

music week

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Police probe Goldring

The Fraud Squad is investigating leading music business accountant John Goldring, who recently resigned from Casson Beckman amid allegations of financial irregularities involving millions of pounds.

A New Scotland Yard spokesman says the police inquiry has been sparked by complaints from Casson Beckman and the Institute of Chartered Accountants.

"The Fraud Squad is now investigating as a result of information supplied by solicitors acting for both parties," he says.

The news came as it emerged that Goldring is back in the music business

as a financial consultant, using office space in London's Mayfair.

Speaking for the first time since his resignation, he says, "I am looking after the affairs of a couple of people who were clients of mine at Casson Beckman." He stresses that his new concern—John Goldring Associates—is a consultancy, not an accountancy practice, and that he is acting as a business advisor, not an accountant.

The Institute of Chartered Accountants says, "Our rules preclude members from acting as chartered accountants when situations such as this arise."

Goldring refuses to comment on the events which led to his resignation in

December after the company's board launched an investigation into "financial irregularities" involving the disappearance of substantial sums from nine clients' funds. Singer Robert Palmer, Sixties veteran Manfred Mann, ex-Asia bassist John Wetton and former Yes guitarist Steve Howe are among those whose funds were operated by Goldring.

Lawyers acting for Wetton—who is believed to have lost £700,000—say they are putting the final touches to a lawsuit against Goldring and Casson Beckman, seeking return of the money.

And Casson Beckman is considering a writ from one of Goldring's non-music business clients, Dr Howard Jacobs.

Meanwhile, the music business has been rocked by another business affairs dispute involving George Harrison, who is suing former business manager Denis O'Brien for \$25m. In a lawsuit lodged at Los Angeles supreme court, Harrison claims O'Brien used his money to support a lavish lifestyle.

Harrison is seeking damages for alleged fraud, breach of fiduciary duty and imposition of trust in O'Brien's handling of the ex-Beatle's publishing company Harrison's Ltd and Handmade Films, which was sold to Toronto-based Paragon Communications last August. Harrison declined to comment further.

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Comedians Jeremy Hardy (left) and Phil Jupitus are to present the 1995 Music Week Awards show at London's Grosvenor House Hotel on March 2. The event will provide something of an industry homecoming for Jupitus who worked at Col Discs during the Eighties as head of regional press and promotion. He also designed record sleeves and directed two Billy Bragg videos. This year's ceremony will be the biggest yet, with 1,300 guests. A few tickets are left. Call Louise Jefferson on 011-921 9510.

Brits out in force at Midem

The number of British companies attending this year's Midem is well up on last year, with more than 400 registered for this week's show.

Midem's UK managing director Peter Rhodes says, "British attendance has surpassed all our expectations."

The largest stand at Midem is held by the British At Midem, a collabora-

tion organised by the Department of Trade with the BFI, Music Publishers' Association, MCFPS and PPS. Around 60 British firms are participating.

MFA secretary Peter Dadswell says, "It's an indication that we'll be co-operating in future with the record industry as much as we can. We're absolutely delighted with the venture."

East 17 and Blur booked for Brits

Eternal, Blur and East 17 have all been confirmed for performances at this year's Brit Awards ceremony at the Alexandra Palace in north London on February 20.

Television personality Chris Evans will host the awards, which also features live performances from Madonna and Elton John.

All tickets for the awards ceremony have been sold, but party tickets are still available for £80. Telephone Rudi Fry-Foley for details on 0171-344 4000.

Big three enter CD battle

Leading hardware developers have become locked in a battle over a new CD format which can hold more than five hours of music.

Sony, Philips and Toshiba want to avoid a costly battle over the new MPEG2 "high density" compact disc format, mindful of the struggle for supremacy involving Betamax and VHS in the early Eighties.

Toshiba announced last Monday that it had secured support from Time Warner, Matsushita, Hitachi, Pioneer and the MCA and MGM film studios for

the development of its disc. Initially planned as a Digital Video Disc (which can hold 135 minutes of live action film), the double-sided format also has potential applications for audio. The discs would be able to carry 18 hours of CD-quality sound.

Immediately after the announcement, it emerged that Sony and Philips—which unveiled their own "high density" single-sided disc three weeks ago—had begun negotiations with Toshiba. Both companies refuse to comment on the speculation, but Sony and

Philips are expected to reach a trade-off with Toshiba over the technology.

Sony and Philips first demonstrated their Digital Video Disc (DVD) in Las Vegas earlier this month. With an equal video capacity to the Toshiba disc, the Sony/Philips format can hold up to five hours of audio.

While Sony says its DVDs will cost the same as a standard audio CD, the Toshiba discs are expected to cost closer to £20. The first discs should become available in 1996, but mass production is unlikely to follow until 1997.

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REACT

Marketing takes lateral route

The new "Spirit of Columbia" campaign bringing together five of the Sony labels' most esoteric talents from Bally Sagoo to Youssou N'Dour and Danny Red should be welcomed as the latest example of the increasingly lateral approach labels are taking to marketing.

Columbia has launched all five acts with varying degrees of success, but has hit the problem that none of them are easy acts to market.

Now it has thought again and, while maintaining its commitment to each individual act, is launching an umbrella campaign and sampler which could yet enable them all to trade off each other's success.

It's a tactic seen time and again in the book trade, which has been forced to dream up such themed promotions in the absence of a generally accepted marketing tool such as an equivalent to the CIN chart. Hopefully we will see more of them in our business. After all, the more reasons we can give people to buy music the better.

All aboard the Brats bandwagon

The *NME* attracts more than its fair share of critics. Maybe it's the magazine's legendary attitude. Too often, goes the time-honoured complaint from labels, the paper sets up acts to knock them down. That's as may be, but the *NME* certainly deserves a whole lot of credit for its Brats promotion of new UK music. This week the paper follows up its Brats tour and Brat Awards with the only dedicated showcase of new British talent at Midem, a Brats Abroad gig featuring Dodgy, Blink and Babylon Zoo.

The Brats may have been conceived as a riposte to the Brits, but by highlighting acts that may have more potential than achievement in the charts, it has proved itself to be a perfect complement. *Steve Redmond*

TILLY

Ignore Euro-stompers at your peril

Love it or hate it – and for many of you I suspect it's the latter – but the success of Rednex in getting to number one is only the tip of an enormous iceberg of Euro-pop which we ignore at our peril.

A few weeks ago I made a quick tour of Holland, Switzerland and Germany and was amazed by the success of acts such as Masterboy, DJ Bobo, Twenty Four-7 and, of course Rednex. These Euro-stompers are exciting pop records, modern-day Boney Ms. And remember how many records they sold in the Seventies.

I was talking to the manager of an artist whose latest record company royalty cheque for his act, which is virtually unknown in the UK, was for more than \$1m. Yet despite the huge potential appeal of lots of these artists, many of them don't even seem to warrant a release in the UK. The reason, sadly, is the UK's continuing snobbery about pop – something I became all too familiar with during the reign of SAW. Snobbery pervades the UK (with only a few exceptions) all the way from A&R departments too busy chasing their tails trying to find something that will appeal to the student mentality of the *NME* to the media – and particularly the 'new' Radio One. Don't forget that Whigfield's smash Saturday Night only got the support of Radio One after it was already number one on the midweeks.

It is not the job of the record industry to tell people what's good for them. In contrast to the UK, on the Continent the industry is focused on making out-and-out pop records and the media is supporting them. Britain's arrogant "know it all" attitude is one of the reasons our share of the Continental music market has declined. Isn't it time we put our snobbery aside and once again become the leader of the ever increasing 'pop' market by giving the public what they want.

Tilly Rutherford's column is a personal view.

The Summit by Project X – believed to be the first commercial single by musicians serving prison sentences – is due for UK release in mid-February, trailed by a flexidisc covenant with the Manchester edition of this week's *The Big Issue*. Members of the six-piece Project X, who are all currently serving sentences at Strangeways, will stage a PA at the prison on Thursday to back the hardcore dance track, which has been remixed by DJs A Guy Called Gerald and Justin Robertson. Vital Distribution's Mike Chadwick confirmed that the company is considering distributing the release, and lawyer Stephen Lea of Lea & Company is handling licensing negotiations during Midem. All royalties from The Summit will go to the charity Victim Support.



Newcastle Arena gets £5m backing

US arena operator Ogden Entertainment Services is stepping up its UK operations by investing £5m in a new 10,500-seat indoor venue in north east England.

The company, which is due to open the 10,500-seater Manchester Arena in September, has finalised a deal to co-found and manage the Newcastle Arena for the next 20 years.

The project received the green light 10 days ago when the Tyne and Wear Development Corporation granted planning permission and pledged £2.5m towards the cost. The Royal Bank of Scotland is also contributing some finance. Building is due to commence almost immediately with completion expected by October 31 this year.

The project was initiated by former Jimi Hendrix manager Chaz Chandler who set up the development company Park Arena to investigate the feasibility of such a venue.

Ogden's European facilities director John Lord says the group is always looking for facilities around Europe and it has been widely recognised that the north east badly needs a new facility.

"The Newcastle Arena will bring a new dimension to the entertainment opportunities in this vibrant city. The financial strength and operating expertise of Ogden coupled with the local knowledge of Chandler will create a powerful team," he says.

Chandler adds, "The Arena will position Newcastle on the touring circuit

alongside Wembley, Birmingham, Manchester and Sheffield."

Lord confirms that Ogden is in consultation about stadiums in other UK locations, but would not reveal the sites. "The UK is difficult, because it will only sustain 10 to 12 major arenas. It is all about location and catchment and most areas are fulfilled," he says.

The multi-purpose Newcastle Arena will be sited at the former Fort Street railway goods yard, land currently owned by the Development Corporation. As well as concerts, sporting events, trade exhibitions and conferences, it is also proposed that the 100,000sq ft development will be home to the Newcastle Knights, the city's new ice hockey team.

Park retunes Capital

Capital Radio is restructuring programming departments throughout the group with a series of new appointments announced by programming director Richard Park.

BRMB's programme manager Clive Dickens, who has been credited with raising the Midlands-based station's listening figures since it was acquired by Capital in 1992, has been promoted to the new post of group head of programmes, based at the company's Euston Towers headquarters in London.

Park says the move will not herald a team approach to programming at Capital, which has hitherto been his sole responsibility. "Clive will look after all the group's programming activities, and I will

maintain the philosophical overview," he stresses.

Park has appointed Invicta FM/Supergold programme manager Francis Currie to replace Dickens at BRMB as programme controller, and weekday Capital FM DJ Sandy Beech has been appointed programme controller at Kent-based Invicta.

All appointments take effect on February 29, by which time Park hopes to announce the final part of the reshuffle, which will involve an appointment for Ocean FM and Power FM in Hampshire.

"These changes are part of our development of Capital's programming strategy, and will help strengthen the team," he adds.

Band register signs deal for US link-up

The National Band Register, a log of more than 21,000 British acts, has signed a deal with MCFPS and is launching in the US.

Under the terms of the deal, the mechanical copyright collection society will use the register to add information to its National Discography database regarding unassigned acts. In exchange MCFPS will "beef up" the register's information banks with thousands of band and artist names – part of plans to have worldwide coverage by the end of 1997.

The register will use the Internet in the US to build up act profiles. Some 2,000 US bands have already downloaded information and The National Band Register's Peter Whitehead expects to compile information on up to 20,000 bands by the end of this year.

Tenors put Warner on top

Warner Classics ended the year as leading full-price classical company, buoyed by the success of its Three Tenors album in the final quarter of 1994.

Over the crucial Christmas period, the World Cup record recording outdid its nearest competitor, EMI's Canto Nuo; men than nine times the sales.

The title, which has now sold more than 800,000 copies, positions Warner

on top for the second consecutive quarter, with 37.1% of the total full-price market. The Redix label, on which Three Tenors was released, was also the biggest overall label with 15.6% (and 34.4% of the full-price market).

This put it ahead of Conifer's budget label Aspects, which virtually doubled its share of the overall market to 12.2%. It claimed 29.9% of the budget business.

Otherwise PolyGram continued to dominate, placing the position of top overall company with 23.9%, primarily because of the success of its original 1990 Three Tenors concert album.

It was also top overall distributor with 23.9%, ahead of EMI whose EMI Classics releases Canto Nuo and Canto Gregoriano were second and third biggest sellers respectively.

Retailers predict CD price stability

CD prices are expected to stabilise this year following the aggressive pricing policies which helped drive music sales in 1994, according to leading retailers.

When John Menzies and WH Smith unveiled their latest six monthly financial results last week, they both indicated that prices may have reached a natural low of £9.99 for each product.

John Menzies director David Mackay admits its own £9.99 cut price offer – initially launched in August 1993 – was “suicidal”, and adds, “I suspect that price cutting is now going to be expected by the consumer. But I think £9.99 is the lowest level it will reach.”

