P)	14	16	SINGLE BOX SET	Nirvana	Geffen	GED 24901 (BMG)
5	6	GARBAGE	Garbage	Mushroom	D 31465 (RTM)	15	18	NEVERMIND	Nirvana	DGC DCCD 24425 (BMG)	
6	7	CROSS ROAD - THE BEST OF	Bon Jovi	Jemico	SZMR382 (P)	16	NEW	GREEN KILLING	Nirvana Death	Euroch MOGH 140(X) (P)	
7	10	INSOMNIAC	Green Day	Reprise	SR08482 (W)	17	17	DOOKIE	Green Day	Reprise	SZMR34529 (W)
8	12	FOO FIGHTERS	Foo Fighters	Roswell	CDSET 2268 (E)	18	20	UNPLUGGED IN NEW YORK	Nirvana	Geffen	GED 24727 (BMG)
9	9	OZZMOSIS	Ozzy Osbourne	Epic	4810222 (SM)	19	19	BALLBREAKER	Jimi Hendrix	PolyGram TV 5172525 (P)	
10	8	ALICE IN CHAINS	Alice in Chains	Columbia	481142 (SM)	20	NEW	THE STONE ROSES	AC/DC	East West 7558617802 (W)	

# CLASSICAL

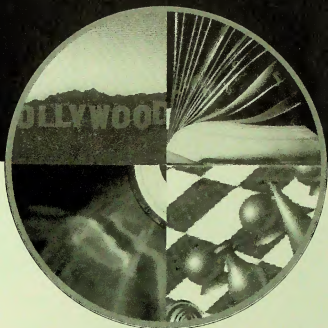
This	Last	Title	Artist	Label	(distributor)	This	Last	Title	Artist	Label	(distributor)
1	1	BEST CLASSICAL ALBUM...EVER!	Various Artists	Various Artists	(D)	11	7	THE PIANO	Michael Nyman	EMI	COVCDX319 (E)
2	4	SOPRANO IN RED	Lady Carratt	Silva Classics	SILVTCVD 1 (CON/SS)	12	NEW	CHRISTMAS WITH THE 3 TENORS	Carreras/Domingo/Pavarotti	Sony Classical	SK47186 (SM)
3	2	ADAGIO	BPO/Karajan	Deutsche Grammophon	4810222 (P)	14	12	IN CONCERT	Various Artists	HMV (F)	
4	3	SONGS OF SANCTUARY	Adiemus	Gemstone	CDVE 925 (E)	15	16	10 POPULAR CLASSICS	Various Artists	Casle Communications	MSSCD0517 (BMG)
5	8	THE CHOIR	Anthony Way	Decca	448162 (F)	16	13	POPULAR CLASSICS - OPERA COLLECTION	Various Artists	Decca	4304332 (F)
6	NEW	CINEMA CLASSICS	Various Artists	EMI	COEMTVO 105 (E)	17	15	ROMANCE	Anne-Sophie Mutter	Deutsche Grammophon	473782 (E)
7	5	POPULAR TENOR ARIAS	Alagna/LPO/Amstron	EMI Classics	cdc555402 (E)	18	NEW	CHRISTMAS IN VIENNA III	Piacido Domingo/Charles Aznavour/Sissel	Sony SK 68962 (SM)	
8	8	THE 3 TENORS IN CONCERT 1994	Carreras, Pavarotti, Domingo	Telecel	405999002 (W)	19	14	CLASSIC EXPERIENCE	Various Artists	EMI Classics	cdc7903032 (E)
9	20	CHRISTMAS WITH	Kiri Te Kanawa	Royal Opera House	7560555132 (D)	20	17	CANTO GREGORIANO	Monks Chorus Siles	EMI Classics	CMS 5652172 (E)
10	9	THE PUPPINI EXPERIENCE	RH/OrDownes	© CIN							

# MID PRICE

This	Last	Title	Artist	Label	(distributor)	This	Last	Title	Artist	Label	(distributor)
1	10	WHITE CHRISTMAS	Various Artists	Ariola	250509 (BMG)	11	4	LEISURE	Blur	Food	CDP 787502 (E)
2	NEW	CLUTRIOS ALLSORTS	Roy Chubby Brown	Speaking Volumes	528814 (W)	12	2	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen	GEPD 24148 (BMG)
3	5	ON THE ROAD AGAIN	Various Artists	TEMPLE TPLP(CD) 018 (BMG)	3	18	UNFORGETTABLE	Various Artists	The Hit Label	ULTCDD005 (F)	
4	12	THE LION KING - STORY & SONG	Original Cast Recording	Disney	PDG 315 (CHE)	15	NEW	SLIPPERY WHEN WET	Bon Jovi	Verigo	93024532 (F)
5	13	BEST OF PAN PIPES	Various Artists	The Hit Label	ULTCDD001 (P)	16	11	TRACY CHAPMAN	Charlatans	©	
6	NEW	POCANTONAS STORY & SONG	Original Soundtrack	Disney	PDG 316 (CHE)	17	19	NEW JERSEY	Tracy Chapman	Elektra	EXT4400 (W)
7	NEW	CAROLS FROM TRINITY	Choir Of Trinity College	Coaster Classics	COCFM1 (CDG)	18	15	BLEACH	Bon Jovi	Verigo	93024532 (F)
8	NEW	LIVE - WHAT HAPPENED...	Jubilee	Speaking Volumes	528814 (W)	19	16	POCANTONAS SING-ALONG	Nirvana	Geffen	GLD 1821 (BMG)
9	NEW	ULTIMATE 80'S - VOLUME 1	Various Artists	The Hit Label	ULTCDD011 (P)	20	19	THE LION KING SING-ALONG	Original Soundtrack	Disney	DSMCD 481 (CHE)
10	6	HITS OUT OF HELL	Meat Loaf	Epic	4504472 (SM)	© CIN					



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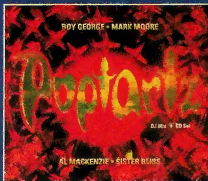


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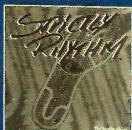
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# MAINTAINING MOMENTUM

**A**round 12 months ago, the UK dance market was reflecting on a year when the genre finally came of age. People had walked away with the Mercury Music Prize for Bizarre Fruit, while dance acts made their greatest impression yet on the mainstream singles charts, thanks to a flood of Europop records from Doop, Whigfield and Real McCoy. For many in the dance industry, however, 1995 has not lived up to the predictable expectations which followed the excitement of last year.

