



music week

DANCE SPECIAL

For Everyone in the Business of Music

14 DECEMBER 1996 £3.25

Christmas starts here

By Robert Ashton

The Christmas sales surge kicked in with a vengeance last week, as retailers reported a dramatic increase in trade and early figures showed business up 30% on the previous week.

By the end of Saturday, some 5.5m albums were expected to have been sold over the counter – compared with 4.4m the previous week – as retail began to feel the first signs of a festive sales boom.

Albums by Spice Girls and Robson & Jerome were early festive pace-setters, with releases by Céline Dion, Simply Red and Beautiful South close behind.

Virgin Or Price's head of music product Steve Kincaid says, "There has been a big leap in the past week." One senior record label executive adds, "The button was well and truly pushed on Monday."

Virgin managing director Paul Conroy says that 120,000 copies of the Spice Girls album had been reordered at the start of the week, pushing it to four times platinum in its fourth week on sale.

Meanwhile, Sony reported records of 600,000 for its four-times platinum

STRONG SHIP-OUTS FOR FESTIVE CONTENDERS

The strength of the Christmas singles market is expected to be underlined by the success of the Spice Girls and Dubliners releases, which have recorded two of the biggest ship-outs of 1996.

While BMG reported deliveries of 520,000 for its Dubliners record (out today), Virgin had received pre-orders of more than 650,000 for the Spice Girls' *2 Become 1* at the end of last week. The single is released next Monday (December 16).

Only EMI UK's Spaceman single has a 1996 ship-out to rival the two singles, recording advance deliveries of 600,000 in January.

Celine Dion album on Monday. HMV's operations manager Wilf Walsh believes the Christmas boom has been slow in picking up because consumers have been spending on hardware before making a trip to the record store.

"Because of the current fuel/good factor, people tend to spend on big ticket items and music later," he says, "but we are going well now with a double digit increase in sales on this time last year."

And he adds that because Christmas

BMG's head of sales, music division, Phil Kitchen says the Dubliners charity record – a version of Knocking On Heaven's Door, which features Mark Knopfler, a choir from Dublin and local musicians – is being well supported across the entire trade.

The impressive ship-out has been achieved even though there are no deals on the single, which is expected to be sold at £3.99 by most retailers. "Everything is being done for charity so we have got pressing, display and ads for nothing or at cost price, and BMG is donating £1 per unit to three charities," says Kitchen.

Day falls on a Wednesday – last year it was on a Monday – retailers will also benefit from an extra two days of sales. "That will make a massive difference," he says.

Kincaid also says there are fewer big-name bankers compared with last year. "It's far more spread out this year," he says. "The established names are being disappointing. We've got new acts like Spice Girls, Puffins and Kula Shaker, but they are not going to achieve quite the same volume."

Andy Gray, managing director of

Andys Records, was expecting sales to pick up even more into the weekend, but says catalogue has been one of the biggest areas of improvement.

At Tower's Piccadilly store, manager Steve Lyttelton says the additional emphasis on catalogue is resulting in higher sales of specialist albums. "Last year people went straight to the racks, but this year buying is a bit more unusual, and they are going for jazz, world music, back catalogue, soul and dance," he says. "One of the best sellers is the Best Opera Album: In The World and the Buddy Holly greatest hits."

Adrian Roudau of Adrians in Wickford, Essex, says catalogue sales are welcome, because trade in many chart titles is being hit by the supermarket chains which only stock front-line product.

Ainley's Richard Wootton believes supermarkets have contributed to the slow start. "People have got out of the habit of coming into record shops and it's not as busy as it should be," he says. "I wouldn't suggest anyone should book their holidays to the Caribbean on this Christmas's performance. It doesn't help when supermarkets are selling the Top 10 for less than £10."

THIS WEEK

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The race for the Christmas number one spot steps up a gear this week, with Boyzone among the contenders for the top spot with *A Different Beat*. The release remains an outsider with the Dubliners single and the Spice Girls' *2 Become 1* as the two hot favourites (see above). Boyzone won the first battle of the pop acts at last week's *Smooth Hits Poll Winners' Party*, scooping nine awards compared with the girl band's two. Boyzone are pictured performing *Words at the show*, which was staged at the London Arena.



Distributors lift embargo on releases

Sony, EMI and Pinnacle have reassured retailers that their decision to allow shops to break their Monday release embargo this weekend is a one-off Christmas.

Independents last week voiced concern at the decision to allow retailers to begin selling this week's new releases 24 hours early, from yesterday morning (Sunday).

When record companies began offering an early delivery service to retailers last year, it was on the understanding that new records were not made available for sale until the official Monday release date.

Sony, which told dealers of the move

through a note in their early delivery packages on Friday, says the embargo has been lifted for this week only.

Pinnacle managing director Tony Powell says it has taken the step because of the increasing number of stores opening on a Sunday, particularly around Christmas. It told retailers in advance of the move, he says.

EMI sales director Mike McMan, who heard about the Sony move on Friday morning, says the company responded reluctantly. "We can't allow our artists to be disadvantaged by the competition," he says. "We're reluctant to go into such selling because it impacts on the indies, but we've not

going to let a competitor steal a march."

PolyGram sales director Nigel Hayward said it had no intention of following suit, while Phil Kitchen, head of sales for BMG's music division, says, "We decided not to do it primarily because it's a bit short notice."

Powell believes the issue of release date embargoes will have to be re-examined in the new year, because more retailers are opening on Sundays.

Gareth Perry, singles product manager for Virgin Or Price, says it will go along with the move, but adds, "It's not something we're encouraging. If this is to continue, it needs to be properly looked at."



Hell

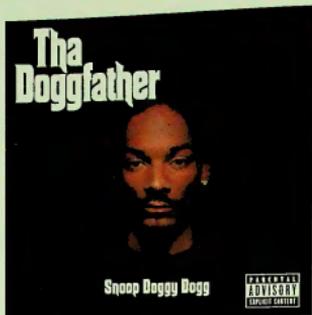


Nohell





RELEASED 20/1/97



OUT NOW

THE Billboard 200.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	NEW		1	*** No. 1/HOT SHOT DEBUT ***		
2	1		2	BUSH TRAUMA 90791*INTERSCOPE (10.98/16.98)	1 weeks at No. 1 RAZORBLADE SUITCASE	1
3	3	4	47	SNOOP DOGGY DOGG DEATH ROW 90033*INTERSCOPE (10.98/16.95)	THA DOGGFATHER	1
4	2	1	3	NO DOUBT ▲ TRAUMA 92580/INTERSCOPE (10.98/15.98) MS	TRAGIC KINGDOM	3
				MAKAVELI DEATH ROW 90039*INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1



OUT NOW



OUT NOW

Dealers have their day at London Music Week

by Martin Talbot

Retailers' association Bard has teamed up with London Music Week to stage a day designed for record dealers as part of next spring's convention.

The dealers' day will be held on April 30 and will incorporate Bard's regional meeting for south east England. A version of the retailers' evenings staged this autumn, the meeting is expected to feature a panel of industry executives.

The day, a first for the record retail sector, will include an exhibition showcasing the latest developments in music retailing, including shopfrontings, new technology and other retail services.

Bard is also planning an industry-wide panel, The Future Of Retailing, to provide a forum for discussing the issues affecting retailers and record companies.

Bard chairman Richard Wootton says, "The dealers' day should prove to be interesting, exciting, informative and entertaining. I hope retailers will come and join in what should be the UK's premier trade event."

Bard general secretary Bob Lewis says the event will be aimed at multiple and independent retailers alike. An allocation of free tickets is also being finalised for members wishing to attend the wider LMW trade fair.

Meanwhile, CD Plant UK has been announced as sponsor of the LMW exhibition, which takes place from April 29 to May 1.

The exhibition will form the centrepiece of the seven-day festival, which runs from April 26 to May 2.

As part of the deal, CD Plant will manufacture a series of CDs associated with the conference, including a compila-

tion of tracks by unsigned bands playing the live festival. The company will also sponsor an emerging label award as well as offering its stand as a facility base for smaller labels at the exhibition. CD Plant director of sales and marketing Andy Kyle says, "We are delighted to be involved in London Music Week."

"The up-and-coming labels which are finding new repertoire and signing new acts are so important to our industry. And, because a lot of our clients are small independent labels, we wanted to get involved with them."

Other finalised deals include a tie-in with Virgin Radio, which will sponsor a series of unplugged sessions as part of the live festival and will broadcast reports from the exhibition, while Pinnacle's stand will provide a base for its distributed labels.

Jamieson returns to new MTV position

Peter Jamieson, the former EMI senior director who currently heads MTV Asia, is returning to the UK in a newly-created international position at the music channel.

Jamieson, 50, starts his new job next spring, working as part of an executive team with international responsibility, alongside MTV International president Bill Roedy.

It is understood the role was created for Jamieson after he told MTV that he wanted to return to the UK for personal reasons.

Jamieson joined MTV in February 1995 to oversee the launch of the broadcaster's regional service from its base in Singapore. Since then, MTV, which has launched localised services in countries including India and Taiwan, has been locked in a bitter airwaves battle with rival music TV station Channel [V], which is owned by Rupert Murdoch's News Corp.

Jamieson left EMI in 1989 to head BMG Asia Pacific in Hong Kong and is credited with steering the major activities in establishing a network of affiliates throughout South East Asia.

His replacement as president of MTV Asia is Frank Brown, the former MTV Europe advertising and sales vice president who moved to the channel's Singapore office at the start of last year.

One Little Indian aims for flotation on stock market

One Little Indian is to be floated on the alternative investment market (AIM) in a bid to raise funds and allow the label to compete with the majors.

The company's co-owner Brian Bonnar unveiled the plans last week, after staff numbers and the roster were slashed by 40%. Bonnar says the application to join AIM is still in its early stages and that the rationalisation is intended to prepare it for the sale.

The A&R and press departments both had two jobs cut, while promotions, international, production and marketing each lost one staff member.

In a statement to staff, One Little Indian founder Derek Birkett said, "I have taken a strategic decision to focus all our resources on fewer bands and, as a heart-breaking consequence, we have

had to restructure the entire roster of acts and structure of the company."

OLI now has a core number of staff focusing on marketing 12 acts. All four of its labels will continue to be run from within the OLI stable and share sales, marketing and press teams.

"We want people to spend more time on working acts in a coherent strategy and we want to spend the cash we have properly so we can launch careers, follow artists through and make signings that we feel will serve us well," Bonnar adds.

The move comes a month after Myking Multimedia, the manufacturing company which is the parent of OLI, finalised a move to increase its issued share capitalisation to £2.4m.

See Profile, p6.



ZZ signings Reef were in a generous mood at Tower Records' launch of its new Birmingham store last Monday (2). The rock outfit's singer Gary Stringer handed out CDs from the racks when a power cut at the end of their set resulted in the failure of the store's lighting and security systems. The band's manager Tank was later cautioned by police for alleged misappropriation of property. Spice Girls, My Life Story, Alisha's Attic and Dina Carroll also appeared at the opening.

Oasis move closer to LP sales record

Oasis's (What's The Story) Morning Glory? took a further step towards becoming the biggest-selling album by a UK act when it was certified 12 times platinum last week.

The achievement represents delivery of 3.6m albums and is surpassed only by Michael Jackson's 13-times platinum album Bad. But while Jackson's album reached the 13 mark in five years, Oasis's has racked up its sales in just 14 months.

Dire Straits' Brothers In Arms is the only other album which has been certified 12-times platinum, with Queen's Greatest Hits and Michael Jackson's Thriller on 11-times platinum.

Creation president Alan McGea says he is delighted with the success. "Morning Glory going 12 times platinum rounds off an excellent year for Oasis and Creation. Next year should be even more exciting."

V2 clinches funding deal

V2 has finalised a funding deal which will see an unnamed investment corporation take an equity stake of around 25% in the company. Richard Branson will retain the remaining 75%. Full details of the deal will be unveiled before Christmas.

Chrysalis cuts losses

The Chrysalis Group cut its losses by 46% to £5.8m in the year ending August 31 after increasing its turnover by 27% to £11.4m. It announced last week. The losses are attributed to start-up costs at the radio division and the Echo Label, in which Chrysalis owns a 56% stake. The music publishing division's turnover rose by 23% to £19m.

Blockade hits Cure concerts

The Cure were forced to cancel three UK shows last week because of the continental ferry blockade. Ticket holders for the gigs, in Newcastle, Glasgow and Aberdeen, will be able to attend alternative dates or apply for refunds.

CHE sees profits rise 20%

Carlton Home Entertainment, the budget music and video division of Carlton Communications, posted a 20% increase in pre-tax profits to £25.1m for the year ending September 30, 1996. Managing director Gerry Donohoe says he expects the next results to show a further improvement after a period of rationalisation in which operations in Ireland, Germany and Sweden were closed.

EMI Music shares continue to rise

The share value of EMI Music improved slightly last week following continuing speculation about an acquisition of the company. The share price, which began the week at 1372p, rose to 1378.5p after a Sunday newspaper report suggested MCA was interested in making an offer.

ZYX wins Fugee-La race

Columbia's plan to re-release Fugee-La as a follow up to Today's No Woman No Cry has been pre-empted by Fugee's (9) release by ZYX of a dance cover version, retitled Ooo-La-La, by California dance outfit Justine Farp. Columbia will re-issue the original version on February 10, 10 months after it reached number 21.

Composer Kassner dies, aged 76

Veteran publisher and composer Edward Kassner, who published Rock Around The Clock among a string of worldwide successes, has died aged 76. Austrian-born Kassner founded the Edward Kassner Music Company in London in 1944 and set up President Records in 1966.

Three LPs reach quadruple platinum

Three albums were certified four times platinum by the BPI last week: George Michael's Older, Spice Girls' Spice and Now! 35. Other platinum awards went to Oasis's (What's The Story) Morning Glory? (12-times), Fugees' The Score and Simply Red's Greatest Hits (both three times), The Beautiful South's Blue Is The Colour (two times) and No 1 Christmas Album, The Love Album II and The Smurfs Christmas Party (one). Gold awards went to The Best Of Everything But The Girl, Hank Marvin Plays Holly, Enigma's Le Roi Est Mort, Vive Le Roi!, Fine Young Cannibals' The Finest, Gold awards went to The Smurfs The Best Opera Album... Ever!, Smash Hits '97, The Prodigy's Brahe, Toni Braxton's Un-Break My Heart and Love 17 & Gabrielle's If You Ever... A silver award went to East 17's The Movies.

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▶▶▶ BRITS VOTE OPENED TO ILR AND THE BOX AUDIENCES - p5 ▶▶▶

A welcome recovery

After the pessimism which has characterized the independent retail sector in the past few months, it is refreshing to report not only a slight upturn in the number of indie shops, but a healthy increase in the number of "mini-multis" carving their own niche in the High Street. As our feature on page eight reveals, the indie shops are fighting back. Sometimes, though, they are not given all the assistance they might be from their suppliers. The decision by certain distributors to lift the new release embargo is undoubtedly a blow for all retailers sticking to traditional Monday-to-Saturday opening hours. But it has an air of inevitability about it. Sunday opening is fast becoming the norm — particularly in the run-up to Christmas. It seems crazy, though, that retailers were not informed of this change in policy weeks ago. There must be Indies out there who would open on Sundays if they thought it would be worth their while — but not, as in some cases, with two days' notice.

Bonnar's battle

If you were feeling ungenerous, you might suggest that One Little Indian's financial position hasn't been helped by the firm's fondness for 99p singles and putting out expensive remix projects like E-Born's latest release "For creative rather than commercial reasons". Certainly, it's odd that a label which has enjoyed such visible success in the past year is having to make cut-backs. The marriage between the independent, maverick spirit and commercial success has always been an uneasy one. Brian Bonnar has proved himself better than most people at making it work. But the latest developments at OLI illustrate that independents who want to tackle the majors head-on often have to be more successful, more adventurous — and more ruthless when the going gets tough.

Selina Webb

PAUL'S QUIRKS

Called to account

By the time this column is published, hopefully many retailers will be too busy to sit down and read it so I make no apology for directing it to the head office staff of our major suppliers. This is for the accountants, the marketing maestros (maestr??) and any other pilleth-high-and-sell-them-cheap aficionados within our industry (with sincere apologies to those among them who actually know something and care about music). If you really want to know what retailers think of your company, don't spend any more money on consultancy fees, get in your car and visit the shops, look at the various trading situations and the competition from other retailers. Try to put yourself in the retailers' position and explain to customers why a supermarket or video chain can sell CDs at less than trade price. Don't tell us that supermarkets and other non-specialist retailers aren't getting any encouragement or extra terms from you that allow them to screw every music retailer in the land and expect us to believe you. And read again the comments of the spokeswoman from Blockbuster (*MY December 7*) when explaining the £12.99 price tag on the Now! 35 CD. "It's a membership drive for Blockbuster as opposed to being specifically targeted on music." One of the biggest selling music titles of the year being completely devalued and used as a membership incentive by a video chain — how can the music industry allow this to continue?

Recognition for reps

I'd like to say thanks to all the reps on the road for their excellent service throughout 1996. They are in the front line and often take a lot of flak for problems beyond their control, but they still turn up week after week with a smile on their faces. Thanks for the service, thanks for the invites to playbacks and thanks for listening!

Paul Quirk's column is a personal view

NEWS

Race begins for 1997's first number one

George Michael, Kavana and TerrorVision are among a string of acts who are lining up to compete for the top spot in the first singles chart of 1997.

Labels are beginning to schedule priority singles for release on Monday, December 30, when trading is expected to be slow.

Virgin is releasing the title track of George Michael's Older album, while EMU UK issues Easy by TerrorVision.

Among the breaking acts who have singles out on December 30 are Epic's Nut with Scream. Virgin

is planning to release a new single by Kavana (title to be confirmed), while East West is releasing C'mon 'N Ride It (The Train) by Quad City DJs, which has already been a hit in the US, and Don't Let It Go (Love) by The Vengues.

Other singles planned are Standing Outside A Broken Phone Booth With My Money In My Hand by Columbia's Primitive Rock Gods and The Greatest Flame by Chevrolet's Mustang.

Mike Gillespie, product manager for East West, who is working on the Quad City DJs single, says, "We

have had the track remixed by Erik Morillo (Reel 2 Real) and feel it has a great chance. At that time, the market is quite low and people are looking for something a bit fresh."

Simon Dunmore, dance manager at A&M, which is releasing I Believe by new act The Absolute, says the post-Christmas week is ideal for launching new dance acts into the market. "A lot of the Christmas rush is out of the way," he says. "For club records, it's good because the clubs are busiest at Christmas. It's a good time to hit people with something fresh."

TV cuts back music in Christmas schedules

by Martin Talbot

The Christmas TV schedule is shaping up to be one of the quietest in years for music, with the BBC and ITV concentrating on films and soaps instead.

While peak-time shows featuring Blur, Cliff Richard, Take That, The Rolling Stones and Robson & Jerome dominated last year's BBC1 and ITV festive schedules, the two main channels are scaling down this year's coverage of music.

Only Top Of The Pops and a Tom Jones special have prime-time slots on the two main channels over the period, while concerts featuring Tina Turner and Phil Collins are in late night slots.

Instead, most music on TV over Christmas is scheduled on BBC2 and Channel Four. Luciano Pavarotti is featured in two shows, a live concert and a documentary covering his return to the Liugang festival where he made his debut 40 years ago.

FESTIVE TV HIGHLIGHTS

- Dec 23 Phil Collins Big Band, BBC1
Phil Collins Unplugged, BBC1
REM Road Movie, BBC2
- Dec 24 Yehudi Menuhin, BBC2
Pavarotti in Modena 1995, C4
- Dec 25 Top Of The Pops, BBC1
Tina Turner Live in Amsterdam, ITV
- Dec 26 For One Night Only Tom Jones, ITV
Pavarotti Returns To Liugang, C4
- Dec 27 Tom Ferrino Show, BBC2
TOTP Special, BBC2
- Dec 28 The O Zone, BBC2
Tony Ferrino Clip Show, BBC2
- Dec 30 Alannis Morissette In Concert, BBC2
Swan Lake, BBC2
- Dec 31 Jools Holland, BBC2
Jan 1 New Year's Day Concert from Vienna, BBC2

Another highlight is the six-part Channel Four series examining the Christmas rave music scene, which runs for a week from Christmas Eve.

Jools Holland's annual Hootenanny will run for 80 minutes from just after midnight on New Year's Day, with Mick Hucknall, Elton John and Paul Weller among the acts due to perform.

Top Of The Pops will provide BBC TV's main pop music contribution to the Christmas schedules. The show retains its traditional Christmas Day slot, for an hour before the Queen's Speech.

The 65-minute show, which will be hosted by Spice Girls, will be repeated on December 23, the first ever repeat of the TOTP Christmas special.

The show will be recorded this Thursday and Friday (12 and 13), with several options for the Christmas number one.

Two 45-minute TOTP2 specials are also scheduled for the Christmas and New Year period, featuring TOTP highlights including performances by Ash, Cost and the Sex Pistols. The first show will go out on December 26, followed by the second part on January 4.

Morrissey dismisses royalties 'con' claims

Morrissey took the witness stand last week to dismiss claims that he and Smiths guitarist Johnny Marr conspired the band's drummer Mike Joyce out of £1m in royalties.

The singer, who is now signed to Mercury US, gave evidence in the High Court on Wednesday (4) on the second day of Joyce's action.

The drummer is claiming that, although he believed he was earning 25% of all royalties — having signed songwriting income — before the band's split in 1987, he had only been receiving 10%.

Morrissey, who had been taking 40% of royalties with Marr, denied claims by Joyce's QC Nigel Davis that he ran the band's finances. He said he had no grasp of money matters when he formed The Smiths in 1982, claiming he was penniless because he hadn't worked since leaving school and had no bank account. "I didn't ever agree to deal with [Joyce's] affairs," he said. "Why should I?"

Morrissey also countered claims made by Davis in his opening remarks that the singer regarded Joyce and bass player Andy Rourke as being as "replaceable as parts of a broken-down lawnmower".

Rourke, who is expected to give evidence in the hearing along with Marr, dropped his claim for increased payments after accepting an out-of-court settlement of more than £80,000 plus 10% of continuing royalties in 1989. Asked why Joyce hadn't received a similar sum at the time, Morrissey said, "He didn't want it. He wanted more. I thought the fact he was trying to sue me was extremely unfair."



Warner Chappell A&R manager Mike Salt has signed up-and-coming songwriter Helen Building. She has co-written the next 911 single, The Day We Found Love, with Spice Girls collaborator Elliot Kennedy and is currently looking for a record deal. Building is also working with veteran composer Kea God, who wrote You To Me Are Everything, the 1976 Reel Thing hit. Pictured (from left) are Warner Chappell general creative manager for US repertoire Sas Metcalfe, Building, and Warner Chappell managing director Ed Helms.

Brits vote opened up to ILR and Box audiences

by Robert Ashton

The commercial radio network and cable music channel The Box will be used for the first time to help judge the 1997 Brit Awards.

Voting for the best single will be conducted through the UK's ILR stations, which will invite listeners to vote over 12 days from February 10. The stations will set up phone lines for viewers to choose from 10 nominations.

Adam Woodgate, head of music at Liverpool's Radio City, says the move is an exciting one for ILR. "The network is now breaking more records and this is a great opportunity for us," he says.

Viewers of The Box will be invited to phone in votes for best promo, a process which was handled by The ITV Chart Show last year.

The Box's director of programming Liz Laskowski says the channel will provide regular exposure for all 10 shortlisted videos for six weeks after they are unveiled on January 13.

BRITS COUNTDOWN

Dec 3 - Deadline for first stage of voting.
Dec 9 - The academy receives papers for second round of final votes.
Dec 19 - Deadline for final votes.
Jan 13 - Launch of nominations at Hard Rock Cafe.
Feb 10 - Retail launch of Bard-acted PoS and Brits Magazine.
Feb 24 - Brit Awards staged at Earls Court
Feb 25 - TV screens awards show.

The proms will be played in their entirety each day, together with a five-minute compilation and details of a 0891 number for voting. "This will give viewers an opportunity to see all the videos and really build excitement as we approach The Brits," she says.

Brits executive producer Lisa Anderson says the decision to opt for The Box was made after discussions with the channel impressed the Brits team.

"The Box's response is very good and

they are very interactive," she says.

In another change to the voting system, Radio One, which has previously handled voting in the best single category, will ask listeners to vote for the best newcomer.

Anderson says the decision reflects the changing nature of the station, which has focused increasingly on new and emerging talent in the past two years.

Meanwhile, the annual Hard Rock Cafe nominations launch is being moved to a new early evening slot, so it can be transmitted live on Mark Goodier's Radio One show. Brits organisers are hoping to arrange for one of the nominated acts to perform at the event.

The deadline for the first stage of voting passed on Tuesday, and Anderson says the response is up by almost 60% compared with last year.

Papers for the second round of voting will be delivered to all 500 members of the Brits Academy today (Monday 9).

Veteran Thomas takes new role with Rondor

Veteran publisher Richard Thomas has been appointed to the new role of general manager of Rondor Music, 11 months after Rondor/Almo president Ralph Simon began his restructuring of the company.

Thomas, 49, who is currently head of film and television music at Chrysalis Music, takes up the post on January 6 and will become Rondor's first head of publishing since Simon's arrival in January.

His appointment will beef up the executive team as part of the on-going development of company, says Simon. "It is part of a wider, unfolding process of making Rondor that much more contemporary and proactive," says Simon. "Richard is a unique lateral thinker with very good musical sensibility."

Thomas says, "I am very, very much looking forward to it. I couldn't wish for a better job. I have for a long time had a tremendous amount of admiration for Rondor, its catalogue and the people there. I think Ralph and I are going to very much enjoy working with each other."

His arrival will be the latest step in the re-focusing of Rondor since managing director Stuart Hornall left at the end of last year.

Simon says the company is planning to re-activate the Memphis catalogue and is also close to finalising a deal to acquire a classic song catalogue in a deal brokered jointly by the company's operations in London and the US.



New Rondor Music general manager Richard Thomas (pictured left with Ralph Simon) has held a number of senior roles in his 28-year career. He was director of International for CBS Records International in New York in the Seventies, before returning to the UK to become managing director of SBK Songs and CBS Songs and director of ABG for RCA Records. In 1991, he formed Redemption Songs as a venture with Rough Trade founder Geoff Travis and Chrysalis Music, before taking on his current role at Chrysalis two years ago. Thomas's signings have included Steve Winwood, Sisters Of Mercy, Mick Hucknall, Eddi Reader and Spiritualized.

King agrees to third Eurovision bid

Jonathan King is to steer the UK's bid to win Eurovision for a third year after signing on as consultant to the Great British Song Contest last week.

King says he is being promised extensive TV exposure for next year's competition, although it may not include Top Of The Pops.

Great British Song Contest executive producer Kevin Bishop says the final details of the TV backing for the competition have not yet been finalised.

King says he will be aiming to find a way to appeal to a broad audience. "First of all, I'm looking for a hit, then to launch a career and preferably something to win Eurovision and I think

we've got to look in that direction," he says. "I don't think it is going to be a young girl with a violin, but something like Celine Dion, which appeals to older people without losing younger voters."

King says he believes the success of this year's entry, Ooh Aah...Just A Little Bit, performed by Gina G, will lead to more record companies and writers getting involved. Ooh Aah... is expected to overtake Abba's Waterloo as the biggest-selling single in the history of Eurovision as it rises up the US chart. It reached number 50 this week (see international focus, p26).

King says he is targeting established songwriters such as Elton John, Gary

Barlow, Annie Lennox and George Michael. "I think the person who writes the winner will have staggering success and someone like Elton has good business sense," he says.

The deadline for final entries passed last Friday (6) and around 20 tracks will be submitted on January 20 to the BBC, which will whittle the list down to the final eight.

Mercury Newspapers, which publishes the *Sheffield Mercury*, has entered eight songs composed by the paper's readers. Publisher Phil Booker says, "We hope the best of our area's songwriting potential is represented and we have helped promote local talent."

NEWSFILE

Scottish Radio Holdings boosts profits
 Scottish Radio Holdings, which owns 14 radio stations, recorded a 37% rise in year-on-year pre-tax profits to £7m for the period to September 30. Turnover increased by 66% to £22m over the year during which the group bought Cool FM, Downton Radio and Westsound FM and took a 20% stake in Westsound AM.

BD defies injunction threat

Independent label BD Musical Works is going ahead with the release of Christmas single *Winter Wonderland*, a spoof by the 3 Fivers - comes Bruce Forsyth, Jimmy Tarbuck and Kenny Lynch - despite the threat of an injunction from Tenor Trademarks. It alleges the release infringes copyright of the 3 Tenors logo, but Dan Donnelly, who set up the label, says, "It is a bit silly because we re-created the look from a bog standard Apple Mac programme and no one can mistake Bruce for Pavlovetti."

Songwriter Gordon dies

Songwriter Irving Gordon, who penned hits by Duke Ellington, Ella Fitzgerald and Nat King Cole, died last Sunday (1), aged 81. His biggest commercial success was the Grammy award winner *Unforgettable*.

Brown joins Grapevine

Grapevine Distribution has appointed Hamish Brown new its first artist and label development manager to find new talent and labels for the company. He joins after three years at Mo's Music Machine.

Radio One/TOTP

Radio One and Top Of The Pops are examining the possibility of collaborating on a TOTP radio show and not planning simulcasts of the established TV show, as suggested in last week's *Music Week*.



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The renowned batterer paves the way to make a journey into the unknown

Observers may have thought that Brian Bonnar was on the ropes for the first time in his 23 years in the music industry when 10 reduncancies were announced at One Little Indian last week.

But the rationalisation at the label was part of the preparation for a trip into the unknown for the joint OLI managing director and Mayking Multimedia boss.

Anyone who has worked with Bonnar since he began his music industry career at Decca in the early Seventies will know that his success with One Little Indian and the manufacturing giant Mayking Multimedia — of which he still owns 100% — has been achieved by taking an innovative and sometimes risky approach to everything he does.

"I have a cavalier attitude to the music industry," he says, "balanced by a hard-nosed, pragmatic approach to business."

When he founded Mayking Records' vinyl pressing plant in the late Seventies, Bonnar set out to change the way the duplication sector was perceived and the way it operated. He wanted to move manufacturing out of what he called the "back room" of the music industry and Mayking was arguably the first company to offer labels a complete production service.

This need to be a leader rather than a follower, as well as a sharp business brain honed at York University — where economics was an integral part of his social science degree — may explain Bonnar's determination to rival the majors.

Bonnar rejects talk that One Little Indian's problems suggest that independent labels cannot compete at the highest level. The rationalisation of the company is a direct result of its growth in recent years, he says.

Originally founded by Derek Birkett in 1987, One Little Indian — so named to reflect Birkett's own solo status after the split of his band, A Flux Of Pink Indians — enjoyed early critical success with The Sugarcoats, They Might Be Giants and Kitchens Of Distinction.

Soon after, The Shamen gave the label its first significant sales success with four top five singles and the biggest selling single of 1992, Ebenezer Goode. But after establishing Björk and Skunk Anansie internationally in the past two years, the label was surprised by the speedy success of Rocket From The Crypt and Snacker Pimps who have both had Top 20 hits in the past few weeks.

The effect was simply to stretch the label's financial resources to the limit, says Bonnar. "When a company grows so fast, you cannot always manage the way it grows and tough decisions sometimes have to be taken," he says. "Sometimes we would compete for acts against companies with huge resources while, at other times, we would get artists who could happily work with a sales level of 1,000 or 6,000 units. Yet the cost of developing new artists is the same, however many units they are likely to sell."

Bonnar adds that the money being made available for the signing and promotion of new artists was putting a strain on the capital available for the actual running of the company. He hopes the flotation will give the label



BRIAN BONNAR

THE GROWING EMPIRE

Brian Bonnar (to June 21, 1992)

1973: Bonnar graduates from York University where he studied social science and economics.

1974: he joins Decca's TV and radio promotions department, in his first move into the music business.

1976: Bonnar discusses partnerships with Industrial Commercial Finance Corporation (now ICF) after learning to seek finance to set up Mayking Records' vinyl pressing plant. He ultimately decides on a partnership with MPO.