Virgin Or Price managing director Simon Burke voices concern at continuing price cutting. “We went into Christmas with some good prices – that was one of the reasons why everybody did so well”, he says.

“But I’m always concerned about multiple retailers who are selling music as a loss leader. It isn’t necessary to go to those levels.”

The strong performance of Virgin and Or Price helped boost the WH Smith group’s end-of-year performance, according to its results for the six months to November 26. Music sales increased by 17.4% to £170.8m against an overall turnover growth for the whole group of 6.6% to £1,220.6m for the period.

Sales of music for the four weeks immediately before Christmas – just outside the reporting period – were up by a third, with video up 14.8%. “It’s been a music year”, says Smith’s managing director of retail Peter Troughton.

The WH Smith results are the company’s first to reflect its 75% share in Virgin Megastores. Three scaled-down

Virgin stores – known internally as “new generation stores” – were opened by the chain just before Christmas in Ipswich, Walsall and Shrewsbury. In all, nine stores were opened last year, adding 110,000 sq ft to the chain.

“If we opened another nine this year it would keep the momentum up,” says Burke. “We’ve been very encouraged by the new Virgin Megastores and we’re hopeful you’ll see more this year.”

In the 26 weeks to October 29, Menzies led the market with £9.99 pricing of 15.9% to £7.3m. Sales on continuing operations were £2.3m to £575.4 for the half year.

Although a detailed breakdown of music is unavailable, Mackay says Menzies led the market with £2.99 pricing on the Beautiful Soul album. “We basically doubled our market share on that title,” he says.

Columbia boosts world music acts

Columbia Records is putting its development projects in the spotlight with the launch of a new campaign under the banner “The Spirit Of Columbia”.

The slogan is being used in conjunction with Columbia’s themed retail promotion New World Music, which focusses on the most recent albums by Youssou N’Dour, Deep Forest, Danny Red, Davy Spillane and Bally Sagoo.

Retailers participating in the promotion will be supplied with free copies of a 25-minute, five-track CD to be given away with copies of the five featured albums – or sold for a recommended £1.99 each. Each sampler will come with a £1 voucher redeemable against any of the five albums.

Product manager Matthew Ross says Virgin, HMV, Tower and independent retailers have warmly welcomed the campaign, which is intended to help broaden the image of Columbia. The “Spirit Of Columbia” slogan could be used on other themed promotions, Ross says.

Columbia managing director Kip Krones adds, “I want to think of us as more than just selling the established artists,” he says. “We are changing the culture of Columbia and now have a very broad roster. An album like the Letfield album would not have come out on a label like Columbia three years ago.”

Ross says the New World Music campaign is aiming to expand the meaning of world music. He says, “An artist such as Danny Red wouldn’t necessarily be considered world music as such, but someone who likes his album might well like the Bally Sagoo album.”



The Boo Radleys’ third LP *Wake Up* is being treated as a spring priority by Creation Records. The 12-track album – which is released on March 27 – was recorded in the autumn at Rockfield studios in North Wales. Produced by the band. It was mixed by former Echo & The Bunnymen and Pixies collaborator Al Clay at The Church in north London. The album follows 1993’s *Green Steps* which sold 50,000 copies in the UK and received acclaim across Europe – French music publication *Les Inrockuptibles* named the Liverpool outfit as its band of the year. Creation co-founder Dick Green says, “The Boes regained critical acclaim with *Green Steps*, but never had a Top 40 hit. This new album is packed with them.” The first single from the album will be *Wake Up* *Boe*, out on February 27.

Radio launches £2.5m ad blitz

The commercial radio sector launches its £2.5m press advertising campaign this week, with full page ads in the quality and financial press.

The launch of the promotion by the Radio Advertising Bureau coincides with the announcement of the latest *Ragar* figures today (Monday), which are expected to show the commercial sector has increased its lead over the BBC.

The campaign is aimed at encouraging advertisers – specifically seven sec-

tors of business, including the record industry – to advertise on radio.

Research by the Henley Centre forecasts that, by 1999, the national ad revenue brought to commercial radio will have increased by £1.15m, pushing the sector – traditionally known as the “2% medium” – to £194m and a 5% share of the advertising market.

The first press ads, which follow radio ads launched last Wednesday (January 25), will appear this Thursday

(February 2). Appearing in publications such as *The Daily Telegraph*, *The Times*, *The Economist* and *The Financial Times*, the ads use the tagline “Commercial Radio. Its time has come”.

Running initially for three months and returning in the autumn, the campaign trebles the investment in marketing to the advertising industry.

RAB strategic planner Justin Sangster says, “We need to give people reasons why radio can provide a strategic role.”

NEWSFILE

Morris joins Marriott Harrison

Leading music industry lawyer Tony Morris has become a partner at Marriott Harrison after moving from city solicitors Cameron Markby Hewitt. His move follows the arrival at Marriott Harrison of Peter Daly from Denton Hall at the end of last year. Daily will specialise in media project financing and European co-promotions.

Rossi to run new label

Band supply company John Henry Enterprises is launching a new record label, run by Mick Rossi, ex-manager of Dave Stewart and A Flock Of Seagulls. The label has already signed Scottish trio Strangeways and secured a UK distribution through Total/BMG.

Confier releases Miller tracks

Confier Records is planning to release more than two hours of previously unreleased Glenn Miller material as a double album, Glenn Miller: The Lost Recordings, on February 13. It includes tracks recorded just two weeks before his mysterious disappearance in 1944.

Jackson switches to Pearson

Former BBC senior producer David Jackson has been appointed head of programming at the recently-formed Pearson New Video. Jackson, who spent the last of his 15 years at the BBC as head of video production for BBC Worldwide, will oversee the launch of Pearson’s first sell through titles expected in the autumn.

Ascap on the move

Ascap has moved to new offices at 6 Cork Street, London W1X 1PB. Telephone: 0171-439 0909.

The Exchange

Mastering studio The Exchange has asked us to point out that it is based in London, and not as printed in *Music Week*’s Midem Supplement last week.

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FINAL QUARTER MARKET SHARES - p8

Renk carves out a mainstream market for jungle music

If column inches equated to record sales, jungle would have taken over the charts last year.

But, despite intense media interest in the new dance genre in 1994, only two jungle tunes have yet made the crossover into the national charts, M Beat featuring General Levy's Incredible and M Beat featuring Nazyln's Sweet Love.

That both records were released by tiny East London independent Renk Records is a point of particular satisfaction for label owner Junior Hart; both singles were originally licensed to major labels for release.

London's *FFRR* rejected Incredible because of disagreements over how to work the track, says Hart, while Island's 4th & Broadway passed on Sweet Love. "When we took it to their A&R department, they said it was too corny," recalls Hart. "So, I said 'Fino, no problem'. We put it out ourselves and the corny track ended up at number 18 in the national charts at Christmas."

Established in March 1990 - with M Beat's shamelessly-titled Let's Pop An E as its first release - the label's success is rooted in the enduring partnership between its 36-year-old owner Junior Hart and Renk's key producer and artist 19-year-old M Beat.

Hart first encountered M Beat towards the end of 1989 after seeing him drum in a school group. Spotting his nascent talent, Hart gave the precocious youngster some equipment and set him up in production. The results were so promising that Hart, who was then promoting raves via his H Jam company, decided to start a record company based on the teenager's productions: to date 80% of Renk's

RENK RECORDS



THE RISE OF RENK

1988: Hart (pictured left), a pop promo director, launches H Jam Promotions with an acid house party for 3,000 people in Bathing Green.

1989: Meets M Beat and decides to launch the label with capital raised from five years of staging parties.

March 1990: Renk's first release is M Beat's Let's Pop An E. The label's early distribution is via van sales companies.

June 1994: A distribution deal is signed with Southern Record Distribution. "They're like us, an independent company who are hungry to play," says Hart.

May 1994: The first all-live jungle concert takes place at the Walthamstow Assembly Hall, with a Renk showcase.

September 1994: Incredible by M Beat featuring General Levy reaches number eight. The Renk Record shop is opened in Tottenham.

December 1994: Sweet Love by M Beat featuring Nazyln peaks at number 18.

January 1995: Hart opens Renk Studios in East London, a purpose-built service for jungle production.

output has been produced by M Beat.

"He was really developing his sound, which came to be known as jungle," says Hart. "So, we started Renk together, with him doing production and me doing marketing."

Almost immediately the two began to make a mark.

M Beat helped fuse jungle with modern day ragga on tracks such as 1992's *Booyaka* and 1993's *Junglistic*

Bad Boy, displacing the favoured revival reggae samples of the day and helping to bridge the modern reggae and jungle scenes, an important factor in the genre's growth.

At the beginning of 1994, the pair went one step further, losing samples altogether and introducing British ragga MC General Levy on Incredible, a track which encapsulates the label's desire to make the jungle sound more

marketable without compromising its musical integrity.

"We've never watered something down to aim it for the commercial market," says Hart. "When we brought General Levy in to work with M Beat, it was purely a direction I wanted to take jungle in, away from the samples so... people would take it more seriously."

Within the jungle scene, Renk has maintained the approval of its peers. Paul Franklin of promotions company Media Village says, "Junior obviously has a gold pair of ears and knows the scene very well. But, more importantly, he has vision."

"I respect Renk a lot," adds Daniel Donnelly, managing director of Suburban Base Records. "I saw them coming through when everybody was saying the breakout thing was dead. I knew they were eventually going to happen and they've proved me right."

Having now broken into the mainstream market, Hart rejects suggestions that jungle will be a short-lived phenomenon. The next step in the genre's growth must be an expansion into the live arena, he says. "We did the first jungle concert for Incredible at the Walthamstow Assembly Hall. It worked really well and people took to it, so that's an experiment we'll definitely be following up."

After such a strong start, Hart is confident about the future with the addition of a shop and recording studio to the growing Renk empire.

"In any situation there has got to be leaders and we've built ourselves to a certain standard where we lead the market. If it says jungle, we want people to think Renk," says Hart.

Tony Farsides

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PolyGram pulls clear in

PolyGram carries on up the charts with two million-selling albums and Virgin holds its place as the biggest

SINGLES

Whatever yardstick you use to measure singles market performance in the final quarter of 1994, it's clear it was a stunning three months for the London labels.

The combined market share of London's various imprints was a substantial 13.8% - more than double that of its nearest rival Epic - thanks to huge hits like East 17's Stay Another Day, Wingfield's Saturday Night and Baby D's Let Me Be Your Fantasy, which all finished in the overall top five

for the quarter.

It's possible that the London labels' achievements will not be combined in this way in the future, however. The calculation of the label market share figures for 1994 has been dogged with controversy, with the Chart Supervisory Committee due to make a final ruling on label accreditations within a fortnight.

If the London shares had been split, Epic would have come out on top, having scored big sellers from its female solo singers Celine Dion, Cyndi Lauper and Gloria Estefan.

Under the current rules, its 6.6%

share - nearly a 50% improvement on its performance for the same period in 1993 - put it in second place.

PolyGram dominated both the singles companies' and distributors' leagues, scoring improved year-on-year shares in both.

Behind PolyGram in the companies' figures, BMG and Sony both performed strongly, the former narrowly taking second place with a 13.6% share. It notched its 20.4% improvement on the same period in 1993 thanks to hits including (Mc Sar & The Real McCoy's) Another Night on Logo/Arista and Take That's Sure on RCA.

Sony, although still in third place, added more than a third to its share for the previous quarter to take 13.3%.

Among the distributors, Vital scored the biggest year-on-year improvement, taking 2.6% of the singles distribution market, up 225%.

Overall, singles sales were up around 8.3% over the previous quarter, and up 12.9% over the same period in 1993.

CD singles took just over half the market for the first time, while the seven-inch accounted for just 4.2% of sales - nearly two-thirds down on the same period last year.