The number of dance tracks making the singles charts has fallen, especially in the second half of the year, following the rise of the Britpop explosion, although the dance compilation album market has continued to thrive on the back of DJ and club-branded titles.

This downturn has made an already competitive market even more so, particularly since nearly all the major record companies have invested heavily in dance departments and are keen to win market share.

The sector is still in a positive mood, however, and the amount of radio play the genre is receiving from Radio One is one contributor to the healthy state of the dance market. Meanwhile, the success of Warner's Eternal label, launched officially at last year's Midem under the guidance of A&R manager Steve Allen, has proved there is still plenty of scope for those with ears for what works on the dancefloor.

# MAJORS STEP UP BID FOR DANCE SUCCESS

UK RECORD LABELS ARE INCREASING THEIR EFFORTS TO BREAK DANCE SINGLES, BUT, AS TONY FARSIDES REPORTS, THERE ARE DOUBTS ABOUT WHETHER ENOUGH FANS ARE INTERESTED IN BUYING THE TUNES THEY'RE DANCING TO

**W**hen RCA paid a reputed £75,000 for the dance version of the Blind Date TV show theme, Dorothy's What's That Tune?, the level of competition among majors to secure dance hits was elevated to a new high.

This, and a series of similar bidding wars over the past year, is evidence of the increasingly aggressive nature of the mainstream dance market.

Virtually every major has entered the dance arena in the past 18 months; the second half of 1995 alone has seen the creation of four new heavily-funded dance departments - Virgin/EMI's VC label, Mercury/PolyGram's Manifesto, EMI's Encore and Sony's S3/Sony Dance Pool - all launched with the declared aim of achieving chart hits with dance product.

However, the arrival of these labels comes at a time when the actual number of dance tracks making the charts is declining. The past six months has failed to reproduce the stream of huge dance successes that followed each other into the charts in late 1994, and carried on into the first half of 1995, creating some of the biggest selling singles of the year (see p34).

The fact that this slowdown is happening at a time when the majors are investing heavily in the sector raises questions about the state of the mainstream dance market and its ability to support such a level of marketing activity.

Certainly, it would be premature to start predicting the demise of dance music. Despite MUSIC WEEK 16 DECEMBER 1995



CORDONA: SOLD 400,000 COPIES OF RHYTHM OF THE NIGHT

the arrival of Britpop, the UK still maintains a huge dance culture, providing a massive audience for all breeds of dance music and supporting myriad dance companies, large and small. However, dance music is going through a period of transition and is having to redefine its role in the UK music market.

In the Eighties, dance seemed to enjoy almost continuous growth, but with the chill winds of competition blowing ever

harder, the new year will see leading dance players fighting to carve themselves a tenable niche in an increasingly insecure market.

Many of the problems faced by dance records in finding a place in the singles chart are common to all new releases. Records entering the charts outside the Top 15 often struggle to climb higher, with most falling to make way for another batch of newcomers.



JOSH WINK: STORMED INTO THE CHART WITH HIGHER STATE OF CONSCIOUSNESS

Positiva has enjoyed numerous dance hits since establishing itself in 1992, most notably Real 2 Real, and this February's 300,000 selling Bucketheads' The Bomb.

Positiva's A&R manager Nick Halke thinks the speed of the chart is making his job harder. "It's difficult for high charting records to feel like real hits," he says.

"If a record goes straight in and out again, has it really

penetrated the public's consciousness? The frightening thought is that the faster the chart gets, the more you begin to think of anything that goes in lower than number 15 not as a hit but as a record that has the potential to go if you put it out again later. I'm sure I didn't think like that three years ago."

Indeed, a symptom of this problem is that it is mainly re-issued dance records, with some sort of previous track >

► record, that are managers to penetrate the charts.

Recent hits like Josh Wink's Higher State Of Consciousness, Everything But The Girl's Missing, Original's I Love U Baby, The Flirts' To The Beat Of The Drum (La Linal) and Donna Summer's I Feel Love have all followed this pattern.

The Ethnicz track, and Size 9's I'm Ready, came out on Virgin's new dance-impairt VC Recordings and both had been released previously, albeit on other labels.

"I haven't heard a lot of extraordinarily fabulous records of late and that's why I've been so strong on back catalogue," says VC A&R manager Andy Thompson. "By the time you go to re-release tracks like these, they've got a two-year sales or club history to fall back on."

However, Thompson feels there are problems that are probably exclusive to the dance world. One of the main difficulties, he feels, is the genre's poor media image.

"There's been such a history of sub-standard visual performances associated with dance that the producers of the music promotion agencies have an attitude that they'll only have dance acts on if they have to. Especially when you have things like Blur, Bjork, Oasis, they'll go with the real rock'n'roll," he says. Factors like this, as well as poor radio edits, are, according to Thompson, what stops many charting dance records from turning into real hits.

At this point, a rather bleak picture for new companies entering the market with the intention of securing big-selling dance hits.

They find themselves in an increasingly hostile VC environment after being lured in by the success of established labels such as London's dance imprint Systematic and Warners' Eternal.

The most notable achieved sales of more than one million for Whigfield's Saturday Night, 470,000 for Baby's Let Me Be Your Fantasy and 390,000 for Alex Party's Don't Give Me Your



TIN TIN OUT (ABOVE) AND MOTIV-8: AMONG THE ETHERAL SUCCESSSES WHICH HAVEN'T RELIED ON MASSIVE MARKETING CAMPAIGNS TO REACH THE SINGLES CHART

Life, while Eternal enjoyed 400,000 sales for Corona's Rhythm Of The Night and more than 500,000 for the two Outthere Brothers singles, Boom Boom Boom and Don't Stop (Wiggle Wiggle).

Many companies are resorting to a more aggressive approach. The bidding wars are likely to carry on, with labels willing to pay ever larger sums for tracks which they think will secure chart glory.

"I think people are beginning to pay too much money for records," says one leading A&R man.

"If it's something that's cheap but that can also get a fair amount of play in the clubs - that 'Dope' factor - that's what everybody's after. These records can still be worth paying for but they will be more expensive."

As labels begin to pay more than they have become used to for singles, so too they are becoming increasingly aggressive at a retail level to ensure their record stands out of the batch of new dance singles when they arrive at stores.