1983: Bonnar enters the video market by buying private west London company Videoprint. Works with VCI with the aim of developing the sell-through market.

1987: Bonnar takes control of 50% of One Little Indian and becomes joint managing director, just six months after the label is launched. All of Mayking's former production is consolidated at new premises in Battersea, south London.

1990: Mayking's video business is moved to a new plant in Ipswich, Suffolk.

1991-1992: One Little Indian achieves significant chart success for the first time with The Shamen.

1992: Bonnar sets up a UK CD plant with capacity of 50m CDs a year and Mayking invests £250,000 in One Little Indian.

1993: Björk's Debut album is the most successful independently-financed release of the year.

1993: Bonnar relaunches Rough Trade Records with Geoff Travis

1994: visits Milla multimedia show in spring and returns to set up Mayking's multimedia division, which is launched at In The City. The entire group changes its name to Mayking Multimedia.

1995: Rough Trade and labels Elemental and Clean Up are brought into the One Little Indian portfolio.

1995: One Little Indian becomes the third biggest independent label.

1996: 10 reduncancies are announced at One Little Indian and the artist roster is slashed from 20 acts to 12 as the company prepares to float on the Alternative Investment Market (AIM).

and its satellite offshoots, Rough Trade — responsible for the label's day-to-day activities, Bonnar remains the business and financial brain.

According to colleagues, Bonnar's role models include American entrepreneur Donald Trump — whose comments he often quotes to staff.

"He is a very big character in many senses of the word," says one former member of staff. "He doesn't take no for an answer and knows his mind. He is also a very big man physically and can be rather intimidating."

Resentment may explain a series of rumours about Bonnar's business, one suggesting Phillips has recently claimed for a backing of CD patent royalties and another suggesting that property problems were threatening Mayking's tape and CD plant in Battersea and video factory in Ipswich. Bonnar says the first issue has been settled and the latter is simply non-existent.

"He doesn't come to work each day to make friends," says Kristina Kyriacou, One Little Indian's former general manager and now marketing director at RCA. "He is a tough businessman."

GOING PUBLIC

The Alternative Investment Market (AIM) was formed in 1995 and is the London Stock Exchange's newest public market for small and growing companies.

The market is considered ideal for businesses needing extra funds, to establish their market value and raise their profile through the issue of ordinary shares. Sanctuary Music Productions has made an application to join, along with One Little Indian.

Before its application can go ahead, One Little Indian must have a nominated adviser (taken from a register of financial and legal firms held at the exchange), who will advise

on the label's obligations to the market, and a nominated broker who will bring together buyers and sellers.

The company must also produce a prospectus and, with its adviser, determine the value of the company.

Directors Brian Bonnar and Derek Birkett will not be allowed to sell more shares for at least one year from the date of joining AIM, while non-executive directors and a chairman will be appointed.

The market demands that the City is advised of any personnel changes at director level or of any acquisitions or company disposals.

But, much though I'd like to say I dislike him, a certain part of me admires him. He is not interested in impressing people — in an industry full of egos, that doesn't always go down too well."

Even Shamen manager Charles Cosh, whose act has just split from OLI, gives Bonnar credit for his sense of adventure. "He has invested in a very progressive label," Cosh says. "He will speculate and invest in things that could be considered to be off-beat."

"He is a self-made man and for that he deserves a lot of credit," says another ex-staffer. "He is very innovative."

For all Bonnar's enthusiasm for each of his companies — he says trying to choose which is his most important business "would be like choosing between your daughters" — Mayking remains his baby, with multimedia at the top of his personal agenda since he changed the company's name from Mayking Records to Mayking Multimedia in 1994 and launched a £2.5m multimedia division.

Today, the department has grown to offer a CD-ROM manufacturing suite, video M-PEG compression facilities and an Enhanced CD and Web-CD service. It is Enhanced CD, featuring album art tracks and video, which Bonnar sees as providing the greatest opportunities in the future for independent labels.

Bonnar appears happy with his lot, content to split his time between expanding his multimedia empire and helping One Little Indian reach what he feels is its full potential.

The financial pressures the label is under, however, could mean that it is the flotation which determines whether OLI becomes the serious rival the majors. Bonnar is desperate for it to be:

Steve Hensley and Martin Talbot



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Innovation and diversity provide key to the ascendancy of mini-multiples

In a year of high-profile expansion by the multiples, a new force has been emerging in music retail.

While HMV, Virgin and Kingfisher-owned MVM have grabbed the headlines with ambitious store opening programmes in 1996, a number of indie chains have been steadily building up their own empires.

According to Millward Brown figures, the past decade has seen the number of UK independent stores tumble by 49% to around 1,300, but the sector has stabilised since 1993 and the number of stores has increased marginally this year.

The sector has been bolstered by a number of ambitious and enthusiastic small chains, a new breed of mini-multiples.

As Gordon Montgomery, founder and partner of the six-store Fopp chain, says, "We retain an independent ethos, but it's quality we're aiming for and we realise we have to be professional these days."

Indeed, as customers' expectations become ever higher, it has become increasingly important for the indies to match the standards of the likes of HMV and Virgin.

For south east England's Trumps, which opened its 10th store last week, that has meant gradually introducing uniform racking and layout across all stores, while More Than Music in the West Midlands has improved its marketing with leaflet drops advertising its four stores.

Steve Harrison, of north west England's Omega Music, which opens its fifth store in Wigan next month, says attempting to compete does not necessarily mean trying to become a Virgin clone, but very often adapting competitors' ideas while retaining the store's own identity.

"Month by month over the past five years, we've become more corporate, but that isn't reflected in our stocking policy," he says.

"Our image and reputation is quite corporate in the sense we've got the same signage and racking in all stores, but I like to think Omega Music doesn't necessarily follow the same stocking policy in all stores."

Certainly, as the indies have attempted to match the multiples' professionalism, the more successful operations have recognised the need to continue offering something different to their mainstream rivals; the advantageous trading terms secured by the multiples and the supermarkets for chart material has forced many indies to specialise.

Appealing to a specific market, either by specialising in a particular



FOPP: RETAINING AN INDEPENDENT ETHOS WHILE AIMING FOR QUALITY, ACCORDING TO FOUNDER GORDON MONTGOMERY

genre or offering a broad back catalogue, has been crucial in the development of Andy's over the past 25 years, according to managing director Andy Gray.

KMI sales director Mike McMann says such an approach is proving the key to successful expansion for many of the new indie players, who are looking to establish their own markets rather than trying to challenge the multiples head on.

When Way Ahead, with branches in Derby, Leeds and Nottingham, took its total to four stores in the spring by opening its second Derby store, Way Ahead 2, it focused on dance music.

Solid Sounds, too, opened its fifth store in Sunderland in August, offering imports and 12-inch vinyl unavailable in the multiples.

"You've got to diversify," says Solid Sounds' managing director Steven Miller. "If you try to run an HMV against an HMV, you won't succeed."

Tim Rose, store manager of Way Ahead 2, agrees. By stocking a wide range of new dance material, including imports unavailable at other local stores, his store has built up a large, loyal customer base in six months.

"We find people travelling from London because we do 12-inch and back catalogue, whereas a lot of London shops only have new releases," he says. "It's all about offering something different."

Montgomery, who has overseen the opening of two more Fopp stores in Leamington and Sheffield this year, is doing just that. More than half of the 42 sq ft floorpace of his new Sheffield

store, opened at the start of last month, is given over to vinyl.

Adding extra stores and increased professionalism to their traditional credibility has enabled many of the new mini-multiples to take a crucial place in the market.

EMI's McMann says the mini-chains of independents have become an important alternative to the multiples for targeting campaigns, particularly when stores are located in the same geographical area and with indie chain Andy's going as far as to stage its own TV campaign.

"Some of the individual independent stores are fine in their own right," says McMann. "Some are fantastic like Adrins and Ainleys, but when a guy has four or five stores you can coordinate a campaign better. I think those who have four or five stores have obviously been successful and tend to be better organised. They tend to be more progressive."

The mini-multiples also have the advantage over the major chains of being able to react more quickly to changes in musical trends because policy decisions are made much closer to customer level.

Montgomery reckons his stores move 20 times faster than a multiple. He says, "There's been a structural shift in the market. Some of the so-called pop and AOR product is not selling the way it used to and we pick up on this. There are people in their thirties who come in to buy Simply Red, but hear us playing some drum and bass and buy that instead."

Of course, the stand alone indies will

inevitably come under ever greater pressure as the indie chains grow in number and influence. But there is little sign of any resentment.

Mike Dillon, proprietor of one-store independent Music Factory in Paisley, says, "I don't see indie outlets as a threat to me. They are legitimate opposition and they just make me work a bit harder. It's the grocers who are an unfair threat."

Lornette Smith, partner in single store Jumbo Records in Leeds, reckons the purchasing power of the mini-multiples is still only marginally stronger than that of a single store.

"Those with five or six shops can't really advertise on television or undertake big campaigns in the newspapers, whereas the multiples can advertise across the country," she says.

When it comes to facing the continuing competition posed by the multiples and - more crucially - the supermarkets, Gray says all independents are in the same boat, big or small. Tying on the established powers is the toughest challenge, he says.

"How can you stop people going in to buy their weekly shopping and buying their CDs there at the same time?" he says. "It's not necessarily priced. It's convenience led."

The next few years are going to see the independents' battle to fight off the discounting stores becoming even tougher. But, if the evidence of the past few years is anything to go by, through innovation and diversity, there is no reason why they can't survive, but prosper as well. **Paul Williams**

THE LEADING PLAYERS

ANDYS
Managing director - Andy Gray; marketing director - Billy Gray
Stores - 35; Staff - 250; Turnover - £30m;
Retail space - 8000 sq m; Locations - East Anglia, Lancashire, West Midlands, Yorkshire; Openings this year - four.

RIVAL MUSIC JUNCTION
Managing director - Neil Pearce
Stores - 13; Staff - 101; Turnover - £7.5m;
Retail space - 2790 sq m; Locations - South West, West Midlands; Openings this year - none.

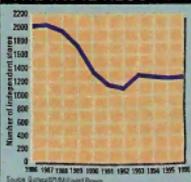
FL MORE RECORDS
Owner - Fred Moore
Stores - 12; Staff - 35; Turnover - not disclosed; Retail space - 1115 sq m;
Locations - Bedfordshire, Dorset, Hampshire, Hertfordshire; Openings this year - two.

TRUMPS
Owner - Martin Wickham/Eddie Hamad
Stores - 10; Staff - 35; Turnover - not disclosed; Retail space - 750 sq m;
Locations - north East London, Essex, Midlands; Openings this year - one.

FOPP
Owner/partner - Gordon Montgomery
Stores - six; Staff - 30; Turnover - £3.5m;
Retail space - 635 sq m; Locations - Aberdeen, Edinburgh, Glasgow, Leamington Spa, Sheffield, Stirling;
Openings this year - two.

SOLID SOUNDS
Managing director - Steven Miller
Stores - five; Staff - 40; Turnover - £3.5m;
Retail space - 330 sq m; Locations - Burnley, Darlington, Gateshead, Hartlepool, Sunderland; Openings this year - one.

THE INDIE RECOVERY





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Glasgow four-piece Travis are that rare thing: a newly-signed act who are ready to go, having spent their formative years writing and rehearsing to the point where they sound like they have several albums under their belt already.

And the fact that they were the first signings to proven hitman Andy Macdonald's new Independent label means few will be surprised if they start to fly straight way.

The band are a straight-down-the-line four-piece rock act who draw their influence not from Britpop or Oasis, but from the vast canon of rock they've listened to over the years. Hence, the four members cite such influences as Neil Young, Bob Dylan and the blues in general as the sounds that turn them on.

They're also uninterested in the past few years of British music, which has seen alternative bands become hot property.

Drummer Neil Primrose says, "We're not a indie band. In fact, we fucking hate indie, because it's become so contrived and predictable. Our record collections are like a history of rock'n'roll and the only recent album we listen to is a lot would be Radiohead's *The Bends*."

Their debut single, All I Want To Do Is Rock, on their own Red Telephone Label, did throw up comparisons with Thom Yorke and co with its guitar-driven, hook-laden classy rock sound, but the band aren't too troubled by the link.

Singer Francis Healy says, "I don't think we sound like them, but they're definitely a peer band. They moved from indie to mainstream to *The Bends*, which is all about classic songwriting."

Macdonald believes he has found another classic songsmith in Healy. He says, "Francis is very prolific, but he also has great quality control. There's an undeniable strength to the songs and it's astonishing the maturity he shows in his writing for a man in his early twenties."

Such writing strengths allowed the band to clinch a publishing deal with Sony/ATV last year, a deal which enabled Healy to make songwriting his day job.

Charlie Pinder, who signed the act, says, "I think we deserve a lot of credit for this. We found the band their manager, got them their house in London and have really helped get them on their way."

"They have always had potential, but when we helped them get settled, the real strength of Francis's songwriting started coming through."



TRAVIS INDEPENDIENTE'S FIRST SIGNINGS

It was a productive period in which Healy came up with more than 30 songs. "I bought a four-track and would spend the day writing," he says. "And we were rehearsing about 30 hours per week in the evenings."

Such diligence meant the band were more than ready to take on the music industry in London. Healy says, "We played the Mean Fiddler about a year

and a half ago and there was quite a big buzz, but we weren't ready. But, by the time we met Andy Macdonald, we were all set. After we signed, we moved to London to be at the centre of the music industry."

Macdonald was still with Go Discs when he first met the band and was taken with their music, but circumstances prevented him acting

MACDONALD: RARING TO GO AGAIN

Andy Macdonald started Go Discs in 1983 for £1,500 but, by the time he left in August, the company had three number one albums and four number one singles under its belt. The roster he left included some of the UK's biggest names such as Paul Weller, Portishead and The Beautiful South.

And apart from his hits, Go had an enviable reputation in the trade for the quality of its acts.

"It's something Macdonald is now determined to bring to Independent. As

well as Travis, he has signed former Actec Camera man Roddy Frame, who is currently making demos, and has sealed a deal with Scottish band Viro. He says, "It's early days, but it's such a fertile period that I'm happy about the future. I'm only interested in acts that have the potential to make classic albums, and all three acts I've signed certainly have that potential."

"He adds, "I don't want to dilute what we do, but in conventional quality will not as it did with Portishead and Paul Weller."

more quickly. He says, "I saw them at The Dublin Castle prior to leaving Go! and they were irresistible but, as I didn't know what PolyGram's intentions were for the label, I couldn't commit to anything."

He is delighted that they are the first act on his new label. He says, "They're one of the best guitar bands to come out of Britain since rock'n'roll began."

But even though he acknowledges that all the elements for success are there, he's not too concerned about it coming quickly. He says, "This is a band who could have a very long career and they all want to make at least 10 albums. And, as they're not attached to a certain style of music, they'll be able to develop as we go along."

Travis are co-managed by Ian MacAndrew of Wildlife Management, who also manages Brand New Heavies and Tim Simenon and formerly looked after Tassini Archer. Travis are the first rock act he's been involved with, but he sees a lot of similarities between them and his other acts. He says, "All our acts write their own material, can perform live and, crucially, have a winning attitude."

The band have been together in one form or other for almost six years, getting close to the current line-up three years ago and finalising things with the addition of Dougie Payne on bass last May.

Consistent gigging in Scotland, including the first *T In The Park*, made them well-known figures north of the border, but Healy says they had to make some important decisions. He says, "We could have stayed on the circuit in Scotland, but we really needed to move to a major label. The guys in Teenage Fanclub had told us not to move to London, but staying in Scotland would have hindered us."

Their ambitions also extend far beyond the UK. "We want to go to America and play the length and breadth of the country," says Primrose. "Playing live is what we're all about and we want to play to more and more people, which is where America comes in. We like the idea that you can play all over the country for years and never play the same venue twice."

McAndrew adds, "The deal with Independent allows us to find our own label in the States. Many successful acts here don't even get a release in the US, so we wanted to make sure we weren't left at the mercy of a US licensee."

They head to New York this week to start work with Sony/Litwin on their debut album, which should be out in February, preceded by a debut single for Independent next month. **Lo Finlay**

Act: Travis Label; Independent Project: single (track to be decided) Songwriter: Healy Publisher: Sony/ATV Producer: Steve Lihwithe Studio: Bearsville (New York State) Released: early February

STEVE LAMACO ON A&R

What an odd week. I'd only just risen from my sick bed when our esteemed Radio One press office was on the telephone with an interview approach from one of the upmarket tabloids. They wanted to talk about teen punk bands. Apparently they'd found out that girls as young as 13 are forming bands and making records. And won't this damage their homework? The woman who interviewed me seemed very nice. Mind you, at the time of writing, I haven't seen the finished article (What's the old adage? Never trust a journalist? Hang on, I'm a journalist). But the underlying implication of the questions was that little girls should be seen and not heard—and you know what we say to that...Anyway, the flu set in last week after a good night at the Hope & Anchor

(headlined by the promising Moreau's Island). It was one of those nights where you really have to wrestle with your conscience. Do you go to the Hope on your own on a freezing Wednesday night, on the basis of a vague tip, or do you just get on the nice warm tube, buy some fish and chips and watch the all-new Inspector Morse on video? I'm sure you've all been there (not the Hope, the dilemma)...I've so far managed to miss Montrose Avenue, who feature former Menswear drummer Matt Everitt, and the likeable Stretch Princess, whose track on the latest Best Kept Secrets EP on Dedicated is pretty excitable and sounds good on the radio...Meanwhile, back at the Hope, I also managed to miss Slipsway, whose tape isn't much musically—a polite jangle—but lyrically

has some nice touches ("Tonight is a night when I should have smoke in my eyes"). I hadn't been to the Hope since it started doing gigs again, but the atmosphere was surprisingly comfortable. I'm used to bands scratching each other's eyes out at this sort of three-band do and kicking the band on stage as the support group purposefully lead their gear out in the middle of the headliner's set, but it wasn't like that. When you walk in a venue and the barman buys you a drink, you're going to be OK...Like I said, it's been an odd week. Next issue: quotes from A&R people about '96. Really!...
● Steve Lamaco co-presents Radio One's Evening Session, Mon-Fri 7-9pm



One to WATCH

JAMES

The Manchester act's first proper album in three years, *Whiplash*, is a strong effort with a clutch of his singles shining through. It has been produced by Brian Eno and Stephen Hague and appears on Mercury White February, with the first single 'She's A Star' due in February.

Before Manic Street Preachers had even released their first single of 1996, *A Design For Life* headlines were already being written for them. The very fact that the band were still functioning and making records after the disappearance of guitarist Richey Edwards was seen as some sort of minor miracle.

Whatever the eventual sales figures for the Manics' 1996 album *Everything Must Go*, their return, as a trio, was always going to be acclaimed *Comeback Of The Year*. The fact that *Everything Must Go* has sold more than 400,000 units in the UK alone makes the Manics story even more sensational.

The album has been kept buoyant by three Top 10 singles (*A Design For Life*, *Everything Must Go* and *Kevin Carter*), two sell-out nationwide theatre tours and several high-profile gigs at festivals and with Oasis.

The album's fourth single, *Australia*, is another fine single, and the Manics have also shown their lighter side by doing faithful covers of some of their favourite tracks.

Thus we get to hear James Dean Bradfield crooning through *Primal Scream's* classic debut *Badly*, *Velocity Girl*, a blinding version of *Camper Van Beethoven's* *Take The Skinheads Bowling* and, ahem, *Andy Williams' Can't Take My Eyes Off You*.

Australia is poised for another high chart placing and, with another major UK tour lined up and a fifth single in waiting, the Manics success looks certain to continue well into 1997.

The band themselves are embarrassed by the fuss surrounding their spectacular return. They have made the best and most successful album of their career but, 20 months after he vanished, Edwards is still missing, presumed dead.

In *Majo* magazine, Manics guitarist/vocalist James Dean Bradfield described the band's 1996 success as a Pyrrhic victory. They had attained the fame and success they had craved when they put the band together in the Welsh town of Blackwood, but they had lost their friend.

The band leave all the hype to the media. And in 1996, the rock press has been unanimous in its praise of the Manics.



MANIC STREET PREACHERS

EARNING PLAUDITS AFTER MAKING THE COMEBACK OF THE YEAR

Act: Manic Street Preachers Project: single (*Australia*) Label: Epic Writers: Bradfield, Moore, Wire Publisher: Sony Music Producer: Mike Hedges Studio: ...

Everything Must Go has been acclaimed album of the year in *Vox* and *Select* and was shortlisted in Q's top 10 of 1996. It also placed highly in *Kerrang's* top 10, proving they have fans across the board.

Steve Sutherland, editor of *Vox* and *PME*, reckons there are three reasons for the Manics' overwhelming critical acclaim.

"Everyone has a great deal of respect for the Manics," he says. "From a very difficult position, they've achieved some sort of renaissance with a lot of dignity. They're also far more accessible than they ever were before. And finally, it's been a crap year for albums. None of

the heavyweights like Oasis have released an album, so it's very hard to find a defining album for 1996. The

"We may go back to the States in January. We'd like to support a cool American band — if we can find one!"

— Martin Hall

Manics album is as close as it gets." Q's associate editor John Aizlewood disagrees. "All years are roughly the

same and this year has produced some magnificent albums. People admire the Manics for what they've come through. They've always written pop songs but they've never come close to selling out. They're a band you can trust."

The Manics' renaissance began with the release of *A Design For Life* in April.

The band refused to do any press interviews before the release. Rob Stringer, managing director of the Manics' label Epic, says the band preferred to "let the music do the talking".

A Design For Life reached number two, selling 300,000 copies. Bassist and

THE REAL PEOPLE PUTTING MISFORTUNE BEHIND THEM

The story of The Real People's ill-starred career has been characterised by their refusal to throw in the towel when just about everything was stacked against them.

Formed in the late Eighties, their traditional Beatles-inflected sound apparently heralded a new wave of Britbeat along with fellow Scousers *Rain* and *The La's*.

Signed to Columbia in 1989, they recorded two albums, only one of which saw the light of day, then watched aghast as a band with a similar sound called *Oasis*, whom they'd helped demo, rocketed to stardom while they languished on the dole.

Most would have reached for the pearl-handled revolver and left a bitter note scribbled on the inside cover of *The Pete Best Story*. The Real People ploughed on, wrote and recorded another album, *What's On The Outside*, for their own label, Egg, and now, finally, they're collecting some

dues with namechecks from Paul Weller, Noel Gallagher and a recent tour support slot with *Ocean Colour Scene*.

"It's not a sob story, it's a story of self-belief and how vile the music business can be," maintains bassist and founder member Tony Griffiths. "But now things are changing and people are starting to listen."

Griffiths paints a picture of poor A&R decisions, mutual distrust and changes in management personnel which blighted their time with Columbia. It culminated with *Marshmallow Lane*, the second album the band walked away from and most of which was recently issued by Columbia as part of a sampler *Liverpool: The Calm Before The Storm*.

"Basically, we got everything wrong from day one," sighs Griffiths. "We were very naive, we'd only been going a year, and signed with a manager who was more interested in 20% of a big deal."

Since that time, Griffiths has found his band consistently misrepresented by wild rumours, one of which he is at pains to scotch.

"The half-a-million recording bill story is rubbish. The first album cost £70,000 to make, the second cost £200,000, but that was because the label wanted us to make an indie dance record. They gave us a producer we couldn't work with who wanted to make us too commercial."

Then there is the Oasis story.

"People are now saying we sound like Oasis and we just have to laugh because it's *Catch 22* — we were doing what they were doing long before, but at least they have kept the door open," Griffiths says.

The Real People met Noel Gallagher, a fan of theirs, when he was a roadie with the *Inspiral Carpets* and helped demo his band's early material at their *Liverpool* studios. With even greater irony, they then championed them to their own label — hence *The Columbia demo*.

Instead of getting someone else signed, the band found themselves back in *Liverpool* with no deal and even less prospects. Then Griffiths had a stroke of good luck with what provides the most improbable element of his story. Cher recorded a song he wrote 10



Act: The Real People Project: album (*What's On The Outside*) Label: Egg Writers: Griffiths & Griffiths Publisher: MCA Studio: ...

years ago, *One By One*, and promptly had a hit.

"I did a deal with Bob Dickins who was with PolyGram Publishing then. He remembered the song, always thought it should have been a hit and



One to WATCH
RICHEY STEPHENS & GENERAL DEGREE

A promising indie-style, influenced pop connoisseur. Come Give Me Your Love in the first release on the new Decca label (licensed through NCA) run by ex-Columbia boss Chris Gribben and Dave D. It's an instantly catchy mix of Chris Debus & Phil Spector and the new label seems to have hooked a winner.



Stringer adds, "The band were ecstatic about the way A Design For Life was received. They didn't want a any of the rhetoric about what's gone on in the past to get in the way of the music."

"A Design For Life isn't about Richey, but it's so dramatic and important that people will remember it for years and that's the biggest compliment they could pay Richey. It's like a vindication that they did the right thing."

The album also hit the number two spot in the UK. This was followed by two more hit singles. Everything Must Go reached number five and Kevin Carter, number nine.

Crucially, the summer also saw the Manics reaching new audiences supporting Oasis at Loch Lomond and Knabworth and also appearing at the Phoenix and T In The Park festivals.

Sutherland says, "James is a bit of a star, almost a guitar hero, and he really came into his own at those Oasis gigs. I think the Manics surprised a lot of people."

The band also travelled to America with Oasis and Seattle grunge band The Screaming Trees, but the tour was cut short after a handful of shows as Oasis temporarily imploded.

The Manics stayed in the US to play some headline shows of their own but, as manager Martin Hall concedes, America can be tough going without major radio support.

He says, "We may go back to the States in January or after the UK tour in April. We'd like to support a cool American band - if we can find one."

Stringer adds, "I wasn't surprised by the level of success they've had with Everything Must Go, more relieved, although we were all disappointed by the overseas sales."

"I really felt that A Design For Life could have been an international hit and the album is the best record by a British band in a long time."

Whether the American dates come before or after the UK tour, Hall reckons the Manics will be off the road and working on their fifth album by the end of the year. "People have always loved the band, but they really delivered with Everything Must Go," he says proudly. "It's a great platform for the next album."

"The Manics are certainly one of the biggest stories of 1998," adds Sutherland. "They're a very good band and they deserve all they get."

Paul Elliott

Haralambos (who was signed to Virgin in the mid-1990s with *Hambi And The Dance*) now acts as their manager and helped secure a licensing deal with MGL/Granite, part of the film makers Winchester Films.

"We've put out the album and are trying to build the band up again," he says. "The profile has picked up considerably, but we lack the clout of a major label currently."

The Real People have dissolved their label and are now looking for a new deal, although they are potentially tied with MGL/Granite for another album. Last week, they played a showcase at the 100 Club attended by a posse of A&R.

Criffiths is keen to move on and make up lost time.

"We've had total self-belief during all this," he says. "It sounds stupid but we think we've helped change the face of music."

The Real People are going into Ocean Colour Scene's studios in January with producer Brendan Lynch with the aim of demoting new material.

"We've got a fantastic album waiting to be heard and we want to do that as quickly as possible so we can get back out and tour and tour."

Who can deny them their due this time? **Mike Pattenden**

A DIFRANCO

THE WIDE ARMS OF THE BUFFALO GIRL

Not many artists set up their own label at the age of 20, release eight albums before they're 26, spawn every offer from a major and still manage to generate hysteria among their fans.

But this is the story of Buffalo singer/songwriter Ani diFranco, whose eighth album *Dilate* has sold nearly 250,000 units in the US and whose previous seven albums are to be reissued through Cooking Vinyl from January next year.

And, as her seventh, *Not A Pretty Girl*, sold more than 175,000, it's clear her star is starting to burn bright. *Gay* magazines in the US proclaim her as a dyke icon, but audiences at her shows represent a huge cross-section of the community.

But what made the fledgling diFranco opt for a truly solo career at such an early age?

Sitting backstage at Boston's Orpheum Theatre after a wonderful set which saw teenage girls scream and middle-aged men swoon, she says, "When I was 18, I had a few meetings with a cool indie label and it all went well until I saw the contract. They wanted so much that I thought I might as well sign myself."

That cool indie was Cooking Vinyl, but the young diFranco's rebuttal didn't stop managing director Martin Goldsmith keeping a close eye on the Buffalo gal.

He says, "She wanted to do it herself, but I kept in touch anyway because I'm a huge fan. I think she realised she needed a partner in the UK to help spread her name and, because we weren't just jumping on some bandwagon..."

He adds, "She's such a strong personality, and so sure of what she wants that *Righteous Babe* won't even take calls from majors anymore, because they're just not interested in what they have to offer."

Cooking Vinyl reissued *Dilate* in the summer and it releases the single *More Joy, Less Shame* today. Next month, it is putting out her debut album Ani diFranco and *Not A Pretty Girl* in January. Two more will follow around June, plus a new live album in March and a new studio project in August.

Goldsmith thinks it is important that her material is out on the racks and is confident that the ball will start rolling before she does the festival circuit in the summer.

He says, "She did quite well here last year on the festival circuit, so we'll be trying to get her some slots this summer."

"I prefer her at normal gigs, because it's such a great evening, but the reality is we'll have to use both."

"It's been bubbling away in the US for the past few years and now it's set to explode and make her a star. I can see



the same thing happening here. It might take two years to happen, but we're happy enough if we can maintain that bubbling of interest."

"We're not paying for a big hit here because, in some ways, it'll be better if it takes a bit longer for her to break through. It'll last longer that way."

diFranco's Boston show was convincing enough to indicate that UK audiences will fall for her charms. She may be a tiny woman, but she's an imposing figure onstage, with her muscular acoustic guitar strumming and charming between-song banter warming the masses. She's not let down either by one of the strongest rhythm sections you'll ever hear.

On record, she may sound initially like another of the angry young woman brigade, but there's a sassiness and sense of humour that recalls Loudon Wainwright, while defiant anthems such as *Everybody Is A Fucking Napoleon* and *Fin The Million You Never Made* are tinged with a nice sense of irony.

In the US, observers have suggested she was the benchmark Alanis Morissette used to refashion her image. diFranco, however, won't be drawn on the current spate of female singer/songwriters, although she clearly has little time for most of them.

She says, "I've been doing what I'm doing since I was 18 and let's just say that the music industry has woken up to the fact that not only do women make music but buy it, too."

"In general, the proliferation of women acts is a good thing. It's a phase the music industry has to go through before it grows up."

diFranco plays London's LA2 on December 17, a one-off show in which she should start waking up the UK public and perhaps start making the UK music industry start looking over its shoulder. **Leo Finlay**

CHERS

THE YEAR

Chers: *Chateau de la Rouge Motte* Released: out now

lyricist Nicky Wire was especially proud that a song beginning with the line "Libraries gave us power" should

"The band were ecstatic about the way A Design For Life was received. It's like a vindication that they did the right thing" — Rob Stringer

achieve such wide-reaching success. "I think that's something we can be really proud of," Wire told *Select* this month.



The Outsiders: Label: EMI/MGL Granite Producers: self/GM — *Station Pig Museum* Released: out now

gave it to her. I couldn't believe it," he laughs. Meanwhile, the band finished piecing together their third album using downtime at Liverpool's Punk Museum. Studio owner Hambi

TALENT

One to WATCH

KHALIQUE
Mixing exotic Eastern instrumentation with more familiar beats of Jay McInnis, Jon Mitchell, Peter Gabriel and Steve Wariner, this gifted singer/songwriter's debut album *Asian Man's* released on Factory Two will raise your...

Beck is that rare beast in the music industry: a figure who is rated as the epitome of cool in both alternative and dance scenes. But his sound isn't the usual indie-dance crossover, but an amazing melange of hip hop, indie, rock and folk.

In the UK, the Los Angeles-born 26-year-old gains favour with the traditional rock press and mixes with Noel Gallagher, yet his *Ten In A Cold Ass Fashion* was included on an early 1995 trip hop compilation, *110 Below*, alongside Howie B and DJ Krush.

Tony Herrington, editor of progressive music magazine *The Wire*, says, "His stuff is very seductive, it makes all the right moves. He's like the Beastie Boy you can take home to your parents."