TOP ARTISTS

- 1 EAST 17
- 2 PATO BANTON
- 3 WINGFIELD
- 4 BON JOVI
- 5 MARIAH CAREY
- 6 BABY D
- 7 BOYZONE
- 8 JIMMY NAIL
- 9 LOUIS ARMSTRONG
- 10 (MC SAR & THE REAL MCCOY)

TOP PRODUCERS

- 1 HARDING/CURNOW/KEAN
- 2 STOKER/RAILTON
- 3 PINAGNOLI
- 4 AFANASIEFF/CAREY
- 5 DICE
- 6 HEDGES
- 7 COLLINS
- 8 MCANANEY/NAIL
- 9 RAMONE
- 10 FRESHLINE/THE BERMAN BROTHERS

TOP SINGLES

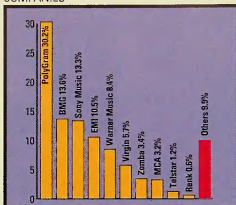
- 1 STAY ANOTHER DAY East 17 (London)
- 2 BABY COME BACK Pato Banton (Virgin)
- 3 SATURDAY NIGHT Wingfield (Systematic)
- 4 ALL I WANT FOR CHRISTMAS IS YOU Mariah Carey (Columbia)
- 5 LET ME BE YOUR FANTASY Baby D (Systematic)
- 6 LOVE ME FOR A REASON Boyzone (Polydor)
- 7 ALWAYS Bon Jovi (Jambou/Mercury)
- 8 CROCODILE SHOES Jimmy Nail (EastWest)
- 9 WE HAVE ALL THE TIME IN THE WORLD Louis Armstrong (EMI)
- 10 THINK TWICE Celine Dion (Epic)



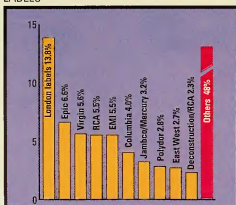
EAST 17

SINGLES: QUARTERLY SNAPSHOT

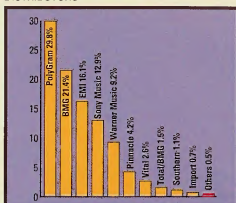
COMPANIES



LABELS

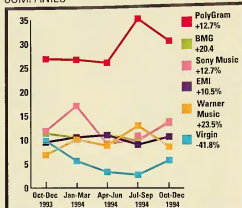


DISTRIBUTORS

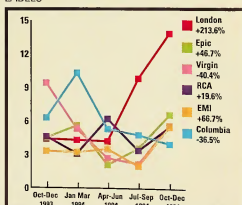


SINGLES: 12-MONTH TREND

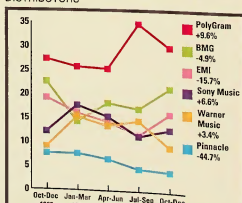
COMPANIES



LABELS



DISTRIBUTORS



the marketshare race

albums label in the UK as fourth quarter figures show the business emerging decisively from recession

ALBUMS

Just when you thought PolyGram had reached the peak of its performance as an albums company, it manages to pull even further ahead of its rivals.

The major success a 26.7% share in the company rankings in the fourth quarter, which saw two of its albums hit the magical million sales mark: Bon Jovi's *Cross Road* (on Mercury) and The Beautiful South's *Carry On Up The Charts* (Go! Discs).

PolyGram's company share was up 22.5% year on year, and it scored a sim-

ilar increase in the distributors' league which wasn't enough to push it ahead of EMI. The latter ensured PolyGram cannot dominate the albums market as it does singles, with its Leamington Spa depot shipping 27.9% of all albums in the pre-Christmas period, a slight drop over last year's performance but still up more than 17% over the third quarter.

Vital is one distributor which managed to hold its position across both singles and albums. Boosted by Oasis, it scored a 20.9% year-on-year increase to take seventh place. Vital is still a long way behind Pinnacle which retains

sixth place, although RTM's impending move to VCI should make the independent distributors' shares more interesting by later this year.

Virgin remained the UK's top albums label in the fourth quarter, thanks largely to its TV-advertised compilations, although it fell short of the 10% share it scored for the same period last year with a big *Meat Loaf* release on board. EMI performed strongly to take second place, scoring two of the quarter's 10 biggest-selling artist albums with Cliff Richard's *The Hit List* and Eternel's *Always And Forever*.

Seven places behind Virgin, Go!

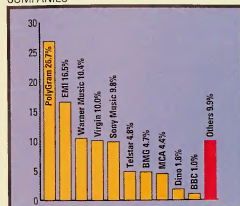
Discs' tremendous achievement with *The Beautiful South* was rewarded with a 2.5% share of the market, up a huge 383% over 1993.

Album sales for the fourth quarter confirmed the music industry's emergence from recession. They were up 8.1% over the same period in 1993, and up 11% over 1992.

It seems affluent record buyers may even have been splashing out on MiniDisc players before Christmas. Sales of the format doubled over the previous quarter, but it is still small fry: 256 seven-inch singles were sold for every one MiniDisc. **Seline Webb**

ALBUMS: QUARTERLY SNAPSHOT

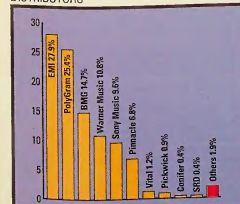
COMPANIES



LABELS

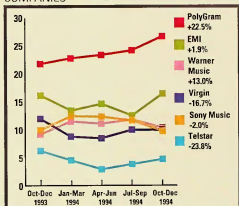


DISTRIBUTORS

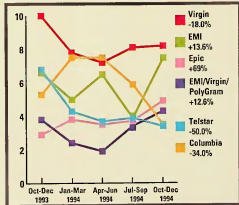


ALBUMS: 12-MONTH TREND

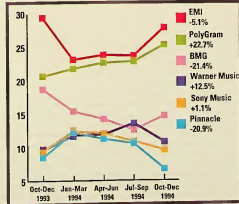
COMPANIES



LABELS



DISTRIBUTORS



TOP ARTISTS

- BON JOVI
- THE BEAUTIFUL SOUTH
- THE BEATLES
- EAST 17
- ETERNAL
- REM
- JIMMY NAIL
- STING
- CLIFF RICHARD
- NIRVANA

TOP PRODUCERS*

- FAIRBAIN/ROCK/COLLINS
 - HEDDES/KELLY/BOUGH/MAGIC PUMPKIN
 - ANDREWS/HENEBERY/BATESON/MARROTT/BELOUSCHIK/SANT
 - HARDING/CURNOCK/NEAL/STANWARD
 - LOWIS/FARACHE/CHARLES/WINANS/WESTEND
 - MCANANEY/NAUL/KELLY
 - FRIDGHAM/STING/DORFMAN/SMITH/VARIOUS
 - PARAMOR/VARIOUS
 - LIT/REM
 - MADONNA/HOOPER/AUSTIN/HALL
- * artist albums

TOP ALBUMS

- CROSS ROADS - THE BEST OF Bon Jovi (Jambco/Mercury)
- CARRY ON UP THE CHARTS The Beautiful South (Go! Discs)
- LIVE AT THE BBC The Beatles (Parlophone)
- STEAM East 17 (London)
- ALWAYS AND FOREVER Eternal (EMI)
- CROCODILE SHOES Jimmy Nail (East West)
- FIELDS OF GOLD - THE BEST OF Sting (A&M)
- THE HIT LIST Cliff Richard (EMI)
- MONSTER REM (Warner Bros)
- BEST TIME STORIES Madonna (Maverick/Sire)

TOP COMPILATIONS

- NOW THAT'S WHAT I CALL MUSIC! 29 (EMI/Virgin/PolyGram)
- THE LOVE ALBUM (Virgin)
- THE BEST OF ROCK ALBUM IN THE WORLD...EVER! (Virgin)
- NOW THAT'S WHAT I CALL MUSIC! 1994 (EMI/Virgin/PolyGram)
- DANCE ZONE 94 (PolyGram TV)
- THE VERY BEST OF ANDREW LLOYD WEBBER (Really Useful)
- ROCK ANTHEMS (Dino)
- THE BEST ROCK 'N' ROLL ALBUM IN THE WORLD...EVER! (Virgin)
- THE BEST COUNTRY ALBUM IN THE WORLD...EVER! (EMI)
- THE LION KING OST (Mercury)

1: facing up to the

As commercial radio gains the trust of the music industry, Radio One

TREVOR DANN

The changes being introduced to Radio One by its new head of production Trevor Dann do not surprise those working in the burgeoning world of commercial radio.

They believe the nation's favourite station has alienated too many of its traditional listeners. "I think Radio One has forgotten how to entertain in the true sense of the word," says Atlantic 252 programme director Paul Kavanagh.

The "new" Radio One has delivered another headache for record label promotions departments and independent pluggers also coming to grips with a broadcasting landscape in which the available audience is spread more thinly and the number of promotions opportunities is greater than ever before.

Trevor Dann concedes that changes introduced by controller Matthew Bannister have made Radio One too serious (see right) but points out that Radio One has a different role to that of the 150 or so independent stations whose prime concern as commercial organisations is, understandably, to keep audience figures as high as possible to attract advertising revenue.

Nevertheless, even accepting that Radio One's brief is not to maximise its number of listeners at all costs, its loss of over 4m of them since Bannister took control looks careless to say the least. And the bad news is that the latest Rajar figures, due out today, are expected to show further losses.

It seems clear that Radio One has suffered because its audience, brought up on a daytime diet of chart music, has found it hard to adapt to an increased speech and specialist music content on the station. Rajar figures suggest many of its listeners have been snacking on commercial stations whose music and formats better suit their particular tastes. And there are now more alternatives than ever before, from contemporary hit stations like Virgin 1215 and adult contemporary like 102.5, such as Heart FM appealing to the over 25s, to 40 top stations such as Atlantic 252 targeting Radio One's younger listeners.

To his credit, Matthew Bannister stuck to his brief to modernise Radio One, and last year the BBC executive took convinced the government that the station is a vital public service and should not be privatised.

Now that particular battle has been won, the recruitment of Trevor Dann will be seen by many in the music industry as evidence of Radio One's New Year resolution to try and win back some of the listeners the station has lost to commercial radio.

That task will not be easy. While the rising tally of new ILR and INR stations being awarded licences (the Radio Authority, which replaced the Independent Broadcasting Authority in 1991, has advertised an average of one new licence every month) start with a clean slate, Radio One faces the difficult task of convincing the disillusioned to give it another chance.

Pluggers Scott Piering of Appearing says the process will take some time. "From talking to people who usually miss out about Radio One is the stability. Years ago you could set your

watch by what was on the station. You knew when Our Tune and Newbeat were on, and when to tune in to Steve Wright. It may take more than a year for the audience figures to turn around," he says.

That much requested stability may take some time to emerge. The new Dann regime did not get off to the best of starts when Steve Wright, an audience favourite and one of the jewels in Bannister's schedule, announced his resignation. Immediately there has been a wave of so far unconfirmed speculation about further departures. But Dann believes his pledge to bring a more coherent sound to the station will reap its rewards over the coming months. But the key issue for him is not to reverse Radio One's decline in audience - it's a battle he declares is impossible - but where to position the station in the new broadcast environment.

The reality is that even before Matthew Bannister's over-hasty changes to the station's schedule, Radio One was and is facing a level of competition from commercial radio that it has never had to reckon with before.

In the key market of London, for instance, listeners are today spoiled for choice with specialist stations such as Kiss FM, JFM, Melody and Choice FM, plus a host of generalist FM and Capital Gold and, from April, Virgin Radio and Crystal FM, all squeezing out Radio One.

London has become the blueprint for the world of UK radio in which competition for Radio One's mass audience is coming from every quarter. "Commercial radio has had to become more specialist to attract advertisers. The market has become very competitive and you cannot be all things to all men," says Atlantic 252's Paul Kavanagh.

Nevertheless the UK radio market's evolution into a fully diversified US-style network is still in its early stages. The Radio Advertising Bureau, which last week launched a £2.5m advertising campaign to boost the profile of commercial radio, says one way a more diverse UK radio scene may be created is if the independent stations market themselves in the same way as mainstream.

The RAB's strategic planner Justin Sampson says, "Specialisation is already happening in London with most stations serving different demographic groups. We may see the regions following London's lead, and businesses and record companies who want to reach a particular group in society will go to a particular station."

If the RAB is proved right, then listeners will be able to choose a local station which broadcasts the type of music they prefer, in much the same way that consumers in most towns already have a choice of different retailers: the multiples like Our Price, Virgin, Woolworths and HMV alongside a host of specialists all targeting different sectors of the market.

The balance of power in music radio has now swung so far towards the commercial sector that Sony Music's director of corporate promotion, John Morrison, says the expansion in local and national stations has created an independent sec-

The phrase "baptism of fire" could have been invented for Trevor Dann's first month back at Radio One.

Within a fortnight of returning as head of production for his second spell at the national pop station, Dann found himself the subject of intense media interest. When he restructured the station's production department with the loss of six jobs, the *Daily Star* labelled the likable Nottinghamshire man "Dann Dann The Hatchet Man".

Forty-three-year-old Dann is determined to keep it all in perspective however. "I suppose if you are going to be vilified in the press, it's better to be called 'hatchet man' and 'hard man' than some kind of gruesome word," he says.

Besides, during 21 years in the radio and TV business, Dann has seen it all before. A BBC man through and through, Dann joined BBC Radio Nottingham from Cambridge University in 1974, going on to spend the next 19 years with the corporation, including spells with GLR, BBC TV and a four-year stint at Radio One in the early Eighties.