The emergence of a £1.99 retail price in many of the big chains for new 12-inch dance singles (still an important first-week sales format for dance-based music) is the most obvious

evidence of the attractive deals being offered to encourage shops to stock and rack specific records.

One ironic by-product of this retail discounting process is that specialist dance retailers are visiting the retail multiples and purchasing these £1.99 singles, because it is often cheaper than if they bought them direct from the labels.

The level of attention being paid to the dance buyers at the big chains can be overwhelming.

"For us it means that the poor girl who orders the dance 12-inches is swamped," says Mark Jones, assistant manager and head dance buyer at HMV in London's Oxford Street. "A year ago, she could deal with all the reps on her own; now we need to have someone to help her. Or she could try to deal with the reps on her own and we'd never have a record on the shelves."

Given the cost and the incredible risk involved in launching a dance track, is it still worth the effort?

Compared with the level of investment that other genres of music require, Positive's Halkes thinks it undoubtedly is. "If you compare the dance arena to developing an album-orientated act, it's still a much lower risk in terms of the money involved," he says.

Allen's A&R manager Steve Ellen believes the heavy marketing campaigns and huge advances that many labels are adopting are not always a recipe for success.

He is currently enjoying sales of around 350,000 with Todd Terry's mix of Everything But The Girl's Missing and has been responsible for the most successful dance A&R department during 1995 with a stream of hits from Corona.

Outthere Brothers, Tin Tin Out and Motiv-8.

Allen says, "My records aren't marketed to death. Everything But The Girl has always been a full-price single, which is incredible. I truly believe if it's not in the grooves to start with, people aren't going to want to buy it whether it is cheaper or not. I'm still getting myself hit records that aren't costing me any more than Corona cost me last year."

However, not everybody has Allen's touch and the lack of big dance hits in the last quarter of this year is having a knock-on effect on the heavily marketed TV-advertised collections which are struggling to find enough big dance hits to achieve sales.

Teletar, for example, recently cancelled the forthcoming fifth volume of its Dance Mania series.

Billy Grant, the label's senior A&R manager, says, "We didn't see enough potential hits to make a feasible album. Because we're aiming at the general punter, you need Top 10 hits to make these compilations happen."

The beginning of the year was great with Gavin Joy, Bobby Brown, Strike, etc. But the singles market has been mad in this last quarter with dance facing competition from the likes of Blur and Oasis. Now, with all the Christmas stuff, nothing's really come through."

Thompson believes the situation will turn around and dance will enjoy big chart success again. "I think it's just a cyclical thing," he says. "At the moment, people are going to have to be a bit cleverer."

"You can't just think, 'I've got a great crossover club record that'll shoot in the charts.' People must take that track and then make it into a great little pop record, do a good radio mix and sort the visual side out."

Allen agrees that obituaries for mainstream dance would be premature. "I think things will be harder, but I'm confident that next year we'll have even more hits," he says.

Whether the same will be true for the rest of the dance industry, only time will tell.

## COMPILATIONS BATTLE TO CRACK CHRISTMAS MARKET

As a trip to any sizeable record shop will prove, one booming dance sector is the compilation market.

Covering virtually every facet of the dance scene, more than 40 new dance-based titles are being marketed over the Christmas period alone, with singles-based DJ mixed collections especially popular.

While mainstream TV-advertised and more specialist underground compilations have traditionally performed well, a new type of compilation has emerged in the past year - branded collections marketed around clubs and DJs. These have filled a middle ground between the specialist and commercial sector and have sold accordingly. Leeds club Renaissance sold 115,000 copies of its triple-CD Renaissance Mix Collection, while Liverpool's Cream Live double-CD has sold more than 120,000 copies.

These compilations have benefited from the rise of a new generation of 'super clubs' which, via tours, radio promotion and merchandising, have managed to market themselves as brand names to a public beyond those who visit on a Saturday night.

Indeed, in the case of rave/party organisation Fantasia and London club Ministry Of Sound, the compilation market has allowed an entry point into the music business with both companies launching their own labels.

However, there is a danger that the market could become saturated

CREAM LIVE



with virtually every big club aiming an album at the Christmas market. "It was such a good idea to start with," says Mark Jones, assistant manager and dance buyer at HMV Oxford Street.

"The original albums were more underground and actually had really good tracks on them. Now, a lot of these albums have the same tracks and even the same DJ mixing. There'll be a few that will do well like the Cream one, the Ministry and Fantasia albums and the new Renaissance one, but a lot of others are going to struggle."

Another growth area in the compilation arena has been DJ-centred compilations. In a market that is notoriously lacking in strong artists, DJs give an instantly identifiable personality to market product around.

React Records, the UK's leading independent dance compilation company, has used DJs in a variety of ways to market different albums, ranging from its Carl Cox Fact CD, to the dance scene's first quadruple-CD collection Poptartz, which has a separate CD for mixes from big name DJs such as Mark Moore, Al Mackenzie, Boy George and Sister Bliss.

React's managing director James Horricks believes innovation is vital to avoid product saturation. "It's all about good ideas. Every one of our albums has a strong idea or a concept behind it. We never just throw out compilations for the sake of it," he says.

## AVEX IN RHYTHM

Avex UK will launch a series of monthly compilations called Rhythm Republic in January. The series, named after the company's club promotions company, will feature genres from different eras, says A&R manager Lindsay Wesker. "They will cover everything from contemporary and retro house, garage, soul, rap and jazz, as well as new bhanga and jungle albums," he says. The first release will be Divine: The Original, a 10-track compilation of Divine's hits.

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THE OUTHERE BROTHERS: HUGE SUCCESSSES WITH DON'T STOP AND BOOM BOOM BOOM



LIVIN' JOY: REACHED THE TOP OF THE SINGLES CHART WITH THE REISSUED DREAMER

# THE ESSENTIAL 1995 CROSSOVER SELECTION

WHAT HAVE BEEN THE YEAR'S MOST SUCCESSFUL DANCE MUSIC TRACKS? SARAH DAVIS EXAMINES THE STORIES BEHIND 15 OF THE TUNES WHICH HAVE ENJOYED HUGE SUCCESS ON THE NATION'S DANCEFLOORS AND IN THE SALES CHART

**T**he sparkling array of silver and gold discs on the walls of dance artists and labels this Christmas is evidence that the genre has taken its fair share of sales prizes during 1995.