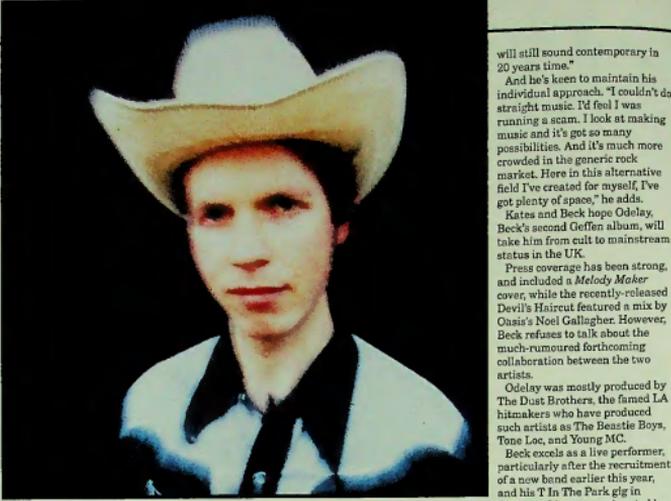
His contract with Geffen allows him to record for other labels, hence last year's album releases on K and Flipside Records as well as his major label debut, *Mellow Gold*, on Geffen.

Mark Kates, Beck's A&R at Geffen in LA, says, "Beck's so prolific and he wants to be able to release his material, so we gave him the space."

Beck was signed in 1993 following an A&R scramble in the US after the release of the classic single *Loser* on independent label Bongload Records. It became a huge hit on US college radio and hit number 15 here.

Kates says, "After *Loser*, it wasn't hard to know about Beck. Everybody in A&R was after him. When he did sign with us, he was, and still is, clear that he wants to be around for 20, 30 years."

Beck cites Afrika Bambaata, John Lee Hooker and Woody Guthrie among his influences and it is this combination of sounds and Beck's wish to create something eternal that leads Kates to



BECK

AN AUDACIOUS MIX OF SOUNDS

predict Beck's commercial status will soon rival his critical acclaim.

Beck says, "I was attracted to folk music because it's music anybody can

play. I do try to bridge music, but I wouldn't say it's my main focus. Anybody can go into the studio and mix up styles. I want to make music that

will still sound contemporary in 20 years time." And he's keen to maintain his individual approach. "I couldn't do straight music. I'd feel I was running a scam. I look at making music and it's got so many possibilities. And it's much more crowded in the generic rock market. Here in this alternative field I've created for myself, I've got plenty of space," he adds.

Kates and Beck hope *Odelay*, Beck's second Geffen album, will take him from cult to mainstream status in the UK.

Press coverage has been strong, and included a *Melody Maker* cover, while the recently-released *Devil's Haircut* featured a mix by Oasis's Noel Gallagher. However, Beck refuses to talk about the much-rumoured forthcoming collaboration between the two artists.

Odelay was mostly produced by The Dust Brothers, the famed LA hitmakers who have produced such artists as The Beastie Boys, Tone Loc, and Young MC. Beck excels as a live performer, particularly after the recruitment of a new band earlier this year, and his *T In The Park* gig in Glasgow this summer is rated by many as one of the live highlights of the year.

He is currently coming to the end of a European tour, which finishes with shows at Manchester's Academy tonight (December 9) and the Brixton Academy tomorrow.

According to Kates these could be the events that make Beck a big-name act in the UK. "The shows will have a big effect. We've been a bit disappointed with how *Devil's Haircut* and *Odelay* have performed in the UK, but I think that's all about to change."

Jake Barnes

Don't WATCH

ELECTRASY
This five-piece Vespa guitar act should soon be causing a bit of a stir in A&R circles with their immensely catchy dance lead in *Spirace*. It's a jargon mix of hook-laden guitar and swelling Hammond organ and prompts the question, do they have any others this good?

NEW SIGNINGS					
ARTIST	MANAGEMENT	SIGNED TO	TYPE OF DEAL	SIGNED BY	DESCRIPTION
AMAR	Geoff Travis	BLANDY Y NEGRO	albums deal	Suki	17-year-old Asian singer from Walsall being produced by renowned tabla player Talvin Singh
AQUASKY	Paul Dowling	POLYCOR	albums deal	Simon Gavin	Ambient drum and bass trio and style press favourites from Bournemouth, Lady Miss Kier guests on first single
ARNOLD	Des Panney	CREATION	albums deal	Alan McGee	Scottish guitar four piece plucked from the studio rather than the gig circuit
THE FLOORS	no management	SGO PUBLISHING	worldwide exclusive publishing	Stuart Ongley/ Giles Stanley	County Down act on Dublin's Dead Elvis who have worked with Sonic Youth's Lee Ranaldo
RODDY FRAME	Southside Mgt	INDEPENDIENTE	albums deal	Andy Macdonald	The former Atzee Camera lead singer is the third signing to Macdonald's new label
MULU	Pete Byrne	V2 MUSIC	worldwide exclusive publishing	Nick Sidal/ Merla Forte	V2 Music's first signing are Liverpool's female-fronted beats and guitar trio on <i>Dedicated</i>
SNUG	Gary Manzanaera	WEA	albums deal	Jonathan Dickens	Highly poppy teenage guitar foursome managed by the Roxey Music guitarist. Due to feature on the next <i>Fierce Panda EP</i>
VITRO	Gary Bocoman	INDEPENDIENTE	albums deal	Andy Macdonald	Very promising punk/dance three-piece. Independiente got the band after a long tussle with One Little Indian

Compiled by Jake Barnes 0181-964 5310 urbania@dircom.co.uk

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CLUBLAND CROSSOVER

There can no longer be any doubt about it. Dance is the defining musical style of the decade. House beats and four-on-the-floor drum patterns drove the *Music Week* singles charts in 1996 like never before with crossover and pop dance hits such as Fugees' Killing Me Softly, Spice Girls' Wannabe and Gina G's Ooh Aah...Just A Little Bit (now a Top 50 hit in the US) selling well in excess of half a million copies in the UK alone as they hit the top of the singles chart. But as record labels

large and small crowded into the dance market, the competition to get releases heard in the nation's clubs, played on the radio and sold in the shops grew fiercer than ever. In the first part of this supplement, Mark Solomons looks at the labels behind some of the year's leading dance hits and investigates the pressures they face in trying to make a profit in one of the most crowded and fastest moving markets in the world.

Meanwhile, on pages 30-39, Tony Farsides examines the role and value of the specialist dance remixer in helping to break hits and add extra mileage to successful songs, and Jane Grigg provides the facts on 10 of the leading remixers - the people responsible for some of the year's biggest crossover hits in the UK.

DANCE MAKES ITS MARK, BUT CAN IT MAKE MONEY?

TWO THIRDS OF ALL UK SINGLE RELEASES IN 1996 WERE DANCE RECORDS. BUT TO WHAT EXTENT DID THE GENRE'S NEW-FOUND MAINSTREAM ACCEPTABILITY TRANSLATE INTO REAL COMMERCIAL SUCCESS? MARK SOLOMONS REPORTS

In February, a cover story in *The Observer* declared, "Not since the early Sixties has dancing and dance music been such an integral part of the culture." When the national press runs an article about dance which deals with something other than drugs, then you know it's official. Dance is part of the mainstream.

What is not so certain is whether dance's new high profile translated into real commercial success in 1996.

On the face of it, dance had a great year. The top-selling singles in 1996 - Fugees' Killing Me Softly, Spice Girls' Wannabe, Mark Morrison's Return Of The Mack and Gina G's Just A Little Bit - all sat somewhere in the broad dance spectrum. Indeed, four-to-the-floor house-based records continued to leap off the club charts and into the Top 10, whether they were underground discoveries such as

Deconstruction's Robert Miles or long-forgotten Seventies gems such as Harvey Mason's Groovin' You, which was reworked as Disco's Revenge by Gusto on PolyGram's Manifesto imprint.

Furthermore, the recent chart-topping collaboration between The Chemical Brothers and Oasia's Noel Gallagher proved how even the lines between guitar pop and alternative dance music have become blurred.

And Junior Boys Own's Underworld and XL's The Prodigy demonstrated that it is possible to have it all: international chart success, sell-out live gigs and underground credibility.

But all that glitters is not necessarily gold. In the rush to cash in on the apparent surge of demand for dance, the market has grown uncomfortably crowded. Over the past couple of years, well-established dance labels such as Island's Fourth &



FUGEES: ONE OF THE DANCE ACTS WHO MADE A HUGE MARK ON THE CHARTS

Broadway and BMG's Deconstruction have been joined by a welter of new specialist offshoots.

Majors have been making most of the running, with the creation of Manifesto (PolyGram), Perfecto (East West/Warner), VC Recordings (Virgin) and the S3 and S4 labels (Sony). More recently, big European-owned independents such as Avex and Edel have joined the fray, launching distinctive labels such as Metropole and Extravaganza.

The inevitable result of more dance singles and albums were released in 1996 than in any previous year.

Music Week's research division Era estimates that 67% of all new domestic releases over the past 12 months can be defined as dance recordings in one form or another. That adds up to around 80 singles released every week. Add in as many as 200 new >

MOVIN' MELODIES

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► titles available on import every week and it goes without saying that the competition facing labels to get their releases into the market has become fiercer than ever.

Sales, on the other hand, have not risen significantly this year. Official figures will not be forthcoming until the EPI publishes its statistical handbook next year, but it is expected that dance will not gain much on the 26% and 12.5% shares of the respective singles and albums

markets the genre gained in 1996.

It was not all doom and gloom, however. A handful of companies did particularly well in 1996. PolyGram led the field through a range of labels including Manifesto, Highlife, AM, PM, 4th & Broadway, as well as London's fir and its subsidiaries Systematic and Internal.

Between them they topped the *RM* Club Chart 14 times in 1996. Manifesto performed strongest of all and rolled out its success into

the Top 40 with a consistent flow of crossover hits by artists such as Todd Terry, Wink, Gusto, Donna Summer, Dina Carroll and David Morales and the Bad Yard Club.

EMI's Positiva imprint also did well. It scored Top 20 chart positions with a selection of strong singles during the period. The most prominent were Reel 2 Reel's number seven Jazz It Up and BBE's Seven Days And One Week (which was licensed from French indie Triangle and has

sold 220,000 units in the UK - nearly 25% of its total worldwide sale to date). Below them came a string of other successes by such Jersey Healey & Amos' Stamp, The Bucketheads' Got Myself Kadoe's Night Train.

In comparison, the other majors fared less well although hits by Gina G, Robert Miles and Livin' Joy maintained a presence in the charts for Warner, BMG and MCA.

The independent sector,

traditionally dance's driving force, also enjoyed a degree of chart success in 1996. Leading distributor Pinnacle, for example, reports almost 20 Top 40 hits from artists such as Technohead, Pizzaman, A Tribe Called Quest and The Shamen from an assortment of labels including Loaded, Pulse 8, Jive and One Little Indian.

But if there were any lessons to be learned from the year's trading, it was that labels wishing to break new tracks must flex more financial muscle than ever before.

Not surprisingly, the majors were therefore better equipped to steal a march on their independent competitors.

For example, as the number of new releases spiralled, so the size of mailout lists increased. During 1996 labels like Manifesto or Postiva were known to put out up to 1,500 promotional copies per release to reach the tastemaking DJs who contribute to the *RM* chart. For small independents who still depend to an extent on vinyl sales to stay afloat, such numbers make no financial sense at all.

"Labels that can't afford extensive mailouts have suffered significantly this year," says Pinnacle's dance department manager Ewan Grant.

"Unfortunately, retailers see the *RM* chart as a stocking bible, so you can't afford not to be in it."

Similarly, smaller labels are unable to match the majors when it comes to commissioning expensive remixes and two- or three-part CD single packages.

"I can't afford to put out thousands of promos and ►

UNDERGROUND ACTS EMERGE TO CLINCH CROSSOVER SUCCESS

Despite predictions to the contrary, Britpop failed to dislodge dance from the mainstream in 1996.

Nevertheless, the greater part of this year's crossover spoils have gone to bands such as Underworld, The Prodigy (right), Orbital and Leftfield who can play live in time honoured style. Now, many labels and A&R departments believe the real future for dance lies in a fusion of established styles with guitar-based pop, which takes dance music out of the studio and puts it on the road.

"We're looking for acts which can play live rather than merely licensing one-off singles," says Perfecto's Spencer Baldwin. "Audiences used to seeing live acts are now going clubbing and vice versa."



For many, the trend had its defining moment at the 1996 Tribal Gathering event in Luton. "Tribal Gathering was a real eye opener for me," says Manifesto's Eddie Gordon. "There were acts like Black Grape, Josh Wink and Leftfield

all playing on the same site and I suddenly realised that I couldn't tell the difference between the fans any more. They were all playing to the same audience."

"People are getting bored with straight house music,"

adds VC's Andy Thompson. "I can see potential for the indie-meets-hip-hop sound played at nights like the Heavenly Social Club at Turnmills by acts like DJ Rags and Propellerheads."

Those majors who still view their dance departments as little more than a cost-effective way of marketing US artists could be set for a rude awakening if the alternative scene grows as expected in 1997.

"We have always adopted a long-term, album-oriented A&R policy," says XL managing director Richard Russell. "So we don't expect quick returns or overnight success. It has taken us six years to get The Prodigy to where they are now. Commitment like that doesn't come cheap!"

FRANKFURT

Logic Records GmbH
Strahlenberger Str. 125a
63057 Offenbach/Main
Germany
Tel: +49 (0)81 82 00 08 0
Fax: +49 (0)81 82 00 08 88
e-mail: logic@logic.cdr.de

LONDON

Logic Records UK Ltd.
1st Floor
24/25 Borewick Street
London W1V 3RF - England
Tel: +44 (171) 424 2193
Fax: +44 (171) 227 2888
e-mail: logicuk@dycon.co.uk
website: www.logicrecords.co.uk

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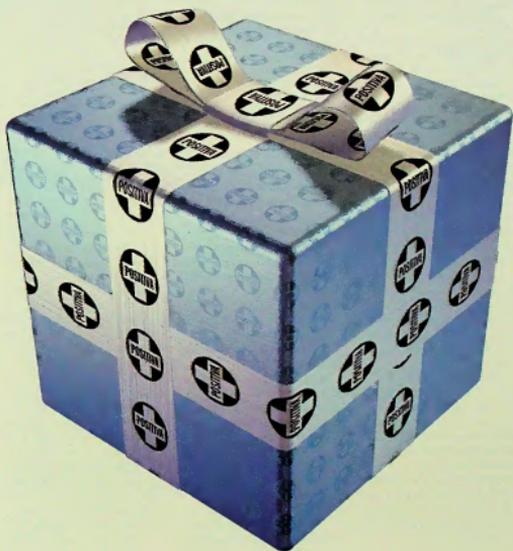
Logic Records US Inc.
270 Lafayette Street
Suite 1402
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1996 Presence...

Reel 2 Real - BBE - Jeremy Healy & Amos - Kadoc - Umboza
Ruffneck - Nylon Moon - Black Magic - Stix n Stoned - Michelle - Scot Project - George Morel featuring Heather Wildman
Dino Lenny - Outrage - Express Of Sound - Baby Doc - Adam F - Kenny "Dope" presents The Bucketheads - Judy Cheeks

1997 New Year Revolutions...

Qattara - Come With Me
Adam F - (new single & album)
MixMaster Morris presents - The Morning After (album)
BBE - Flash/Photo
Natural Born Grooves - Groovebird
Reel 2 Real - (new single)
DJ Quicksilver - Bellissima
Jeremy Healy & Amos - Argentina
Various Artists - Back 2 Back (album)
Baby Doc - (new single)

Stop Press... Positiva monthly at 'Frisky' the Ministry of Sound from January 17th 1997.

All Positiva releases are available from Amato, Soul Trader & Unique or EMI Telesales tel: 01926 466300, fax: 01926 466321.
Positiva merchandise is now available from Merchandising Matters Ltd. Tel: 0181 964 9115, Fax: 0181 964 9114.

► spend £20,000 on remixes. I'd need a top five hit single to recoup that kind of outlay," says Tony Perry, head of Logic, the UK offshoot of BMG Germany.

Nevertheless, most majors see no immediate cause for alarm. After all, singles have been high cost, low return items for many years. Just because they happen to be dance records doesn't mean that 1996's crop challenges what is an established industry orthodox.

"I don't think anybody aims to make money on singles any more," says Spencer Baldwin, head of A&R at Perfecto. "They are seen purely as adverts for albums."

Nick Halko, label manager at EMI's Positiva, agrees. "Singles that just scrape into the Top 40 after being aggressively marketed with expensive remixes, free stock and heavy discounts will certainly be losing money," he says.

As a result, the heady days of the early Nineties, when specialist dance labels could expect to survive from singles sales alone, became even more of a memory during 1996. Of course, dance companies right across the spectrum, big and small, have long relied on the extra income from international sales, third party licensing deals or compilation albums to provide them with missing margin. But over the past 12 months, the

going has grown tougher here, too.

"Singles are now so expensive to market properly you need to get them on as many compilations as possible," says Manifesto's head of A&R, Eddie Gordon. "And to do that, you've got to get in the Top 20, otherwise you don't get a look in."

Like many independent dance A&R personnel, Alex Gold, head of Ede's UK dance imprinte Extravaganza and Metropole,

finds it all highly frustrating.

For Gold, a fundamental problem lies with UK major record companies giving away free singles to retailers to build week-one support. He points out that in other territories, such as Germany, it is still possible to recoup from singles sales alone. And he feels it should be the same here. He also points the finger of blame firmly at an already fast-moving UK chart, which appeared to have gathered even more pace in 1996.

"UK product is still well respected but our chart isn't," he argues. "The yo-yo effect of records going in and out is ridiculous, especially for the dance market. Some records need time to build profile, both with UK audiences and with potential licensees and compilers overseas. That time just doesn't seem to be available any longer."

For many, therefore, the new A&R thrust has been towards signing acts or producers who can generate album sales in their own right.

According to Era, dance will have accounted for about one in every eight album sales in the UK when the 1996 figures are compiled. Compilations are expected to soak up about half of that figure.

"The market is clearly split," says Gordon. "Fans will buy compilations, but most single artist albums won't sell. I could never do a Gusto album, for example. Artistically speaking, it would be too light." ►

COMPILATIONS BATTLE IT OUT IN A CROWDED MARKET

The compilation market matured into an industry of its own in 1996 as multi-artist releases accounted for around half of all dance album sales.

Furthermore, more than 50% of the titles on the first three quarters of the biggest-selling compilation albums — EMI/Virgin/PolyGram's Now That's What I Call Music! 34 and EMI/Premier's 'Trainspotting' (OST) — were dance tracks. Other big sellers were Virgin's In the Mix '96 - 3, which sold around 250,000 units, PolyGram TV's lucrative tie-up with Kiss FM, Kiss In Ibiza '96, and the Ministry Of Sound's double CD The Annual 2, which is expected to shift more than 300,000 units by Christmas.

Many companies have now set up specialist arms just to compile and promote such albums.

Ede Imprint Metropole

recently created a joint venture with Radio One DJ Danny Rampling to produce his Love Groove Dance Party two-pack series, following sales of 45,000 for Volumes 1 and 2 earlier in the year. But the market is becoming more and more difficult to crack and next year Metropole will be cutting back from half a dozen releases to just two or three titles.

"You've got to fight to get tracks," complains Metropole's Alex Gold. "The majors' involvement has made it very competitive and driven up what you have to pay in terms of advances and points."

Ministry Of Sound managing director Mark Rodolf is under no doubts that the overall market for dance is growing, but that it is divided up into ever more specialised sectors.

"Consequently, you have to be very careful with what you

release," he says. "The public has become increasingly sophisticated and so it is our experience that you need to focus on specific niches if you want to be sure of even limited success."

Compilations are not for the faint-hearted, either. Margins are very narrow, while the shelf life of most releases has grown shorter.

A good compilation could once attract sales a year or more after release, but many are now lucky to get six weeks' racking in stores.

"You've got to be looking at 40,000 sales and a good chart position in week one or two in order to make sense of a release," says Gold.

"There's a lot of work involved and your whole life is on a knife edge in the run-up to the release."

Andy Thompson, head of A&R

at Virgin's dance imprint VC, points to the spin-off benefits of a parent company with proven compilation expertise. "Virgin has a fantastic commercial compiling and marketing department which is a great help to us" he says.

"Unfortunately, the market is getting very saturated, so you've got to find a good angle if you want something to work."

Not surprisingly, the competition among record companies to find the hook on which to hang a compilation has grown ever fiercer. TV advertising is now considered an essential marketing tool.

As a result, many established compilations such as the long-running Mastercuts dance series, which could once be relied upon to bring in 20,000-30,000 sales without television advertising, began to find the going tough in 1996.



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SUPPLEMENT CONTINUES
ON PAGE 29

THE OFFICIAL UK CHARTS



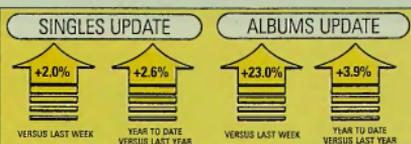
For the second time in eight weeks, Boyzone debut at number one on the singles chart. They first hit the summit on

October 12, when their cover of the Bee Gees' 'Words' entered at number one. They return this week with a different Beat. It's two years to the week since Boyzone launched their career with *Love Me For A Reason*. They've released seven singles and all seven have reached the top four, an outstanding record. It's interesting to note that all but one of their hits (So Good) has been a ballad, whereas, say, Peter Andre, who has hit the top three with each of his last three singles, has really rung the changes, going for lightweight reggae, jazz and soul while maintaining his popularity.

A Different Beat is the year's 23rd number one, of which 17 have debuted in pole position, including each of the last seven—a record. They're also the sixth act to have two number ones in 1996, following in the footsteps of George Michael, Fugees, Spice Girls, The Prodigy and Peter Andre. Additionally, Gary Barlow has topped the chart solo and as a member of Take That. In 1996, the previous record for most artists to have two number ones or more in a year was set in 1963 and equaled in 1964, with five apiece.

Boyzone are one of five acts debuting inside the Top 10 this week, equalling another chart record. This influx destroys a Top 10 which last week comprised wholly dance and related urban (R&B) records for the first time ever. Among this week's other interlopers are Elton John & Luciano Pavarotti, whose Live Like Horses duet gallops in at number nine. It's Elton's 70th hit single, but his first Top 10 success since 1994's Don't Go Breaking My Heart duet with RuPaul. Along with Cliff Richard, Elton has had hit duets with more partners than any other act, though he should maybe have lent a hand to his old pal Rod Stewart rather than his newer friend Pavarotti, since Rod—whose friendship with Elton goes back more than a quarter of a decade—is having a tough time. His new single *If We Fall In Love Tonight* debuts this week at a lonely number 98. Unless it picks up, it will become his lowest charting single since *Blondes (Have More Fun)* ground to a halt at number 63 in 1979 only months after he topped the chart with *Da Ya Think I'm Sexy?*

Firewalk became the first girl group ever to have five consecutive Top 10 hits last week when Secrets debuted at number nine (Banannarama managed six out of seven at the start of their career, but the Supremes had a purple patch of four out of five at their peak) but it now slumps to number 21.



AT-A-GLANCE WEEKLY MARKET SHARE



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



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

Proving rather more durable, Toni Braxton's *Un-Break My Heart* achieves its highest position—number three—after three weeks at number five and a further three at number four, but Robert Miles & Maria Naylor's *One & One* follows in its slipstream, having moved 6-6-6-5-4. Two hits, both.

Albumwise, the good news is that sales last week exceeded those attained in the same week of 1995, which was itself a record Christmas. In the seven days up until Saturday some 5,367m albums were sold, a 4% increase on the 5,142m tally for the comparative period in 1995. In the previous few weeks,

although album volume was building, it was consistently behind 1995 levels by between 9% and 8%. The biggest individual winner again last week was the *Spice Girls'* album, which retains its number one slot after a best-yeat sale of 217,000 copies, taking its five-week tally to 750,000 copies. Robson & Jerome likewise cracked up a match, selling 175,000 copies of their *Take Two* album, pushing its cumulative sales to 698,000 after four weeks. These two albums comfortably outdistanced all others at present, with the third-placed Greatest Hits of Simply Red selling about 95,000 copies last week.

Alan Jones



East 17 & Gabrielle's *If You Ever continues to command slightly more plays (1749 against 1742) than Toni*

Braxton's *Un-Break My Heart* but Toni's record was heard by nearly 2m more listeners than *If You Ever* last week, enabling it to move to number one after nine weeks of steady and sustained growth at radio.

With its seven solid weeks among the nation's five best-selling singles, you would think that all radio programmers would not be convinced of the wisdom of putting *Un-Break My Heart* into heavy rotation but Atlantic 252 is holding out, having played it just four times last week.

The Dublin-based long wave broadcaster continues to keep older records in higher rotation than any other station, perversely moving the *Beautiful South's Rotterdam* to the top of its list with 54 plays last week, even while it dropped nationally from 1059 spins to 898, making way on the airwaves for their new single *Don't Marry Her*, which improved from 310 plays to 530, and led bygone over *Rotterdam* in the Airplay chart, moving 22-12 while *Rotterdam* slipped 10-16.

Needless to say, Atlantic 252 didn't play *Don't Marry Her* at all last week... yet this supremely steady station bested 20 plays on Older, the yet-to-be-released fourth single from George Michael's album of the same name, contributing a very high proportion of its total exposure, which added up to just 56 plays last week, although it is early days yet and it will undoubtedly register a large increase this week.

Though radio was serviced four weeks ago by Boyzone's *A Different Beat*, the retail chart campaign is only now beginning to get widespread support. It moves powerfully 48-18 this week, increasing its plays massively from 274 to 659. Although an obvious sales chart topper, it has surprisingly failed to reach the top of any station's playlist yet.

Releasing a limited edition single of *All I Really Want* was Warner Music's way of ensuring that sales of this, the sixth single from Alanis Morissette's *Jagged Little Pill* album, didn't cannibalise the album's sales, while giving radio a new hit to play, thus boosting demand for the overseas album.

It worked well initially, with *All I Really Want* taking last week's highest climb ever in the Airplay chart as it soared 46-19. But radio noticed how poor it was doing in the sales chart and pulled the plug immediately, resulting in a 19-34 freefall.

Alan Jones

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TOP 75 SINGLES

14 DECEMBER 1996

Rank	Artist	Title	Label/CO/Cass (Distributor)
1	NEW	A DIFFERENT BEAT Erykah Badu (Producer) PolyGram/Atlantic	POLYGRAM 62327/62320A (4)
2	3	BREATHE The Roots (Producer) EMCA/Capitol	XL Recordings XLS 830C/ALC 80 (W)
3	4	UN-BREAK MY HEART Donna Summer (Producer) Warner	Capitol 34178 (2)
4	5	ONE & ONE Robert Miles featuring Maria Nayler (Miles) EMI/At & Run (Zomba/Nonesuch)	Deconstruction 74232/74231/423694 (4) (BMG)
5	1	I FEEL YOU Poco (Producer) Capitol	Musichouse 1321/L 1321 (BMG)
6	NEW	FOREVER Janet Jack (Producer) Ronda/PolyGram/Atlantic	Big Life RDRB 132B/RC 132A (P)
7	NEW	AUSTRALIA Merle Steward (Producer) Reddies	Sony ATV (B) 6640/45/664044 (SM)
8	NEW	DON'T MARRY HER The Breeders (Producer) South (Kohler) Island	Go! Discs 6012 15/10/GM/C 158 (P)
9	NEW	LIKE VIKES HORNS Elio & Luciano Pavarotti (Thomas) WC/Living (Tajiri)	Rockett 1400 15/10/DM (I) (F)
10	3	I NEED YOU 311 (Producer) Warner	Capitol 66391/62689 (4) (SM)
11	NEW	BETCHA BY GOLLY WOW! The J. Jive (The J. Jive) WC/Atlantic	NPG CDEMS 4637/CEM 483 (E)
12	NEW	SNOOP'S UPSIDE YA HEAD East River Pipe (Producer) Columbia	Interscope IND 95520/SM 9550 (BMG)
13	10	IF YOU EVER Lionel Richie (Producer) RCA	London LONCD 338L/338S (UMC)
14	17	WHAT'S LOVE GOT TO DO WITH IT Hanson (Producer) Interscope	Interscope IND 9308/9308 (BMG)
15	11	HILLBILLY ROCK HILLBILLY ROCK Woodchuck (Producer) Warner	Capitol 66391/62689 (4) (SM)
16	9	COSMIC GIRL Santana (Producer) Sony	Sony 52 96392/92/639294 (SM)
17	14	NO WOMAN, NO CRY Foyers (Producer) Columbia	Columbia 66392/92/639294 (SM)
18	13	SAY YOU'LL BE THERE Sade (Producer) Epic	Virgin VSCD 1601/USC 1601 (E)
19	16	WHAT BECOMES... SATURDAY... YOU'LL NEVER Robson & Jerome (Producer) Epic	Epic 66391/62689 (4) (SM)
20	12	CHILD Mark Owen (Producer) Epic	RCA 74231/42342/74231/42341 (BMG)
21	8	SECRETS Dennis Rodman (Producer) Atlantic	Atlantic 66391/62689 (4) (SM)
22	NEW	THE MAN DON'T GIVE A F*CK Super Fly (Producer) Epic	Capitol 66391/62689 (4) (SM)
23	10	YOU'RE GORGEOUS Baby Bird (Producer) Epic	Echo ECDSD 267C/SMC 26 (W)
24	15	ONE KISS FROM HEAVEN Lionel Richie (Producer) Epic	Capitol 66391/62689 (4) (SM)
25	18	I AIN'T TALKIN' AT CHA Zac (Producer) Epic	Death Row/Warner 6004 54/UMC 54 (F)
26	11	WHEN I FALL IN LOVE Ari & Dio (Producer) Epic	Telstar CDCEK 110/MCANT 10 (BMG)
27	15	WIDE OPEN SPACE Morgan (Producer) Epic	Parlophone CDK 8633 (E)
28	NEW	I'M NOT GIVING YOU UP Gora Estelari (Producer) Epic	Epic 66425/964224 (SM)
29	NEW	ELECTROLITE Warner Bros (Producer) Warner	Warner Bros 6383C/DXW 6383C (W)
30	NEW	IT'S IN YOUR EYES Phil Collins (Producer) Philips	Falco Value EW 07602/1/EW 0760 (W)
31	24	INSOLATION Faithless (Producer) Epic	Cheeky CDCEK 017/CEK 017 (BMG)
32	20	GOVINDA Kiss (Producer) Epic	Columbia 66424/96424 (SM)
33	23	EVERYDAY IS A WINDING ROAD Sheryl Crow (Producer) Epic	A&M 88202/258202 (4) (F)
34	25	WORDS Boyzone (Producer) Epic	Polydor 57532/57536 (4) (F)
35	22	GOLDEN BROWN Kiss (Producer) Epic	Capitol 66391/62689 (4) (SM)
36	NEW	PUMP UP THE JAM '96 Technique (Producer) MCA/Sabam	Capitol 66391/62689 (4) (SM)
37	18	THE LANE N-T (Producer) Epic	Virgin SYND0 8/YNCD 8 (E)