It was at GLR that he first learned to deal with controversy. "When I was at GLR, I was the target of the sort of press campaign which is currently running," he recalls. "Most of the press campaign when Radio London was changing to GLR was very hostile indeed. And you kind of get used to it. You get to see it for what it is: a kind of ebullient flow."

For all the media attention, within the music industry Dann remains a popular choice as head of production. A music lover who once hosted a rock show for GLR, he is openly critical of how the station has evolved.

"Some of the changes were made too quickly," he says. "And at one stage the station was allowed to lose its sense of fun." He also disagrees with controller Matthew Bannister's emphasis on speech.

"We are a music station, not a youth station. And I do believe that too much speech was introduced into daytime programmes too soon," he says. "We sent out a very dangerous message to our listeners; that we were more interested in

Bosnia than we were in East 17. That was a very dangerous thing to do, at a time when the big names were leaving."

When he was approached by Radio One, Dann only agreed to accept the job on condition that he could have control of the station's music. "I didn't feel I could do it unless they also made me responsible for the network's music policy. The programmes my department makes are all playlist programmes. So I felt that if I'm going to make the kind of shows that Matthew wants I need to be in control of the music policy."

Within a week of his arrival at Radio One, Dann scrapped the existing four playlists - A, B, P and N - and replaced them with a simplified system comprising A, B and C lists. It was an essential change, he says. The N list (nine plays a week for 10 tracks which were guaranteed at least four more weeks on the playlists) sometimes left the station committed to playing unpopular tracks, he says, while the P list (25 plays a week for eight records) made the station sound too repetitive.

Between them, Dann believes they created an uneven feel to the station. "I think in the past we have allowed the release schedules to dictate our music policy. So if REM have a single out, it's being played 30 times a week. Then, a month later there's nothing by them at all."

"I imagine you are a teenage consumer of Radio One - and probably a Take That fan - if you went home for Christmas week, you would not have heard a record by Take That, because they did not have a single out."

"What I wanted to do with the C list was to keep some artists on the radio whether they have a new single out or not." As a result, the list includes album tracks by Blur, Oasis, East 17 and PJ & Duncan.

What raised eyebrows most within the record industry was the decision to abolish the playlist committee, a cherished tradition at Radio One. "It wasn't working," Dann says. "It wasn't a very effective way of picking music for a radio

as important to the music industry for promoting chart records as Radio One was 15 years ago. "The commercial stations are playing a larger number of core singles and a broader mainstream pop culture is re-establishing itself. In 1994 we saw a significant year-on-year sales percentage growth for records in the Top 10 compared with the rest of the chart."

And HMV's marketing director David Terrill says the growth in commercial

radio has helped boost the profile of different musical genres. "When Radio One dominated the radio market it was hard to get to minority genres because they did not get much airplay," he says.

Certainly record companies are recognizing the benefits of a more segmented market, with investment monitoring facilities like Media Monitor allowing them to gauge exactly how their records are performing. There is already evidence that commercial radio is extending the

commercial boom

prepares for a long haul to win listeners back. Steve Hemsley reports

WHY MORE CHANGE WAS NEEDED

BBC RADIO



station, basically because it was so ad hoc. If you couldn't come to the playlist meeting on Thursday morning then your view wasn't heard. It meant that there were people going who didn't have playlist shows, and some people who didn't have playlist programmes who couldn't get there."

Under the new regime, Dann has briefed the newly appointed head of music Jeff Smith to consult all specialist producers and DJs, before a meeting with daytime producers on

Tuesday. Smith and Dann then meet on Tuesday afternoon to hammer out the final list.

"This seems like a fantastically significant change," says Dann. "But every other radio station in the country is done by one bloke, the head of music. If your ratings go up you give him a bonus, and if they go down you sack him."

"We don't want to be quite like that because there is a BBC tradition of taking in more ideas. I wouldn't say being more democratic, but

Mark Storry, group programme director for the Emap Radio group, says senior figures from the labels are paying more frequent visits to the regional stations. He says, "One subject that needs to be discussed is how much new music commercial stations should play. But the labels must realise we have a different agenda to Radio One; first and foremost we play what our audience wants to hear — that's what makes us a success commercially," he says.

certainly being more consultative."

As for the subject of his supposed ban to all pre-Nineties music — a point he raised in a departmental meeting three days into his new job — Dann stresses there is no blanket ban. But something needed to be done to help create a more coherent sound, he says. "I think it is asking a lot of any listener to want to hear ELO, followed by Green Day followed by Massive Attack," he says. "I do believe you can have a playlist that has Green Day and Massive Attack on it; they have something in common in that they are modern, contemporary music. What doesn't fit is ELO, which has a vintage sound."

A blanket ban on all pre-Nineties records is out of the question though, he says. "I'm not being prescriptive. Of course there will be exceptions, but let's not just give people the records they are hearing on every other damn station. Let's say we are a contemporary music station and we're proud of it." Of course, the commercial sector has long since discovered that a golden oldies format can be a reliable source of large audience figures.

And, with a new set of Rajar figures due today, Dann acknowledges his changes are not designed to halt the 4.5m decline in Radio One's audience figures over the past 12 months.

"This will probably sound defeatist, but it seems to me absolutely impossible for any radio station in such a unique, almost monopoly, position to keep its audience when its competition is doubling and trebling. This is not an effort to go out there and just put figures on," he says. Martin Talbot

Different they may be, but ILR stations report a growing interest from labels in the work they can do to break new music.

Pirate FM, for example, is a small AC station serving a population of 60,000 in Cornwall. Managing director and programme controller Richard Lawley says record companies are beginning to realise the importance of local ILR stations within their own regions.

"We have been better served with

A 16-YEAR CLIMB TO THE TOP

Trevor Dann (b. November 6, 1951) 1974: Aged 22, Dann graduates from Cambridge University where he read history to join the radio business as a news reporter at BBC Radio Nottingham. He also produces a weekly arts programme. 1979: Dann joins Radio One for the first time as a producer. Over the next four years, he works on Rock On, Roundtable, Noel Edmonds' Sunday Show, and shows presented by DJ Steve Wright, Anne Nightingale and John Peel. 1983: He leaves Radio One — "The controller Derek Chinney said 'You'll be back one day and you'll have my job,'" recalls Dann. He joins BBC TV's Network Features Department, working as assistant producer of D'Id You See, producer of Whistle Test and other projects.

1985: As studio producer of the BBC's Live Aid coverage, Dann is honoured with a Bafta award.

1988: As programme organiser of GLR, Dann is hired to dismantle Radio London and invent a new music/speech service for 25 to 45-year-old Londoners. In its new format, the station launches the careers of Chris Evans, Chris Morris, Emma Freud and Danny Baker.

1991: He is promoted to the position of managing editor of the station, in charge of its £3m annual budget. June 1993: Dann quits the station over its planned future direction. "I left the BBC in a huff," he recalls. "I was told to take music out of great sections of the schedule which made it a very incoherent output." He establishes Confederate Broadcasting, with commissions from BBC Radio One and the Speaking Book Company.

September 1994: A team of headhunters working for Caroline Hillington, the BBC's controller for production of network radio, approaches Dann to take the new job of head of production. After initial reservations, he agrees on the proviso that he has playlist control.

January 1995: He joins Radio One as head of Radio One's production department, and is responsible for 80% of the network's output and an annual budget of £15m.

product in the past year; I know this because my head of music has had to go out and buy so many CDs," he says.

The future is fast emerging as small and local rather than big and national. The cost of promoting records to such a fragmented market is inevitably high. But at least it hasn't quite reached the same situation as in Italy, where Media Monitor's new service has detected 71 stations in total alone. Now that reality is fragmentation. ■

life of records with some, such as Seal's Kiss From a Rose, remaining on IR playlists months after they have dropped out of the chart.

Virgin Radio's chief executive David Campbell says he has commissioned extensive audience research which illustrates it often takes a long time for listeners to become bored with a track.

"We do not survey when to put new music on, but when to take something off," he says.

Radio Authority out of touch □ Des'Ree's video breakthrough

It is with amazement that I read of the actions of the Radio Authority, the unelected body of privileged men and women, Lords and Ladies presiding over commercial radio in an increasingly dotty manner, as though it were their own fiefdom.

In levying ridiculous fines on the Nick Abbot and Lindsey Wesker shows they appear to have got themselves in a lather about material which would be acceptable as entertainment for adults in every other medium in the country. Are these people so out of touch that they think it possible singlehandedly to turn back the tide of liberalism? Why has no one told them they are 30 years too late?

If, as adults, we were denied the choice of entertainment that the Radio Authority wants to "protect" us from we would be without most alternative comedy on television, half of the post-9pm output on Channel Four, most women's magazines, almost all films and our best-selling newspapers.

This insane state of affairs must end - it is in the interests of the radio business that it is not shackled by prudes. Talk Radio UK is in for a shock if it thinks it can be aggressive and controversial, as it has promised. The RA won't allow it.

It is high time the industry stopped taking this lying down and acquired the guts to tell the Radio Authority what decade this is. Susan Kearas, Store Street, London WC1.

You omitted to mention one thing in your explanation of the success of Des'Ree's 'You Gotta Be in the American Charts': the music video. A front page feature on Des'Ree in *Billboard* three months ago concentrated on the tremendous impact the promo clip was having in the US, via music channels like VH-1 and BET.

It is indeed a superb clip - brilliantly performed, beautifully photographed, and altogether a terrific showcase for the singer and the song - which *Promo* featured as its Video Of The Month way back in April.

Of course it's not surprising that you should overlook the importance of the video. Here in the UK these days music video is rarely recognised as a factor in the success of a record - and it certainly didn't do much for sales of 'You Gotta Be' on its British release. Music video as a medium has become marginalised in this country due to the lack of potential exposure for video on terrestrial TV beyond the Chart Show and the (as yet) non-essential nature of MTV Europe.

And frankly, a video is always an easy target for vilification within a record company if the performance of a single disappoints, if it cost 30 grand or more.

But things are very different in the US. What band or artist this year made a breakthrough in the US without a video on heavy rotation on MTV or another music network? It's inconceivable the likes of Green Day and Beck should have been so successful if they hadn't become MTV darlings. It's possible that the widely different environments in which music is now absorbed in the UK and the US - in America, it's clearly far more TV-

based - is as much a factor in the recent lack of British success in the States as any supposed deficiencies in talent.

Being more far sighted than most, Des'Ree's management and record company made an investment. They spent some money to get the right production values, and they went out on a limb purposefully for a clip that's primary purview was not simply to be "Chart Show-friendly". And they have come up trumps. David Knight, Editor, *Promo*, Blackfriars Road, London SE1.

It would appear that those at Radio One who make the decisions on what sort of programme to schedule at what time simply do not understand who the available target audience is.

On weekdays between 8.30am and 4.30pm most three to 10-year-olds are in school where access to a radio is severely limited.

Therefore, the available audience at this time consists of the 16 to 30 age group. People in this age group do not want to be restricted solely to a non-stop diet of Top 40 hits. They are more likely to be interested in a mix of chart records and recent "oldies", that is, records that were in the charts in the last 10 years when they were the main consumers.

This is why Simon Mayo's Golden Hour is such a popular part of the schedule.

Okay, I understand you can't please all of the people all of the

time, but only when you understand who is able to tune in at a particular time can you then target them with programming which will interest them.

The important thing to remember is that most people are doing other things while they listen to the radio. People no longer listen to the radio just because it is there. If the available audience cannot get what they want from a radio station then they are going to go elsewhere.

And there is no point broadcasting three hours of Tibetan folk music if the majority of available listeners want Take

That.
Ian J Bledsdale,
Ewloe,
Decside,
Clywd.

How odd odds with the spirit of last week's editorial ("The value of bold A&R", January 28) is the news of Paul Hawkins' 'rite quest' for "exceptionally good looking" boys for yet another addition to the Take That/Boyzone formula bandwagon (no criticism of the original Take That intended - I actually think they're fine).

My admiration goes to those executives who know their market well enough to anticipate it. I speak, by the way, as an employee of a large music company and a singer in a band. My age? An incredibly youthful 27. My looks? Oh, exceptionally good.

Mark Waterfield,
Rochester Way,
Eitham,
London SE9.