A closer study of the tracks that have been successful, however, indicates that many of them have one thing in common – a slow but sure progression to the top. This includes some of the highest-charting dance singles which, in some cases, are tracks that were wowing the club crowds at least two years before they made any significant dent in the chart.

Even before a track had been licensed for release in the UK, interest would have been raised by DJs playing imported product, while retailers often face a steadily increasing demand for tracks which people have either heard on holiday – whether it's clubbing in Ibiza or lying on a Turkish beach – or while celebrating Christmas and New Year at UK clubs.

But it's not just how long a record has been around that

indicates it has achieved long-term success. Active promotion, hot remixes and well-timed re-release schedules can tip the balance and take a record from a long-standing underground club favourite to Top Of The Pops.

## OUTHERE BROTHERS Don't Stop (Wiggle Wiggle)

**Label:** Eternal  
**National chart position:** 1  
**Dance chart position:** 7  
**Units sold:** 560,000  
**Weeks on the national chart:** 15

Eternal A&R manager Steve Allen licensed Don't Stop (Wiggle Wiggle) after being tipped off by a rep in the Newcastle area.

"He sent me a fax saying that people were coming back from holiday and asking for it. They didn't know what it was called, just that it had Wiggle in the title," he says.

Allen bought a copy of the record from Trax Records in London and tracked the label down via Chicago to Time Recordings in Italy who explained that Stip in Holland

had licensed the track. He telephoned Stip and discovered the company had secured the rights for the UK. "And this was all on the same day," he says.

"Stip was keen to license to Eternal, although I think they only gave it to me because I already had Corona and Motiv-8."

German imports helped Wiggle creep up to number 49, but it wasn't until the UK mixes were released that it really took off. Allen commissioned mixes from Scratchy and Seb Fontaine. "We started the club promotion with imports and used Power Promotions. A lot of DJs were being asked to play it. They didn't want to play the original, but would play it with the credible mixes," says Allen.

## OUTHERE BROTHERS Boom Boom Boom

**Label:** Eternal  
**National chart position:** 1  
**Dance chart position:** 6  
**Units sold:** 525,000  
**Weeks on the national chart:** 14

Boom Boom Boom followed hot on the heels of Don't Stop and was

another huge success. Radio and television jumped on it as soon as it was released and the heavy coverage created a mass appeal and subsequently the record achieved a debut chart position inside the Top 20.

Although it didn't sell quite as many copies as its predecessor, A&R manager Steve Allen claims many people, including himself, probably preferred it.

"Wiggle was a holiday thing and Boom followed a massive hit – which was a great marketing hook."

"When the band went on Top Of The Pops, the record jumped up the charts, which does not necessarily happen to bands these days," he says.

The Outhere Brothers – Hula Mahone and producer/mixer Malik – are from Chicago. They also write for other artists, with the lyrics for Jazzy Jeff's hip hop hit Boom Boom Shako The Room among their credits.

They have recently been working with Mollen from Italy on If You Wanna Party, their fourth single, which was released on December 4.

## LIVIN' JOY Dreamer

**Label:** MCA  
**National chart position:** 1  
**Dance chart position:** 1  
**Units sold:** 348,000  
**Weeks on the national chart:** 7

Livin' Joy's Dreamer was licensed by MCA A&R supreme Steve Woolfe from Italian label Undiscovered.

He has built up a strong relationship with the label over the years and was convinced about Dreamer's potential as soon as he heard it.

Dreamer was first released in August 1994 as Livin' Joy featuring Janice Robinson. Robinson performed the vocals and it was produced by Vesturi DJ and Vianji DJ.

Woolfe commissioned mixes by renowned house remixers Lu-Dup, Sio Moshun and Swing 52, plus mixes by Sweet Factory and Pepperson and he achieved reasonable success – Dreamer debuted at number 18 and remained in the Top 75 for six weeks.

After that, it lingered in the ▶

# 1995

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**N-TRANCE**: REACHED NUMBER TWO WITH **SET YOU FREE** AFTER 18 MONTHS OF GROWING INTEREST

> Top 100 for months as it continued to be played in clubs across the UK and enjoyed regular radio support. It came out on top in a survey by *DJ* magazine to find the Top 500 dance tracks of 1994 and number three in the Kiss 100 yearly chart.

Such a huge vote of confidence made it an obvious candidate for a re-release and, as it moved into 1995, the club vibe never died down and it continued to have strong radio support.

It was re-released in May 1995 with new mixes by Junior Vasquez, Rollo and Loveland, and it was the Rollo remix which proved the most popular, sending it to the top, overcoming Oasis in the process.

### N-TRANCE

#### Set You Free

Label: All Around The World

National chart position: 2

Dance chart position: 11

Units sold: 580,000

Weeks on the national chart: 18

When the PWL imprint 380 Records heard *Set You Free*, the company pressed some white labels to test interest in the track. However, unconvincing, PWL dropped the band, although it retained the publishing rights.

All was not lost for N-Trance, however, who were friends with Mix Factory, an act already signed to All Around The World. Label manager Matt Cadman and managing director Chris

Nuttall were asked to listen to *Set You Free* and, once they had, a deal was struck.

The track was first released in October 1993 as a northern club record which first broke in Scotland before interest filtered down to Lancashire and Yorkshire, into the Midlands and eventually to London.

Demand grew and the track reached number 88 towards the end of 1993.

Cadman says, "We re-released it in April 1994 and it made number 39. Six months later, we released *Turn Up The Power*, which got to number 23. People began to ask for *Set You Free* again, so we released it for a third time in February when it



**BOBBY BROWN**: SUCCESS SECOND TIME ROUND WITH **TWO CAN PLAY THAT GAME**

was only kept off the top by

Celine Dion."

Nuttall and Cadman formed the label in 1991. Their first Top 75 hit was *Love Decade's Dream On (Is This A Dream?)* which reached number 64. Its first Top 40 track was *Control's Dance With Me* which reached number 17 in October 1991 and which will be re-released in a new version next month.

### BOBBY BROWN

#### Two Can Play That Game

Label: MCA

National chart position: 3

Dance chart position: 10

Units sold: 554,000

Weeks on the national chart: 10

*Two Can Play That Game*, first released in June 1994, is Bobby Brown's biggest UK hit and is taken from the platinum album *Bobby*.

The single was remixed by K-Klass with swagbeat mixes by 2B3 on the B-side. But it was the K-Klass mixes that wowed UK clubbers and it never lost momentum.