Rank	Artist	Title	Label/CO/Cass (Distributor)
38	NEW	ROOTCHI Nene (Producer) Epic	Hut HUCD 754/HUC 75 (E)
39	25	STRANGER IN MOSCOW Michael Jackson (Jackson) Epic	Epic 66378/266378 (SM)
40	NEW	STUCK ON YOUR TORN AROUND Fanny (Producer) Epic	Liberty LIBTCO 27/4 (SM)
41	NEW	LEVEE Mick Jagger (Producer) Epic	Capitol 66391/62689 (4) (SM)
42	31	I BELONG TO YOU Gina (Producer) Epic	Capitol 66391/62689 (4) (SM)
43	34	IT'S ALL COMING BACK TO ME NOW James Earl Ray (Producer) Epic	Epic 66371/296371 (4) (SM)
44	28	YOU DON'T FOLK ME - THE REMIXES Owen (Producer) Epic	Capitol 66391/62689 (4) (SM)
45	32	MILK Metallica (Producer) Epic	Musichouse D 1494/-(BMG)
46	NEW	ATTITUDE Sephia (Producer) Epic	Capitol 66391/62689 (4) (SM)
47	19	MAMA SAID Metallica (Producer) Epic	Capitol 66391/62689 (4) (SM)
48	30	TWISTED (EVERYDAY HURTS) Enya (Producer) Epic	Capitol 66391/62689 (4) (SM)
49	26	IT'S MY HOME Enya (Producer) Epic	Capitol 66391/62689 (4) (SM)
50	55	I'LL NEVER BREAK YOUR HEART Backstreet Boys (Producer) Epic	Capitol 66391/62689 (4) (SM)
51	NEW	COUNTRY BOY Tommy (Producer) Epic	Capitol 66391/62689 (4) (SM)
52	NEW	LEAVIN' Tommy (Producer) Epic	Capitol 66391/62689 (4) (SM)
53	42	ANGEL Wendy (Producer) Epic	Capitol 66391/62689 (4) (SM)
54	30	I WANT CANDY Sade (Producer) Epic	Capitol 66391/62689 (4) (SM)
55	48	CHASING RAINBOWS Shed (Producer) Epic	Capitol 66391/62689 (4) (SM)
56	27	JOSEY Chris (Producer) Epic	Capitol 66391/62689 (4) (SM)
57	27	WATERFALL Alicia (Producer) Epic	Capitol 66391/62689 (4) (SM)
58	NEW	IF WE FALL IN LOVE TONIGHT Whitney (Producer) Epic	Capitol 66391/62689 (4) (SM)
59	45	WHATEVER Dennis (Producer) Epic	Capitol 66391/62689 (4) (SM)
60	NEW	GONE! Sade (Producer) Epic	Capitol 66391/62689 (4) (SM)
61	NEW	IT'S ALL TRUE The Lemonheads (Producer) Epic	Capitol 66391/62689 (4) (SM)
62	NEW	A LONG DECEMBER Dennis (Producer) Epic	Capitol 66391/62689 (4) (SM)
63	30	WONDERWALL Dennis (Producer) Epic	Capitol 66391/62689 (4) (SM)
64	47	STAR Enya (Producer) Epic	Capitol 66391/62689 (4) (SM)
65	NEW	CHACHARENA Los Del Rio (Producer) Epic	Capitol 66391/62689 (4) (SM)
66	32	DRIVING (REMIX) Everything But The Girl (Producer) Epic	Capitol 66391/62689 (4) (SM)
67	46	PLACE YOUR HANDS Sade (Producer) Epic	Capitol 66391/62689 (4) (SM)
68	NEW	DON'T MAKE ME WAIT Sade (Producer) Epic	Capitol 66391/62689 (4) (SM)
69	NEW	MAKE SOMEONE HAPPY Jimmy (Producer) Epic	Capitol 66391/62689 (4) (SM)
70	21	DON'T LOOK BACK IN ANGER Jimmy (Producer) Epic	Capitol 66391/62689 (4) (SM)
71	22	WANNABE Sade (Producer) Epic	Capitol 66391/62689 (4) (SM)
72	41	KEEP PUSHIN' The Roots (Producer) Epic	Capitol 66391/62689 (4) (SM)
73	35	LOVE IN THE KEY OF C Bobby (Producer) Epic	Capitol 66391/62689 (4) (SM)
74	32	CIGARETTES & ALCOHOL Chris (Producer) Epic	Capitol 66391/62689 (4) (SM)
75	RE	FIRESTARTER X (Producer) Epic	Capitol 66391/62689 (4) (SM)

TITLES A-Z

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B	1
C	1
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U	1
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Z	1

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14 DECEMBER 1996

Rank	Title	Artist (Producer)	Label/CD (Distributor) Cass/Vinyl
1	SPICE ★	Spice Girls (A&M/Sanand/Rove)	VIRGIN CDV 2812 (UK) TCV 2810V 2811
2	TAKE TWO ★	RCA 7424142852 (BMG)	Robson & Jerome (Wright/Stock/Alben) 7424142854
3	GREATEST HITS ★	East West 060195522 (BMG)	Fally Prud'homme (Lewin/Black) 0603045520
4	EMPTY INTO YOU ★	Capitol 4827924674 (S&W)	Clay Aiken (Danberg/Wesley/Golan/Walton/Gold/Gutman/Alben) 4827924675
5	BLUE IS THE COLOUR ★	Capitol 4828454284 (S&W)	The Beautiful South (Kelly) 4828454284
6	THE SCORCH ★	Columbia 485454140 (S)	Fugees (Prakaziz-Pras) 485454140
7	AROUND THE WORLD - THE JOURNEY SO FAR ★	London 828594 (S)	Arlo Guthrie (Gunsberg/Kearns/Starr/Morise/Variuos) 828594
8	A DIFFERENT BEAT ★	Polydor 5337422 (S)	Boyzone (Hedges/Harding/Cumow/Wake) 5337422
9	CHRISTMAS PARTY ★	EMI TV CDENTY 140 (S)	The Smiths (Gaskin/Corbett/Robson) TCENTY 140
10	K ★	Columbia 584KCR 10K (S)	Kate Capshaw (Eckman/Miller/Shep/Doddy) 584KCR 10K
11	SHERYL CROW ★	A&M 9460092 (F)	9460984
12	JAGGED TILT PILL ★	Capitol 48520512 (S)	Stacy Furs (Carter/Johnson/Schiffman/D'Adda) 48520511
13	OLDER ★	Virgin CDV 2802 (S)	George Michael (Michael/Douglas) 2802
14	THE FINEST ★	Mfr 8285852 (S)	Five Young Cannibals (David/Young) 8285854
15	TRAVELLING WITHOUT MOVING ★	Sony S2 483959 (S)	Jamaquai (Kay/Stanton/M Beat) 483948/483991
16	REQUIRING DREAM - THE VERY BEST OF ★	Capitol CDSTA 2282 (S)	Clay Aiken (Gunsberg/Kearns/Starr/Morise/Variuos) CDSTA 2282
17	OCEAN DRIVE ★	Wild Card/Polydor 5237872 (F)	Lighthouse House (Peden) 5237874
18	SECRETS ★	LaFace 7300826202 (BMG)	Toni Braxton (Babyface/Variuos) 7300826204/7300826203
19	WHAT'S THE STORY MORNING GLORY ★	Capitol 48520512 (S)	Stacy Furs (Carter/Johnson/Schiffman/D'Adda) 48520511
20	CROCODILE SHOES II ★	East West 060306852 (W)	James Blunt (Blunt/Robson) 06030684
21	IF WE FALL IN LOVE TONIGHT ★	Warner Bros 582346214 (S)	Shed Stewart (Variuos) 582346214
22	NATURAL ★	Mushroom DX 2005 (BMG/RCA)	C 2005L 2005
23	SONE READER - A GREATEST HITS COLLECTION ★	Musco 58337 (F)	Stevie Wonder (Wonder/Variuos) 58337
24	THE VERY BEST OF Buddy Holly (Penny) Jacobs ★	Dino DINO 133 (P)	DINO 133
25	MOSELEY SHOLS ★	MCA MCD 62008 (BMG)	Ocean Color Scene (Lyons/Ocean Color Scene) MCD 62008/MCA 62008

26	LE ROI EST MORT, VIVE LE ROI! ★	Virgin COVER 80 (E)	Enigma (Roi) MCOVER 80
27	THE VERY BEST OF ★	EMI TV CD 2804 (E)	Ray Charles (Variuos) TV 2804
28	THE SMURFS GO POPI ★	EMI TV CD 2804 (E)	Ray Charles (Variuos) TV 2804
29	THE MUSICALS ★	PolyGram TV 530892 (E)	Michael Ball (Smith) 530894
30	SPIDERS ★	Capitol 4827924674 (S)	Clay Aiken (Danberg/Wesley/Golan/Walton/Gold/Gutman/Alben) 4827924675
31	DREAMLAND ★	Deconstruction 7423128126 (BMG)	Robert Miles (Miles) 7423128126/7423128121
32	18 TIL I DIE ★	ASM 545652 (E)	Bryan Adams (Adams/Lange) 545652/545651
33	GREEN MAN ★	RCA 74231435142 (BMG)	Mark Owen (Lewicki/Lem) 7423143514
34	HANK PLAYS HOLLY ★	PolyGram TV 5303132 (E)	Hank Marvin (Marvin) 5303134
35	GABRIELLE ★	Go Beat 8287242 (F)	Gabriele (The Collective/Caydi) 8287242/828721
36	SONGS OF INSPIRATION ★	Riz RTI2702 (S)	Riz RTI2702
37	EMPOWERANCE ★	RCA 7423144453 (BMG)	Woodchucks (Wright) 7423144454
38	DIZZY HEIGHTS ★	Epic 486642 (S)	Lightning Seeds (Broude/Rogers) 486644
39	EVERYTHING MUST GO ★	Epic 486302 (S)	Manic Street Preachers (Hedges/Harding/Cumow/Wake) 486302
40	ALISHA RALES THE WORLD ★	Mercury 534272 (F)	Alisha's A-Sc (Stewart) 534272
41	HEADLIFE LIVE (THE SHOW) ★	EMI CD 2804 (E)	Original Cast Recording (Farrar) 2804
42	FREE PEACE SWEET ★	ASM 545672 (E)	Dusty (Young) 545674/545671
43	NAKED ★	1st Avenue/EMI CD 2804 (E)	London (Charles/Wilson/Cornell/Douglas) 2804
44	EVITA (OST) ★	Warner Bros 58284622 (S)	Evita (Variuos) (Wilson/Cornell/Douglas) 58284624
45	WILDEST DREAMS ★	Parlophone CDST 22914 (E)	Tommy Stinson (Variuos) CDST 22914
46	SOMETHING SPECIAL - TO GARDEN LOVE SONGS ★	Time 7423128126 (BMG)	Foster And Allen (Farrar/Miley/Caldwell) 7423128126
47	DANCE INTO THE LIGHT ★	Fine Voice 96333002 (S)	Pili Collins (Collins/Padgugan) 06333002
48	THE ULTIMATE COLLECTION ★	Sony TWNCA-MMD003 45 (S)	Ned Diamond (Variuos) MMD003
49	DEFINITELY MAYBE ★	Crescent GMMO 540 (S)	Danis (Danis/Coyne) 540
50	ONLY HUMAN ★	1st Avenue/Mercury 534062 (F)	Diana Carroll (Lewis) 534064/534061
51	FAVORITE & FRIENDS FOR WAR CHILD ★	Decca 452062 (F)	Pavarotti & Friends (Ramone) 452064

52	COMING UP ★	Nude 4851292 (BMG/V)	NUDE 4851292/4851291
53	GARBAGE ★	Mushroom 031450 (BMG/BMG)	031450/031450
54	THE VERY BEST OF ★	EMI TV CD 2804 (E)	Ray Charles (Variuos) TV 2804
55	VOICE OF LOVE ★	PolyGram CD 100 (E)	Diana Ross (Variuos) CD100
56	ANTHLOGY 3 ★	Apple CDPCD 1109 (E)	The Beatles (Morrison/Harris/The Beatles) CDPCD 1109
57	THE MEMORY OF TREES ★	WEA 060128722 (V)	Eva Ryann (Ryann) 060128724
58	NEW ADVENTURES IN HI-FI ★	Warner Bros 5824322 (S)	Michael Smith (Lynn and Jackson/Jones/Variuos) 5824322/5824304
59	THE VERY BEST OF - ACROSS AMERICA ★	Virgin VT03 113 (S)	Art Garfunkel (Garfunkel/Broad) VT03 113
60	THE ESSENTIAL COLLECTION ★	Global Television RADC 4 (BMG)	Dionne Warwick (Bacharach/David/Variuos) RADC 4
61	HISTORY-PAST, PRESENT AND FUTURE BOOK 1 ★	Epic 48709 (S)	Michael Smith (Lynn and Jackson/Jones/Variuos) 48709/48708
62	THE CHOIRBOYS' CHRISTMAS ★	Decca 4559562 (F)	4559564
63	EMANCIPATION ★	NPG CD 2040 (E)	The Artist (The Artist) 2040
64	THE DOGGFATHER ★	Interscope INT 0028 (BMG)	Deep Dog (Dog) (Sosa/Sony/Doggy/Dogg/Alben & S&W) INT 0028
65	STOOSH ★	One Little India PPL 850 (P)	Stoosh (Anon) (Coppard) PPL 850
66	POWER OF A WOMAN ★	1st Avenue/EMI CD 2804 (E)	Diana Carroll (Lewis) (Vaniuos) 2804
67	ALL CHANGE ★	Polydor 5280132 (E)	Cast (Llewellyn) 5280132
68	TANGO ★	Columbia 486762 (S)	Julio Iglesias (Iglesias) 486764
69	VOICES OF TRANQUILITY ★	Dino DINO 123 (F)	Hypocrite (Llewellyn) DINO 123
70	PRESEY-THE ALL TIME GREATS ★	PG 9010 (BMG)	Albino Albino (Alben) PG 9010
71	BIZARRE FRUIT BIZARRE FRUIT ★	Deconstruction (S&W)	24323281/24323281/24323281
72	LA PASSIONNE (OST) ★	East West 060316652 (S)	Chris Rea (Rea) 060316654
73	WITH YOU IN MIND ★	Riz RTI2702 (S)	Charles Lindbergh (Bradford) RTI2702/0078
74	BOOTLEG VERSIONS ★	Columbia 486842 (S)	Fugees (Whylee/Variuos) 486844/486841
75	THE BEST OF ★	Blanco Y Negro (BMG)	Blanco Y Negro (BMG) 486842/486841

PHOTOGRAPH BY (1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12) (13) (14) (15) (16) (17) (18) (19) (20) (21) (22) (23) (24) (25) (26) (27) (28) (29) (30) (31) (32) (33) (34) (35) (36) (37) (38) (39) (40) (41) (42) (43) (44) (45) (46) (47) (48) (49) (50) (51) (52) (53) (54) (55) (56) (57) (58) (59) (60) (61) (62) (63) (64) (65) (66) (67) (68) (69) (70) (71) (72) (73) (74) (75)

TOP COMPILATIONS

Rank	Title	Artist	Label/CD (Distributor) Cass/Vinyl
1	NOW THAT'S WHAT I CALL MUSIC 35 ★	EMI/Virgin/Parlophone CDNOW 35/TCNOW 35/NCOW 35	
2	THE BEST SIXTIES ALBUM IN THE WORLD...EVER II ★	Virgin VT03 113 (S)	VT03 113
3	THE BEST CHRISTMAS ALBUM IN THE WORLD...EVER I ★	Virgin VT03 113 (S)	VT03 113
4	THE ULTIMATE PARTY ★	Global Television RADC 4 (BMG)	RADC 4
5	THE LOVE ALBUM III ★	Virgin VTDC 104/VTDC 104 (E)	VTDC 104
6	THE ANNUAL II - PETE TONG & BOY GEORGE ★	Ministry Of Sound ANNUAL 96 (BMG/S&M)	ANNUAL 96
7	HEARTBEAT - NUMBER 10 RECORDS OF '60s ★	RCA/Global Television RADC 40 (BMG)	RADC 40
8	SMASH HITS MIX 97 ★	Virgin VTDC 110 (E)	VTDC 110
9	HUGE HITS 1996 ★	warner.asp/Global TV/Sony TV MCD003 0000 (S&W)	MCD003 0000

10	THE NO 1 CHRISTMAS ALBUM ★	PolyGram TV 52587625/5258764 (F)	52587625
11	GREATEST HITS OF 96 ★	Telestar TCD 8973/3TCD 8973 (BMG)	8973
12	THE BEST IRISH ALBUM IN THE WORLD...EVER I ★	Virgin VTDC 103 (S)	VTDC 103
13	THE BEST OPERA ALBUM IN THE WORLD...EVER I ★	Virgin VTDC 103 (S)	VTDC 103
14	SHINE 7 ★	PolyGram TV 5305152 (S)	5305154
15	THE ALL GREATEST LOVE SONGS... ★	Columbia 5207Y 21C/SonyTV 21C (S&M)	5207Y 21C
16	LOVE AT THE MOVIES...THE ALBUM ★	EMI TV/Sony TV CD 2804 (E)	2804
17	GREATEST NON-STOP PARTY UNDER THE SUN ★	EMI TV CD 2804 (E)	2804
18	THE VERY BEST OF PURE SWING ★	Pump DINO 100 (S)	DINO 100
19	TRAINSPOTTING (OST) ★	EMI Premier CD 2804 (E)	2804
20	HITS ZONE 97 ★	PolyGram TV 5317872 (E)	5317874

ARTISTS A-Z

ADAMS, Bryan	32	LOUISE	43
ALBINO ALBINO	70	MI PEOPLE	21
ANDRE, Paris	27	MANIC STREET PREACHERS	29
ARTIST, The	21	MIKE RUSSELL, The	34
ARWYTH, Wyn	22	MICHAEL, George	13
BALL, Michael	29	MILLIE, Robert, The	34
BEATLES, The	25	MORRISSETTE, Annie	12
BEAUTIFUL SOUTH, The	35	MURPHY, Brian	30
BOYZONE	8	NEAL, Jimmy, The	28
BRAXTON, Toni	18	O'DONNELL, Dennis	26
CARROLL, Diana	67	OGILBY, Fred	19, 49
CASH, Johnny	47	OCEAN COLOUR SCENE	25
CHERRY, John	67	OLSON, Rex	27
CROW, Sheryl	11	ORIGINAL CAST RECORDINGS...	46
CROWD, The	67	OSWALD, Rex	27
DIAMOND, Neil	4	PAGAVOTTI & FRIENDS	61
DINO, Chris	4	PALEY, Eric	21
DOODY, David	2	PEA, Chris	62
DREYER, David	50	REM	50
DUNN, Peter	50	ROBBIN & JEROME	28
ENCOMA	57	ROSE, Diana	55
EVITA	41	SARLEY, David	28
ETERNAL	46	SKINHEAD	46
EVERYBODY BUT THE GIRL	14	SMITH, Steve	50
FINE YOUNG CANNIBALS	14	STEWART, Rod	21
FOSTER AND ALLEN	46	SUE	52
FUGES	61	TURNER, Tom	25
GABRIELLE	35	WALKER, The	23
GARFUNKEL, Art	59	WANDER, Shane	23
HOLLY, Bobby	41	WOODPACKERS	37
HYPOCRITE	62		
JACOBS, Penny	24		
JACKSON, Michael	81		
JAMROQUAR	15		
KULA SHAKE	15		
LABRONIGROUZA, Chris	13		
LIGHTHOUSE FAMILY	17		
LIGHTNING SEEDS	38		

AIRPLAY PROFILE

STATION OF THE WEEK

Blacktop's vibrancy is being reflected by local station Radio Wave, which is combining an ambitious playlisting policy with new programming freedom for its presenters.



Besides giving them a chance to contribute to the weekly playlist meeting, programme controller Simon Tate is letting the presenters pick their own odies from a comprehensive list. Tate then oversees the selection and a computer makes sure the same songs are not broadcast too often. He says, "It sounds good and fresh and it does help to put a little bit of personality into the presentation."

Owing to its local responsibilities is just one of the ways the station, which came on air in May 1992, has tried to buck the usual trend. Its A and B lists have 55 tracks between them, far more than most stations, and contains many tracks by up-and-coming acts.

Says Tate, "There's a lot of good material that deserves to be aired and I don't believe we've got to have a high rotation with few artists. We achieve that with our A list, so I like to think the B list can do a good diversity."

Among the new acts Wave is now supporting are Candy Girls and Howard Noan, while it is one of the first to play a third of the year's new releases. It also has Spice Girls as guests a week before Wannabe was released and claims to be the first UK station to have

WAVE TOP 10

- 1 **Don't Marry Her** The Beautiful South (Isl/Disc)
- 2 **You're Gorgeous** Babybird (Epic)
- 3 **Betcha By Golly Wow!** The Artist (NPG)
- 4 **Isn't She Lovely** Stevie Wonder (Motown)
- 5 **Say You'll Be There** Spice Girls (Virgin)
- 6 **Runaway** The Cars (Atlantic)
- 7 **Stranger to Myself** Michael Jackson (Epic)
- 8 **Everyday Is A Winding Road** Sheryl Crow (A&M)
- 9 **What Becomes Of The Broken-Hearted** Fabian & Jerome (RCA)
- 10 **No Woman No Cry** Ruben Don't (Island)

Compiled by Radio Wave

broadcast Hootie & The Blowfish. Aimed at a 25-50 age group, the station built its musical policy out of the demise of old-style Radio One. Tate says before Radio Wave came on air, he was aware of changes happening at the BBC network and believed they would leave a gap in the market. "We felt we needed to appeal to people that had grown up with Radio One, but had ditched it," he says.

Its first Rajar figures released earlier this year showed it as number one in the market. Three years after winning best new station of the year at the Sony Radio Awards, it now boasts 17,000 listeners, a 31% reach and 17.3% share in the 234,000 transmission area. To celebrate, a station flag was hoisted to the top of Blacktop Tower.

Paul Williams

TRACK OF THE WEEK

IF YOU EVER EAST 11 WITH GABRIELLE

Teaming up with radio favourite Gabrielle has helped give East 11 their biggest airplay hit since *Stay Another Day*. Like their 1994 Christmas chart topper, the ballad if *You Ever* powered its way to the top of the airplay chart for several weeks and became Gabrielle's second airplay number one of the year.

Jo Whaley, deputising for Lisa L'Anson on the Radio One lunchtime show, was first to play the song back on September 20 and the network went on to give the single 17 spins two weeks ahead of release.

Given if *You Ever* even stronger support - 105 plays in three weeks - to help send it into the Airplay Top 20 as it entered number two on the sales chart. That high debut sent overall radio support rocketing to 1,351 plays in a week and it became Radio One's favourite track with 25 plays. A fortnight later, the track began a run at the top of Airplay Top 50 and the UK airplay chart, making it the first achieved by Gabrielle's Give Me A Little More Time back in April.

Its radio profile continued to rise as



It slowly dropped down the sales Top 10 and it reached 1,824 plays after six weeks in the top flight.

London Records' radio promotions executive Liana Hendry, who plugged the single to Radio One and London stations, says, "In the past, with some of East 11's more up tempo tracks Radio One would come on board first, but there would be a lukewarm response from some other stations. But the fact this track is a ballad and Gabrielle has very strong airplay success has really helped us."

Paul Williams



RADIO 1

Rank	Title	Artist	Label	Recordings	Weeks on chart	Peak	Plays
1	BREATHE	Prudny	XL	Recording	16	31	30
2	WHAT'S LOVE GOT TO DO WITH IT	Warren G Featuring Adina Howard	Interscope/NMCA	27	26	26	
3	AUSTRALIA	Mavis Cheung	Preachas (Epic)	2	24	24	
4	COSMIC GIRL	Jamiroquai	(Sire S2)	26	24	24	
5	GOVINDA	Janet Jackson	(A&M)	18	24	24	
6	NO WOMAN, NO CRY	CRY Fuggas	(BlueNote/Columbia)	20	23	23	
7	IF YOU EVER EAST 11 Featuring Gabrielle (London)			17	23	23	
8	EVERYDAY IS A WINDING ROAD	Sheryl Crow (A&M)		12	23	23	
9	IT'S ALL ABOUT YOU	SWU (RCA)		22	22	22	
10	ONE & ONE	Robert Miles Featuring Maria Nayer	(Deconstruction)	28	22	22	
11	I AMT MAD AT CHA 2Pac	(Death Row/Interscope)		19	20	20	
12	CHILD	Mark Owen (RCA)		17	20	20	
13	WIDE OPEN SPACE	Mansun (Polygram)		10	19	19	
14	FEEL YOU PAIN	Arca (Mushroom)		21	19	19	
15	UNBREAK MY HEART	Tom Browne (LaFace/RCA)		12	19	19	
16	CAMPAGNINE	Si Papp (Epic)		18	17	17	
17	LANE	Ice T (Virgin)		14	18	18	
18	DON'T MARRY HER	Beautiful South (Isl/Disc)		20	17	17	
19	GOLDEN BROWN	Katei (Island)		18	17	17	
20	A DIFFERENT BEAT	Beyouns (Polyder)		10	16	16	
21	IF YOU EVER EAST 11 (Epic)			7	16	16	
22	HONEY	Max-Morison (Epic)		6	16	16	
23	ELECTROE	E.M.M. (Warner Bros)		15	16	16	
24	SECRETS	House of the Avenue/EMM		11	15	15	
25	CHASING RAINBOWS	Shed Seven (Polyder)		25	15	15	
26	SALVA MEA	Ferlitsch (Deebee)		9	14	14	
27	MILK	Garbage (Mushroom)		18	14	14	
28	WHEN I FALL IN LOVE	Ann & Dex (Telstar)		23	13	13	
29	STRANGER IN MOSCOW	Michael Jackson (M&J/Epic)		20	13	13	
30	SINGLE BILINGUAL	Pat Shaub (Arista)		9	13	13	
31	BETCHA BY GOLLY WOW!	The Artist (NPG/EMI)		9	13	13	

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Rank	Title	Artist	Label	Recordings	Weeks on chart	Peak	Plays
1	IF YOU EVER EAST 11 Featuring Gabrielle (London)				17	16	16
2	UNBREAK MY HEART	Tom Browne (LaFace/RCA)			15	15	15
3	ONE & ONE	Robert Miles Featuring Maria Nayer (Deconstruction)			12	17	17
4	SAY YOU'LL BE THERE	Spice Girls (Virgin)			11	15	15
5	EVERYDAY IS A WINDING ROAD	Sheryl Crow (A&M)			9	16	16
6	COSMIC GIRL	Jamiroquai (Sire S2)			7	20	20
7	STRANGER IN MOSCOW	Michael Jackson (M&J/Epic)			7	10	10
8	NO WOMAN, NO CRY	CRY Fuggas (BlueNote/Columbia)			7	8	8
9	ROTTERDAM	Beautiful South (Isl/Disc)			7	9	9
10	BETCHA BY GOLLY WOW!	The Artist (NPG/EMI)			7	6	6
11	YOU'RE GOING TO MISS ME (Epic)				7	6	6
12	FEEL YOU PAIN	Arca (Mushroom)			7	3	3
13	IF YOU ALWAYS FOREVER	Stevie Nicks (Atlantic/Capitol)			7	2	2
14	STEP BY STEP	Whitney Houston (Arista)			7	3	3
15	CHILD	Mark Owen (RCA)			7	1	1
16	A DIFFERENT BEAT	Beyouns (Polyder)			7	2	2
17	SECRETS	House of the Avenue/EMM			7	1	1
18	ANGEL	Simple Plan (East West)			7	0	0
19	ONE KISS FROM HEAVEN	Ensign (The Avenue/EMM)			7	0	0
20	JOSEY	Deep Blue Something (Interscope/NMCA)			7	0	0
21	LOVING EVERY MINUTE	Lightstrings (Family World/Capitol)			7	0	0
22	WHEN I FALL IN LOVE	Ann & Dex (Telstar)			7	0	0
23	ALL I REALLY WANT	Arca (Mushroom)			7	0	0
24	BREAKFAST AT TIFFANY'S	Deep Blue Something (Interscope/NMCA)			7	0	0
25	YOU DON'T FOOL ME	Queen (Polygram)			7	0	0
26	IF YOU EVER EAST 11 (Epic)				7	0	0
27	DON'T MARRY HER	Beautiful South (Isl/Disc)			7	0	0
28	WHAT'S LOVE GOT TO DO WITH IT	Warren G Featuring Adina Howard (Interscope/NMCA)			7	0	0
29	IT'S IN YOUR EYES	Pat Collins Face Value/RCA			7	0	0
30	IT'S ALL COMING BACK TO ME NOW	Celine Dion (Epic)			7	0	0

VIRGIN

Rank	Title	Artist	Label	Recordings	Weeks on chart	Peak	Plays
1	COSMIC GIRL	Jamiroquai (Sire S2)			25	35	35
2	EVERYDAY IS A WINDING ROAD	Sheryl Crow (A&M)			34	35	35
3	YOU DON'T FOOL ME	Queen (Polygram)			34	35	35
4	NEIGHBOURHOOD	Space (Epic)			23	24	24
5	WHAT IF...?	Lightning Seeds (Epic)			20	22	22
6	MILK	Garbage (Mushroom)			20	21	21
7	DANCE INTO THE LIGHT	Pat Collins (Face Value/RCA)			20	21	21
8	MARLBHEAD JOHNSON	Monsoon (Mercury/Capitol)			21	21	21
9	A LONG DECEMBER	Coventry Kings (Virgin/Capitol)			21	21	21

ATLANTIC 252

Rank	Title	Artist	Label	Recordings	Weeks on chart	Peak	Plays
1	ROTTERDAM	Beautiful South (Isl/Disc)			7	5	5
2	I FEEL	Janet Jackson (A&M)			36	47	47
3	IT'S ALL COMING BACK TO ME NOW	Celine Dion (Epic)			31	46	46
4	I LOVE YOU ALWAYS FOREVER	Stevie Nicks (Atlantic/Capitol)			32	45	45
5	BREAKFAST AT TIFFANY'S	Deep Blue Something (Interscope/NMCA)			35	43	43
6	SAY YOU'LL BE THERE	Spice Girls (Virgin)			57	42	42
7	NO WOMAN, NO CRY	CRY Fuggas (BlueNote/Columbia)			24	39	39
8	FOLLOW THE RULES	Janet Jackson (A&M)			26	39	39
9	VIRTUAL INSANITY	Amber (Sire S2)			59	37	37
10	ESCAPING	Paula Abdul (A&M)			37	36	36