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BBC/HSO, Sir Colin Maclennan
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BIZET: Symphony No. 9 "New World"
Symphonic Variations
BBC/HSO, Sir Charles Groves
BBCRD 9102

POPULAR CLASSICS including
WABER: Green Imperial
SHERMAN: Piano
BBC Concert Only/Money Kings
BBC/HSO, Vernon Hussey
BBCRD 9103

MOZART: "Christus Concerto"
Jack Brymer
SCHUBERT: Symphony No. 8 "Unfinished"
BBC/HSO, Sir Malcolm Sargent
BBCRD 9105

LISZT: Piano Concertos Nos. 1/2
BBC Scottish SO/George Hurst
BBC/HSO, Sir Colin Davis
John Ogden
BBCRD 9108

A VIENNOISE NIGHT AT THE PROMS
BBC/HSO, Sir John Pritchard
BBCRD 9109

BEETHOVEN:
Piano Concertos Nos. 4/5 (Espana)
BBC/HSO, Raymond Leppard
NPO, Harmon del Mar, Peter Donohue
BBCRD 9110

ELGAR: Cello Concerto
PURCELL: Abdulkaze Suite
BRITTEN: The Young Person's Guide to
the Orchestra
BBC/HSO, Sir Charles Groves
BBC/HSO, Sir Malcolm Arnold
BBCRD 9111

MOZART: Symphony No. 40
Piano Concerto No. 27
Michael Roll
BBC/HSO, Sir John Pritchard
BBCRD 9112

BRANIFF: Overtures
Academic Festival/Triple
Symphony No. 6 (Puck)
BBC/HSO, Sir John Pritchard
BBCRD 9113

BEETHOVEN: Overtures
Promenade/Egmont
Symphony No. 6 (Puck)
BBC/HSO, Sir Adrian Boult
BBCRD 9114

LIGHT CLASSICS FESTIVAL including
WABER: Oh & Sophie
ABRILLO: A Cornish Dancer
BBC HSO, Robert Farnon
BBCRD 9115

A RUSSIAN FESTIVAL
BBC/HSO, Geoffrey Mundy
GERS: Sargis Confections/Peter Burdock
BBCRD 9116

FIELD: Overture
Ballets in Colours
Symphony's Fantastique
NPO, Lovatson Foster
Leningrad Philharmonic/Badstuberky
BBCRD 9117

SHERMAN: The Swan of Twinkle
GARDNER: Hiding Sails
MELER: Holms Overture
NPO/Sir Charles Groves
BBC SO/John Badstuberky
BBCRD 9118

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Snow Celine equals Rush record

SALES

A lengthy top of the album chart, **Celine Dion** completes the double this week as **Think Twice** moves to the top of the singles chart, albeit by the smallest of margins. **Think Twice** debuted 16 weeks ago and has twice gone into reverse on its way to the summit, its full chart history reading 53-42-52-30-28-22-20-9-8-5-6-4-2-2-1. It thus equals the record for most weeks at the chart before reaching number one with **Jennifer Rush's** "The Power Of Love" – a song that Celine herself had a number four hit with exactly a year ago.

Though Celine is a French-Canadian, **Think Twice** was written and produced by Brits, providing the second number one hit for the writing team of **Andy Hill** and **Pete Sinfield** (the first was Bucks Fizz's **The Land Of Make Believe** in 1982) and the first number one for veteran producer **Chris Neil**, six years after his production of **Mike & The Mechanics' The Living Years** peaked at number two.

Curiously, even though Celine's album **The Colour Of My Love** has sold in huge quantities, particularly in America and Canada, **Think Twice** has been something of a disappointment elsewhere, failing to reach the Top 20 in Canada and only peaking at number 95 in the US.

Meanwhile, **Des'ree** is striking a rare blow for British music in America. Her single **You Gotta Be**, has made painstaking slow progress on *Billboard's* Hot 100. It finally arrived in the Top 10 last week – its 22nd in the chart – and this week it stands at number six, while her album, **I Ain't Movin'**, climbs to number 61.

Des'ree's success is welcome but there's an alarming dearth of Brits in the Hot 100 – just her and **Sting**, unless we count the UK-based **Pretenders**. Britain has had an unimpressive presence in the Hot 100 since November 8, 1983 but the current tally is the lowest since January 18, 1964.

Back home, proving that good marketing can count for more than star names, PolyGram TV's latest album, **Fun Pipe** Moths by the completely unknown **Free The Spirit**, explodes on to the album chart at number nine. Cannily advertised on TV and radio, the album includes remakes of 18 popular love songs, including **Can You Feel The Love Tonight?**, **Without You** and **Love Is All Around** – mention of which brings us finally to **Wet Wet Wet**, whose record-breaking version of the song finally drops out of the Top 75 this week after 37 consecutive appearances in the chart. A local surprise by only nine records in chart history. *Alan Jones*

SINGLES UPDATE

+1%
VERSUS LAST WEEK

+34.3
YEAR TO DATE
VERSUS LAST YEAR

ALBUMS UPDATE

+7%
VERSUS LAST WEEK

+13.1
YEAR TO DATE
VERSUS LAST YEAR

SALES AWARDS

Platinum: Celine Dion: **Think Twice** (single); Various: **Now That's What I Call Music!** 29 (45); **Annie Lennox:** **Dion** (4); **Michael Bolton:** **Time Love & Tenderness** (4); **Cyndi Lauper:** **Twelve Deadly Days And Then Some** (4); **The Beatles:** **Live At The BBC** (4).
Gold: **Louis Armstrong:** **We Have All The Time In The World** (single); **House Of Pain:** **House Of Pain**; **Vangelis:** **1432 Conquest Of Paradise**; **Deep Forest:** **Deep Forest**; **Alice In Chains:** **Dirt**; **Various:** **The Lon King Read-Along**.
Silver: **Cypress Hill:** **Cypress Hill**; **Alice In Chains:** **Jar Of Files**; **The Mighty Mighty Power Rangers:** **Power Rangers – The Album**; **Various:** **The Lon King Sing-Along**; **Various:** **The Best Punk Albums In The World... Ever!**

PLAYLIST ADDS

Radio 1 FM: w/e 26.01.95. **A List:** **Bon Jovi – Someday I'll Be Saturday Night**; **B List:** **Thunder – River Of Pain**; **Blackstreet – I Blow My Mind**; **Heather Nova – Walk This World Electric**; **Waking Up, Stevie Wonder – For Your Love**; **C List:** **TRUICE – Treat U Right**; **MC Sar & The Real McCoy – Runaway, Jude – Anything You Want**; **Simple Minds – Right Music, Mike & The Mechanics – Our My Brother**; **Captain Jack – 24.03.95**; **A List:** **Bon Jovi – Someday I'll Be Saturday Night**; **Glória Estefan – Everlasting Love**; **Jimmie Nail – Cowboy Dreams**; **C List:** **The Plavours – No Matter What U Do (If In Gonna Get With Us)**; **4PM – Subjiva**; **N-Trance – Set You Free**; **Alex Party – Don't Give Me Your Love**; **P.J. & Duncan – Our Radio**.
MTV Europe: w/e 31.01.95. **U16 – Love Religion**; **Whitfield – Another Day**; **P.J. Harvey – Down By The Water**; **Various: No More I Love You's**; **John Lee Hooker – Chill Out**; **Boyzone – Love Me For A Reason**; **TLC – Group, Live – I Love**.

THIS WEEK'S HITS

Singles

NUMBER ONE: **Think Twice Celine Dion – Epic**

HIGHEST NEW ENTRY: **I've Got A Little Something For You M8 – 1st Avenue/Columbia**

HIGHEST CLIMBER: **We've Got Tonight Bob Seger – Capitol**

NUMBER ONE R&B SINGLE: **Here Comes The Hotstepper Ini Kamooze – Columbia**

NUMBER ONE DANCE SINGLE: **Reach Up (Papa's Got A Brand New Pig Bag) Perfecto Allstarz – Perfecto/East West**

Albums

NUMBER ONE: **The Colour Of My Love Celine Dion – Epic**

HIGHEST NEW ENTRY: **Behind Closed Doors Thunder – EMI**

HIGHEST CLIMBER: **Let Loose Let Loose – Mercury**

NUMBER ONE COMPILATION: **The Best Punk Album In The World...Ever! – Virgin**

Airplay

NUMBER ONE SINGLE: **Tell Me When Human League – East West**

BIGGEST GROWER: **No More I Love You's Annie Lennox – RCA**

MOST ADDED: **Run Away (MC Sar And) The Real McCoy – Logic/Arista**

AIRPLAY

Despite having peaked in the sales chart, **Human League's Tell Me When** continues to gain popularity on the airwaves, becoming the first track to log more than 1,000 plays in a week. It thus retains a healthy lead over all other records, both in terms of number of plays and audience.

It registers 10 times as much airplay as **(MC Sar & The Real McCoy's Run Away**, which languishes in 9th place on the airplay chart, though it is number six on sales. Conservative programmers are sticking with the German duo's previous hit, **Another Night**, which ranks 51st, 13 weeks after it first charted.

Madonna continues to be the darling of the airwaves, with heavy rotation still for **Take A Bow** (number 29) and **Secret** (number 61), while there's still plenty of early support for her upcoming single, **Bedtime Story**, which debuts at number 53.

Radio is also quick to embrace **For Your Love**, **Stevie Wonder's** first single for more than a decade, which debuts at number 79, while **N-Trance's Set You Free** continues to defy its sales popularity by drifting from its airplay peak of number 47 to number 64.

Having been taken a little by surprise by the popularity of **Crocodiles Shoes**, radio is quick to embrace **Jimmie Nail's** new single, **Cowboy Dreams**, which vaults 89 places to number 38. It is one of seven Warner Music titles in the Top 50 – a tally equalled, somewhat surprisingly by A&M, whose promotions departments are clearly more on the ball than most, tempting radio to play recent and future hits in abundance, despite the fact they have only one single in the Top 50 sales chart.

Annie Lennox's **No More I Love You's** continues its rapid climb and has now reached number three on airplay before getting a commercial release – a rare display of support for a song that has yet to prove its over-the-counter appeal. Of the other unreleased discs, only **Sting & Pato Banton's** **This Cowboy Song** (number six) gains anything like the same support. Among unproven acts, **Levinia James' Sing It To You**, at number 78, is most favoured unless we count the superstar collective, **BMU**, whose **U Will Know** is at number 44.

Finally, it's interesting to note that after getting much early support from radio, **MN8's I've Got A Little Something For You** has been unable to make any further impression. It drifts from number 58 to number 60 this week, while it debuts at number seven on the sales chart. Expect it to do some catching up next week. *Alan Jones*