The mix was also hugely successful on radio, specialist and mainstream, and it reached a chart high of number 38 and remained in the Top 75 for three weeks. Even after it left the charts, it stayed on radio playlists, and the combination of radio play and club interest kept up a steady demand for copies.

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**NIGHTCRAWLERS:** MARK KINCHEIN'S DEB MIX TURNED R&B TRACK INTO A HIT

It soon became clear to MCA that the track could be a huge hit if it was re-released, so, in March 1995, it came out again.

The re-release caught everybody's attention and it sped into the charts, reaching number five before peaking at number three.

Bobby Brown began his singing career at the age of 11 when he and some friends formed New Edition and were signed to Streetwise Records. In 1983, he signed to MCA and has had regular Top 40 hits since 1988.

His highest chart position before Two Can Play That Game was number four in July 1989 with the theme from the movie *Ghostbusters II*.

**NIGHTCRAWLERS**  
**Push The Feeling On**

Label: London/frr  
National chart position: 3  
Dance chart position: 1  
Units sold: 340,000

Weeks on the national chart: 11

The Nightcrawlers were originally signed to Island Records as an R&B act, and the original version of *Push The Feeling On* was an R&B record.

However, the 12-inch release included Mark Kinchen's MK dub remix which became huge on the club circuit. The record was released on Island's US imprint Great Jones and turned out to be one of the best-selling dance 12-inch records in the US in 1993.



**SCATMAN JOHN:** A EURO PHENOMENON WHO SCORED A UK NUMBER TWO

However, the band were dropped by Island that year and Andy Thompson (now A&R manager at Virgin imprint VC Recordings) licensed the track for frr.

He says, "On my travels, I noticed it everywhere and particularly in the record boxes of more mainstream DJs. It was also one of Kiss 100's favourite records, so I did a bit of skulduggery and got the licensing rights from Island."

The track was released by frr with the MK mix as the main track, backed with other dance mixes, although, by this time, the record didn't bear much resemblance to the original. "We did a promo and a B-side remix

and released it in October 1994 when it got to number 22 and spent five weeks in the chart," says Thompson. "It was one of the big Christmas records and orders were coming in so I decided to re-release it. I asked Mark Kinchen to do two new remixes - remixes of the remix. We re-promoted it in February and it exploded."

**SCATMAN JOHN**  
**Scatman (Ski-Ba-Bop-Ba-Dop-Bop)**

Label: RCA  
National chart position: 3  
Dance chart position: 3  
Units sold: 325,000  
Weeks on the national chart: 12

Scatman was originally signed to BMG in Denmark which negotiated a deal with BMG Hamburg to release the record.

BMG's head of promotions Dave Shack, who was international label manager at the time, first heard Scatman John at BMG's summer sales conference.

"Scatman was well presented and it was one of those things that stick in your mind," he says.

"It was getting key MTV play and was in the chart boundaries in the trade press - those are the things you watch for."

"When I saw the sleeve and found he was a 53-year-old jazz singer and that he was very personable, I knew it was a record that had a good story behind it. Those are the ones you dream of."

The record was promoted as a wacky Euro phenomenon and received huge club support. It was played throughout Europe and people were asking for it when they came back from holiday.

Shack says, "We made a hybrid of two CDs for the UK. We put white labels out to the clubs through Euro Solution and took the best DJ reactions and combined the most popular mixes on one CD."

"It was only kept from the number one spot by two other RCA records - Robson & Jerome's *Unchained Melody* and Perez 'Prez' Prado's *Gauglione*."

Scatman is a jazz pianist and vocalist from Los Angeles, who has stuttered badly since childhood. He has lived in Europe since 1990 and is

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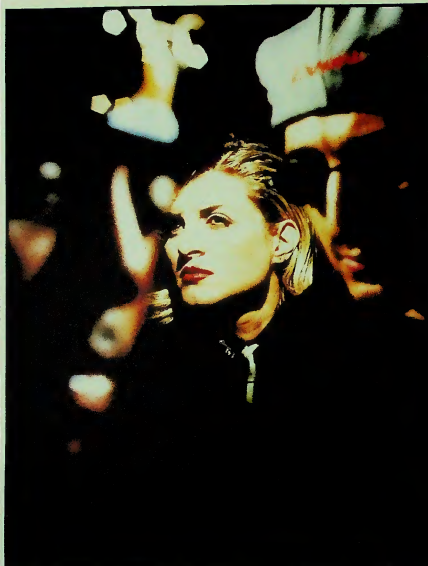
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BABY D: FOLLOWED THEIR NUMBER ONE SUCCESS LET ME BE YOUR FANTASY WITH A JUNGLE COVER

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**BABY D**  
(Everybody's Got To Learn Something) I Need Your Loving

Label: Systematic/London  
National chart position: 3  
Dance chart position: 1  
Unit sales: 275,000  
Weeks on the national chart: 12

Systematic managing director Christian Tattersfield signed Baby D to the London Records imprint, which had already enjoyed chart success with a number of acts, notably with Whipfield's Saturday Night.

I Need Your Loving, the band's follow-up to their number one hit Let Me Be Your Fantasy, came out in the summer.

The jungle cover of the 12-year-old track by The Korgis, featured mixes by The Masters Of The House, Neil McLelland (co-producer of The Prodigy) and a No Sell Out 12-inch by Ray Keith.

The up-front jungle flavour and the band's huge following propelled the record from the dance charts to success in the national chart.

Baby D were formed in 1992

and originally signed to hardcore label Production House. They released four records for the label, although chart success eluded them, with none of the records breaching the Top 60 singles.

During this time they built up a massive fanbase, however, which attracted the interest of Tattersfield.

In fact, it was the strength of their live following which persuaded Tattersfield to snap them up for Systematic/London as part of an album deal.

They gigged constantly and, unlike most other dance bands of the time, they performed their set live with instruments rather than performing club PAs.

They had a huge club success with Let Me Be Your Fantasy in the spring of 1995 and they toured extensively earlier in the year as support for The Prodigy and The Chemical Brothers. Their debut album is released next month.

**INI KAMOZE**  
Here Comes The Hotstepper

Label: Columbia  
National chart position: 4  
Dance chart: 2  
Units sold: 422,333  
Weeks on the national chart: 35

Jamaican dance hall reggae artist Ini Kamoze was signed to

Columbia Records in New York by Maxine Stowe.

Here Comes The Hotstepper was taken off the album of the same name, which is mostly a compilation of Kamoze's work between 1983 and 1986. The track also featured in the summer movie Pret A Porter.