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TOP 50 AIRPLAY HITS

14 DECEMBER 1996

music control
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Pos	Last	Weeks on chart	Title	Artist	Label	Total plays	Plays % or +	Total audience	Audience % or +
1	2	9	UNBREAK MY HEART	Toni Braxton	LaFace/Arista	1742	+4	60.60	+10
2	1	10	IF YOU EVER	East 17 Featuring Gabrielle	London	1749	-4	58.23	-6
3	10	4	COSMIC GIRL	Jamiroquai	Sony S2	1113	+37	56.70	+40
4	3	6	EVERYDAY IS A WINDING ROAD	Sheryl Crow	A&M	1194	-8	52.38	+5
5	15	5	NO WOMAN, NO CRY	Fugees	Ruffhouse/Columbia	993	+7	42.92	+9
6	4	7	ONE & ONE	Robert Miles Featuring Maria Naylor	Deconstruction	1249	-2	41.92	n/c
7	11	3	WHAT'S LOVE GOT TO DO WITH IT	Warren G Featuring Adina Howard	Interscope/MCA	609	-10	35.41	-8
8	13	3	BETCHA BY GOLLY WOW!	The Artist	NP&G/MCA	865	+19	34.21	+16
9	5	11	SAY YOU'LL BE THERE	Spice Girls	Virgin	1156	-6	33.91	-21
10	28	3	I FEEL YOU 2	Peter Andre	Mushroom	799	+123	32.63	+106
11	29	4	SECRETS	Eternal	1st Avenue/EMI	708	+36	31.47	+66
12	37	7	DON'T MARRY HER	Beautiful South	Gol Discs	530	+71	30.07	+30
13	5	7	STRANGER IN MOSCOW	Michael Jackson	MJJ/Epic	963	-20	29.23	-33
14	11	4	YOU'RE GORGEOUS	Baby Bird	Echo	834	-14	28.75	-23
MOST ADDED									
15	33	3	STEP BY STEP	Whitney Houston	Arista	722	+73	28.55	+60
16	12	7	ROTTERDAM	Beautiful South	Gol Discs	898	-18	28.19	-26
17	14	4	CHILD	Mark Owen	RCA	728	-7	27.78	-5
HIGHEST CLIMBER									
18	18	3	A DIFFERENT BEAT	Boyzone	Polydor	659	+141	25.02	+99
19	15	3	BREATHE	Prodigy	XL Recordings	194	-6	24.21	-9
20	12	3	ANGEL	Simply Red	East West	671	-20	23.34	-31
21	23	18	I LOVE YOU ALWAYS FOREVER	Donna Lewis	Atlantic/East West	792	-6	22.97	+1
22	28	3	AUSTRALIA	Manic Street Preachers	Epic	254	+50	22.45	+9
23	18	5	LOVING EVERY MINUTE	Lighthouse Family	Wild Card/Polydor	610	+34	22.10	+11
24	43	3	HORN	Mark Morrison	WEA	400	+32	21.81	+51
25	18	12	BREAKFAST AT TIFFANY'S	Deep Blue Something	Interscope/MCA	578	+41	20.81	-21
26	23	5	GOVINDA	Kula Shaker	Columbia	274	-1	20.06	-18
BIGGEST INCREASE IN AUDIENCE									
27	43	3	I NEED YOU	3T	Epic	541	+95	19.12	+151
28	28	10	SPINNING THE WHEEL	George Michael	Aegean/Virgin	477	-11	18.31	n/c
29	13	2	WHEN I FALL IN LOVE	Ant & Dec	Telstar	546	-26	17.94	-44
30	18	7	IT'S ALL ABOUT YOU	SWV	RCA	184	+59	17.90	+88
BIGGEST INCREASE IN PLAYS									
31	19	3	2 BECOME 1	Spice Girls	Virgin	353	+158	17.10	+102
32	15	2	ONE KISS FROM HEAVEN	Louise	1st Avenue/EMI	600	-14	16.89	-63
33	51	4	YOU DON'T FOOL ME	Queen	Parlophone	548	+3	16.68	-9
34	18	3	ALL I REALLY WANT	Alanis Morissette	Maverick/Warner Bros.	568	-2	16.26	-50
35	42	11	IT'S ALL COMING BACK TO ME NOW	Celine Dion	Epic	507	-11	16.14	+11
36	10	4	WIDE OPEN SPACE	Mansun	Parlophone	116	+111	16.00	+60
37	25	3	I AIN'T MAD AT 'CHA	2Pac	Death Row/Interscope	205	n/c	15.32	-37
38	24	5	CHASING RAINBOWS	Shed Seven	Polydor	269	+2	15.19	-39
39	31	5	MILK	Garbage	Mushroom	199	-63	14.93	-17
40	17	3	WHAT IF...	Lightning Seeds	Epic	398	-58	14.72	-30
41	41	3	I AM, I FEEL	Alisha's Attic	Mercury	393	+24	14.37	-6
42	39	8	WHAT BECOMES OF THE BROKEN-HEARTED	Robson & Jerome	RCA	463	-28	14.33	-24
43	18	3	CHAMPAGNE	Salt 'n' Pepa	MCA	77	+40	14.27	+90
44	28	4	MOUTH	Merril Bainbridge	Arista	349	-8	14.22	-22
45	40	3	GOOD ENOUGH	Dodgy	A&M	414	+1	14.15	+9
46	37	4	GOLDEN BROWN	Kaleef	Unity	145	-5	14.01	-14
47	12	10	DISCO 2000	Pulp	Island	262	+16	13.16	+46
48	17	1	LANE	Ice-T	Virgin	27	+17	13.13	+37
49	45	2	ELECTROLITE	R.E.M.	Warner Bros	187	+51	12.94	-2
50	21	4	FLAME	Fine Young Cannibals	London	428	-47	12.01	-53

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TOP 10 GROWERS

Pos.	Title/Artist (Label)	Total plays	Increase in no. of plays
1	I FEEL YOU Peter Andre (Mushroom)	799	441
2	A DIFFERENT BEAT Boyzone (Polydor)	659	385
3	JOSEY Deep Blue Something (Interscope/MCA)	573	352
4	STEP BY STEP Whitney Houston (Arista)	722	305
5	COSMIC GIRL Jamiroquai (Sony S2)	1113	299
6	I NEED YOU 3T (Epic)	541	264
7	DON'T MARRY HER Beautiful South (Gol Discs)	530	220
8	IT'S IN YOUR EYES Phil Collins (Face Value/WEA)	459	220
9	2 BECOME 1 Spice Girls (Virgin)	353	216
10	SECRETS Eternal (1st Avenue/EMI)	708	186

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

TOP 10 MOST ADDED

Pos.	Title/Artist (Label)	Total audience	Stations	Adds
1	STEP BY STEP Whitney Houston (Arista)	59	49	11
2	COSMIC GIRL Jamiroquai (Sony S2)	57	56	5
3	A DIFFERENT BEAT Boyzone (Polydor)	49	40	5
4	ALL BY MYSELF Celine Dion (Epic)	46	21	5
5	FOREVER Damage (Big Life)	29	14	5
6	DON'T MARRY HER Beautiful South (Gol Discs)	50	34	4
7	IN YOUR WILDEST DREAMS Tina Turner featuring Barry White (Parlophone)	28	22	4
8	JOSEY Deep Blue Something (Interscope/MCA)	33	28	3
9	I NEED YOU 3T (Epic)	54	34	3
10	IT'S IN YOUR EYES Phil Collins (Face Value/WEA)	51	45	3

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

AIRPLAY

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

14 DECEMBER 1996

THE OFFICIAL CHARTS - 14 DEC

SINGLES

MW **music week**
Y AS USED BY V
TOTP **1** **COB 12310** **MUSIC TELEVISION**

1	1	A DIFFERENT BEAT	Boyzone	Polydor	
2	2	BREATHE THE PRODIGY		XL Recordings	
3	4	UN-BREAK MY HEART	Toni Braxton	LaFace/Arista	
4	5	ONE & ONE	Robert Miles featuring Maria Naylor	Deconstruction	
5	4	FEEL YOU	Peter Andre	Mushroom	
6	7	FOREVER DAMAGE		Big Life	
7	8	AUSTRALIA	Manic Street Preachers	Epic	
8	8	DON'T MARRY HER	The Beautiful South	GoDisks	
9	9	LIVE LIKE HORSES	Elton John & Luciano Pavarotti	Rocket	
10	10	I NEED YOU 3T		Epic	
11	11	BETCHA BY GOLLY WOW!	The Artist	NPG	
12	12	SNOW'S UPSIDE YA HEAD	Snoop Doggy Dogg featuring Charlie Wilson	Interscope	
13	13	IF YOU EVER	East 17 featuring Gabrielle	London	
14	14	WHAT'S LOVE GOT TO DO WITH IT	Warren G featuring Adina Howard	Interscope	
15	15	HILLBILLY ROCK	HILLBILLY ROLL Woolpackers	RCA	
16	16	COSMIC GIRL	Jamiroquai	Sony SZ	
17	17	NO WOMAN, NO CRY	Fugees	Columbia	
18	18	SAY YOU'LL BE THERE	Spice Girls	Virgin	
19	19	WHAT BECOMES OF THE BROKEN HEARTED	Robson & Jerome	RCA	
20	19	CHILD MARK OWEN		RCA	
21	21	SECRETS	Eternal	1st Avenue/EMI	
22	22	THE MAN DON'T GIVE A FUCK	Super Furry Animals	Creation	
23	23	YOU'RE GORGEOUS	Baby Bird	Echo	
24	24	ONE KISS FROM HEAVEN	Louise	1st Avenue/EMI	

ALBUMS

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



Celine
DION



Club:
Delicious, at the Boulevard, 10 High Street, Ealing, London W5. Every Friday, 10pm-4am.



Capacity/PA special features:
1,200/10K/Two rooms, Inflatables, projections.

Door policy:
"Casual, smart dress. No trainers." - James Anthony.

Music policy:
Uplifting house, deep NY garage.

DJs:
Graham Gold, Roy The Roach, Matt 'Jam' Lamont, 'Tall' Paul Newman, Nicky Holloway.

Spinning:
Funky Green Dogs 'Fired Up'; Don-E 'Call Me'; Satoshi Tomiie Presents Shellshock 'K-Jee'; Dina Carroll 'Run To You (BT Mix)'; Faithless 'Salvo Mea'.

DJ's view:
"Delicious freaked the night out - it's amazing. It's a venue that's 100 per cent improved. Now there are proper clubs, not just your Saturday night lager loud crowd." - Roy The Roach.

Industry view:
"It's been taking off down there of late. They've got some nights lined up with Back To Basics and the Hacienda next year as well. It's top." - Patrick Neate, Toyfund.
Ticket price:
Ladies - £5 before 11, £7 after, gents - £7 before 11pm, £9 after.

new's

delirious delivers dance debut

ken grunbaum and danny d's new label moves in-house with rca

Delirious Records, the independent label set up by ex-Cooltempo managing director Ken Grunbaum and leading UK producer Danny D has lined up its first releases for February.

The label has a long-term licensing deal with RCA Records and will be based in-house at the RCA HQ in Putney, Grunbaum says. "We tell we needed the support of a major and the marketing power they can provide. Also, we like RCA."

The first record on Delirious looks set to be a gospel-

inspired dance track, "I'll Four Hands" by Exodus, licensed from legendary American producer Jellybean. The track will be promoted in a doublepack next week with mixes from BCZ, Danny D and Mauve. This will be followed by a pop reggae track, Richie Stephens & General Degner's "Come Give Me Your Love".

"In general, the label's going to be nice and varied - a bit of r&b, a bit of dance, a little bit of reggae."

"We'll be licensing one of records but eventually we're looking to make albums and

develop artists. That's what Danny and I like doing," says Grunbaum, who was responsible for acts like Kenny Thomas, Shara Nelson and Juliet Roberts while at Cooltempo.

Indeed, Delirious has already signed two former Cooltempo artists - single Steven Dante and the aforementioned Juliet Roberts.

"Just because you're no longer of a label doesn't mean that you want to stop working with the acts that you had there. We'd like to do albums with both Juliet and Steven. I

think it's important to show commitment to artists," says Grunbaum.

The first release for the artists will be a debut, "Never Had Love Like This Before", a cover version of an old Tavaris number, to be released in February.

Grunbaum feels that the current climate is favourable to the type of product that Delirious will be releasing.

"In terms of the r&b market in particular, there has been a couple of big hits this year and we think it's important that there are more," he says.



paging all dance fans...ministry sends christmas message...all the latest chart info...

The Ministry Of Sound has signed an exclusive deal with VodaZap, the company behind the VodaZap Pager System.

Just before Christmas subscribers to the system will be able to use their pagers not only to pick up messages from their friends but also to receive a variety of music information.

Dance fans will be able to find out about the Ministry's record of the week and top three club chart, music and club gossip and access a regional weekend club guide.

The deal also delivers the official CIN top five UK singles and number one album as well.

The Ministry's managing director Mark Rodol says, "What's important to the Ministry Of Sound is not only music but also technology. The deal with VodaZap pagers associates us with a technically advanced product and at last provides an alternative to the club flyer."

VodaZap pagers retail at £99.95 and the Ministry Of Sound's information services will begin in mid-December.

the edge of things to come

Kiss TV has completed a deal with The Guardian's weekly listing supplement The Guide to support a new weekly programme, The Edge.

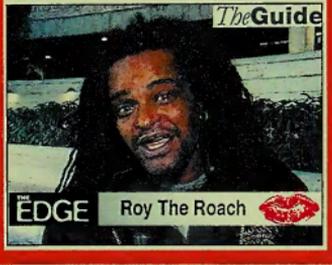
The Guardian already sponsors the daily magazine programme The Word on Kiss FM. Stephen Palmer, marketing director of The Guardian, says, "We have enjoyed an ongoing relationship with Kiss as a radio brand and it's exciting to extend that into TV. Kiss and the Guide complement each other perfectly, both being young people's 'must have media'."

The new 15 minute TV show

will be broadcast twice a week and will feature mini-features and listings.

The Edge will be shown during Kiss's programming on the cable channel Live TV. The show's graphics have been created by a design team from ad agency Leaps Delaney, which is responsible for Kiss's critically-acclaimed ad campaigns. The Edge will be on air in mid-December and is already being promoted through news distributed nationally at clubs and record shops.

The Edge will be broadcast on Mondays and Fridays at 1.15pm on Kiss-Live TV.



FAITH ON THE FLOOR

Last year Channel Four put on the highly successful and award-winning Steve Christmas special over the festive period. This year the thinking people's TV channel is exploring the phenomenon of the Christian rave scene with a six-part series entitled 'God In The House'.



The programmes will kick off with a visit to The Mix, a 500-capacity church in Bristol which runs once-a-month rave services complete with techno beats and strobe lights.

This God In The House series kicks off an Christmas Eve and runs for the next five nights. The programmes will travel around the country visiting rave churches in Tolworth, Littlehampton, Huddersfield, Chichester and Ealing, London.

'God In The House' will be shown at 12.30am on each day from December 24 to 30.

rm namecheck: editor-in-chief: stuart redmond @ managing editor: selina webb @ contributing editor: tony farsides @ designer/sub-editor: florea robertson

1	AD	Boyzone	2	BREAT	3	UN-BR	4	ONE & C	5	FEEL	6	FOREV	7	AUSTR	8	DONT	9	LIVELI	10	I NEED	11	BETCH	12	SNOWP	13	IF YOU	14	WHAT'S	15	HILLBI	16	COSMI	17	NO W	18	SAY Y	19	WHAT	20	CHIL	21	SECRET	22	THE M	23	YOU'R	24	ONE O
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Shop focus

Shop:
Zoom Records, Basement,
Company Store, 162
Camden High Street,
London NW1.
(0207 1 158) Tel: (0171)
267 4479.



Specialist areas:
Garage, house, techno
and trance. Mail order
service. Ticket outlet for
large events,
merchandise, listening
discs.

Owner's view:
"This year we've been
going from strength-to-
strength. There's been a
lot more money spent on
export records and mail
order. We're currently
setting up our own web
site and that will get a lot
more people in. We've got
a really strong profile with
the label and the shop.
We've got two imprint
labels which do well.
Squarepusher put out his
first track with us before he
signed to Warp. We cover
all the genres in here: a
broad range right across
the board. Even Derrick
May checks us out when
he's around." - Dave
Wesson.

Distributor's view:
"One of the best shops
in the UK. Eclectic and
quality material across the
board. They've stuck to
their guns and they've
tared really well. They're
popular and they've
maintained credibility." -
Ray Corner, Flying
Distribution.
DJ's view:
"They are probably my
favourite shop in London.
They're good for most
genres of music and they
have a good professional
attitude in there. I've been
shopping there for about
six years." - John
Digweed.

club & shop focus
compiled by johnny davis. tel:
(0976) 242 984.

COOL CUTS



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

You need a touch tone phone to use this service. When requested enter the relevant Code. Press 3 to go forward a track, 1 to go back. To skim within a track, press 6 to go forward or 4 to go back. Press the star key to make a new selection. Calls cost 60p/min peak rate, 45p/min at other times. UK ONLY. Service starts at midnight on Sunday and is provided by: Frontier Media. Foutline: 0171-371 5460

1 (2)	SCARED Slacker	Loaded	Code - 1045
2	NEW THE FUNK PHENOMENA Armand Van Helcken (An underground hit for a while, now in even better new mixes)	Henry ST	Code - 1058
3	NEW REMEMBER ME Blue Boy (With a doublepack of mixes by Sure Is Pure, Roe & Christian and Caven 3)	Pharm	Code - 1059
4	(4) SHE DRIVES ME CRAZY/JOHNNY Fine Young Cannibals	London	Code - 1046
5	(6) HOMEWORK Duff Punk	Virgin	Code - 1048
6	(5) LOW PRESSURE PHUNK East 17	London	Code - 1047
7	NEW ALL I WANNA DO Tin Tin Out (Featuring mixes from KLM and Jose Nunez)	VC Recordings	Code - 1060
8	NEW NU YORICAN SOUL Masters At Work (MFW join guest artists George Benson, Ray Ayres and Jocelyn Brown)	Talkin Loud	Code - 1061
9	(9) BEAUTIFUL PLACE Paul Van Dyk	Deviant	Code - 1049
10	NEW LOST WITHOUT YOU Jayn Hanna (Epic trancee with mixes from Evolution)	VC Recordings	Code - 1062
11	NEW PROPHECY Insight (Strong progressive house from Orlando)	Stress	Code - 1063
12	NEW ARE YOU THERE Josh Wink (Acid-finged techno work-out)	Orum	Code - 1064
13	NEW FREE/LUNATIX Doc Martin (LA's best-known DJ makes his vinyl debut)	Moonshine	Code - 1065
14	NEW AND NOW YOU KNOW Goldwink (Pumping hydraulic techno)	Finliffex	Code - 1066
15	(10) HOUSE IS A FEELING Sunday School	Strictly Rhythm	Code - 1050
16	NEW CAN YOU HEAR ME FOLKS Sparky Lightbourne (Tripped out funky breakbeats)	Skint	Code - 1067
17	NEW THE BARRID STRESS EP Los Jugadores (Real Watson and Ashley Beedle produce a top classed house groove)	Junior Boy's Own	Code - 1068
18	(13) HOUSE ON FIRE Arkano	Fame	Code - 1052
19	NEW DRIVE Geoffrey Williams (Drum & bass mixes from Jamie Myerson, house versions from SPS and Jinx)	Hands On	Code - 1069
20	NEW PEOPLE EVERYDAY Braxton Holmes (Excellent soulful garage production)	Sound Of Ministry	Code - 1070



A guide to the most essential new club tunes as featured on 17m's "essential selection", with new long, broadcast every Friday between 7pm and 10pm. Compiled by DJ feedback and data collected from leading DJs and the following venues: city sound/flying/zoom/black market (London), eastern blue/underground (Manchester), 23rd street (Liverpool), 3 beat (Liverpool), warp (Bristol), mix (Newcastle), global beat (Bristol).



17 18 THE VERY BEST OF PURE SOUND

18 19 TRANSPORTING (OST)

20 HITS ZONE 91

Pop

Billboard

Pop/Jazz

SHAMEN

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17 24	ONE	1
16 25	IAIN	1
15 27	WHEN	1
14 26	WIDE	1
13 28	I'M IN	1
12 29	ELECT	1
11 30	IT'S IN	1
10 31	INSON	1
9 32	GOVIN	1
8 33	EVERY	1
7 34	WORI	1
6 35	GOLD	1
5 36	PUMP	1
4 37	THE L	1
3 38	KNOT	1
2 39	STRA	1
1 40	LOWE	1

Bullethead titles a



17	24	ONE K
16	25	I AIN'T
15	27	WHEN
14	31	26
13	28	I'M IN
12	29	ELECT
11	30	IT'S IN
10	31	INSON
9	32	GOVIN
8	33	EVERY
7	34	WORD
6	35	GOLDF
5	36	PUMP
4	37	THE U
3	38	KOOTI
2	39	STRAP
1	40	LOVE CA

Bullseye titles at


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19	NEW	KEEP ROPE AWAY (INEX RECTORSERIAL DINA MIXES) Serial Diva
20	NEW	ROLLIN' ON (RHYTHM MASTERS/SELF PRESERVATION SOCIETY MIXES)
21	NEW	ZOE (MAKE ME COME) Pegamini Telex
22	NEW	ALRIGHT (5 NORTH MIXES) Wigan
23	NEW	HOUSE ON FIRE (ARMAR/AR/EX RIDEZ/WINCHESTER CLUB MIXES) Akerna
24	NEW	GOOD TIME (KEITH LITMAN/OJ TOMKA MIXES) The Hippindrs
25	NEW	FEVER TONY DE VIT (BARRY DO/ADJARUS/SHARP MIXES) S-J
26	NEW	GET UP (Byron Singly)
27	NEW	I HAVE NO FEAR (UND CUD/OJ MIDWICHOP 'N' CHANTOM MOULTON/MIDCHUM/SANZA)
28	NEW	DIABLA MIXES Le Monde featuring Ametio Taylor
29	NEW	LONELY (DOM FREDERICKSE & DAMON ROCHEFORT MIX) The Playroom
30	NEW	LOST WITHOUT YOU (EVOLUTION/DIFFICULT MIXES) Jayn Hanna
31	NEW	UNITED NATIONS OF HOUSE (DEK & JONESSE/OUTBAR/OORIGINAL MIXES)
32	NEW	THE WAY (MAURICE JOSHUA MIXES)/THE DEEP (DEEP DISH MIXES)
33	NEW	HORNY (MINDSPELL/2UP-INFLUENCE MIXES) Mark Morrison
34	NEW	SCARED Slacker
35	NEW	MOVE AWAY MOUNTAIN (RHYTHM MASTERS/TONY DE VIT/WANDY JUNG/AMIS SHIFF MIXES)
36	NEW	MOON (JAM EL MAR/OUR HOUSE MIXES) Virus

See an club chart to see what's a special (used services in unmarked from an some set it compiled on the history history publication. call 01753 7320

19	NEW	Champion Moonites/3
20	NEW	Sip 'n' Slide
21	NEW	Fume
22	NEW	Adictive/Positive
23	NEW	React
24	NEW	Manifesto
25	NEW	Sip Underground
26	NEW	Escapade
27	NEW	VC Recordings
28	NEW	Manifesto
29	NEW	Dedicated
30	NEW	WEA Loaded
31	NEW	One Little Indian
32	NEW	Perfecto

57	NEW	RUIN/NOVA (Gebra)
58	NEW	DE LA CASA (MIXES) E.K.O. (Flabber/Knock Out)
59	NEW	YUMMY (AGH/RELOTRIP MIXES) AGH
60	NEW	LOVE COMMANDMENT Gabele Jackson
61	NEW	I'M NOT GIVING YOU UP (TONY MORAN MIX)/HIGHER (JUNIOR VASQUEZ MIX)
62	NEW	SNAPSHOT (VISSON & LORIMER/ERIC KUPPER MIXES) Ruf/Pul
63	NEW	DRIVING (TODD TERRY/UNDERDOG MIXES) Everything But The Girl
64	NEW	DUB (IF YOU WANT TO Choochoo)
65	NEW	LIFE'S TOO SHORT Hole to One
66	NEW	SOOTIE The Funky Phreaks
67	NEW	GET UP (DUALAS EXPRESS MIXES) Plunkly Phantom
68	NEW	IN HEAVEN G-Sensation
69	NEW	THEME FROM E.R. (DAVIDSON OSPINA/DIGITAL DUNGEON/PLASTIC CONSTRUCTION/JOURNEY MIXES) James Newson-Howard
70	NEW	COSMIC GIRL (DAVID MORALES MIXES) Jamiroquai
71	NEW	IT MOVES (STY/INVENTED DE MOOR MIXES) M.T.F.
72	NEW	SHELTER Beat Foundation
73	NEW	WATERBALL (WORK IN PROGRESS/OORIGINAL MIXES) Atlantic Clean
74	NEW	SNOOPY'S UPSIDE YA HEAD (DJ POOH & RICK FREEMAN MIXES)
75	NEW	FEVER Djaminn & Djaybae

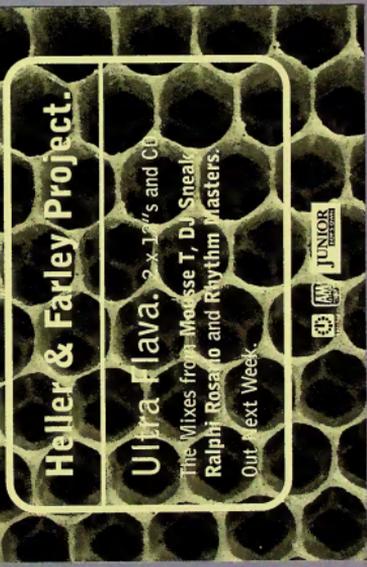
Shoop Doggy Doggy featuring Charita Wilson

Death Row/Interscope Italian Surtinone

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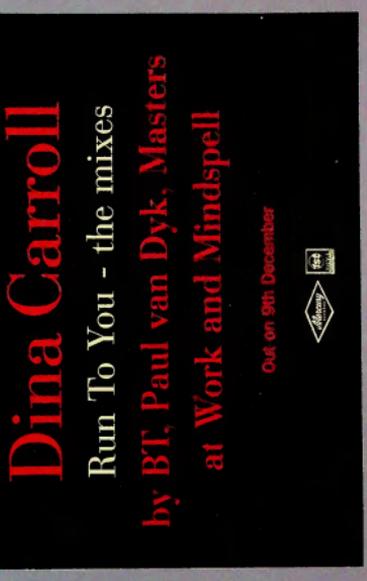
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19	TRANSPOTING (OST)
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ON A POP TIP

Club chart

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

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
1	1	2	18	5	3	7	10	8	11	8	12	12	15	15	15	17	20	14	34	30	6	24	NEW	NEW	NEW	30	21	NEW	NEW	NEW	NEW	37	37	NEW	33	25			
2 BECOME 1/WANNABE (JUNIOR VASQUEZ MIXES)	I WANT CANDY	PUMP UP THE JAM '96	HOW BIZARRE (SHARP/FLEXIFINGER MIXES)	000-LA-LA-LA	NAKED/ONE KISS FROM HEAVEN/ONE KISS FROM LOUISE	MOVE ANY MOUNTAIN	I'M NOT GIVING YOU UP/HIGHER	BREAKFAST AT TIFFANY'S/ONE OF US	BREAK MY STRIDE	FREEDOM	FEVER	HORNY	YESTERDAY HAS GONE	OVER AND OVER	RUN TO YOU	I BELONG TO YOU	WATERFALL	U FOUND OUT	100%	I FEEL YOU	SOMEBODY	WHEN I FALL IN LOVE	ULTRA FLAVA	CREEP	SNAPSHOT	UN-BREAK MY HEART	COSMIC GIRL	DISCOTECA/SINGLE	MACARENA CHRISTMAS	DON'T CRY FOR ME ARGENTINA	IT'S ALL COMING BACK TO ME NOW	SNOOP'S UPSIDE YA HEAD	WATERLOO/MAMMA MIA	HEAVEN HAS TO WAIT/ YOU CAN HAVE IT ALL/LAST NIGHT	DRIVING	ROCKIN' GOOD CHRISTMAS	I'D LIKE TO TEACH THE WORLD TO SING	TOO SPICY	CHAMPAGNE
Spice Girls	Candy Girls	Technotronic	OMC	Justine Earp	Louise	Shamen	Gloria Estefan	Jackie O	Unique II	QFX	S-J	Mark Morrison	PJ Proby/Marc Almond with The Life Story Orchestra	Puff Johnson	Dina Carroll	Gina G	Atlantic Ocean	The Handbaggers	Mary Kiani	Peter Andre	Open Arms featuring Rowetta	Ant & Dec	Farley & Heller	Frank Bennet	RuPaul	Deja Vu featuring Tasmin	Jamiroquai	Pet Shop Boys	The Mike Flowers Pops	Natalie Browne	Snoop Doggy Dogg featuring Charlie Wilson	Abbacadabra	Eve Gallagher	Everything But The Girl	Roy Chubby Brown	No Way Sis	Hotbox	Salt-N-Pepa	
Virgin	Feverpitch	Worx	Polydor	ZYX	1st Avenue/EMI	One Little Indian	Epic	Euphonic	Dance Pool	Epidemic	React	WEA	EMI Premier	Work/Columbia	Manifesto	Eternal	Eastern Bloc	Tidy Trax	1st Avenue/Mercury	Mushroom	All Around The World	Telstar	AM:PM	Mercury	Rhino	Almighty	Sony S ²	Parlophone	RCA	Love This	Almighty	Death Row/Interscope	Almighty	Cleveland City	blanco y negro	Polystar	EMI	Telstar	MCA

S

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

tune of the week

ginuwine: 'pony' (epic)

Ginuwine is currently causing a huge buzz on the r&b scene for both his album, 'Ginuwine... The Bachelor', and this single which has been an import for some time. Now being promoted for a UK release in the first week of the new year, 'Pony' will no doubt benefit from the healthy exposure it's already receiving on The Box. The mixes demonstrate the abilities of producer Timberland to the hilt with the stand-out version being the Miami bass-style Black Market Radio mix, which is refined enough to sound like some new r&b/drum & bass mutation. Given the downtempo mania that's dominated r&b in recent years, it's refreshing to hear a solid uptempo track instead. The Black Market Slowdown is a more laid-back variation on this theme while the Extended mix is the more regular loudbeat funky work-out. All in all, a great track and hopefully a deserving hit as well. ●●●●● **11**



house

SHAWN BENSON 'Keep Steadfast' (Back to Basics). A fine uptempo song with strong vocals and production that strides along with subtle waltz grooves and synths helping the rhythm race along. The hook builds and drops well in all its mixes, which range from the bright to the very deep, all with percussion and breakbeats finely tuned to create the right vibe. Probably the strongest release yet on this fledgling label. ●●● **11**

VICTOR ROMEO 'Love Will Find A Way' (Palm Damage). It's surprising that it has taken so long for someone to revive this early house classic and into a pleasant revival that it's been done with a fair degree of taste. Deep Dish haven't just applied a formulaic remix and have retained the deep house flavour of the original while at the same time giving it an updated feel – a commendable feat. More standard Nineties garage treatments are available from Vice Versa that roll along nicely but it's the Deep Dish vocal, dub and juicy percussive dub that really make the package shine. ●●●● **11**

NORTH & SOUTH featuring 'JASHAY' Power' (Flatline). A small independent US label that is emerging as a useful source of quality garage. Flatline's latest is this deeply soulful outing with impassioned vocals striding out over a swishing backing track. Occasional bursts of flute and organ drift in and out and it's exactly the kind of lo-fi production that garage fanatics love, but you can't help thinking that there's a lot of untapped potential here – a strong production could give this track much broader appeal. ●●●● **11**

DRUM HUSTLER 'Luv 2 Luv Ya' (Sneak Tip). Aggressive percussion dominates this rolling rhythmic groove with rattling toms, kicks and all manner of grooves rattling about while sneaky hints of Donna Summer's 'Love to Love You Baby' prove their heads over the mayhem. There's the now obligatory 'filter' section towards the end and another mix that has an American trancey feel that builds and builds. All in all a well above average US release. ●●●● **11**

F-ACTION 'Thanks To You' (For Most Music). An interesting

Dutch track that's strangely subdued by European standards with a deep warbling bassline that continues right through its simple stop-start arrangement. The spoken vocal that owes its inspiration to early Chicago house comes across quite well and gives the track character, although it's less effective on the harder mix. ●●● **11**

NAV Space Chase' (Aloha). This little beauty has been excellently remixed by Noz, the brother of Omid (of 16BB). The Dub mix starts with a clean-shaven breakbeat while wobbly strings swirl without sinking in a both of warm delays, creating a chilled atmosphere. Two thirds in, a bit of orange octon breaks up the arrangement just nicely. On the flip, the four to the floor kicks charge and again those halting effects are kept neatly in place, which is sure to give your Sunday morning after effects an easier ride. ●●●● **11**

MATO 'Tribal' (Wave Us). Just to prove how global the nu-house sound has become, this terrific piece of dub disco was created by Toshiyuki Goto and Masabumi Kikuchi for Japan's Complete label and

arrives here via Francois Kervonkin's NY-based Wave imprint. The Special Dub version of 'Tribal' combines spooky guitars, tipped out keys and wonderful oscillating percussion to create an effect that is not unlike the Group's amazing afro-Caribbean cuts for King Sunny Ade. The flipside has a slightly more kinetic version of the track plus 'Fuzza's Congo mix of 'Drifting', which is a more laid-back house track with appealing pompas and other semi-ambient touches. ●●●● **11**

'LOW PRESSURE PHUNK' (frr). No messing here. One mix, one title and one certain floor filler. The Van Heiden-style rollercoaster ride starts with ambient swathes that quickly develop into a technical dandling stamper that in turn makes way for a harmonious 'hey shine' vocal breakdown. Then the real fun starts with a seriously pumping bass-driven work-out with extra flanged keys followed by an almost jungle-like breakdown and the 'rumping pay-off'. When a major label gives away so little info on a track, it immediately raises suspicions that it is a remix of a mainstream cut, but even if it is

was Peter Andre or Boyz2na, it would not stop it being a huge club buns. ●●●● **10**

NEW PHUNK THEORY 'Phunk Theory Theme' (Paper). Already on their sixth release and the quality just keeps on flowing, and this piece of phunky business is no exception. The Shinda boys deliver two stay house excursions of the highest order. The topside journeys off with sun-drenched guitar solos underpinned with an oost-shokin', wail-windin' bass. The pots weave in and out of the drum patterns with a dose of effects that's just what the smooth elegant production that would have Trevor Horn frothing at the mouth. A phunk-fastic piece of plastic. ●●●●● **10**

breakbeat

DR ICEY 'Grand Canyon Suite'/'Southern Snack' (Zone). Orlando's DJ loay strikes again with one of his typically inventive electro-breakbeat work-outs that are so popular in Florida's underground scene. Utilising a variety of old school breaks, vocal snippets and other electro accessories, loay comes up with two infectious funky tracks, 'Grand Canyon' with a Miami bass flavour, and 'Southern Snack', a more jerky, backbeat groove. ●●●● **11**

jungle

FOOTLOOSE 'The Anger' (dub plate). Tough little roller from the Root FM pack starts with light keys and rolls into those stepping-stile drums – it's very infectious alongside that wobbly b-line. Tough charge up of the breaks that way through keeps it intact. A proper roller for the box. ●●●●● **11**

VARIOUS 'Suspect Package' (Hard Leaders). This three-vinyl, DJ friendly pack has everything. From the classics 'Still Waters', 'Messiah' and 'Down With The Lies' to the new 'Dapone-Friday' – which isn't released as yet – there are some proper cover tunes incorporated. Big style. ●●●●● **11**

PAUL Z 'Assault' (dub plate). An Ecstasy-style intro gets to grip with the mashed up beats, marching style. The track builds with communist-style drums which get harder and harder. The Amen break gets crazy incorporating excellent acid sounds. This is hard-hitting stuff. ●●●●● **11**

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18 19 TRAINSPOTTING (OST)
20 HITS ZONE '99

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Music Sales. 01232 865422 - Outlet. 01232 322826.