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NEW TOP 75 ALBUMS in

4 FEBRUARY 1995

| This Week | Label/CD (Distributor) | Title | Artist (Producer) |
|-----------|------------------------|---|---|
| 1 | Capitol | THE COLOUR OF MY LOVE | Cher (Clayton Kopp) |
| 2 | Capitol | CARRY ON UP THE CHARTS - THE BEST OF 4 | Go! Discs 03702 (F) |
| 3 | Capitol | DUMMY | Go! Beat 825522 (F) |
| 4 | Capitol | ALWAYS A FOREVER | 1st Live! EM! CDW1017/EM1013 (F) |
| 5 | Capitol | BEHIND CLOSED DOORS | EMI DMC2 1076 (F) |
| 6 | Capitol | OCTOPUS | East West 450987302 (W) |
| 7 | Capitol | DEFINITELY MAYBE | Creation CRE2 169 (DMV/F) |
| 8 | Capitol | NEW BALANCE | Warner Bros 930167002 (W) |
| 9 | Capitol | PAN PIPE MOODS | Polygram TV 5171873 (F) |
| 10 | Capitol | PARKLIKE | Food/Parlophone FODD001 (F) |
| 11 | Capitol | CROCODILE SHOES | East West 450987302 (W) |
| 12 | Capitol | NO NEED TO ARGUE | Island CID 8029 (F) |
| 13 | Capitol | BIZARRE FRUIT | Deconstruction/RCA 7432124182 (BMG) |
| 14 | Capitol | CROSS ROAD - THE BEST OF | Jambco 5252932 (F) |
| 15 | Capitol | DOOKIE | Reprise 9302457392 (W) |
| 16 | Capitol | CALIFORNIA DREAMIN' | Polygram TV 52892 (F) |
| 17 | Capitol | THE LONG BLACK VEIL | RCA 7432123172 (BMG) |
| 18 | Capitol | FIELDS OF GOLD - THE BEST OF 2 | A&M 5463072 (F) |
| 19 | Capitol | STEAM | London 9302457392 (W) |
| 20 | Capitol | 12 PLAY | Jive 9302457392 (W) |
| 21 | Capitol | MONSTER | Warner Bros 9302457392 (W) |
| 22 | Capitol | UNPLUGGED IN NEW YORK | Geffen GED 24727 (BMG) |
| 23 | Capitol | BEDTIME STORIES | Maverick/Sire 9302457392 (W) |
| 24 | Capitol | PROTECTION | Virgin WBRC2 2 (E) |
| 25 | Capitol | THESE DAYS NIGHT MUSIC CLUB | A&M 5401262/5401264 (F) |
| 26 | Capitol | Live At The BBC | Apple CD3 8317602/PCSP 728/PCSP 726 (E) |
| 27 | Capitol | LO LOOSE | Mercury 5260182 (F) |
| 28 | Capitol | SONGS | EMI 4786562 (SM) |
| 29 | Capitol | SECOND COMING | Gaffin GED 24503 (BMG) |
| 30 | Capitol | (THE BEST OF) | Centredisc Col/London 828882 (F) |
| 31 | Capitol | THE GREATEST HITS | Mercury 526230 (F) |
| 32 | Capitol | UNIVERSITY | 4AD CAD 50032 (RTM/F) |
| 33 | Capitol | BIG ONES | Capricorn 9302457392 (W) |
| 34 | Capitol | THE BEST OF | EMI 477392 (SM) |
| 35 | Capitol | PSYCHE - THE ALBUM | EMI 4774162 (SM) |
| 36 | Capitol | HOLD ME, THRILL ME, KISS ME | EMI 4774162 (SM) |
| 37 | Capitol | GAIA (ONE WOMAN'S JOURNEY) | Dino DSDH 02 7011 (F) |
| 38 | Capitol | THE DIVISION BELL | EMI CDEM2 1055 (E) |
| 39 | Capitol | TWELVE DEADLY SYNS. AND THEN SOME | EMI 478082 (SM) |
| 40 | Capitol | THE ESSENTIAL COLLECTION | RCA 7432123741/7432123711 (F) |
| 41 | Capitol | THE HIT LIST | EMI CDEM2016 (E) |
| 42 | Capitol | WE HAVE ALL THE TIME IN THE WORLD | EMI CDEM2016 (E) |
| 43 | Capitol | LABOUR OF LOVE - VOLUMES 1 & 2 | EMI CDEM2016 (E) |
| 44 | Capitol | THE BEST OF | East West 4509892042 (W) |
| 45 | Capitol | MUSIC BOX | Columbia 474270 (F) |
| 46 | Capitol | EVERYBODY ELSE IS DOING IT. SO WHY CAN'T WE? | EMI 478082 (SM) |
| 47 | Capitol | DIVINE MADNESS | Virgin CDP 2822 (E) |
| 48 | Capitol | THE HITS | Liberty CDP 820812 (F) |
| 49 | Capitol | THE RAPTURE | Wonderland/Polygram 5232782 (F) |
| 50 | Capitol | THE DARK SIDE OF THE MOON | EMI EMI 478082 (SM) |
| 51 | Capitol | END OF PART ONE (THE GREATEST HITS) | Propaganda 519072 (F) |
| 52 | Capitol | THE RETURN OF THE SPACE COWBOY | Sony S2 4778122/4778124/4778131 (SM) |
| 53 | Capitol | KYLIE MINOGUE | Deconstruction/RCA 7432122478 (BMG) |
| 54 | Capitol | GREATEST HITS | Virgin HLMC 1 (E) |
| 55 | Capitol | VITALITY | Geffen GED2 2445 (BMG) |
| 56 | Capitol | NEVERMIND | Geffen GED2 2445 (BMG) |
| 57 | Capitol | SEAL | Columbia 4599292 (F) |
| 58 | Capitol | SPANNERS | Warner PUP10 1 (RTM/F) |
| 59 | Capitol | NO QUARTER | Fonit 526324/526321 (F) |
| 60 | Capitol | JIMMY PAGE & THE RILTON PAGE | Fonit 526324/526321 (F) |
| 61 | Capitol | MUSIC FOR THE JELLED GENERATION | Capitol JAZZ/RTM 92499 (F) |
| 62 | Capitol | BROTHER SISTER | Capitol JAZZ/RTM 92499 (F) |
| 63 | Capitol | SIMPLY THE BEST | Capitol CDESV 1 (F) |
| 64 | Capitol | THE 3 TENDERS IN CONCERT 1994 | Capitol 4599292 (W) |
| 65 | Capitol | ONE WOMAN - THE ULTIMATE COLLECTION | Capitol 4599292 (W) |
| 66 | Capitol | ELEGANT SLUMMING | RCA 7432123678 (BMG) |
| 67 | Capitol | ALBA - GREATEST HITS | Polygram 5170072 (F) |
| 68 | Capitol | AFRICA TO AMERICA: THE JOURNEY OF THE DRUM | Sony S2 450053/450054/450055 (F) |
| 69 | Capitol | LEGEND | Capitol 4599292 (W) |
| 70 | Capitol | DOG MAN STAR | Nude/Nude 3 (RTM/F) |
| 71 | Capitol | CRAZY | Columbia 474282 (SM) |
| 72 | Capitol | GLITTERING PRIZE | EMI SMTV 1 (F) |
| 73 | Capitol | THE COMMITMENTS (OST) | MCA MCA2 10238 (BMG) |
| 74 | Capitol | THE BEST OF BELINDA VOL 1 | Capitol 4599292 (W) |
| 75 | Capitol | WOLFGANG LITTLE DEMONS | 4AD CAD 416/2CAD 4016 (F) |

TOP COMPILATIONS

| This Week | Label/CD (Distributor) | Title | Artist (Producer) |
|-----------|------------------------|---|---|
| 1 | Capitol | THE BEST PUNK ALBUM IN THE WORLD...EVER! | Virgin VTC2 40/VTMC 42 (E) |
| 2 | Capitol | THE BEST OF HEARTBEAT | Columbia M00002 30/M000C 04 (SM) |
| 3 | Capitol | SOFT REGGAE | Global Television RADCC 04/RADMC 04 (BMG) |
| 4 | Capitol | THE LOVE ALBUM | Virgin VTC2 38 (E) |
| 5 | Capitol | NOW THAT'S WHAT I CALL MUSIC 29 | EMI/Virgin/Polygram CD NOW2TC NOW29 (E) |
| 6 | Capitol | PUNK FICTION (OST) | MCA MCD 11183 (BMG) |
| 7 | Capitol | ROCK ANTHEMS | Dino DINO 101 (F) |
| 8 | Capitol | 100% CLASSICS | Telstar TCD 2752/STAC 2751 (F) |
| 9 | Capitol | LOVE ETERNAL | Miracle MIRC0001 (BMG) |
| 10 | Capitol | 100% PURE LOVE | Telstar TCD 2737 (BMG) |
| 11 | Capitol | JUNGLE MANIA 2 | Telstar TCD 2736 (BMG) |
| 12 | Capitol | THE VERY BEST OF THAT LOVING FEELING | Dino DINO 101 (F) |
| 13 | Capitol | THE BEST ROCK ALBUM IN THE WORLD...EVER | Virgin VTC2 35/VTMC 29 (E) |
| 14 | Capitol | ULTIMATE LOVE | Hi Label/London A&M CD 14 (E) |
| 15 | Capitol | THE GREATEST LOVER | Telstar TCD 2741/STAC 2740 (BMG) |
| 16 | Capitol | NOW DANCE - THE BEST OF 94 | EMI/Virgin/London 141/CD 140 (E) |
| 17 | Capitol | 100% HITS | Telstar TCD 2726 (BMG) |
| 18 | Capitol | THE LION KING (OST) | Mercury 526262/525894 (F) |
| 19 | Capitol | PURE MOODS | Virgin VTC2 28 (E) |
| 20 | Capitol | THE GREATEST HITS OF THE 90'S - PART 1 | Telstar TCD 2749/STAC 2749 (BMG) |

AIRPLAY PROFILE



| Rank | Title | Artist/Label | No of plays | TW |
|------|-------|--|-------------|----|
| 1 | 14 | THIS COWBOY SONG (Jay AM) | 19 | 25 |
| 2 | 7 | HEARTBEAT (James Brown/Sandwich) | 23 | 24 |
| 3 | 7 | CRUSH WITH EVELYNE (Mercury/Broad) | 23 | 23 |
| 4 | 1 | TELL ME WHEN (Ruman Lagan/East West) | 28 | 22 |
| 4 | 14 | NO MORE LOVE YOU (Arnie Lennox/RS&A) | 19 | 22 |
| 6 | 10 | 1983 New Order (Band) | 22 | 21 |
| 6 | 4 | CHANGE (Lightning Smith/B&B) | 26 | 21 |
| 6 | 10 | I WILL KNOW (M&M) (M&M) (Mercury) | 5 | 21 |
| 8 | 4 | COTTON EYE JOE (Korean Cultural) | 25 | 20 |
| 8 | 4 | BUMP N' GRIND (Reddy/Real) | 29 | 20 |
| 9 | 4 | SHE'S A RIVER (Sings Miles/MGAM) | 24 | 20 |
| 10 | 10 | OPEN YOUR HEART (Philly Disco/Discomusic) | 12 | 19 |
| 11 | 23 | INDEPENDENT LOVE SONG (Singer/MS&A) | 22 | 19 |
| 11 | 10 | INBETWEENER (Singer/Discom) | 10 | 19 |
| 15 | 18 | PRACTICE WHAT YOU PREACH (Sings Yelba/J&M) | 18 | 19 |
| 15 | 14 | ONE NIGHT STAND (Lafayette Playars) | 19 | 19 |
| 15 | 18 | CALL IT LOVE (Singer/Sandwich) | 5 | 19 |
| 15 | 19 | BOXERS (Manstasy/Highland) | 22 | 18 |
| 19 | 1 | HERE COMES THE HOSTEPPEER (In Korea/Cultural) | 26 | 17 |
| 19 | 24 | LOVE SO STRONG (Singer/Life/Philly) | 11 | 17 |
| 21 | 14 | HOOCHIE BOOY (Singer/Sony/Disco) | 18 | 16 |
| 21 | 24 | GLORY BOX (Purchased/Blue D/Fast) | 14 | 16 |
| 21 | 10 | THE GREAT ECLIPSE OF THE HEART (Mark French/Bugs D/Fast) | 6 | 15 |
| 22 | 10 | CANT GET BY (Singer/Discomusic) | 11 | 15 |
| 22 | 15 | PROTECTION (Singer/Discomusic) | 9 | 15 |
| 22 | 18 | HERE AND NOW (Singer/MS&A) | 9 | 15 |
| 22 | 7 | CRUSH UP (P&G&A) (Perform/Atlantic/Disco West) | 12 | 15 |
| 28 | 29 | BASKET CASE (Singer/D/Region) | 12 | 13 |
| 28 | 10 | BEDTIME STORY (Singer/M&M) | 4 | 13 |
| 28 | 10 | EVERY DAY OF THE WEEK (Singer/Sandwich) | 4 | 13 |



| Rank | Title | Artist/Label | No of plays | TW |
|------|-------|---|-------------|----|
| 1 | 1 | STRONG ENOUGH (Singer/Cross/J&M) | 8 | 30 |
| 2 | 3 | TELL ME WHEN (Ruman Lagan/East West) | 27 | 29 |
| 3 | 2 | SHE'S A RIVER (Sings Miles/MGAM) | 26 | 28 |
| 3 | 4 | RUN TO YOU (Perform) | 26 | 28 |
| 5 | 1 | THE STRANGEST PARTY (THESE ARE THE TIMES) (K&M/Mercury) | 25 | 26 |
| 5 | 5 | NO MORE I LOVE YOU (Singer/MS&A) | 25 | 26 |
| 7 | 25 | GLORY BOX (Purchased/Blue D/Fast) | 14 | 22 |
| 8 | 1 | THIS COWBOY SONG (Jay AM) | 20 | 21 |
| 8 | 18 | NEOWORD FRIEND (Singer/DT) | 20 | 20 |
| 8 | 18 | END OF A CENTURY (Blue/Ford) | 20 | 20 |
| 10 | 18 | CRASH (Singer/Discomusic) | 18 | 20 |
| 11 | 18 | HERE AND NOW (Singer/MS&A) | 22 | 19 |
| 13 | 10 | HERE WE BLOW (Singer/Discom) | 7 | 19 |
| 13 | 19 | WHATEVER (Singer/Discom) | 20 | 19 |
| 13 | 19 | YOU BLOW ME AWAY (Singer/Prime/EMI) | 20 | 19 |
| 17 | 19 | YOU CAN GO YOUR OWN WAY (Singer/Blue/Disco West) | 20 | 18 |
| 17 | 10 | OVER MY SHOULDER (M&M) (Mercury/M&G) | 5 | 18 |
| 17 | 10 | YOU WRECK ME (Singer/Atlantic/Disco) | 5 | 18 |
| 20 | 7 | CHANGE (Lightning Smith/B&B) | 21 | 17 |
| 20 | 17 | SENSE (Singer/Discom) | 17 | 17 |
| 20 | 22 | LOVE SPREADS (Singer/Sony/Disco) | 11 | 17 |
| 23 | 10 | INDEPENDENT LOVE SONG (Singer/MS&A) | 17 | 15 |
| 24 | 1 | A GIRL LIKE YOU (Singer/Columbia) | 21 | 14 |
| 25 | 20 | SO LET ME GO FAR (Singer/J&M) | 20 | 13 |
| 25 | 7 | ABOUT A GIRL (Singer/J&M) | 21 | 11 |
| 27 | 25 | PARLUE (Blue/Ford) | 10 | 10 |
| 27 | 10 | GALLOWS POOL (Singer/Prime/EMI) | 8 | 10 |
| 27 | 30 | EVERYBODY'S TALKING (The Beehive/Soft/B&B) | 6 | 10 |
| 29 | 11 | SYMPATHY FOR THE DEVIL (Singer/Discom) | 16 | 9 |

All data this page © Music Monitor. Station profile charts rank titles by total number of plays per station from 00:01 on Saturday 27 January 1985 until 24:00 on Saturday 28 January 1985.