Here Comes The Hotstepper was released in May and was Kamoze's first crossover hit, helped immensely by the movie's high profile during the summer.

Kamoze was just one of a number of artists who contributed songs to the film, but Here Comes The Hotstepper captured the imagination and was the only track from the movie to be a hit.

It was also a popular summer club track, being the perfect tune for one of the hottest and driest summers on record in the UK, and it proved popular with radio playlists, obtaining significant airplay on mainstream stations, usually a problem for reggae records.

Kamoze started singing in the church choir during his childhood in Jamaica. In 1982, legendary reggae producers and rhythm section Sly Dunbar and Robbie Shakespeare got hold of one of his home tapes and the strength of his material persuaded them to produce three albums for Island Records.



DONNA SUMMER: SCORED A HAT-TRICK OF CHART SUCCESSES WITH I FEEL LOVE

**KENNY DOPE**  
PRESENTS THE  
BUCKETHEADS  
The Bomb

Label: Positive  
National chart position: 5  
Dance chart position: 4  
Units sold: 300,000  
Weeks on the national chart: 10

Positiva licensed this track from Henry Street, an underground label based in New York, which is owned by dance company Northcott. The track was written and produced by Masters At Work member Kenny Gonzales.

A&R manager Dave Lambert says, "The original came in on import in October 1994. I heard it in a club and I remember going into Black Market in London to buy it the next day."

"We phoned Northcott to license it and they were really keen. We didn't think it was going to be such a big hit, but we just loved it. It sampled Chicago's Street Player, a big New York club tune from the Eighties."

"The Bomb was a huge Christmas/New Year club hit in the UK. Lambert says, "Judge Jules, Paul Anderson, Mrs Woods — it could be played anywhere. Big club records at this time of year tend to be big crossover hits. The clubs are packed and your record is heard by three or four

times more people than usual. We didn't need to do any remixes. It was a rush to get the record out and it was the main mix that people were screaming for."

Gonzales moved into music six years ago, working with Todd Terry on New Groove Records. Later, he and Louie Vega joined forces to form Masters At Work, working with artists such as Simply Red and Julio Iglesias.

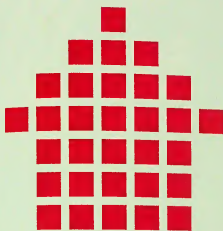
Following the success of The Bucketheads, Gonzales is now working in New York in the A&R department of Atlantic Records, the band's new US label.

EMI dance imprint Positiva was launched three years ago, headed by Nick Halkes with house DJ Dave Lambert as A&R manager. The pair had already proved they have an ear for a hot US hit, having enjoyed huge success with Reel 2 Reel.

**DONNA SUMMER**  
I Feel Love (Remixes)

Label: Manifesto  
National chart position: 8  
Dance chart position: 1  
Units sold: 125,000  
Weeks on the national chart: 5

I Feel Love is one of those classic tunes that never loses its popularity and, with hot new Ninties remixes, it couldn't really fail this year. ►



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De LaCoy: US track turned into a UK hit by Deep Dish

► It was the first release on new Mercury dance imprint Manifesto, run by head of dance A&R Eddie Gordon and A&R manager Judge Jules, and came via Mercury in the US.

Mercury US released an album of Donna Summer's greatest hits earlier this year, produced and remixed by Masters At Work. Judge Jules says, "We received the album and wanted an interesting idea to support it. We got Rolfo to do a mix to cater for fans in the UK. There has been a huge spate of remixing old tunes in the past 18 months, but these mixes are particularly good and generated a lot of support in the clubs. And what can you say about Donna Summer? She's a premium diva."

Summer has been popular in the UK since her first hits in the Seventies. She had her first UK number one with I Feel Love in July 1977, which stayed in the charts for 11 weeks. I Feel Love has already been re-released once before, in December 1982, mixed by Patrick Cowley and produced by Giorgio Moroder. It got to number 21 and stayed in the charts for 10 weeks.

## DeLaCoy

Label: Slip N Slide/Deconstruction  
National chart position: 9  
Dance chart position: 1  
Units sold: 150,000  
Weeks on the national chart: 10

Slip N Slide licensed the original track from Easy Street Records in the US.

Jim Ingle, co-label and A&R manager, had been a fan of Easy Street products for a couple of years, but he was waiting for

something he believed would be a big hit.

"I first heard Hideaway on my friend Phil Asher's mix tape," says Ingle. "Garage DJs were playing it and I knew it was good, but I let it lie for a while. When I decided to license it, I greased everything in 24 hours."

Ingle decided the record needed another mix to achieve UK success and he chose Deep Dish after hearing the Deep Dish mix of Joi Cardwell's Trouble.

Ingle says, "The Deep Dish mix was an instant success. The record wouldn't have happened without some kind of mix designed for the UK market. Their mix was definitely instrumental, although the song and the vocals were good from the start."

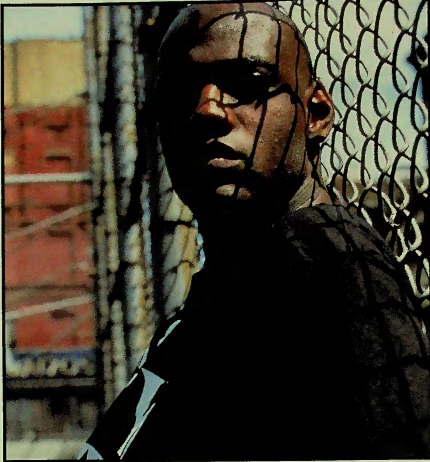
Rainie Laszler, who has toured with Adeva, Ce Ce Rogers, Sybil and Blaze, performed the vocals for De LaCoy in New Jersey. The record was played heavily in the clubs and, by the time it was signed to Deconstruction, it was already a hit.

Kickin' managing director Pete Harris set up the Slip N Slide imprint four years ago, and the label's acts include Craig Walsh, Roc & Kato and 99 North.

The label has recently diversified into experimental electronica with The Floppy Sounds album, signed from Wave Music in New York.

## JOSH WINK Higher State Of Consciousness

Label: Manifesto  
National chart position: 8  
Dance chart position: 1  
Units sold: 100,000  
Weeks on the national chart: 6



Wildchild: Reached the Top 20 after being re-released, thanks to its popularity in Ibiza

Manifesto licensed Higher State Of Consciousness from Strictly Rhythm. It was the fledgling label's second release, following the Donna Summer re-release.