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club chart
commentary

by alan jones

As promotion companies turn their attentions to January and February releases, the Club Chart starts moving again. **Mary Kiani** moves to the summit with '100%' but only after an increasingly potent challenge from **Chakra**, whose former Cool Cuts number one 'I Am' debuts at number two. That makes it the highest debut since January, when Inner City's 'Your Love' took advantage of the post-Christmas shakedown to enter at number one. The Chakra track was previously around earlier this year on the Joolap! label but in such limited numbers that it made no impression on the chart. Though number two nationally, it ranks only sixth on the London segment of the panel. '100%' is Kiani's first number one club hit. Her last effort, a remake of Shannon's 'Let The Music Play', reached number four in March...

East 17 are among the week's other high new entrants, entering at number 13 with their upcoming single 'Hey Child', though it has been radically remixed and promoted anonymously bearing just the pseudonymous title **Low Pressure Funk**. Once upon a DJS find out, it's likely to lose some of its charm, though it seems likely to make up for that with Pop Tip support... The Pop Tip chart includes several rather odd entries this week, including **Frank Bennett's** Sinatrousque MOR take on Radiohead's 'Creep' - which is the highest debut of 25 - a bizarre update of Los Del Rio's 'Macarena' by **Los Del Rio** with yuletide favourites like 'Joy To The World' spiced in where the female vocals were previously, and 'Don't Cry For Me Argentina' by the **Mike Flowers Pops**, who now appear to be an Mike Stock's Love This label. The second dance version of the song to appear in recent weeks (with Madonna dance mixes also due), it also incorporates many elements of 'Macarena'. **No Way Sits** are also Pop Tip hitmakers with their Gallagherisation of the New Seekers' 'I'd Like To Teach The World To Sing' while 'comedian' **Roy Chubby Brown** introduces a seasonal note with 'Rockin' Good Christmas'. At the top, the girls lead again but it's the **Spice Girls** upcoming single that now takes the prize ahead of last week's champs the **Candy Girls**.

b e a t s &

Chrissy Ward (pictured) was a firm favourite in the *RM* office last year for, among other things, her garage smash 'Right' & 'Exact', which was released last year on *OraXL*. The track will now get a timely re-release in January with new mixes from **Fathers Of Sound**. However, the pressing question remains, whatever happened to Chrissy's right arm?... The **Mount Universe New Year's Eve Party** at Alexandra Palace is now officially sold out. The last of the 12,000 tickets apparently disappeared last week... Sure to be sold out soon as well is the **Ministry Of Sound New Year's Eve** bash which features the hefty line-up of **Todd Terry, Erick Morillo, CJ Mockintosh, Frankie Fontelli, Jazzy M, Tim Deluxe** and **Heaven** (tickets are £35). The partying will continue on New Year's Day with one of the Ministry's now annual members' parties with **Tyler Hunter, CJ Mockintosh, Brandon Block** and **Seb Fontaine**. The entrance will be £10 on the door (free to two-floor club/bar situated in London's Chinatown (13 Gerard St, W1, to be exact) which is currently regarded as a happening venue. Indeed, things are so good that the club at last has its own telephone number (0171-734 9836). It is also hosting a new Tuesday jazz-alternative night called **Mukatsuku** every second week. There will be a Christmas party on December 17 with **Patrick Forge** dropping dancefloor jazz, abstracted rhythms, phat beats and drum & bass (tickets are £4)... Dance video fans might like to know that MTV's excellent **Party Zone** will be running three consecutive two-hour programmes of back-to-back dance videos over Christmas (on December 27, January 3 and 10). The show runs from 12pm-2am central European time... Apologies to **Kristine W**, who actually won the *Billboard* best dance video award and not **Sandy B** as stated last week... **AND THE BEAT GOES ON!**



parties



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16	25	I AIN'T MAD AT CHA 2Pac	Death Row/Island
17	26	WHEN I FALL IN LOVE Ant & Dec	Telstar
18	27	WIDE OPEN SPACE Mansun	Parlophone
19	28	I'M NOT GIVING YOU UP Gloria Estefan	Epic
20	29	ELECTROUITE REM	Warner Bros
21	30	IT'S IN YOUR EYES Phil Collins	Face Value
22	31	INSONOMIA Faithless	Cheeky
23	32	GOVINDA Kula Shaker	Columbia
24	33	EVERYDAY IS A WINDING ROAD Sheryl Crow	A&M
25	34	WORDS Boyzone	Polydor
26	35	GOLDEN BROWN Kaleaf	Unity
27	36	PUMP UP THE JAM '96 Technomatic	Wax
28	37	THE LANE Ice-T	Virgin
29	38	KOOTCHI Neneh Cherry	Hut
30	39	STRANGER IN MOSCOW Michael Jackson	Epic
31	40	LOVE CAN'T TURN AROUND Farley Fatchmester Firm featuring Danyel Priddy 4 Liberty	Liberty

⚡ Bullseye titles are those with the biggest sales gains over last week

ALL BY MYSELF

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AS LISTEN BY

NOEL'S HOUSE PARTY

OUT NOW

TOP TWENTY COMPILATIONS

1 NOW THAT'S WHAT I CALL MUSIC! 35

Virgin/Parlophone

2 THE BEST SIXTIES ALBUM IN THE WORLD... EVER! 11

Virgin

3 THE BEST CHRISTMAS ALBUM IN THE WORLD... EVER! 10

Virgin

4 THE ULTIMATE PARTY ANIMAL 10

Capitol/Island

5 THE LOVE ALBUM III 10

Virgin

6 THE ANIMAL II - PETE TONG & BOY GEORGE 10

Mercury/Island

7 HEARTBEAT - NUMBER 1 LOVE SONGS OF '60S 10

Capitol/Island

8 SMASH HITS MIX '97 10

Virgin

9 HUGE HITS 1995 10

Various Artists/Island

10 THE NO.1 CHRISTMAS ALBUM 10

Island/Island

11 GREATEST HITS OF '95 10

Island

12 THE BEST IRISH ALBUM IN THE WORLD... EVER! 10

Virgin

13 THE BEST OPEN ALBUM IN THE WORLD... EVER! 10

Virgin

14 SHINE 7

Island/Island

15 THE ALL TIME GREATEST LOVE SONGS... 10

Capitol

16 LOVE AT THE MOVIES... THE ALBUM 10

Island/Island

17 GREATEST NON-STOP PARTY UNDER THE SUN 10

Island

18 THE VERY BEST OF PUBE SWING 10

Virgin

19 TRANSPORTING (OST) 10

Island/Island

20 HITS ZONE '97 10

Island/Island

28	25	MIDSELEY SHOALS Ocean Colour Scene	MCA
29	26	LE ROI EST MORT... VIVE LE ROI! Enigma	Virgin
30	27	THE VERY BEST OF Roy Orbison	Virgin
31	28	THE SMURFS GO POP! The Smurfs	EMI TV
32	29	THE MUSICALS Michael Ball	PolyGram TV
33	30	SPIDERS Space	Gut
34	31	DREAMLAND Robert Miles	Deconstruction
35	32	18 TIL I DIE Bryan Adams	A&M
36	33	GREEN MAN Mark Owen	RCA
37	34	HANK PLAYS HOLLY Hank Marvin	PolyGram TV
38	35	GABRIELLE Gabrielle	Go Beat
39	36	SONGS OF INSPIRATION Daniel O'Donnell	Ritz
40	37	EMMERDANCE Woolpackers	RCA
41	38	DIZZY HEIGHTS Lightning Seeds	Epic
42	39	EVERYTHING MUST GO Manic Street Preachers	Epic
43	40	ALISHA RULES THE WORLD Alisha's Attic	Mercury

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INTERNATIONAL FOCUS

US CHARTWATCH

Bush's Razorblade Suitcase holds for a second week at number one Stateside as the upper end of the albums chart sees its pace after a hive of activity.

The London band's entry at one means they became the sixth act in as many weeks to debut at the top, but this week there are no new entries at all inside the top five. That hasn't happened since September.

While the top five only shows partial movement, elsewhere in the chart Red Stewart's If We Fall In Love Tonight is shing up to be his biggest US album since Unplugged...And Seated peaked at two in 1993. The current release moves up 24 places to 19 this week as the chart's second highest climber, while the single of the same name remains at 57.

Contrast Stewart's success with that of Paul Collins. His If We Fall In Love Tonight is shing up to be his biggest US album since Unplugged...And Seated peaked at two in 1993. The current release moves up 24 places to 19 this week as the chart's second highest climber, while the single of the same name remains at 57.

The big UK news on Billboard's Hot 100 this week is shared by two women: Gina G and Donna Lewis. Having moved up 18 places to 59 a week ago, Ooh Aah...Just A Little Bit continues rapid ascent by climbing to 50. And Donna Lewis, whose I Love You Always Forever remains the biggest UK



single in America, lands herself a second hit as Without Love debuts at 60. Though her first single is still inside the top 20, the dominant airplay factor in its success is illustrated by the fact it is no longer in the top 50 of the sales only chart.

For the remainder of the UK acts in the Hot 100, the situation is as follows: Eric Clapton (20-21), Republica (65-73), Elton John (75-75) and Cressie (78-77). The Beatles are at 48 and The Originals at 46 and hold their places, while bubbling under are Milk by Garbage and Maxi Priest's Watching The World Go By.

The top 100 hasn't yet welcomed Tricky, which means his current album Pre-Millennium Tension is eligible for Billboard's Heatseekers chart. It entered the top five of that chart—designed for artists without a top 100 hit under their belt—and now climbs 25 places to four on Garvin's cover chart.

On Gaijin's top 40 chart, Seal's Fly Like An Eagle is seven in the only UK track in the top 10, but the rest of the chart has another five UK or UK-related singles. They include Gina G entering at 34 and the Grease Megamix by John Travolta and Olivia Newton-John moving up to 17.

Paul Williams

UK WORLD HITS

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

AUSTRALIA			FRANCE		
1	WANNABE	Virgin	1	WANNABE	Virgin
2	BREATHE	Epic	2	EVERLASTING LOVE	EMI
3	SOMETHING WHEN WE TOUCH	Festival	3	I LOVE YOU ALWAYS FOREVER	Mercury
4	I LOVE YOU ALWAYS FOREVER	Mercury	4	CHANGE THE WORLD	Atlantic
5	BEEN SUFFY	Sony	5	VIRTUAL SANITY	Sireal
	Source: ARIA			Source: IFPI	
NETHERLANDS			SWEDEN		
1	BREATHE	PIAS	1	BREATHE	XL
2	SAY YOU'LL BE THERE	Virgin	2	IF YOU EVER	London
3	CHILD	BMG	3	SAY YOU'LL BE THERE	Virgin
4	I FEEL YOU	BMG	4	BEAUTIFUL ONES	Mercury
5	IN SOMNIA	Cherry	5	JE T'ES DONNE	EMI
	Source: Dutch Top 50			Source: GRPP	
ISRAEL					
1	SINGLE	Parlophone			
2	YOU'RE GORGEOUS	Echo			
3	FLYING	Polygram			
4	BEAUTIFUL ONES	Nude			
5	BREATHE	The Padiggy			
	Source: IFPI				

ARTIST PROFILE: GINA G

Sixeen months after her debut single flopped to seventh place in the European Song Contest, Gina G is having the last laugh.

Having already hit the top five more than a dozen countries around the world, Ooh Aah...Just A Little Bit is now rapidly ascending the US chart and has already become the biggest Eurovision smash since Brotherhood Of Man 20 years ago.

"Pop radio has grabbed this record close to its heart and it's gaining plays all the time," says WEA head of international Hassan Choudhury, who triggered Ginamania Stateside when he sent a copy of the single to DJ subscription service Hot Track which then remixed it. "They put it on the front of their magazine and it started a buzz in Chicago and New York. It was picked up in New York by dance pop station KTU, which has championed it ever since," he says.

It seems Ms G's arrival is perfectly timed for a pop revival in America. "Europe is going to be huge in America this year, but there's a lack of pop stars there," says Choudhury.

But despite being the joint biggest climber on Billboard's Hot 100 in a fortnight ago, Gina G has been prevented from going to the States to do any promotional work until next year because she is in the studio finishing her first album, Come February, when the album is set for a worldwide release, she will begin 40-plus days of promotion, taking in television, radio and press.

The current US success, though, creates the difficulty of how to fit the rest of the world into the singer's hectic



promotional schedule. Second single I Belong To You has already been a hit in several European territories and is currently charting in the likes of Belgium, Denmark, Finland and Sweden. It is also in the Mexican top 20 and has been featured on a wealth of compilation albums.

And, ironically, although the Eurovision Song Contest did not go her way, Choudhury says the competition played an important part in her international success. "It was a Eurovision flop, but it gave us exposure and a huge hit," he says. "But America is all we're considering at the moment. We don't want to do half the job by breaking in Europe and now in America the single could be really massive. And once the album is ready everything will be in place."

Paul Williams

TRACKWATCH: GINA G

- Ooh Aah...Just A Little Bit up to 50 in America
- One of US radio's fastest getting tracks
- Belong To You top 30 in Belgium, Denmark, Finland, Mexico, Sweden
- Second single breaking in Germany

NETWORK CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	A DIFFERENT Beat	Polygram	11	ANGEL	East West
2	BREATHE	EMI	12	I LOVE YOU ALWAYS FOREVER	Mercury
3	UNBREAK MY HEART	Mercury	13	STRANGER IN MOSCOW	Mercury
4	ONE & ONE	Mercury	14	CHILD	Mercury
5	I FEEL YOU	Mercury	15	BREAKFAST AT TIFFANY'S	Mercury
6	FOREVER	Mercury	16	WHAT REMAINS OF THE BEHOLD	Mercury
7	AUSTRALIA	Mercury	17	STEP BY STEP	Mercury
8	DO NOT HARRY ME	Mercury	18	YOU DON'T FOOL ME	Mercury
9	LIVE LIKE HORSES	Mercury	19	IT'S ALL COMING BACK TO ME NOW	Mercury
10	I NEED YOU	Mercury	20	SPINNING THE WHEEL	Mercury
11	IF YOU EVER	Mercury	21	SNOWS UP HIS FACE	Mercury
12	COSMIC GIRL	Mercury	22	ONE KISS FROM HEAVEN	Mercury
13	SAY YOU'LL BE THERE	Mercury	23	HILLBILLY ROCK, HILLBILLY HOLL	Mercury
14	NO WOMAN, NO CRY	Mercury	24	WHAT IF... Lightening Seeds	Mercury
15	EVERYDAY IS A WINDING ROAD	Mercury	25	LOVING EVERY MINUTE	Mercury
16	BETCHA BY GOLLY WOH!	Mercury	26	I AM, I FEEL	Mercury
17	YOU'RE GORGEOUS	Mercury	27	WHEN I FALL IN LOVE	Mercury
18	WHY LOVE GOT TO DO WITH	Mercury	28	IT'S IN YOUR EYES	Mercury
19	ROTTERDAM	Mercury	29	FLAME FIRE	Mercury
20	SECRETS	Mercury	30	GOOD ENOUGH	Mercury

VIRGIN RADIO CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	BILIE IS THE COLOUR	Mercury	21	EVERYTHING MUST GO	Mercury
2	GREATEST HITS	Mercury	22	WILDEST DREAMS	Mercury
3	Kiss	Mercury	23	DEFINITELY MAYBE	Mercury
4	JAGGED LITTLE PILL	Mercury	24	COMING INTO THE LIGHT	Mercury
5	THE PINEST	Mercury	25	DANCE UP	Mercury
6	SHERYL CROW	Mercury	26	THE VERY BEST OF	Mercury
7	OLDER	Mercury	27	ANTHROLOGY 3	Mercury
8	RECURRING DREAM	Mercury	28	GARBAGE	Mercury
9	OCEAN DRIVE	Mercury	29	HISTORIC, PRESENT AND FUTURE	Mercury
10	WHAT'S THE STORY	Mercury	30	THE BEST OF NEW	Mercury
11	TRAVELLING WITHOUT MOVING	Mercury	31	STOOTH	Mercury
12	IF WE FALL IN LOVE	Mercury	32	ALL CHANGE CAN	Mercury
13	THE VERY BEST OF Jay	Mercury	33	THE BEST OF	Mercury
14	MOSELEY SHOALS	Mercury	34	BIZARRE	Mercury
15	SONGBOOK	Mercury	35	THE MEMORY OF TREES	Mercury
16	SPIDERS	Mercury	36	A MAXIMUM HIGH	Mercury
17	18 TILL DIE	Mercury	37	WHAT'S THE STORY	Mercury
18	DIAGNOSIS	Mercury	38	THE IT GIRL	Mercury
19	ALISA HURTS THE WORLD	Mercury	39	COME FIND YOURSELF	Mercury
20	FREE PEACE SWEET	Mercury	40	LONG DISTANCE	Mercury

R&B SINGLES

This	Last	Title	Artist	Label	Cat. No.	(Distributor)
1	NEW	FOREVER	Damage	Big Life	CD:BLRDA 132 (PI)	
2	NEW	BETCHA BY GOLLY WOW!	The Artist	NPG	CD:CDEM 463 (E)	
3	NEW	SNOOP'S UPSIDE YA HEAD	Snoop Doggy Dogg feat C Wilson	Interscope	INT 9500 (BMG)	
4	1	COSMIC GIRL	Jamiroquai	Sony	SZ CD 6538295 (SM)	
5	3	WHAT'S LOVE GOT TO DO WITH IT	Warren G featuring Adina Howard	Interscope	CD:90062 (Jeprod)	
6	2	NO WOMAN, NO CRY	Fugees	Columbia	CD:6639232 (SM)	
7	NEW	SECRETS	Eternal	EMI	CDEM 459 (E)	
8	NEW	I AIN'T MAD AT CHA	2Pac	Death Row/Island	12DRW 5 (F)	
9	NEW	STEELO	702	Motown	8603671 (F)	
10	6	THE LANE	Ice-T	Virgin	SYNCD 6 (E)	
11	NEW	LEAVIN'	Tony Rich Project	LaFace	74321438081 (BMG)	
12	8	ANGEL	Simply Red	EastWest	CD:EW 074C02 (W)	
13	7	G SPOT	Wayne Marshall	MCA	INTER 1206 (GRP/W)	
14	10	STRESSED OUT	A Tribe Called Quest, Faith Evans & Ruffen	Sandj	Jive JMT 64 (F)	
15	13	THIS IS FOR THE LOVER IN YOU	Babyface	Epic	6629236 (SM)	
16	3	YA PLAYIN' YASEF	Jeru The Damaja		flr FX 289 (F)	
17	16	READY OR NOT	Fugees	Columbia	CD:6638132 (SM)	
18	11	FLOATIN' ON YOUR LOVE	Isley Brothers	4th & Broadway	12BRW038 (F)	
19	15	1ST OF THE MONTH	Bone Thugs-N-Harmony	Epic	CD:6638925 (SM)	
20	13	EAST COAST/WEST COAST KILLAS	Group Therapy	Interscope	INT 95516 (BMG)	
21	20	LOVE II LOVE	Damage	Big Life	BLRT 131 (PI)	
22	21	TWISTED	Keith Sweat	Elektra	EKR 2227 (W)	
23	17	JUST A TOUCH	Keith Sweat	Elektra	EKR 2227 (W)	
24	19	TOUCH MYSELF	T-Boz	LaFace	74321422881 (BMG)	
25	18	GOT TO GIVE IT UP	Aaliyah	Atlantic	A 96321 (W)	
26	14	NO DIGITY	Blackstreet featuring Dr Dre	Interscope	INT 95003 (BMG)	
27	26	HOW DO YOU WANT IT?	2Pac featuring KC and Jolo	Death Row/Island	12DRW 4 (F)	
28	27	SPACE COWBOY	Jamiroquai	Epic	4273827 (SM)	
29	25	SO IN LOVE WITH YOU	Duke	Pukka	CD:PUKKA 11 (BMG)	
30	23	TRIPPIN'	Mark Morrison	WEA	CD:WEA 019C01 (W)	
31	22	BOHEMIAN RHAPSODY	Braids	Atlantic	A 59407 (W)	
32	20	TOUCH ME TEASE ME	Case feat Foxy Brown	Def Jam/Island	12DEF 18 (F)	
33	24	DOIN' IT	L.L. Cool J	Def Jam/Island	12DEF 15 (F)	
34	24	LOUNGIN	L.L. Cool J	Def Jam/Mercury	12DEF 30 (F)	
35	31	YOUR SECRET LOVE	Luther Vandross	Epic	CD:6538385 (SM)	
36	30	VIRTUAL INSANTY	Jamiroquai	Sony	SZ CD 6632715 (SM)	
37	28	YOU'RE THE ONE I LOVE	Shola Ama	WEA	WEA 0617 (W)	
38	35	LET'S GET TOGETHER	Alexander O'Neal	EMI Premier	CD:PRESCD 11 (E)	
39	38	IF YOU REALLY CARED	Gabriele	Go Beat	CD:GOBCD 153 (F)	
40	4	WHY	3T featuring Michael Jackson	Epic	CD:6636482 (SM)	

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

DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No.	(Distributor)
1	NEW	SNOOP'S UPSIDE YA HEAD	Snoop Doggy Dogg feat C Wilson	Interscope	INT 9502 (BMG)	
2	1	JUST ANOTHER GROOVE	Migthy Dub Katz		flr FX 287 (F)	
3	NEW	STEELO	702	Motown	8603671 (F)	
4	2	LOVE CAN'T TURN AROUND	Farley Jackmaster Funk/Damary D'Amico	Liberty	LIBTY 12027 (PI)	
5	3	KEEP PUSHIN'	Boris Dlugosz presents Boom/Manfred	SEX T (F)		
6	NEW	LIVE YOUR LIFE WITH ME	Carina Joseph	Atlantic	Jazz JAZK 007 (V)	
7	4	YEKE YEKE - 96 REMIXES	Mory Kanté		flr FX 288 (F)	
8	8	WATERFALL	Adriatic Ocean	Eastern Blue	BLDC 1047 (PI)	
9	NEW	THE DREAMER	Technical Itch	Moving Shadow	SHADOW 99 (SRO)	
10	NEW	DIFFERENT SHAPES & SIZES (ON DA CLOUDS)	CJ Sneak	Feverpitch	12FVR 1014 (E)	
11	11	NIGHTMARE	Brainbush	Addive	12AD 007 (RTM/DISC)	
12	3	YA PLAYIN' YASEF	Jeru The Damaja	FFRR	FX 288 (F)	
13	9	BREATHE	The Prodigy	XL Recordings	XLT 801 (W)	
14	23	EAST COAST/WEST COAST KILLAS	Group Therapy	Interscope	INT 95516 (BMG)	
15	10	1 2 3 WAITING	Keen	Formation	FORM 12067 (SRO)	
16	16	I AIN'T MAD AT CHA	2Pac	Death Row/Island	12DRW 5 (F)	
17	15	TAKE CALIFORNIA	Propellerheads	Wall Of Sound	W24 (RTM/DISC)	
18	12	I WANT CANDY	Candy Girls	Feverpitch	12FVR 1013 (E)	
19	14	LET THE MADNESS BEGIN	Motf	No phonic	NJUX 113 (RTM/DISC)	
20	13	STRESSED OUT	A Tribe Called Quest, Faith Evans & Ruffen	Sandj	Jive JMT 64 (F)	
21	NEW	TUNNELVISION	Shango	Jackpot	WIN 011 (ADD)	
22	19	JUMP TO MY BEAT	Wildchild	Hi-Life/Polydor	5197371 (F)	
23	5	NITE LIFE (REMIX)	Kim English	Hi Life	5755331 (PI)	
24	NEW	MOVIN' MELODIES	Moving Melodies	Movit	Melodies 582827 (F)	
25	NEW	HEAVEN/YOU CAN HAVE IT ALL	Eve Gallagher	Cleveland City	CLE 13040 (DMV/SM)	
26	28	LA BATTERIA (THE DRUM TRACK)	Baby Doo	Positive	12TV 98 (E)	
27	25	THE LANE	Ice-T	Virgin	SYNCD 6 (E)	
28	20	WHAT'S LOVE GOT TO DO WITH IT	Warren G featuring Adina Howard	Interscope	INT 95008 (BMG)	
29	NEW	MAGIC IN U P	Sugarcubes	Fresh	FRESH 314 (SMV/SM)	
30	6	NO OTHER LOVE	Blue Amazon	Profile	SM 9651 (F)	

DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No.	(Distributor)
1	RE	ILL NA NA	Foxy Brown	Def Jam/Mercury	5336041- (F)	
2	3	THE ANNUAL II - PETE TONG & BOY GEORGE	Various	Mosley Of Sound	ANNAM 96 (DMS/SL)	
3	RE	TRAVELLING WITHOUT MOVING	Jamiroquai	Sony	SZ 4828991/4829394 (SM)	
4	NEW	DR DRE PRESENTS... THE AFTERMATH	Various	Interscope	INT 20094/INTC3094 (BMG)	
5	7	THE SCORE	Fugees	Columbia	4825491/4825494 (SM)	
6	NEW	ENIGMA	Keith Murray	Jive	012814119951- (BMG)	
7	5	THA DOGGFATHER	Snoop Doggy Dogg	Interscope	INTC 90028 (BMG)	
8	NEW	NU YORICAN SOUL	Nu Yorican Soul	Talkin Loud	5787951- (F)	
9	6	THE VERY BEST OF PURE SWING	Various		(J)NMC 100 (PI)	
10	4	RENAISSANCE... THE MIX COLLECTION PART 4	Various	Six/Avex	UK...RENAIX 484C (PI)	

SPECIALIST CHARTS

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MUSIC VIDEO

VIDEO

This	Last	Artist	Title	Label	Cat No
1	1	MICHAEL RATLEY	Lord of the Dance	VWL	41380
2	3	BILL WHELAN	Riverdance - The New Show	VIZ	555
3	2	ROBSON & JEROME	Joking Apart	BMG Video	7402135540
4	4	OASIS...	...and Then	SMV	210702
5	5	Woolpackers	Friendzone	BMG Video	740214350
6	6	BOYZONE	Live At Wembley	VVL	41394
7	7	LIVE	CASH RECORDS: Live Miserables In Concert	Video Collection	VIZ526
8	8	DANIEL DONNELL	Christmas Eve	Ritz	RTZ0270
9	8	BILL WHELAN	Riverdance - The Show	VCI	V5194
10	9	SHIRLEY BASSEY	As An Audience With	Astron	AST1626
11	14	SYDNEY DEVINE	Live Defining Party	Scarface	VM200
12	11	TINA TURNER	Red Hot Dream Tour	Feedback Fusion	F2001
13	13	SIMPLY RED	Greatest Video Hits	Warner Music	WMA309163
14	12	FOSTER AND ALLEN	Something Special: 50 Golden Love Songs	Telex	Video 1216
15	10	CLIFF RICHARD	As At The Movies	PolyGram Video	52343

This	Last	Artist	Title	Label	Cat No
16	16	FAST 12	Greatest Hits	BMG Video	7402135540
17	15	VARIOUS ARTISTS	Shelling Stones Back 'n' Roll Circus	VIZ	555
18	17	OASIS	The True Story Behind Their Glory	SMV	210702
19	22	VARIOUS ARTISTS	The Greatest Karaoke Video... Ever!	Video Collection	VIZ526
20	20	RUCES	The Scene...Jazzing Versions	SMV	210702
21	19	DUDEKN	Made In Heaven - The Films	Wiemersworld	WMT216
22	19	CELINE DION	Live At Paris	SMV	210702
23	24	PULP	P.E.L.L.I.C.A.L.L.E.D.L.I.V.E	VVL	41393
24	25	REM	Roll Me	Warner Music Video	740214350
25	27	OASIS	Live By The Sea	PMV/MNR	4173
26	23	BRUCE SPRINGSTEEN	Blood Brothers	SMV	210702
27	21	AC/DC	No Bull - Plaza De Torres Madrid	Warner Music Video	740214350
28	24	BILL WHELAN	Riverdance - A Journey	Video Collection	VIZ526
29	25	ROBSON GREEN & JEROME JAYNE	Far So Good	BMG Video	7402135540
30	24	MICHAEL JACKSON	Video Greatest Hits - History	SMV	910222

This	Last	Title	Label	Cat No
1	1	BABE	PolyGram Video	43003
2	2	TOY STORY	PolyGram Video	543500
3	3	MICHAEL FLATLEY	Lord of the Dance	VWL
4	4	99 CALMATIONS	Walt Disney	021214
5	5	THEY THINK IT'S ALL OVER	BBC	89019081
6	6	SENSE AND SENSIBILITY	Columbia TriStar	0872450
7	7	JUMANJA	Columbia TriStar	040741
8	8	TRANSPOSITING	PolyGram Video	1527011
9	10	BRAVEHEART	Fox Video	10336
10	16	MILL WHELAN/Riverdance - The New Show	Video Collection	VIZ526
11	16	MILL WHELAN/Riverdance	Walt Disney	021214
12	15	NICK HANCOCK - FOOTBALL NIGHTMARES	VIZ	021214
13	14	ROY DUBROY - SPINSPIN	Video Collection	VIZ526
14	11	ROBSON GREEN & JEROME JAYNE	BMG	10713560
15	15	JIMMY CARBON - UNLASHED ON CARS	Video Collection	VIZ526

INDEPENDENT SINGLES

This	Last	Title	Artist	Label	(distributor)
1	1	I'LL NEVER BREAK YOUR HEART	Skunk Anansie	One Little Indian	111 TYPICAL (P)
2	1	WATERFALL	Backstreet Boys	World CDWORLD 4 (P)	7
3	1	YOU'RE SO GOOD	Atlantic Ocean	Echo	ECSD2 26 (V)
4	1	BEKUP ON RUNNING	Babybird	John Alford	John Alford
5	1	NEIGHBOURHOOD	Space	Gar	GGU15 (T)
6	1	IF YOU LEAVE ME NOW	Upside Down	World CDWORLD 4 (P)	7
7	1	STRESSED OUT	A Tribe Called Quest	Jive	JIVEC4 404 (P)
8	1	DO YOU WANT ME	Q-Tex	23rd Precinct	THRO 350 (P)
9	2	THE FROG PRINCESS	Divine Comedy	Sciatica	SETCDL 32 (V)
10	9	WHATEVER	Oasis	Creation	CRESO 195 (3M/V)
11	9	POSSIBLY MAYBE	Bjork	One Little Indian	113 TYPICAL (P)
12	11	WONDERWALL	Oasis	Creation	CRESO 215 (3M/V)
13	12	SOME MIGHT SAY	Oasis	Creation	CRESO 204 (3M/V)
14	13	CIGARETTES & ALCOHOL	Oasis	Creation	CRESO 198 (3M/V)
15	14	LIVE FOREVER	Oasis	Creation	CRESO 185 (3M/V)
16	14	DON'T LOOK BACK IN ANGER	Oasis	Creation	CRESO 194 (3M/V)
17	14	FLOURESCENCES	Stereolab	Duophonic	UHF DUHFCD 14 (RTM)
18	18	SUPERSONIC	Oasis	Creation	CRESO 216 (3M/V)
19	16	ROLL WITH IT	Oasis	Creation	CRESO 212 (3M/V)