AIRPLAY FOCUS

KISS 102

Kiss 102 - Manchester's essential rhythm - began broadcasting in October 1984 after Fazie FM Radio secured a deal with Kiss 100 FM in London allowing it to use the name. Managing director Guy Hornby says he believes using the Kiss moniker would ensure targeted listeners instantly associated it with dance. "I realised there was a huge gap in the market for a dance station in Manchester, a city which is being seen as the new capital of Europe," he claims. Four months on, the station has an estimated weekly reach of 12% within its broadcast area of

2.8m adults, and although Rajar figures are not yet available, estimates give the station between 380,000 and 400,000 listeners a week. Kiss 102's playlist (see chart) underlines its determination to reflect what's going on in Manchester rather than what it is in the charts. Of the most played songs last week, only three are in the official Top 40 singles chart, the majority being dance tracks that are big on the club scene. The station also has specialist programmes for soul, jungle, techno, ambient, jazz and hardcore.

Catherine Eade

KISS 102 TOP 10

| Track | Plays | |
|-------|--|----|
| 1 | U SURE DO Strik (Fresh) | 26 |
| 2 | Set You Free N-Trans (JAAT/25) | 23 |
| 3 | Reds Drama (Alton/RS&A) | 23 |
| 4 | I Need Somebody (Loved/Ensign/Slut) | 22 |
| 5 | HERE COMES THE Hostepper (In Korea/Cultural) | 20 |
| 6 | Hoochie Boy Ultimate Kiss (Wid/Clay/Ford) | 20 |
| 7 | I Love You Baby (The Original/Positiva) | 15 |
| 8 | You Are Everything (M&M) | 13 |
| 9 | William Tell (Singer/Discom) | 10 |
| 10 | I'm Standing Higher X-Static (Positiva) | 10 |

(Most played singles on Kiss 102 16:21 Jan 28 - 16:30 Jan 28)

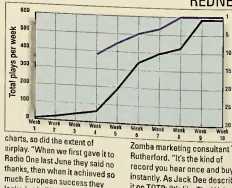


| Rank | Title | Artist/Label | No of plays | TW |
|------|-------|--|-------------|----|
| 1 | 3 | RIGHT FOR SORE EYES (Philly Disco/Discomusic) | 72 | 72 |
| 2 | 1 | TRUE FAITH (Singer/Discom) | 76 | 71 |
| 2 | 1 | KISS FROM A ROSE (Clay/Ford) | 61 | 67 |
| 4 | 2 | WHEN WE DANCE (Singer/MS&A) | 47 | 44 |
| 5 | 8 | CRAZY (Singer/EMI) | 44 | 43 |
| 6 | 13 | OH BABY I... (Singer/EMI) | 45 | 43 |
| 6 | 13 | WE HAVE ALL THE TIME IN THE WORLD (Loves/Atlantic/MS&A) | 53 | 43 |
| 6 | 13 | ANOTHER NIGHT (Singer/Atlantic/MS&A) | 47 | 42 |
| 8 | 2 | TELL ME WHEN (Ruman Lagan/East West) | 32 | 40 |
| 10 | 14 | THINK TWICE (Singer/MS&A) | 51 | 40 |
| 10 | 7 | THE STRANGEST PARTY (THESE ARE THE TIMES) (K&M/Mercury) | 27 | 39 |
| 12 | 14 | STAY ANOTHER DAY (Singer/Discom) | 4 | 34 |
| 13 | 10 | SECRET (Singer/MS&A) | 45 | 29 |
| 14 | 11 | RUN TO YOU (Perform) | 31 | 27 |
| 15 | 18 | SHE'S A RIVER (Sings Miles/MGAM) | 26 | 25 |
| 16 | 29 | BABY COME BACK (Singer/MS&A) | 28 | 24 |
| 17 | 18 | ALL I WANNA DO (Singer/MS&A) | 24 | 24 |
| 17 | 22 | CIRCLE OF LIFE (Singer/Atlantic) | 19 | 20 |
| 19 | 22 | PHEENESS (Singer/Atlantic/MS&A) | 18 | 19 |
| 20 | 23 | ALWAYS (Singer/Atlantic) | 66 | 19 |
| 20 | 4 | COTTON EYE JOE (Korean Cultural/MS&A) | 0 | 18 |
| 22 | 10 | THE GREAT ECLIPSE OF THE HEART (Mark French/Bugs D/Fast) | 6 | 17 |
| 22 | 10 | WE GO TONIGHT (Singer/Sony/Disco) | 9 | 17 |
| 23 | 10 | NO MORE I LOVE YOU (Singer/MS&A) | 9 | 17 |
| 23 | 10 | BUMP N' GRIND (Reddy/Real) | 10 | 12 |
| 26 | 21 | SWEETS FOR MY SWEET (Lafayette Playars/Blackburn) | 12 | 11 |
| 27 | 27 | SHINE (Singer/Atlantic) | 10 | 11 |
| 27 | 27 | ALWAYS (Singer/Atlantic) | 10 | 11 |
| 27 | 27 | CRASH (Singer/Discom) | 10 | 11 |
| 27 | 26 | SEVENTEEN (Singer/Discom) | 11 | 11 |



| Rank | Title | Artist/Label | No of plays | TW |
|------|-------|--|-------------|----|
| 1 | 1 | TELL ME WHEN (Ruman Lagan/East West) | 66 | 67 |
| 2 | 7 | THINK TWICE (Singer/MS&A) | 41 | 46 |
| 3 | 9 | CHANGE (Lightning Smith/B&B) | 39 | 46 |
| 4 | 2 | NO MORE I LOVE YOU (Arnie Lennox/RS&A) | 45 | 44 |
| 4 | 2 | SHE'S A RIVER (Sings Miles/MGAM) | 44 | 44 |
| 6 | 14 | ALL I WANNA DO (Singer/MS&A) | 38 | 44 |
| 7 | 5 | TOTAL ECLIPSE OF THE HEART (Mark French/Bugs D/Fast) | 42 | 42 |
| 8 | 5 | MENTAL PICTURE (Singer/MS&A) | 42 | 40 |
| 8 | 18 | LIVING IN DANGER (Singer/MS&A) | 39 | 37 |
| 9 | 19 | LOVE ME FOR A REASON (Singer/Philly) | 28 | 37 |
| 11 | 13 | THIS COWBOY SONG (Jay AM) | 36 | 35 |
| 11 | 8 | COTTON EYE JOE (Korean Cultural/MS&A) | 40 | 35 |
| 13 | 18 | SWINEHEADS (Singer/MS&A) | 35 | 34 |
| 14 | 25 | STAY ANOTHER DAY (Singer/Discom) | 6 | 34 |
| 15 | 10 | OPEN YOUR HEART (Philly Disco/Discom) | 34 | 32 |
| 15 | 18 | OH BABY I... (Singer/EMI) | 26 | 30 |
| 17 | 18 | BABY COME BACK (Singer/MS&A) | 26 | 28 |
| 17 | 18 | TAKE A BOY HOME (Singer/MS&A) | 32 | 28 |
| 20 | 24 | ALWAYS (Singer/Atlantic) | 9 | 24 |
| 21 | 19 | HOLD ME, THRILL ME, KISS ME (Singer/Atlantic) | 24 | 23 |
| 22 | 23 | CROCODILE SHEDS (Singer/Blue/Disco West) | 27 | 21 |
| 22 | 23 | ONE NIGHT STAND (Singer/Discom) | 24 | 20 |
| 24 | 27 | ALWAYS AND FOREVER (Singer/Atlantic) | 14 | 20 |
| 25 | 3 | I'M GINGING ALL THE WAY (Singer/Discom/MS&A) | 44 | 16 |
| 25 | 10 | HERE AND NOW (Singer/MS&A) | 11 | 15 |
| 25 | 10 | SOMEBODY WILL BE SATURDAY NIGHT (Singer/Atlantic) | 11 | 15 |
| 27 | 27 | HEARTBEAT (Singer/Sandwich) | 0 | 14 |
| 27 | 28 | PROTECTION (Singer/Atlantic) | 19 | 14 |
| 28 | 19 | HERE COMES THE HOSTEPPEER (In Korea/Cultural) | 14 | 14 |
| 28 | 13 | TELL ME WHEN (Ruman Lagan/East West) | 26 | 13 |

REDNEX



Cotton Eye Joe is not a track that was immediately embraced by radio, or that needed radio for sales success. As a result, it was exceptionally low running up to its release with just two plays in the first week it was traced by Media Monitor, the first of these on Atlantic 252 on October 15. But while Radio 2, Capital and Forth FM eventually welcomed the track on to their playlists, some stations ignored it totally or played it once a week or less. However, once the record entered the charts at number 11 in early December, radio was more willing to take it on board and as its position grew in the

charts, so did the extent of airplay. "When we first gave it to Radio One last June they said no more European success they looked at it differently," says Zomba marketing consultant Tilly Rutherford. "It's the kind of record you hear once and buy instantly. As Jack Dee described it on TOP: 'It's like The Watsons on acid'." Catherine Eade