A&R manager Judge Jules, who DJs around the world and is a presenter on Kiss FM, originally heard the record on promo because he is on Strictly Rhythm's mailing list.

He says, "I'd been away in Australia and I only had a weekend to DJ before starting my new job at Manifesto on February 1. I took the record out and played it at Cream on the weekend and it got an instant reaction. Cream's normally quite hands-in-the-air and this was quite acidic, but they really liked it."

Judge Jules attributes the record's success to its popularity in Ibiza, where it became an anthem in a year when the resort experienced a real resurgence.

He says it also appeals to a broad spectrum of clubs. "Gilles Peterson played it because of the breakfast; it even got played in some jungle clubs. It was one of the first quite heavy records to appeal to the average club girl. There's quite a divide between male and females and hard and soft house. I did a Jules and Skins remix which was used on Radio One."

Philadelphian Josh Wink DJs in the UK, Europe and the US, and he has his own label Ovum.

## WILDCHILD Renegade Master

Label: Hi-Life/Polydor  
National chart position: 11  
Dance Chart position: 2  
Units sold: 100,000  
Weeks on the national chart: 5

Simon Gavin, A&R manager of new Polydor dance imprint Hi-Life, licensed the track from Dark Black Records of New Jersey in March 1995.

He heard it as a white label and tracked it down through Black Market in London where he bought the record and was given the name of the record label.

Licensing the record took just a week after Gavin contacted the man behind Wildchild, Roger McKenzie, who died last month from a previously-undiagnosed heart condition, aged 24, in his home town of Southampton.

The record, Wildchild's first hit, was first released in May and had massive club support in the UK, but it only achieved a Top 20 place after being re-released at the end of August.

Gavin says, "It was THE record in Ibiza this year which was the reason why we re-released it and it just took off. It's a good record in its own right. The mixes are very good but it's his version that works best."

This was Hi Life's 12th release. Other artists on the roster include Up Yer Rosson, Kim English, Nipper, Angel and Al McKenzie.

## TIN TIN OUT featuring ESPIRITU

Always Something There To Remind Me

Label: WEA  
National chart position: 14  
Dance chart Top 5  
Units sold: 70,000  
Weeks on the national chart: 6

WEA A&R manager Jonathan Dickens licensed the track from counterparty Steve Allen who manages Vanessa of Espiritu.

However, it was not an easy process. Rights to the track were owned by Sony, which was not planning a full release, and Allen had to negotiate to obtain the masters. Another obstacle to release appeared when Vanessa decided she didn't want the track released as a dance tune.

Dickins says, "I had the idea of Tin Tin Out remixes so we turned it round and made it Tin Tin Out featuring Espiritu, and she re-recorded the vocals for the mixes. Pete Tong was hammering the record and Tall Paul played it at In The City and everybody went mad. It took four or five months so we decided to get a new mix and sell it to new punters."

He adds, "We put 500 copies out on Hojo Choons and did a club mail out. It was a cool club record, not a wally record, and it had good club support."

"It had been around for six months without it being available, so that hyped the demand. Four weeks in clubs isn't long enough."

Tin Tin Out are former Pulse 8 A&R manager Darren Stokes, who signed Urban Cookie Collective, and Lyndsay Edwards, DJ and former Disco Evangelist. They had their first Top 40 hit last year with The Feeling featuring Sweet Tee on Deep Distraxion/Profile.

Vanessa made her first record, again for Sony, in 1988 at the age of 16 when she lived in Paris. She also signed a publishing deal with Island while in France before moving to the UK and signing to Heavenly.

The company negotiated a label deal with Sony, but the major released her at her own request in autumn 1994. She is now signed to Deconstruction. ■

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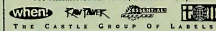
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### An open letter to Chris Evans

Dear Chris Evans,

I sent you our new Christmas single; 'Another Jolly Christmas Song' by Eric & Little by Little, and you played it on your show on Radio One on Friday the 1st of December. Unfortunately you didn't play all of it, and what you did play you talked over the top of and called it "the worst Christmas song this year." Cheap shot! Well Chris here is a challenge: if it's as bad as you say it is, have the courage of your convictions and play it on air again, only this time all the way through without interruptions, and let the public decide. What have you got to lose? What can you be afraid of? Unless maybe, just maybe, the public might like it! Come on Chris, put your money where your mouth is (and let's face it, you've got plenty of both), Play, or be damned!

**Eric S Barnard,**  
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## LETTERS

# An industry malaise Menzies muscles in

Regaining confidence in the chart neither depends upon adjusting the method of extrapolating the data, nor altering the panel further. The performance of new entries, which peak in their first week of entry, is a symptom of a deep underlying problem—the record industry has lost its competitiveness.

The globalisation process of merger and acquisition has taken out the middle ground of mid-sized labels into corporate ownership. The multinationals no longer even favour an arm's-length relationship with independents, preferring instead to recreate the "independent heart" in the body of a major.

Little wonder the majors report record sales. But those sales are at the expense of the true independent.

There are two underlying and fundamental issues which are eroding the competitiveness of small to medium-sized enterprises. First the Trojan Horse strategy described above which is suppressing distribution of many truly independent labels and more importantly their artists.

Second the intensive pre-sell and visits to dealers by the singles teams create a demand surge in release week when the single is sold at a price point.

Unable to engender genuine demand in week two, the sales position falls, leaving a chart where the highest position a record is likely to achieve is its first week of entry.

Little wonder then that the consumer experiences purchase dissonance—in their mind, four tracks for £1 represents a value that is hardly comparable with 10 tracks for £16, six times the price.

The displacement of repertoire that is affected by this practice is staggering.

Consumer choice will be a casualty, because in a bid to take the independent share of the market, the majors will eventually reduce their artistic output once their objective is achieved.

It's hardly surprising then that Britain has slipped still further in the world league of competitiveness and our music chart is more a reflection of the process of marketeers than that of talent.

As long as these practices are indulged in, the industry will suffer constant re-appraisal of its competitive position by government, and next time may not be able to count upon the support of the independents to justify the unjustifiable.

Paul Birch,  
managing director,  
Revolver Music,  
Wolverhampton.

I would like to convey my sincere condolences to the family and friends of Peter Grant.