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label	(distributor)	
1	1	WHAT'S THE STORY MORNING...	Oasis	Creation	CRED 1 (3M/V)	
2	2	SPIDERS	Space	Gar	GUTCD 1 (T)	
3	3	STOOSH	Skunk Anansie	One Little Indian	111P 85CD (P)	
4	5	DEFINITELY MAYBE	Oasis	Creation	CRED 185 (3M/V)	
5	4	COMING UP	Suede	Nude	NUDE CD (3M/V)	
6	6	UGLY BEAUTIFUL	Babybird	John Alford	Echo	ECSD 11 (V)
7	3	BACKSTREET BOYS	Backstreet Boys	Jive	CHIP 168 (P)	
8	7	THE IT GIRL	Sleeper	Indolent	SLEEPED 012 (V)	
9	10	WHAT'S THE...SINGLES BOX	Oasis	Creation	CREMG 002 (3M/V)	
10	8	DEFINITELY MAYBE SINGLES BOX	Oasis	Creation	CREMG 002 (3M/V)	
11	11	DUSK AND HER EMBRACE	Cradle Filth	Music For Nations	COMFN 208 (P)	
12	11	WICKED	Scorcher	Club Tools	063072 CLU (P)	
13	12	CASANOVA	Divina Comedy	Sciatica	SETCD 25 (V)	
14	17	EXPECTING TO FLY	Bluetones	Superior Quality	BLUETO 404 (V)	
15	16	SECOND TOUGHTS IN THE INFANTS	Underwood	Junior Boy's Own	JBOCD 4 (RTM/CD)	
16	15	1977	Ash	Infectious	INFECT 4100 (RTM/CD)	
17	14	RICHARD D. JAMES ALBUM	Aphex Twin	Warp	WARP CD 43 (RTM/CD)	
18	18	LDOASCOOPA	Red Snapper	Warp	WAP 84CD (RTM/CD)	
19	19	BECOMING X	Soesopras	Clean Up	CUP CD2CD (V)	
20	20	WILDFIRE ON ONE	Art Of Trance	Platipus	PLAT 25CD (SRD)	

This	Last	Title	Artist	Label	(distributor)
1	1	BEST OF... VOLUME 1	Vin Hulan	Warner Brothers	9362464102 (V)
2	12	SO FAR SO GOOD	Bryan Adams	A&M	5401572 (F)
3	13	DUSK AND HER EMBRACE	Cradle of Filth	MIND MFCN 208 (P)	
4	13	THE SUN IS OPEN TO YOU	Langspits	Motheer	MUNCD 9002 (F)
5	15	CROSS ROAD - THE BEST OF	Jon Javi	Jambou	522392 (F)
6	16	THE ULTIMATE EXPERIENCE	Jimmi Hendrix	PolyGram TV	5172352 (F)
7	17	MADE IN HEAVEN	Queen	Parlophone	CDPSCD 167 (E)
8	18	NEVERMIND	Queen	DGC	DGCD 24425 (BMG)
9	19	GREATEST KISS	Kiss	Mercury	534292 (F)
10	20	NO CODE	Pearl Jam	Elek	484482 (SM)

ROCK

This	Last	Title	Artist	Label	(distributor)
1	1	18 TIL I DIE	Bryan Adams	A&M	5401572 (F)
2	2	GARBAGE	Skunk Anansie	Macintosh	2 3145 (RTM)
3	3	STOOSH	Skunk Anansie	One Little Ind	111P 85CD (P)
4	19	HOOTS	Sepultura	Reddner	RN 8302 (P)
5	4	FROM THE MUDDY BANKS OF THE...	Nirvana	Geffen	GED 25105 (BMG)
6	8	IF	Presidents Of The USA	Columbia	445952 (SM)
7	7	LOAD	Metallica	Vertigo	5236182 (F)
8	14	TO THE FAITHFUL DEPARTED	Cranberries	Island	CD 8048 (F)
9	9	GREATEST HITS 1 & II	Queen	EMI	CDPSCD 161 (E)
10	11	BEST OF THE BEAST	Iron Maiden	EMI	CDMD 1097 (E)

This	Last	Title	Artist	Label	(distributor)
11	8	BEST OF... VOLUME 1	Vin Hulan	Warner Brothers	9362464102 (V)
12	12	SO FAR SO GOOD	Bryan Adams	A&M	5401572 (F)
13	13	DUSK AND HER EMBRACE	Cradle of Filth	MIND MFCN 208 (P)	
14	13	THE SUN IS OPEN TO YOU	Langspits	Motheer	MUNCD 9002 (F)
15	15	CROSS ROAD - THE BEST OF	Jon Javi	Jambou	522392 (F)
16	16	THE ULTIMATE EXPERIENCE	Jimmi Hendrix	PolyGram TV	5172352 (F)
17	17	MADE IN HEAVEN	Queen	Parlophone	CDPSCD 167 (E)
18	18	NEVERMIND	Queen	DGC	DGCD 24425 (BMG)
19	19	GREATEST KISS	Kiss	Mercury	534292 (F)
20	20	NO CODE	Pearl Jam	Elek	484482 (SM)

This	Last	Title	Artist	Label	(distributor)
11	11	TIMELESS	Daniel O'Donnell/MaryOuff	Ritz	RTZBCD 707 (P)
12	12	THE WAY I SHOULD	Warner Brothers	9362461882 (W)	
13	13	INGENUITY	KD Lang	Sire	759268402 (W)
14	14	FRESH HORSES	Carti Brooks	Capitol	CDGB 1 (E)
15	15	THE GIFT	Kenny Rogers	Magnatone	7014711024 (TRC)
16	16	GONE	Dwight Yoakam	Reprise	936246512 (W)
17	15	MUSIC FOR ALL OCCASIONS	Mavericks	MCA	MCD 11346 (BMG)
18	20	THE TREASURES	Dolly Parton	Rising	1101 8036 (BMG)
19	17	16 PIECES	Garth Brooks	Liberty	CEEST 2212 (E)
20	16	BLUE CLEAR SKY	George Strait	MCA	MCD 11428 (BMG)

COUNTRY

This	Last	Title	Artist	Label	(distributor)
1	1	SONGS OF INSPIRATION	Daniel O'Donnell	Ritz	RTZBCD 708 (P)
2	2	WITH YOU IN MIND	Charlie Landsborough	Ritz	RTZCD 0078 (P)
3	3	A PLACE IN THE WORLD	Mary Chapin Carpenter	Columbia	651182 (SM)
4	4	UNCHAINED	Johnny Cash	American	7432131422 (BMG)
5	4	GREAT COUNTRY SONGS	Eddy Presley	RCA	0786368802 (BMG)
6	6	WHAT IF IT'S YOU	Reba McEntire	MCA	MCD 11560 (BMG)
7	7	EVERYTHING I LOVE	Alan Jackson	Arista	0782218112 (BMG)
8	8	BLUE	LeAnn Rimes	Cash	CDRCD 078 (P)
9	10	FLATLANDS	Don Williams	Country Skyline	303618112 (CHK)
10	9	THE WOMAN IN ME	Shania Twain	Mercury	522862 (F)

This	Last	Title	Artist	Label	(distributor)
11	11	TIMELESS	Daniel O'Donnell/MaryOuff	Ritz	RTZBCD 707 (P)
12	12	THE WAY I SHOULD	Warner Brothers	9362461882 (W)	
13	13	INGENUITY	KD Lang	Sire	759268402 (W)
14	14	FRESH HORSES	Carti Brooks	Capitol	CDGB 1 (E)
15	15	THE GIFT	Kenny Rogers	Magnatone	7014711024 (TRC)
16	16	GONE	Dwight Yoakam	Reprise	936246512 (W)
17	15	MUSIC FOR ALL OCCASIONS	Mavericks	MCA	MCD 11346 (BMG)
18	20	THE TREASURES	Dolly Parton	Rising	1101 8036 (BMG)
19	17	16 PIECES	Garth Brooks	Liberty	CEEST 2212 (E)
20	16	BLUE CLEAR SKY	George Strait	MCA	MCD 11428 (BMG)

This	Last	Title	Artist	Label	(distributor)
11	11	TIMELESS	Daniel O'Donnell/MaryOuff	Ritz	RTZBCD 707 (P)
12	12	THE WAY I SHOULD	Warner Brothers	9362461882 (W)	
13	13	INGENUITY	KD Lang	Sire	759268402 (W)
14	14	FRESH HORSES	Carti Brooks	Capitol	CDGB 1 (E)
15	15	THE GIFT	Kenny Rogers	Magnatone	7014711024 (TRC)
16	16	GONE	Dwight Yoakam	Reprise	936246512 (W)
17	15	MUSIC FOR ALL OCCASIONS	Mavericks	MCA	MCD 11346 (BMG)
18	20	THE TREASURES	Dolly Parton	Rising	1101 8036 (BMG)
19	17	16 PIECES	Garth Brooks	Liberty	CEEST 2212 (E)
20	16	BLUE CLEAR SKY	George Strait	MCA	MCD 11428 (BMG)

JAZZ & BLUES

This	Last	Title	Artist	Label	(distributor)
1	1	THE MOMENT	Kenny G	Arista	0782218332 (BMG)
2	4	ESSENTIAL ELLA	Ellie Fitzgerald	Verve	5239102 (F)
3	6	THE BEST JAZZ... EVER!	Various	Virgin	vid200 (E)
4	5	THE SECRET BROADCASTS	Glenn Miller	Happy Days	7560525002 (BMG)
5	5	JAZZ BOX SET	Various	Castle Communications	EUWKB307 (BMG)
6	2	FEELING GOOD - THE BEST OF...	Nina Simone	Verve	5226092 (F)
7	10	THE BLACK BOX OF JAZZ	Various	Merble Arch	MSCD 450 (BMG)
8	8	BORN WITH THE BLUES	Various	Hallmark	34023 (CHK)
9	7	BREATHLESS	Kenny G	Arista	0782218442 (BMG)
10	10	FOREVER ELA	Ellie Fitzgerald	Verve	5239127 (F)

This	Last	Title	Artist	Label	(distributor)
1	1	SHOOTING STARS	Various	Various	DNC
2	2	FRIENDS	Various	IW Be There For You	Outer Limits
3	3	FATHER TUD	Various	Various	Network
4	(1)	X Files	Liquid X	Various	Network
5	(2)	Wallace & Gromit	Various	Various	Network

CONTINUED FROM PAGE 18

► Gordon also suspects that the consolidation of an identifiable dance culture has, to a growing extent, backfired on the record companies.

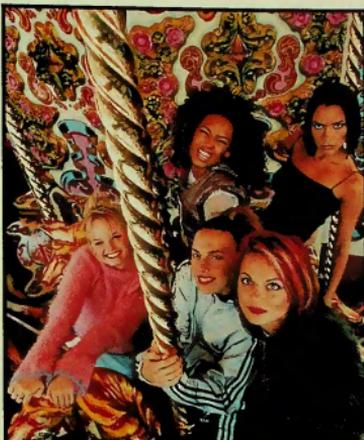
"We're not simply selling music any more," he argues. "We provide one facet of a lifestyle. This is where we get squeezed by clubs like the Ministry of Sound, who are making the real money out of dance by offering a full range of merchandise - including music."

Gordon reports that, at a party at Annesia with Judge Jules in Ibiza during the summer, Manifesto sold out an entire stock of jackets, T-shirts and record bags in less than 90 minutes. And he wonders whether all sizeable record labels will need to diversify into other product areas if they are to continue to profit from the dance sector.

In 1996, many dance imprints placed even greater value on their identities and logos in an effort to build or consolidate brand awareness in a fiercely competitive market. Ironically, however, those who have enjoyed crossover success with album-orientated acts now believe such considerations are of less importance.

"I'm not massive on label identity," says Richard Russell, managing director of XL Recordings, which is home to The Prodigy. "Ultimately, it comes down to the artists. The hottest label in the world can still put out a shit record."

Nevertheless, VC's Andy Thompson believes the trend for majors to imitate indie in their



POP/DANCE ACTS MADE A HUGE IMPRESSION IN 1996 WITH SPICE GIRLS (ABOVE) AND GINA G AMONG THE BIGGEST-SELLING SINGLES ACTS

approach to dance A&R will continue. "Artists are frightened of going to huge HQ offices and dance A&R men like to work in an environment which suits their hands-on, impassioned approach," he says. "So it makes perfect sense for a major to set up a little cool imprint which can be plugged into the bigger infrastructure when the need arises."

Indeed, the past few months have seen the majors pursue this

strategy with renewed vigour, as their existing offshoots have spawned a second generation of even smaller imprints to explore new sounds.

During the summer, EMI's Positiva launched Additive, a 12-inch vinyl-only label, distributed through RTM. "We wanted a development label where artists could operate outside the glare of the main EMI system," explains Halkes. Artists signed so far range from the hard trance music

of Commander Tom and X Cabs to ambient trip hop act Dub Tractor. Halkes also plans drum and bass releases on the label.

At the same time, EMI created EMI Dance, an umbrella organisation to oversee Positiva, Additive, Feverpitch (formerly the house offshoot of Cooltempo) and Fjams, the drum and bass label run by DJ/producer Adam F.

Of course, there are many who resent the majors' growing presence in an already congested

market and question how much longer they will be able to support expensive-to-run dance departments, which may not be covering day to day costs from domestic sales.

But as dance acts such as Spice Girls, Gina G, Mark Morrison and The Prodigy make inroads into international markets, record company bosses will be hoping that they have invested in a bright future for UK music. ■

Dec 9th
Ann Nesby. The Witness EP.
(Contains Mousse T Remixes).

Dec 16th
Heller & Farley. Ultra Flava.
(Mixes from Mousse T, Ralph Rosario, Rhythm Masters and DJ Sneak).

Dec 23rd
Anthems! - The Album.
For Connoisseurs of Quality House Music.
(Mixed by CJ Mackintosh, Alcatraz and Simon Dunmore).

Jan 6th 1997
The Absolute. I Believe.
(Mixes from Mark Picchiotti, Swing 52 and K Klass).

Jan 13th 1997
Sub + Merge. Take Me By The Hand.
(Produced by Victor Imbres - massive on Import).



REMIKING A TRACK CAN HAVE A REMARKABLE EFFECT ON THE IMPACT OF A SONG, THE EXPOSURE IT RECEIVES AND ITS SUBSEQUENT SALES. TONY FARSIDES EXAMINES THE TREND TOWARDS REMIXING MORE AND MORE SONGS, WHILE JANE GRIGG TRACKS DOWN 10 OF THE YEAR'S LEADING REMIXERS



JAMIROQUAI: THE DAVID MORALES REMIX OF SPACE COWBOY HELPED PROPEL THE TRACK TO THE TOP OF THE KISS ALL-TIME TOP 100 LISTENERS' CHART

THE REMIX REVOLUTION



DURING THE FESTIVITIES DON'T FORGET THOSE LESS FORTUNATE THAN YOURSELF...

In August this year, the listeners to London's Kiss 100FM voted for their all time Top 100 records. However, their choice of Jamiroquai's Space Cowboy as number one came as a something of a surprise. Not particularly because of the artist or song, but because the votes had been specifically cast for an unreleased David Morales remix version of the track, which had only been available on early promotional copies of the record sent to DJs or as an expensive American import.

However, these obstacles

notwithstanding, the remix managed to take on a life of its own, culminating in winning the Kiss 100 poll three years after it's initial (non) release. In dramatic fashion, the station's listeners of underlined once more the power a remix can have.

From its humble beginnings in the mid-Seventies as a way of lengthening records for disco play, remixing has grown to become an industry in its own right. Not only are today's remixes musically more sophisticated than ever before, but equally complex are the marketing and promotional

purposes that those remixes serve.

At its most basic, the remix will still usually have to fulfil its original function of turning a given record into dancefloor fodder. Indeed, one of the most important and lucrative areas of remixing remains reworking the records of mainstream artists for the dancefloor to generate extra exposure and single sales.

If a remix is good enough, the most unlikely artists can find themselves with a dance hit on their hands. For example, Armand Van Helden turned Tori Amos's Professional Widow >

ARMAND VAN HELDEN

Contact: Neil Petricone, X-Mix Productions, 630 Ninth Avenue, Suite 912, New York NY 10036 US
Tel: 001 212 974 2184
Fax: 001 212 974 2189

Studio: remixer's own.

Fees: US\$15,000-\$25,000 plus 2% of sales income. "A bigger flat fee is better so you don't have to send in the lawyers to hunt down the money," Van Helden says.

Turnaround time: two to three days

Style: hard but funky US house

Most successful remix:

Professional Widow - Tori Amos
Recent remixes: Sugar Spinn - Snoker Pimps, Incommune - Faithless, Narrow Minds - Genocide II, Ain't Talkin' About Dub - Apollo Four Forty, The Flame - Fine Young Cannibals, Runaway - Nu Yorican Soul featuring India



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ROLLO & SISTER BLISS



Contact: Ferdy Unger-Hamilton, Half Man Half Savage, 72 Black Lion Lane, London W6 9BE
Tel: 0181-910 4600
Fax: 0181-741 2184

Studios: remixer's own (Cheeky) and Swanyard, London

Fees: £3,000-10,000 minimum plus 2%.

Style: UK epic house

Turnaround time: three days

Most successful remixes:

Fairground - Simply Red, Dreamer - Livin' Joy, I Feel Love - Donna Summer, Dreams - Gabrielle

Recent remixes: Seven Days And One Week - BBE, I'm Not The Man I Used To Be - Fine Young Cannibals, I Miss You - Björk, tracks from Rollo & Sister Bliss's Faithless LP.

► into a club anthem. Van Helden's version is considered one of the best mixes of the year. It was the version of the track playlisted by Radio One and was a key factor in getting the record to number 20 in the sales charts (see p36).

Meanwhile, Everything But The Girl were plucked from commercial near obscurity by remixer Todd Terry, when his mix of the duo's single Missing became a major international hit, selling 750,000 copies in the UK alone (see p36).

Mainstream artist remixes tend to be aimed at the more mainstream club audience and what has become known as the "handbag house" market. It is in this arena, dominated by the major record companies with big artist budgets, that the premier league of remixers operates - names such as David Morales, Todd Terry, Masters At Work, Roger Sanchez, Armand Van Helden, K Klass, Danny Tenaglia, Rollo and Sister.

These remixers have a proven track record often stretching back six or seven years and many have, as a result, established their own form of brand appeal with DJs and dance fans for their particular styles. The companies

have not been slow to exploit this fact and using a big name remixer can be a useful way of marketing new artists to DJs and the clubland audience or giving credibility to a new release from an established artist.

Often there is also a natural crossover to be exploited between the fanbase for a particular remixer and the artists they accounted for the success of the Morales-Jamiroquai partnership.

However, the stature of such big names is reflected in the price charged for their services. The biggest name mixers will charge anywhere between £15,000 and £20,000 for a set of mixes.

Simon Dunmore, who runs A&M's dance imprint AM-PM, says, "The problem with the top names is that, because they're now so expensive, you can only really afford to use them when you've got a big album artist such as Janet Jackson or Dina Carroll. Then you might get a Roger Sanchez in or a Danny Tenaglia. But it's just not feasible to spend that type of money on a singles orientated project."

Also, using a big name is no guarantee of a mind-blowing remix. "It's real pot luck if you choose one of these top guys

because they simply do so many mixes," says Dave Lambert, A&R manager at Positive/ZML. "For example, you can't expect someone like Armand Van Helden to come out with a mix as good as Professional Widow every time he goes in the studio. It's almost like when someone does a really good mix, you think that their next few can't possibly be as good. So you're almost tempted to steer clear of them for a while."

But while top remixers are most often employed to broaden the appeal of releases by established, big-name artists, there is an ever increasing demand for remixes of tracks that already fall firmly into dance categories.

Where once the dance market was a relatively homogeneous entity, over recent years it has become ever more fragmented into sub genres (ie garage, handbag, Nu-NRG, trance, techno, Euro etc).

Breaking a dance track in any meaningful way now means marshalling as much cross genre support as possible. The solution is the double pack 12-inch DJ promo sets which often feature up to four different remixes providing different versions of the original track in the hope ►

MASTERS AT WORK

aka 'Little' Louis Vega and Kenny 'Dope' Gonzalez

Contact: Joann Vega, Masters At Work Inc, 160 Fifth Avenue, Room 603, New York NY 10010, US
Tel: 001 212 620 4960
Fax: 001 212 620 4961

Studios: Axis and Strictly Rhythm, both in New York

Fees: US\$25,000 plus 2-4%

Style: Latin house, disco and jazzy jams, hip hop

Turnaround time: usually two to three days

Most successful remix: Coming On Strong - Destiny

Recent remixes: Driving - Everything But The Girl, We're Funky People - Casio, To Be In Love - Tito Puente, India & The Count Basie Orchestra, Run To You - Dina Carroll, Trouble Girl - Robin Grey



JULES & SKINS

aka Judge Jules (left) & Michael Skins (right)



Contact: Sam Jules, Serious Artist Management, PO Box 13143, London N6 5BG

Tel: 0181-340 6002/4 **Fax:** 0181-340 6011

Studio: remixer's own

Fees: between £5000-£7000, plus up to 3% according to the project.

Turnaround time: seven-10 days

Style: "Hard but funky house focused on what will work in the clubs," says Judge Jules.

Most successful remix: I Like To Move It - Reel 2 Real
Recent remixes: Keep Pushin' - Boris Dlugosz presents Boom!, Love Can't Turn Around - Farley Jackmaster Funk, Get Up - Byron Stingily



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DANCE

> of hitting as many musical bases as possible.

Positiva was lucky enough to have had two very big dance hits, 1993's Buckleheads' The Bomb and this autumn's BBE's Seven Days And One Week, which transcended the genre divides and became huge hits without needing remixing. However, according to Lambert, a more usual approach is to carefully calculate the remixes and the club markets they will tap into.

"You'll look at someone else's record and think 'was that successful because they had a certain mix on it?' Then you ask yourself whether you should put one on your record. The idea is to end up with a little package where you can be confident of getting 800 sales from the garage crowd, 1,000 from the Nu-NRG/Tyde crowd and so on, to give yourself a base market on the 12-inch sales," he says.

The budget for a standard remix package of four remixes will be about £8,000 with the fee for individual mixers usually being about £2,000.

The big names on the dance remix scene change with frightening speed, but current favourites include the Rhythm Masters, Klubheads, Tall Paul, Dex & Jasey.

However, the burn out among remixers is such that the list of names changes almost annually. Often remixers themselves get sick giving away their ideas to others. "What happens is that you get in favour and think you can earn a lot of money," says dance producer Rollo. "But by actually doing loads of mixes, your currency gets devalued. I

K KLASS



aka Paul Roberts, Andy Williams, Carl Thomas

Contact: Hywell Williams, Diesel Productions, 40-42 Slater St, Liverpool L1 4BX

Tel: 0151-709 6905/708

Fax: 0151-707 1341

Studio: K Klass have just finished converting a nuclear bunker in Wrexham into their own studio.

Fees: around £15,000 plus usually 2%. "We are very tight on deals since K Klass frequently write a complete new backing track but receive no

publishing royalties whatsoever – and we don't allow record companies to make radio edits from our mixes without making a further payment," says Williams.

Style: house

Turnaround time: seven days.

Most successful remix: Two Can Play That Game – Bobby Brown

Recent remixes: Step By Step – Whitney Houston, Do Whatcha Do – Hyper Go Go featuring Adele, Do You Know – Michelle Gayle

got to the point where there was one year where I did absolutely no production and just remixes. I was doing things like Captain Hollywood and I just thought 'what am I doing with my life?'

Rollo now limits his remixes to five or six a year, spending more time on his group Faithless, who are currently enjoying huge international success.

Overuse of the same remixers is also a problem for dance radio. "From my point of view, it can get rather predictable," says Kiss 100FM's director of music Simon Sadler. "I'll hear another Rhythm Masters remix. I think

I'll go mad. The same thing happened last year with the Dancing Divas. Everything ends up sounding the same."

Indeed, dance radio is now an important consideration. The arrival of new stations such as Kiss 102 and Galaxy 101/97.2 has made dance radio an important marketing medium and up to 80% of the playlist of such stations can be composed of remixes.

Sadler says there are certain factors which will make a remix radio-friendly. "You need something that has a very obvious hook early on," he says. "That's why, for example, a Sasha remix is not necessarily good for radio because it takes too long to get to the hook, whereas someone like the Rhythm Masters get

straight down to it and it's very obvious. You need that if you're only going to be playing a track for three and a half minutes."

Finally, one area of remixing that has developed over the past two years, and looks set to grow, is the alternative dance remix which taps into areas such as techno, trip hop and drum and bass.

The increasing crossover between alternative dance and rock music is seeing some interesting remix collaborations. For instance, the Manic Street Preachers enlisted trip hop indie Wul of Sound's key act The Propellerheads to remix their current single Australia, while the likes of Goldie, Massive Attack, Tricky and Rabbit In The

Moon all provided mixes on Garbage's most recent single Milk.

The experimental nature of many of these remixes prohibits them receiving anything other than specialist club and radio play, but they can be invaluable tools to tap into markets where credibility is everything.

"This can be a particularly good way of helping labels market new artists. RCA has used key remixers from the world of drum and bass and trip hop to establish alternative dance act Olive. Jon Carter, Monkey Mafia, Doc Scott, Geste Fire and Roni Size have all contributed mixes to the act's first three singles.

"These people are fairly close to the band, socially and musically," says Olive's A&R Fiona Houston. "I'd like to see it that way. I think it's good to have a relationship with certain mixers like we've developed with Roni Size, who are into the band and not just there for the money."

However, whatever the music, mainstream or alternative, the remix seems sure of a healthy future. This is because, aside from all the functions it fulfils for the music industry, the remix has firmly entrenched itself as part of the wider pop culture.

It has helped shape the way people listen to music to such an extent that the public now expects multiple versions of a track as the norm.

For the post-dance boom generation, a set of remixes, in whatever form those mixes might take, is as natural and expected as a B-side was in vinyl's heyday.

It is his generation that will vote for a specific mix of Jamiroquai as their all time number one and no doubt ensure that remixes continue to come out on top in polls to come. ■



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Contact: Judy Weinstein, Def Mix 928 Broadway, Room 400, New York, NY 10010 US

Tel: 001 212 505 7728

Fax: 001 212 505 8041

Studios: Def Mix and Quad, New York

Fees: between US\$5,000 and US\$75,000 for a percentage buyout, otherwise 2%

Style: funky R&B to disco, commercial and underground house

Turnaround time: two to six days depending on the package

Most successful remixes:

Fantasy – Mariah Carey, Finally – Ce Ce Peniston, Space Cowboy – Jamiroquai

Recent remixes: Discotheque – U2, Cosmic Girl – Jamiroquai

PHOTO: SIMON MASON



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aka Steve Rodway

Contacts: Ken Tyn Nash, FX Music, Chantry Messes, Upper High St, Sevenoaks, Kent, TN13 1HZ

Tel: 01732-460 515

Fax: 01732-741 120

E-mail: motiv8@fxmusic.co.uk

Website address: <http://www.fxmusic.co.uk>

Studio: remixer's own

Fees: up to £30,000 plus between 2-4%

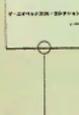
Style: pop dance to underground

Turnaround time: one week for the usual

Motiv8 radio, 12-inch and dub package

Most successful remixes: Wannabe – Spice Girls, Just A Little Bit – Gina G, Common People – Pulp, He's On The Phone – Si Eterni

Recent remixes: 100% – Mary Kiani, Addicted To Love – Robert Palmer



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TOP 40 SINGLES

- Technohead - Hippy, Happy Birthday MOKUM. The Shamen - Heal The Separation OLL.
 Scooter - Move Your Ass, Back in the UK EDEL. Gat Decor - Passion WAY OF LIFE.
 Carl Cox - 2 Paintings and a Drum, Sensual Sophisticat WORLDWIDE ULTIMATUM.
 Full Intention - America STRESS. Yosh - The Screamer LIMBO. Salt Tank - Eugenia INTERNAL.
 Chameleon - The Way It Is STRESS. Pizzaman - Trippin On Sunshine COWBOY.
 Bedrock - For What You Dream Of STRESS. Q Tex - Let The Love 23RD PRECINCT.
 Rozalla - Everybody's Free PULSE 8. DJ Supreme - The Wild Style DISTINCTIVE.
 Morcheeba - Trigger Hippie INDOCHINA. Damage - Love II Love BIG LIFE.
 Hyper Go Go - High DISTINCTIVE. Huff & Puff - Help Me Make it SKYWAY.
 A Tribe Called Quest - Stressed Out JIVE. Atlantic Ocean - Waterfall EASTERN BLOC.

THE TOP 6 ALBUMS OF 1996

- Carl Cox - At The End of The Cliché WORLDWIDE ULTIMATUM
 United Dance - Volume Five FOURBEAT
 Renaissance - Renaissance Volume IV six 6 RECORDS
 Morcheeba - Who Can You Trust? INDOCHINA
 Baby Fox - A Normal Family MALAWI
 A Tribe Called Quest - Beats, Rhymes and Life JIVE

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THE REMIX HITS OF 1996

JANE GRIGG EXAMINES THE STORIES BEHIND FIVE OF THE BIGGEST REMIX SUCCESSES OVER THE PAST YEAR — FROM THE STUNNING TRANSFORMATION OF TORI AMOS'S PROFESSIONAL WIDOW TO THE CLUBLAND BREAKTHROUGH FOR LOUISE



AMOS: NEW LIFE FROM VAN HELDEN

Professional Widow

Artist: Tori Amos
Label: East West
Remixed by: Armand Van Helden
Highest UK chart position: 20
 Regarded by many as the remix of the year, Armand Van Helden's reworking of Tori Amos' acoustic rock track took snapshots

of the original bassline and vocal and used them to build up a hard and funky house groove.

Released in July, it proved an immediate favourite with club DJs and specialist radio programmers.

"The remix gave Tori a good contemporary profile and exposed her to an audience a million miles from her usual fanbase," says Perfecto/East West dance A&R manager Spencer Baldwin. "It was a work of genius."

A quality remix is often all about the relationship between the commissioner and the remixer. Baldwin credits Johnny 'D' De Mairo, associate director of crossover music, Atlantic and owner of the Henry Street label, with persuading his friend Van Helden to work on the Professional Widow.

Van Helden doesn't remix to order, however.

"You wouldn't tell Picasso what colours to use. So if you hire me, I'm like an artist. You get one dub on a Dat and that's it," he says.

Any doubts that De Mairo or Amos herself may have had about a remix which so radically altered the track were soon

allayed when a Spencer Baldwin radio edit was an instant add-on at Radio One.

Armand Van Helden was equally surprised at the success which greeted the remix. "We had no idea that it would happen the way that it did," he says. "In her contract, Tori must approve all remixes of her product. When Professional Widow began to happen in Europe, she called me to say thanks, which was a really nice thing to do."

Wong

Artist: Everything But The Girl
Label: Virgin Records
Mixed by: Todd Terry, Deep Dish, Mood II Swing
Highest UK chart position: 8

After the runaway success of his remix of Everything But The Girl's Missing, it surprised nobody that Todd Terry was asked to work on the band's follow-up Wong.

"Wong was right for Todd's style for a number of reasons," says Everything But The Girl's Ben Watt. "First of all, we felt that we owed him one because he'd done Missing cheap. But we

were also under pressure to come up with some good commercial mixes and, since Wong was inspired by Missing, it made sense to use Todd again."

But Watt didn't stop there. He and EBTG chanteuse Tracy Thorn set about researching other remixers to work on the track.

"We did a lot of groundwork, bought a lot of records and went to a lot of clubs. We were particularly concerned that the style of remixes we went for would complement the tempo, mood and texture of our original version of the song. Wong is melodically dark, so we were much more attracted to a deep lush dub style than any anthemic UK clubhouse sound."

In the course of his search for the perfect remix, Watt contacted a number of different remixers. "We wanted to strike as much of a personal relationship as possible," he says.

"Obviously, we wanted to let them know what we were looking for, but we also wanted to express our personal enthusiasm for their work."

Dubfire and Sharam of Washington DC's Deep Dish and



EBTG: TRANSFORMED BY TODD TERRY

Lem Springsteen and John Ciafone of Mood II Swing were commissioned to provide Wong with additional production and remixes.

Although known for his purist approach to pop, Watt has little difficulty coming to terms with the artistic and financial aspects of the remixing process.

"The concept of remixing is >

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TODD TERRY

Contact: Gary Salzman, Big Management, 91.5 Broadway Suite 1607 NY NY 10010 US
Tel: 001 212 475 2700
Fax: 001 212 475 2907

Studios: remixer's own and Axxis, New York

Fees: around US\$30,000 plus at least 2%

Style: bouncy beats to underground house

Turnaround time: two to five days

Most successful remixes:

Missing - Everything But The Girl, Rhythm Is A Dancer - SNAP, Pump Up The Jam - Technomatic, If - Janet Jackson

Forthcoming remixes:

Little Wonder - David Bowie



ROGER SANCHEZ

Contact: Sophia Shoush, Indep Music, PO Box 12146, London N7 0JY

Tel: 0171-609 8242

Fax: 0171-609 8287

Studios: various including remixer's own - Indep Studios in New York

Fees: US\$20,000 plus between 2-3% on all commercial and underground mixes for club, DJ and radio.

Style: pop dance to underground

Turnaround time: two to four days

Most successful remixes: Stand Up - Love Tribe, Jam - Michael Jackson, Best Things In Life Are Free - Janet Jackson, So Natural - Lisa Stansfield, Givin' It Up - Incognito

Recent remixes:

She Drives Me Crazy - Fine Young Cannibals, Soulful Street - Grover Washington Jr





Forthcoming on Hi-LiFE...

Da Techno Bohemian - Bangin' Bass (January release)
Nipper - Dope On Wax (January release)
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10 ALBUMS 10 ARTISTS 10 YEARS



BJORK: ARTISTIC COLLABORATIONS

not that radical, it's just another form of re-interpretation," he says. "It's been going on in jazz for years. For example, John Coltrane took Cole Porter songs from the Forties, re-harmonised them and reset the tempo for the Sixties."

"Nowadays, it may be all about re-inventing beats and textures under a contemporary song. But otherwise it's no different."

Watt also believes that many remixers aren't sufficiently rewarded for their efforts and their ability to turn good records into great hits.

"They deserve the sort of money, percentages and credits that producers get. Flat fees are all very well for singles, but when a remix gets on to an album then I'm not sure they're enough," he says.

Return of The Mack

Artist: Mark Morrison
Label: WEA

Mixed by: Cutfather & Joe, Jon V 2annelli, Phil Chiff, D-Influence, Full Crew, Sir Gant & Gerald

Highest UK chart position: 1

"This was always a great song" said WEA A&R Mickey D. "All the various remixes did was bring out its strong points."

Seven versions of Returns Of The Mack were included on the CD single which debuted at number six in March and rose to number one two weeks later.

According to Mickey D, the inclusion of a Joe Vannelli house mix helped the single break through in Europe.

But it was the C&J Radio Edit, with additional production and remixing by Cutfather & Joe,

which proved to be the most popular with broadcasters and clubbers in the UK.

"Remixes are marketing tools that maximise a record's potential," he adds. "Because this mix worked across the board, the song had even bigger success."

The same mix is proving popular in the US where Return Of The Mack has just been promoted on 12-inch vinyl to clubs and radio, prior to release early next year by US Atlantic.

Cutfather & Joe brought a real pop sensibility to what is essentially an R&B record and took it somewhere else. Their sound works in the US because it's got a groove and it's slightly different."

Not unexpectedly, Cutfather & Joe have since contributed mixes for Morrison's follow-up singles Crazy, Tripin' and Horny.

Possibly Maybe

Artist: Björk
Label: One Little India
Mixes by: Mark Bell for LFO, Talvin Singh, Dallas Austin for Darp Inc

Highest UK chart position: 13

Björk's Possibly Maybe single was released as a three-CD package which included six versions of the title track (originally produced by Björk and Nellee Hopper on the 1995 album Post).

They spanned a wide range of musical styles from tabla tabs to tripped out funky bassbeats and helped the single reach number 13 in the UK charts.

Nevertheless, Björk's label One Little India refutes any accusation that the mixes were



MARK MORRISON: WIDESPREAD HIT

designed solely to increase the single's commercial potential.

"If we had approached this single from a purely commercial angle, we'd never have released the package at all," says managing director Derek Birkett. "We've sold more than 100,000 units in the UK, but it's still lost us a lot of money."

Birkett stresses that One Little India is an artist-driven company which is geared to allowing talented artists like Björk the opportunity to make the most of their ideas.

"As far as she is concerned, the different versions of Possibly Maybe aren't remixes at all – they're artistic collaborations. I don't question that. Björk is smart. She sells 3m albums and she's been right so often that I have to give her the space to do what she has to do.

"Björk is perceived as artistically pure and special, so releasing Possibly Maybe in so many different forms reinforced her credibility."

According to Birkett, Björk is specific about who she wants to work with and adds, "she is complemented by having artists she admires re-work her songs".

And even though standard industry protocol splits publishing credits equally between melody and lyric writers, Björk has been known to reward collaborators with copyright shares if she particularly values their contributions.

"Björk has scant regard for music industry practices," says Birkett. "She does everything very emotively."

Naked

Artist: Louisa
Label: First Avenue/EMI UK
Mixed by: Mark Picchiotti, Karmasutra, Boot 'n' Mac, Tony De Vit

Highest UK chart position: 5

Louisa's co-manager Denis Ingoldby sat down with EMI director of A&R Julian Close and Lisa Loud, Loud and Cleared's head of club promotions, to plan the Louisa campaign.

The single Naked was first released in May in a six-disc pack including remixes, re-productions and additional productions from Mark Picchiotti, Karmasutra and Boot 'n' Mac. From there, Naked built up over the summer with the first mixes getting plays in Ibiza clubs and then on MTV.

Early in November, part two of the set, the three-track single,



LOUISA: CLUB PROFILE BOOSTED

the One Kiss From Heaven/Naked/One Kiss From Louisa Mixes, debuted in the RM On A Pop Tip Chart, topping it two weeks later as Louisa's album Naked bounced back into the albums chart at number 46.

It featured a Tony De Vit mix which transformed Naked from a three and a half minute 118bpm pop track to a hard and melodic eight and a half minute 145 bpm epic.

"It was important to maintain Louisa's club profile with this single and as One Kiss was a downtempo ballad, we decided to include Tony De Vit's Naked mix in the package," says Close. "We got tremendous support from radio, TV and all round for the single as a whole."

Simone France, club promotions manager at Papazzari, worked the second single. "Tony did an amazing job," she says.

"He really delivered. Louisa hadn't had a Top 10 hit and we only sent out 300 promos, but it went straight into the Pop Tip chart at number three."

Ingoldby sees Louisa as the next Madonna. Consequently, he wanted the single to appeal to a broad cross-section of the public. "The market's so volatile, you need a variety of mixes to guarantee the widest possible coverage" he says. "The kids like them too because they get better value for money."

But the preferences of specific tastemaking clubs and dance audiences had to be catered for, too.

"We went to Karmasutra for house, to Boot 'n' Mac for crossover and to Tony De Vit for the 'gay' mix," says Ingoldby.

TONY DE VIT & SIMON PARKES

Contact: Kay Bottomley, V2 Productions, 417 The Custard Factory, Gibb Street, Digbeth, Birmingham, B94AA

Tel: 0121-772 5772

Fax: 0121-604 1119

Favourite studios: remixer's own V2 Studio

Fees: £500-£7,000 plus up to 3%
Style: harder house or melodic, uplifting techno. No mental industrial techno or trance.

Turnaround time: between six hours and three weeks.

Most successful remixes: Tell It To My Heart – Taylor Dayne, Theme From S'Xpress – S'Xpress

Forthcoming remixes: Hey Child – East 17, Do You Know – Michelle Gayle



Aadil, Suzanne, Lisa, Nigel and Craig would like to wish a very

Merry Christmas and a prosperous New Year to everyone

A special thank you to all the DJ's on our mailing list and all our valued clients for making 1996 our most successful year yet for crossing over dance floor hits to the national charts.

Now more so than ever, you only need to make one phone call for all your club promotional needs. Whether it be dance/R&B or pop, please contact Aadil or Nigel on 0171 734 6120

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ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
SHERYL CROW Sheryl Crow	A&M	out now		In-store displays and Christmas catalogue promotion will run with selected multiples and independents. There will also be TV ads.
DOGGY Free Peace Sweet	A&M	out now		There will be Channel Four and regional ITV ads through to Christmas. The album also features in retailer displays and Christmas catalogues.
FOSTER & ALLEN 100 Golden Love Songs	Telstar	out now		This album will be promoted through to Christmas with national Channel Four and regional ITV advertising.
BUDDY HOLLY The Very Best Of Buddy Holly	Dino/MCA	out now		There will be national TV ads on ITV, Channel Four and satellite stations, backed by radio, press and poster advertising through to Christmas.
JIMMY NAIL Crocodile Shoes 2	East West	out now		This release will be promoted through to Christmas with TV advertising on ITV and Channel Four.
PAVAROTTI & FRIENDS For My Child	Decca	out now		Ads will run on Channel Four and ITV backed by radio and press ads. There will be displays with multiples and independents.
PATRICK PRINS Movin' Melodies	A&M	December 16		This vinyl box set will be promoted with advertising in the specialist dance press.
SIMPLY RED Greatest Hits	East West	out now		The release will be TV advertised through to Christmas and there will be further press ads plus a continuation of the current poster campaign.
JOHN WILLIAMS Sineperis	Philips Classics	December 9		This film soundtrack will be advertised and promoted around the launch of the film with advertising in the national and lifestyle press.
VARIQUS 100% Christmas & New Year...	Telstar	out now		Ads will run on Channel Four and in selected ITV regions through to Christmas.
VARIQUS Greatest Non-Stop Party...	EMI TV	out now		This release will be promoted with national advertising on ITV and Channel Four including Chart Show slots, through to Christmas.
VARIQUS Hits 97	Sony/Global/Warner	December 9		Ads will run nationally on Channel Four and satellite stations and regionally on ITV. There will be radio and press ads.

Compiled by Sue Sillitoe: 0181-767 2255

CAMPAIGNS OF THE WEEK

ARTIST



LIGHTNING SEEDS - DIZZY HEIGHTS

Record label: Epic
Media agency/executive: DPA/Paul O'Grady
Product manager: Neil Martin
Creative concept: Mark Farrow

Epic's Christmas promotion for the Lightning Seeds album Dizzy Heights will use elements of the campaign to advertise the band's next single due out on January 6. Ads will run on Channel Four North and in *Q, Vox* and *Mojo*. There will also be posters and displays with retailers.

COMPILATION

NOW 35

Record label: EMI/PolyGram/Virgin
Media agency/executive: CIA/Richie Dahill
Product manager: Jane Chalmers, Steve Pritchard
Creative concept: QD

Now 35, which is out now, will be promoted through to Christmas with TV ads in selected ITV and Channel Four regions. In-store displays will run in multiples and independents including Woolworths and Boots. Co-op press ads with HMV will run in the music and national press including the *Daily Mirror*.



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■ 27/28/30th December > Open 9am-6pm ■ 31st December > Open 9am-1:30pm

*Saturday orders delivered Monday. All deliveries subject to stock availability and usual terms and conditions

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BEHIND THE COUNTER

DAVE WILLIAMS, Tudor Tunes, Lichfield

"Considering that a new Menzies and Andy's Records have recently opened in our neighbourhood, business is holding up pretty well. This week, singles from *The Beautiful South*, *Boyzone* and *Damage* have been steaming out and we've also done well with the *Super Furry Animals*, which we've been able to sell at 99p. The *Mark Owen* and *Cliff Richard* albums have both been shifting, but it is annoying to see sales disappearing to our local *Woolworths* which is able to offer a free poster with both. It seems unfair that independents are often excluded from these sort of deals because their sales are deemed less significant by record companies. Chicane's single promises to be big next week. Six weeks ago, it was the club types who were asking about it but recent radio exposure seems to have crossed it over to a more mainstream audience. I reckon people would be prepared to pay £3.99 for it but, as other stores will offer it for £1.99, we will have to as well."

ON THE ROAD

PAUL HEREDGE, BMG rep, Oxfordshire, Berkshire

"We seem to have residency of the top five at present with the *Toni Braxton* and *Robert Miles* singles. They just won't go away and it's gratifying to see records staying around for a long time. The *Toni Braxton* album is also doing the business and we're just putting the *Robert Miles* album on television, so hopefully that will help sales. The only single we've got this week is the *Tony Rich Project*, which is struggling a bit, but the album is looking better. Also there's the *Mark Owen* album. Sales for that have been disappointing. It appears we're not reaching the *Take That* fanbase. The album's quite a different sound, so we're falling between two fanbases. But the phenomenal success we've had with *Robson & Jerome* is continuing and is basically the same as last year. I went to see *Kiss* last week and they were excellent and I'm taking my daughter to see *Boyzone*. Talk about from the sublime to the ridiculous."

IN THE SHOPS THIS WEEK

NEW RELEASES

Biggest artist album of the week was *Mark Owen's Green Man* while *WEA's* TV re-promotion for *Enya's The Memory Of Trees* prompted a resurgence in sales. Best-selling new compilations included *Smash Hits Mix '97* and *Hits Zone '96*. Singles business was quiet although *Boyzone*, *The Beautiful South* and *The Ants* were tipped for high chart entries.

PRE-RELEASE ENQUIRIES

Singles - Chicane, *Dunblane*, *Ann Nesby*, *The Propagandaheads*, *Celine Dion*, *Salt 'N' Pepa*; Albums - *The Prodigy*, *Club Mix '97*, *Dance Tip 2000*, *Manisa Monte*, *Art Garfunkel*

ADDITIONAL FORMATS

Hot limited-edition double seven-inch, *Smashing Pumpkins* CD singles set in collectors' carry case, *Sepultura* album limited-edition first day stamped cover, *The Artist* limited-edition CD single in special collectors' sleeve

IN-STORE

Windows - Sheryl Crow, *Buddy Holly*, *Art Garfunkel*, *Hits Zone '96*, *Diana Ross*, *Dina Carroll*, *Jamiroquai*, *Spice Girls*, *Toni Braxton*, *Enigma*, *Lighthouse Family*; In-store - *Billy Bragg*, *Chicamoque* By *The Fireside*, *Agnes Dei*, *Best Of All Woman 2*, *Enya*, *Salt 'N' Pepa*, *Dunblane*, *Chicane*, *Mark Morrison*, *Faithless*, *Smurfs*

MULTIPLE CAMPAIGNS



Windows - *Buddy Holly*, *Sheryl Crow*, *Best Of Art Garfunkel*, *Hits Zone '97*; In-store and press ads - *Christmas By The Fireside*, *Billy Bragg*, *Agnes Dei*, *Albinoi Adagio*, *A Celebration Of Christmas*, *Classic Hits*, *No Way Sid*; TV ads - *Buddy Holly*, *Sheryl Crow*, *Best Of Art Garfunkel*, *Hits Zone '97*; Radio single - *Diana Ross*; Posters - *Spice Girls*, *George Michael*, *Enigma*, *Love Album 3*



Single and album - *Celine Dion*; In-store - *SMV*, *Mark Morrison*, *Lighthouse Family*, *Dina Carroll*, *Chicane*, *Salt 'N' Pepa*, *Smurfs*, *Faithless*, *Diana Ross*, *Whitney Houston*, *Dunblane*, *Christmas* music CDs for £5.99 and cassettes for £3.99



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



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



Windows - Christmas campaign; In-store - *Dunblane*, *Salt 'N' Pepa*, *Celine Dion*, *Star Trek* movies; TV ads - *Jamiroquai*, *Transpounding*, *Lord Of The Dance*, *Best Christmas Album In The World...Ever*



Singles - *Dunblane*, *Celine Dion*, *Whitney Houston*, *Faithless*; Albums and windows - *Hits Zone '96*, *Mark Owen*, *Art Garfunkel*, *Hits '97*; In-store - *Enya*, *Dina Carroll*, *Gabriele*, *East 17*, *Discs For £20*, *Best Ever* double albums for £9.99, video promotion



Selects listening posts - *Baby Fox*, *Morcheeba*, *Space*, *Ugly Kid Joe*, *A Tribe Called Quest*, *Carl Cox*, *Offspring*, *Past-Dun*, *Tyfo Negative*, *Sepultura*



Singles - *Smurfs*, *Dunblane*; Albums - *Best Christmas Album In The World...Ever*; In-store - *Celine Dion*, *Dina Carroll*, *No Way Sid*, *Hits '97*, *Dance Tip 2000*, *Toni Braxton*



Singles - *Chicane*, *Celine Dion*, *Dunblane*, *Faithless*, *Mark Morrison*, *Salt 'N' Pepa*; *Windows* - Christmas campaign; *Mark Owen*, *Enya*, *Jimmy Nail*, *Spice Girls*, *Simply Red*, *East 17*, *Boyzone*, *George Michael*, *Lightning Seeds*, *Lord Of The Dance*, *Dasia*; *Transpounding*; In-store - Christmas campaign; *Boyzone*, *Simply Red*, *Greatest Hits '96*, *Best Dance '96*, *Smash Hits Mix '97*



Single - *Lighthouse Family*; *Windows* and In-store - *Dina Carroll*, *Jamiroquai*, *Enya*, *REM*, *Spice Girls*, *Toni Braxton*, *Buddy Holly*, *Lighthouse Family*, *Enigma*; Radio ads - *Buddy Holly* (*Capital Gold*)



Windows and in-store - *George Michael*, *Simply Red*, *Boyzone*, *Spice Girls*, *Sheryl Crow*, *Lighthouse Family*, *Mariah Carey*, *Preachers*, *Counting Crows*, *Space*, *Ocean Colour Scents*, *Faithless*, *Babybird*, *Fugees*, *REM*, *The Beautiful South*, *Jamiroquai*, *Kula Shaker*, *The Beatles*, *Spice Girls*, *Dasia*, *Transpounding*



Single - *Whitney Houston*; *Windows* - *Hits '97*, *Evita*; In-store - 100% Christmas, *Whitney Houston*, *Buddy Holly*



Singles - *Dunblane*, *Whitney Houston*; Album - *Hits '97*; In-store - Christmas music promotion with two CDs or three cassettes for £10

The above information, compiled by *Music Week* on Thursday is based on contributions from *Andy's Records* (*Bury St Edmunds*), *HMV* (*Isleworth*), *Yas Records* (*Cambridge*), *The Jungle* (*Bridgend*), *Dar Price* (*Bromwood*), *101 Records* (*Croydon*), *Ross Records* (*Consett*), *Tower* (*Piccadilly*), *Tudor Tunes* (*Lichfield*) and *Virgin* (*Bristol*). If you would like to contribute, call Karen Faxon on 0181-543 4830.

EXPOSURE

TELEVISION

14.12.96

Live And Kickin' featuring *Boyzone*, BBC1: 9.15pm-12.12pm
Wow with *Lightning Seeds*, ITV: 9.25-11pm
The Noise featuring *Spice Girls*, ITV: 11-11.30am

Michael Jackson Weekend kicks off, MTV: 7-9pm

Ten Of The Best: *Celine Dion*, VH-1: 9-10pm
Later With Jools Holland, featuring *Alexander O'Neal*, *Suede*, *Bath Orton* and *Roy Davies*, BBC2: 11.05pm-12.05am

15.12.96

Kula Shaker Live 'N' Loud, MTV: 8.30-9pm

MUSIC WEEK 14 DECEMBER 1996

16.12.96

AC/DC Bridge Special, VH-1: 10.30-11pm

17.12.96

Never Mind The Buzzcocks: music quiz with guests *Martin Rossiter* of *Gene* and *Pete Dinklage* of *The Mighty Wah Band*, BBC2: 10-10.30pm
The White Room: featuring *Bler*, *Dasia*, *Pulp* and *Boo Radleys*, Channel Four: 1.15-2.10am

19.12.96

Videochat features *Luther Vandross*, Carlton: 8.30-7pm

20.12.96

Oasis: Mad For It, MTV: 7.30-9pm

14.12.96

John Peel features *DJ Roni Size*, Radio One: 4-7pm

Live From The Met features *Donzetti's L'Esair D'Amore*, Radio Three: 8.30-9.20pm

Spread A Little Happiness - *The Vivian Ellis Story*, with songwriter *Don Black*, Radio Two: 10.30pm-midnight

The Essential Mix featuring *The Psychonauts*, Radio One: 2-4am

15.12.96

Desert Island Discs features *Janis Joplin*, Radio Four: 12.15-12.55pm

About The Pet Shop Boys, Radio One: 7-8pm

RADIO

16.12.96

Jazz Notes features an interview with *Oscar Peterson*, Radio Three: 12.30-1am

18.12.96

Evening Session featuring *The Bluetones*, Radio One: 7-9pm

Jim Lloyd With Folk On Two featuring *Peggy Seeger*, *Barbara Dickson* and *Steeleye Span*, Radio Two: 7.00-9pm

20.12.96

Preoccupations featuring violinist *Joshua Bell*, Radio Three: 2-2.15pm

Wow!agbrovoo with *Hank Marvin*, Radio Two: 7.03-7.30pm

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The market-leading (and award winning) weekly for the UK music industry seeks a lively, accurate, creative sub skilled in Quark, Illustrator and Photoshop. The successful candidate will be able to demonstrate a knowledge of music, a high standard of copy-subbing and eye for design. Music Week's production desk is also responsible for the production of MBI, Record Mirror and two monthly newsletters so you should be both fast and flexible.

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21st December issue closes Thursday 12th December
28th December issue closes Wednesday 18th December

4th January issue cancelled

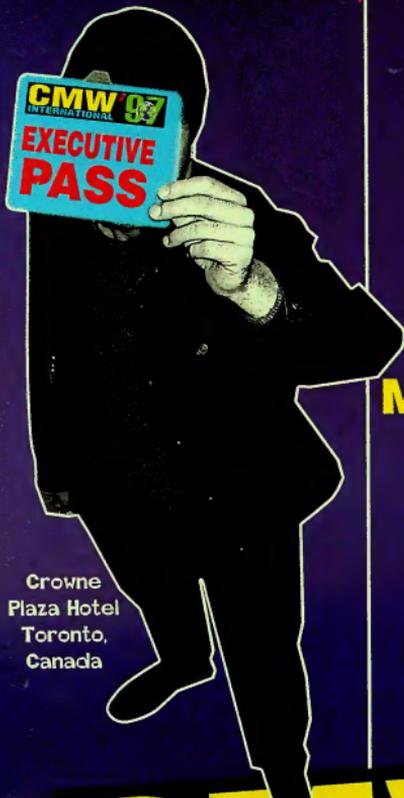
11th January issue closes Friday 20th December
18th January issue closes Thursday 9th January

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to advertise in Appointments or Business to Business

CHRISTMAS OPENING TIMES

ANSWERPHONE	DEC 11	DEC 12	DEC 13	DEC 14	DEC 15	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	
ARABESQUE	0900-1830	0900-1830	0900-1830	☺	☺	0900-1830	0900-1830	0900-1830	0900-1830	0900-1830	☺	☺	0900-1830	0900-1830	☺	☺	☺	☺	☺	0900-1830	0900-1830	☺	0900-1830	0900-1830	☺	
AVID	0900-1730	0900-1730	0900-1730	☺	☺	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	☺	☺	0900-1730	0900-1730	☺	☺	☺	☺	☺	0900-1730	0900-1730	☺	0900-1730	0900-1730	☺	
BMG	0900-1830	0900-1830	0900-1830	1500-1900	1200-1600	0900-1800	0800-1900	0900-1900	0800-1900	0800-1900	1500-1900	1200-1700	0900-1900	FAX	FAX	FAX	FAX	FAX	FAX	0900-1730	0800-1700	0900-1700	FAX	0900-1730	0900-1730	0900-1730
CARLTON HOME ENTERTAINMENT	0900-1730	0900-1730	0900-1730	☺	☺	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	☺	☺	0900-1730	0900-1730	☺	☺	☺	☺	☺	0900-1730	0900-1730	☺	0900-1730	0900-1730	☺	
CM DISTRIBUTION	0900-1800	0900-1800	0900-1800	☺	☺	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	☺	☺	0900-1800	0900-1800	☺	☺	☺	☺	☺	0900-1800	0900-1800	☺	0900-1800	0900-1800	☺	
COMPLETE RECORD COMPANY	FOR ORDERING OVER CHRISTMAS PERIOD, CONTACT PINNACLE DURING TIMES SHOWN																									
DA TAPE & RECORD DISTRIBUTION	0900-1800	0900-1800	0900-1800	☺	☺	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	☺	☺	0900-1800	0900-1800	☺	☺	☺	☺	☺	0900-1800	0900-1800	☺	0900-1800	0900-1800	☺	
DISC DISTRIBUTION	0830-1800	0830-1800	0830-1800	FAX	FAX	0830-1800	0830-1800	0830-1800	0830-1800	0830-1800	FAX	FAX	0830-1800	0830-1800	FAX	FAX	FAX	FAX	FAX	0830-1800	0830-1800	FAX	0830-1800	0830-1800	FAX	
EMI	0830-1830	0830-1830	0830-1830	1200-1800	1100-1800	0830-1830	0830-1830	0830-1830	0830-1830	0830-1830	1200-1800	1100-1800	0830-1830	0830-1830	FAX	FAX	FAX	FAX	FAX	1100-1800	0830-1800	0900-1730	☺	0900-1730	0900-1730	☺
EUK	RETAILERS SHOULD CONTACT THEIR HEAD OFFICE OR EUK CUSTOMER FOCUS TEAM AS TIMES WILL VARY																									
GRAPEVINE	0930-1800	0930-1800	0930-1800	FAX	FAX	0930-1800	0930-1800	0930-1800	0930-1800	0930-1800	FAX	FAX	0930-1800	0930-1800	FAX	FAX	FAX	FAX	FAX	0930-1800	0930-1800	FAX	0930-1800	0930-1800	FAX	
GREYHOUND RECORDS	0930-1730	0930-1730	0930-1730	FAX	FAX	0930-1730	0930-1730	0930-1730	0930-1730	0930-1730	FAX	FAX	0930-1730	FAX	FAX	FAX	FAX	FAX	FAX	0930-1730	0930-1730	FAX	0930-1730	0930-1730	FAX	
HARMONIA MUNDI	0900-1730	0900-1730	0900-1730	☺	☺	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	☺	☺	0900-1730	0900-1730	☺	☺	☺	☺	☺	0900-1730	0900-1730	☺	0900-1730	0900-1730	☺	
JET STAR	0900-1900	0900-1900	0900-1900	0900-1450	0830-1430	0900-1900	0900-1900	0900-1900	0900-1900	0900-1900	0900-1450	0830-1430	0900-1900	0900-1400	FAX	FAX	FAX	FAX	FAX	0900-1900	0900-1430	0900-1500	FAX	0900-1900	0900-1430	0900-1430
KOCH	0900-1730	0900-1730	0900-1730	FAX	FAX	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	FAX	FAX	0900-1730	FAX	FAX	FAX	FAX	FAX	FAX	0900-1730	FAX	FAX	FAX	0900-1730	0900-1730	FAX
PINNACLE	0900-1730	0900-1730	0900-1730	1800-1900	0900-1900	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	1800-1900	1500-1900	0830-1800	0830-1800	FAX	FAX	FAX	FAX	FAX	1400-2000	0900-1730	0900-1730	FAX	0900-1730	0900-1730	☺
PLASTIC HEAD	0900-1730	0900-1730	0900-1730	FAX	FAX	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	FAX	FAX	0900-1730	0900-1730	FAX	FAX	FAX	FAX	FAX	0900-1730	0900-1730	FAX	0900-1730	0900-1730	FAX	
POLYGRAM	OPEN 24 HOURS THROUGHOUT THE CHRISTMAS PERIOD																									
PRISM	0900-1800	0900-1800	0900-1800	☺	☺	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	☺	☺	0900-1800	0900-1800	☺	☺	☺	☺	☺	0900-1800	0900-1800	☺	0900-1800	0900-1800	☺	
SELECT	0900-1730	0900-1730	0900-1730	☺	☺	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	☺	☺	0900-1730	FAX	FAX	FAX	FAX	FAX	FAX	0900-1730	0900-1730	☺	0900-1730	0900-1730	☺	
S GOLD	0900-2000	0900-2000	0900-2000	0900-1300	0900-1300	0900-2000	0900-2000	0900-2000	0900-2000	0900-2000	0900-1400	0900-1300	0900-1300	☺	☺	☺	☺	☺	☺	0900-1300	0900-1700	0900-1700	☺	0900-1700	0900-1300	0900-1300
SONY MUSIC OPERATIONS	0830-1830	0830-1830	0830-1830	1000-2200	1000-2200	0830-1830	0830-1830	0830-1830	0830-1830	0830-1830	1000-2200	1000-2200	0830-1830	0830-1830	VOICE MAIL	VOICE MAIL	0800-2200	0800-2200	1000-2200	0800-1800	0800-1800	VOICE MAIL	0800-1800	0800-1800	1600-2200	1600-2200
SOUND & MEDIA	0900-1800	0900-1800	0900-1800	FAX	FAX	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	☺	☺	0900-1800	0900-1800	FAX	FAX	FAX	FAX	FAX	0900-1800	0900-1800	FAX	0900-1800	0900-1800	FAX	
SRD	0930-1800	0930-1800	0930-1800	FAX	FAX	0930-1800	0930-1800	0930-1800	0930-1800	0930-1800	FAX	FAX	0930-1800	FAX	FAX	FAX	FAX	FAX	FAX	1000-1700	FAX	FAX	0930-1800	0930-1800	FAX	
TECHNICOLOUR	0900-1730	0900-1730	0900-1730	☺	☺	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	☺	☺	0900-1730	0900-1730	FAX	FAX	FAX	FAX	FAX	0900-1730	0900-1730	FAX	0900-1730	0900-1730	FAX	
TELSTAR LEISURE	0900-1800	0900-1800	0900-1800	1500-1800	1200-1600	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	1500-1800	0900-1800	0900-1800	FAX	FAX	FAX	FAX	FAX	FAX	0900-1800	0900-1800	CLOSED	0900-1800	0900-1800	0900-1800	
THE	0900-1800	0900-1800	0900-1800	☺	☺	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	☺	☺	0900-1800	0900-1800	☺	☺	☺	☺	☺	0900-1800	0900-1800	☺	0900-1800	0900-1800	☺	
3MV	0900-1800	0900-1800	0900-1800	☺	☺	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	☺	☺	0900-1800	0900-1800	☺	☺	☺	☺	☺	0900-1800	0900-1800	☺	0900-1800	0900-1800	☺	
TOTAL	0900-1830	0900-1830	0900-1830	☺	☺	0900-1830	0900-1830	0900-1830	0900-1830	0900-1830	☺	☺	0900-1830	0900-1830	☺	☺	☺	☺	☺	0900-1830	0900-1830	☺	0900-1830	0900-1830	☺	
TRING INTERNATIONAL	0900-1730	0900-1730	0900-1730	☺	☺	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	☺	☺	0900-1730	FAX	FAX	FAX	FAX	FAX	FAX	0900-1730	0900-1730	☺	0900-1730	0900-1730	☺	
VITAL	0900-1800	0900-1800	0900-1800	1500-1800	1200-1600	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	1500-1800	1000-1600	0900-1630	0900-1630	☺	☺	☺	☺	☺	0900-1800	0900-1700	0900-1700	☺	0900-1800	0900-1700	0900-1700
WARNER MUSIC UK	0830-1800	0830-1800	0830-1800	1500-1800	1200-1600	0830-1800	0830-1800	0830-1800	0830-1800	0830-1800	1500-1800	1200-1600	0830-1800	0830-1800	FAX	FAX	FAX	FAX	FAX	1500-1800	1200-1600	0830-1800	0830-1800	0830-1800	0830-1800	
Compiled by Karen Faux	DEC 11	DEC 12	DEC 13	DEC 14	DEC 15	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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