From the days of road manager for Gene Vincent through to his later years of semi-retirement, he was always on the side of the

artist and was respected for that throughout the world of concerts. A character like him leaves a large gap in the music business.  
Tony Bramwell,  
Higher Street,  
Brickham.

My music store has been established in Hyde for 25 years. We have always given a helpful and competitive service.

However, in the past year it appears that competition, in the form of a John Menzies outlet, is determined to corner the music market here in Hyde. They are at present advertising the Top 40 CDs at £9.99 and apparently are going to continue to do so right over the Christmas period.

Dealers will be aware that if they purchase a copy of the Simply Red Life CD from WEA it will cost them £8.69 plus VAT a total cost of £10.21, meaning that if we were to match their prices we in effect lose 22p every purchase. How does this add up we ask ourselves?

Looking into the background of John Menzies a little further we find that the same John Menzies group also owns the record wholesaler THE, who we also deal with on a regular basis. Now if we buy the same Simply Red Life CD from THE it will cost us £9.40 plus VAT, a total of £11.04. This means that it would be cheaper to actually purchase the stock from John Menzies and not THE.

I have been here for 25 years and intend to stay a good few more years yet. Competition I don't mind—I welcome it—but fair competition, please.

Alan Reed,  
Music Centre,  
Cheshire.

I have just found myself listening to Radio One when I heard this great new track.

Instantly I was hooked by the infectiousness and brilliant pop sensibility of a song called I Wish by Skee-Lo. I referred to MW and I found the track in the Airplay Top 50 at number 39. The reason it had reached such a heady position two weeks before release was due solely to Radio One.

Thank goodness for Radio One, the only radio station that seems to take any interest in the British music industry or new talent or, indeed, any talent.

Music is about touching people. When the marketing men are kicked out of our industry and when the suits stop going on about market share, the healthier our industry will be. Suits are fine if they are from Armani, they have style and respect and know their place. Unfortunately, the suits in our industry come from Mr Byrnie which are clueless, fashion led and very cheap and mean.

Paul Horsey,  
Newclear Management,  
Herts.

Please send all letters for publication to:  
The Editor  
Music Week,  
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8035.

We reserve the right to add letters on grounds of length or on the advice of our lawyers.

# DOOLEY'S DIARY

Remember where you heard it: Don't believe the rumours that *MW* columnist **Jon Webster** is to join **Richard Branson's** much-talked-about new label. "It's crazy," says **Webbo**. "I've even had people ringing me up, asking if they can send in their CVs. There's absolutely nothing in it"...**Beauty contest** of the week came on Thursday night when **managers** lined up to offer their services to **Food's** vastly under-rated **Dubstar**, who were playing their first London gig. One who poked his head around the door was heard to exclaim, "What's this, a meeting of the fucking IMF?"...**Congratulations to Pulp and Island** for dominating both *The Guardian* and *Select's* tally of the year's best albums...As it all heats up for the **Christmas number one**, have a look at **Mike Flowers' Pops**, which PolyGram reports has pre-orders of 250,000 with another week to go until release while the rest of the competition may well have peaked already...Those who have seen the nominations for the **Brits** are predicting the best show in years, but there's still no word on who will be the **sponsor**...Midem's much-travelled **Peter Rhodes** has sent Dooley a clipping from the *South China Morning Post* which reports that far from being new, **The Beatles' Free As A Bird** has been available



It's a done deal. **Mercury** pulls off the transfer deal of the season wooing the middle general of soul and libero of R&B to the label. **Dina Carroll's** mentor, **Howard Stern** (second left) was reported to be over-the-moon after scooping the Brit Award winner, who is destined to continue her high Top 20 scoring career at the home of good music. **Officiating**, but not from the sidelines, **Carroll's** management team **Denis Carrol** (left) and **Oliver Smallman** (second right) run the ruler over the contract for offside traps.

on bootleg in Hong Kong for years...**Congratulations to everyone** who took part in last week's **Music Week/Thunder Road Charity Karting Challenge** which raised £2,165 for Nordoff Robbins and War Child. Full details next week...**Commissions** to Sony's European PR supremo **Jonathan Morrish**, who is set to spend the pre-Christmas run-up **lying in bed**. Not as a belated tribute to John and Yoko's bed-ins, however. The poor old soul is checking into hospital for treatment of a long-running back problem... **Hard luck to Iain McNay** and all down at **Cherry Red** whose beloved **Kingstonian FC** - who are sponsored by the Red - just failed to do a giant-killing act on **Plymouth Argyle** in the FA Cup second round last Sunday, going down 2-1 after dominating much of the match. While Dooley himself, **legendary manager Larry Page** and son **Ashley**, from Castle, were among those backing **Kingstonian** at the match, **Dino's Steve Tallamy** slunk off with his mates to support **Plymouth**. **Booooo!**... A fine time was had at the **Disctronics** party at **Greens** in central London. The company even hired in a **pool table** after eight-ball proved such a hit at last year's bash at a Sussex

pub...Slaps on backs to every one of the 4,000-plus punters who converged on **Virgin/Our Price's** Oxford Street Megastore on **World Aids Day**. The appearance of, among others, **Right Said Fred, Squeeze, David McAlmont, MC Kinky, Let Loose** and **Rob Harris** helped loosen purse strings to the tune of £10,000...**Much gawling** and shape-throwing at **Fire Records's** Christmas shenanigans at The Garage last Thursday. But why did one DJ gleefully proclaim "**Clive Solomon** has now left the building!"...**Best wishes** to **Virgin** international marketing director **Graham Ball** who leaves the company next week after five years. You can call him on 0171-633 9195...A big hand all round to **RCA MD Hugh Goldsmith** and wife **Carrie** who announced their second release on their own label last weekend, an 8lb baby girl **Poppy**.....



Extraordinary. No-one would have believed in spring 1994, when **Bill Whelan's Riverdance** premiered at the Eurovision Song Contest in Dublin, that it would become such a phenomenon. But VCI now reports that the video has become the biggest-selling music video ever in the UK, with more than 1.2m copies sold. To celebrate the success, VCI presented **Bill Whelan** and his team with special plaques. Pictured are (l-r) producer **Moya Doherty**, VCI acquisitions director **Paul Hambury**, composer **Bill Whelan**, VCI product manager **Naomi Dearnley**, VCI sales director **Robert Callow** and director **John McColgan**. But it doesn't all end there; by the end of February, the show will have played 151 nights in London, before moving to New York to open at **Radio City Music Hall** in March.

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