TOP 50 AIRPLAY HITS

4 FEBRUARY 1995

MEDIA MONITOR

| This Date | Weeks on chart | Title/Artist/Label | | Radio 1 FM | | | | | | | | | | | | | | Total no. of spots | Total aud. (in % of 1-2) |
|--------------|-------------------|---|---|------------|-----------|-----------------|-------|---------|------|-------|-------------|---------|-------|------------|----------------|-------|-------|--------------------------|--------------------------------|
| | | | | Jan 10 | Feb 10 | Atlantic 252 | BR/18 | Capital | City | Clyde | Heart FM | Invicta | Metro | Piccadilly | Virgin 1215 | | | | |
| 1 | 1 | TELL ME WHEN Human League (East West) | A | 22 | 42 | 47 | 34 | 41 | 0 | 35 | 29 | 38 | 29 | 1016 | 61.75 | -2.8 | | | |
| 4 | 1 | SHE'S A RIVER Simple Minds (Virgin) | A | 20 | 27 | 23 | 44 | 27 | 0 | 21 | 8 | 18 | 28 | 692 | 47.49 | -1.9 | | | |
| 3 | 10 | NO MORE LOVE YOUS Annie Lennox (RCA) | A | 22 | 17 | 33 | 44 | 0 | 36 | 29 | 10 | 29 | 26 | 632 | 46.90 | 54.4 | | | |
| 4 | 3 | CHANGE Uptown South Stars | A | 21 | 10 | 23 | 45 | 35 | 40 | 0 | 16 | 9 | 22 | 17 | 712 | 42.13 | -17.1 | | |
| 5 | 4 | THINK TWICE Ceena Onda (Epic) | B | 10 | 40 | 47 | 46 | 30 | 34 | 29 | 32 | 16 | 12 | 0 | 842 | 41.49 | -4.3 | | |
| 6 | 16 | THIS COWBOY SONG Sting (A&M) | A | 25 | 0 | 23 | 35 | 25 | 31 | 24 | 30 | 14 | 1 | 21 | 658 | 39.04 | 14.0 | | |
| 7 | 3 | COTTON EYE JOE Rodan (Mersey Affairs) | A | 20 | 19 | 6 | 35 | 7 | 27 | 0 | 8 | 8 | 1 | 0 | 458 | 34.61 | -52.9 | | |
| 8 | 26 | TOTAL ECLIPSE OF THE HEART Nicki French (Bigs Of Five) | B | 15 | 18 | 18 | 42 | 28 | 15 | 0 | 8 | 32 | 1 | 0 | 509 | 33.78 | 43.0 | | |
| 9 | 12 | 1963 New Order (London) | A | 21 | 0 | 1 | 24 | 38 | 2 | 0 | 1 | 4 | 42 | 20 | 414 | 31.22 | 11.3 | | |
| 10 | 18 | OPEN YOUR HEART M People (Deconstruction) | A | 20 | 0 | 10 | 30 | 35 | 11 | 0 | 0 | 7 | 40 | 0 | 452 | 29.64 | 21.4 | | |
| 11 | 24 | INDEPENDENT LOVE SONG Scarsie (WEA) | A | 19 | 0 | 1 | 5 | 33 | 27 | 27 | 4 | 21 | 19 | 15 | 509 | 29.14 | 40.9 | | |
| 12 | 32 | HEARTBEAT Jimmy Somerville (London) | A | 24 | 0 | 26 | 14 | 22 | 34 | 0 | 20 | 19 | 1 | 0 | 517 | 27.40 | 2.5 | | |
| 13 | 16 | BUMP N' GRIND R Kelly (A&M) | A | 20 | 17 | 11 | 12 | 1 | 2 | 0 | 5 | 20 | 1 | 0 | 380 | 26.39 | 23.1 | | |
| 14 | 2 | STAY ANOTHER DAY East 17 (London) | B | 6 | 39 | 24 | 32 | 4 | 9 | 33 | 8 | 1 | 0 | 495 | 26.38 | 3.4 | | | |
| 15 | 12 | ALL I WANNA DO Sheryl Crow (A&M) | 2 | 24 | 25 | 44 | 4 | 32 | 3 | 31 | 5 | 1 | 5 | 437 | 25.85 | -5.6 | | | |
| 16 | 11 | LOVE ME FOR A REASON Boyzone (Polygram) | B | 8 | 2 | 31 | 37 | 1 | 35 | 0 | 6 | 9 | 6 | 0 | 528 | 23.23 | -23.5 | | |
| 17 | 34 | ONE NIGHT STAND Let Loose (Mercury) | A | 18 | 0 | 1 | 4 | 20 | 6 | 9 | 3 | 12 | 1 | 0 | 396 | 22.54 | 34.1 | | |
| 18 | 13 | SIGHT FOR SORE EYES M People (Deconstruction) | 1 | 72 | 21 | 9 | 19 | 21 | 0 | 26 | 2 | 1 | 0 | 316 | 22.14 | -23.0 | | | |
| 19 | 14 | HERE COMES THE HOTSTEPPER In Kamaze (Columbia) | A | 17 | 0 | 6 | 13 | 29 | 0 | 7 | 10 | 1 | 0 | 0 | 378 | 21.92 | -51.1 | | |
| 20 | 26 | TRUE FAITH 94 New Order (London) | 2 | 71 | 1 | 1 | 2 | 8 | 0 | 6 | 1 | 1 | 0 | 201 | 20.44 | -0.2 | | | |
| 21 | 26 | OH BABY ... Elton John (EMI) | 2 | 43 | 3 | 30 | 6 | 18 | 4 | 14 | 1 | 1 | 0 | 293 | 19.77 | -21.1 | | | |
| 22 | 21 | WHEN WE DANCE Sting (A&M) | 2 | 62 | 1 | 1 | 2 | 4 | 4 | 1 | 4 | 2 | 1 | 8 | 131 | 19.45 | -18.2 | | |
| 23 | 11 | I'M GOING ALL THE WAY Sounds Of Blackness (A&M) | B | 10 | 0 | 1 | 15 | 25 | 34 | 0 | 26 | 9 | 1 | 0 | 463 | 19.44 | -80.2 | | |
| 24 | 6 | LIVING IN DANGER Ace Of Base (London) | B | 7 | 8 | 24 | 37 | 6 | 35 | 0 | 13 | 18 | 1 | 0 | 308 | 19.40 | -78.6 | | |
| 25 | 7 | TAKE A BOW Madonna (Mercury) | 1 | 8 | 5 | 28 | 21 | 17 | 0 | 9 | 4 | 40 | 0 | 0 | 413 | 18.49 | -30.3 | | |
| 26 | 36 | PRACTICE WHAT YOU PREACH Barry White (A&M) | A | 18 | 1 | 7 | 3 | 0 | 9 | 28 | 18 | 3 | 0 | 0 | 279 | 17.97 | -1.1 | | |
| 27 | 0 | HERE AND NOW Dal Amico (A&M) | B | 15 | 0 | 5 | 15 | 0 | 11 | 1 | 0 | 1 | 22 | 19 | 247 | 17.85 | 41.0 | | |
| 28 | 53 | LOVE SO STRONG Secret Life (Polo-R) | A | 17 | 0 | 2 | 0 | 2 | 11 | 0 | 3 | 1 | 26 | 0 | 203 | 17.74 | 61.3 | | |
| 29 | 39 | CRUSH WITH EYELINER SEM (Warner Bros) | A | 23 | 0 | 0 | 0 | 0 | 11 | 0 | 0 | 0 | 2 | 86 | 17.11 | 18.0 | | | |
| 30 | 32 | CALL IT LOVE Duane (London) | A | 18 | 0 | 2 | 4 | 20 | 0 | 0 | 10 | 20 | 0 | 180 | 16.71 | -8.5 | | | |
| 31 | 44 | HOOCHEE BOODY Ultimate Kross (WMI Card) | A | 16 | 0 | 3 | 4 | 0 | 0 | 0 | 3 | 0 | 0 | 0 | 151 | 16.52 | -6.0 | | |
| 32 | 46 | GLORY BOB Intendhead (Go Beat) | B | 16 | 1 | 1 | 1 | 1 | 0 | 1 | 1 | 2 | 22 | 150 | 16.45 | -27.8 | | | |
| 33 | 41 | KISS FROM A ROSE Davi (JTC) | 0 | 67 | 0 | 0 | 3 | 3 | 3 | 0 | 0 | 0 | 0 | 7 | 103 | 15.99 | 8.8 | | |
| 34 | 45 | SWEETNESS Michelle Gayle (Epic) | 2 | 20 | 7 | 34 | 5 | 5 | 0 | 7 | 0 | 0 | 0 | 152 | 15.87 | 35.7 | | | |
| 35 | 29 | WE HAVE ALL THE TIME IN THE WORLD Louis Armstrong (EMI) | 0 | 43 | 18 | 6 | 22 | 1 | 2 | 12 | 1 | 1 | 0 | 241 | 14.92 | -50.8 | | | |
| 36 | 4 | CRAZY Elton John (EMI) | 1 | 44 | 1 | 1 | 1 | 16 | 0 | 11 | 7 | 1 | 0 | 295 | 14.81 | -79.8 | | | |
| 37 | 19 | RUN TO YOU Renette (EMI) | 0 | 29 | 1 | 1 | 14 | 12 | 0 | 12 | 2 | 1 | 28 | 258 | 14.77 | -30.7 | | | |
| 38 | 37 | THE STRANGEST PARTY (THESE ARE THE TIMES) ANKS (Mercury) | 0 | 40 | 1 | 1 | 1 | 2 | 0 | 1 | 1 | 1 | 26 | 117 | 14.75 | -11.2 | | | |
| 39 | 133 | COWBOY DREAMS Jimmy Nail (East West) | B | 12 | 0 | 9 | 9 | 0 | 13 | 27 | 0 | 0 | 0 | 0 | 181 | 13.93 | 396.1 | | |
| 40 | 54 | YOU ARE EVERYTHING Melissa Williams (Roberts Columbia) | B | 11 | 0 | 5 | 2 | 0 | 13 | 20 | 0 | 25 | 24 | 0 | 376 | 13.86 | 29.1 | | |
| 41 | 71 | INBETWEENER Sleeper (Jagjaguars) | A | 19 | 0 | 0 | 0 | 2 | 0 | 0 | 0 | 0 | 4 | 47 | 13.74 | 85.1 | | | |
| 42 | 43 | ALWAYS Ben Jovi (Jive) | 0 | 19 | 6 | 23 | 4 | 10 | 1 | 6 | 8 | 11 | 8 | 202 | 13.48 | 0.4 | | | |
| 43 | 55 | PROTECTION Massive Attack (Wild Bunch) | A | 15 | 0 | 3 | 14 | 11 | 2 | 0 | 1 | 1 | 1 | 0 | 121 | 13.26 | 31.9 | | |
| 44 | 88 | U WILL KNOW B.M.U. (Black Man United) (Mercury) | A | 21 | 0 | 0 | 2 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 139 | 13.24 | 17.4 | | |
| 45 | 28 | BABY COME BACK Patu Banton (Virgin) | 0 | 25 | 16 | 28 | 4 | 5 | 0 | 6 | 1 | 1 | 0 | 203 | 13.13 | -46.2 | | | |
| 46 | 58 | STRONG ENOUGH Sheryl Crow (A&M) | B | 10 | 0 | 0 | 0 | 18 | 5 | 0 | 0 | 1 | 17 | 30 | 15.82 | 13.95 | | | |
| 47 | 36 | HOLD ME, THRILL ME, KISS ME Gloria Estefan (Epic) | 1 | 0 | 12 | 21 | 0 | 31 | 3 | 7 | 1 | 1 | 0 | 261 | 12.85 | -29.5 | | | |
| 48 | 61 | BASKET CASE Green Day (Reprise) | B | 13 | 0 | 1 | 1 | 14 | 6 | 0 | 1 | 2 | 2 | 8 | 100 | 12.82 | 48.8 | | |
| 49 | 33 | WHATEVER Dads (Crescent) | 1 | 0 | 1 | 1 | 18 | 8 | 0 | 1 | 1 | 38 | 19 | 309 | 12.77 | -41.5 | | | |
| 50 | 52 | MENTAL PICTURE Jon Secada (EMI) | 0 | 0 | 6 | 40 | 17 | 12 | 20 | 0 | 15 | 0 | 0 | 312 | 12.12 | 5.4 | | | |

AIRPLAY

Includes also from Atlantic 252, BBC Radio 1, BBC Radio 2, BBC Radio 6, BBC Three Counties, BBC DWR, BBC WMA, BBC World Service, BRMB FM, Capital FM, Century FM, Chiltern Radio, East Cheshire Radio (Dunelm), Choice FM, Devon FM, Devonshire, City FM, Classic FM, Cision Radio, FM, Cycle Two, AM, Essex, Top, Forth FM, Galaxy, GLR, GWR FM, Heart FM, Horizon, Invicta FM, JFM, Kiss FM, Kiss 102 FM, Manchester, Mersey, Metro FM, MFM, 104.9 FM, Max 96, Merseyside Radio, Orchard FM, Piccadilly, Kiss 102 FM, Q102, Q96, Red Dragon, Red New Rock, Rock FM, Sun FM, Signal One, Signal Two, Virgin 1215, West Sound, Wymen

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TOP 10 GROWERS

| Pos. | Title/Artist/Label | Total spots | Increase in number of plays |
|------|---|----------------|--------------------------------|
| 1 | NO MORE I LOVE YOU Annie Lennox (RCA) | 632 | 378 |
| 2 | HEARTBEAT Jimmy Somerville (London) | 517 | 179 |
| 3 | COWBOY DREAMS Jimmy Nail (East West) | 181 | 167 |
| 4 | INDEPENDENT LOVE SONG Scarsie (WEA) | 509 | 149 |
| 5 | OPEN YOUR HEART M People (Deconstruction) | 452 | 139 |
| 6 | ONE NIGHT STAND Let Loose (Mercury) | 396 | 138 |
| 7 | HERE AND NOW Dal Amico (A&M) | 247 | 134 |
| 8 | BUMP N' GRIND R Kelly (A&M) | 380 | 126 |
| 9 | THIS COWBOY SONG Sting (A&M) | 658 | 117 |
| 10 | RUN AWAY (MC Sar And) The Real McCoy (Logic) | 102 | 102 |

TOP 10 MOST ADDED

| Pos. | Title/Artist/Label | Total spots | Stations + plays | Acts (+ new) |
|------|---|----------------|---------------------|-----------------|
| 1 | RUN AWAY (MC Sar And) The Real McCoy (Logic) | 19 | 10 | 10 |
| 2 | COWBOY DREAMS Jimmy Nail (East West) | 23 | 15 | 9 |
| 3 | FOR YOUR LOVE Stevie Wonder (Motown) | 24 | 11 | 9 |
| 4 | NO MORE I LOVE YOU Annie Lennox (RCA) | 36 | 31 | 8 |
| 5 | SOMEDAY I'LL BE SATURDAY NIGHT Bon Jovi (Jambco) | 14 | 6 | 6 |
| 6 | OVER MY SHOULDER Mike And The Mechanics (Virgin) | 14 | 6 | 5 |
| 7 | HOLD MY HAND Hoosier And The Blowfish (Atlantic) | 11 | 6 | 5 |
| 8 | CAN'T GET BY Slamm (PWL, Intermational) | 13 | 11 | 4 |
| 9 | BASKET CASE Green Day (Reprise) | 29 | 8 | 5 |
| 10 | HEARTBEAT Jimmy Somerville (London) | 37 | 28 | 3 |

© Media Monitor. Chart shows tracks boasting greatest number of station adds (not defined as four or more plays).

THE OFFICIAL CHARTS - 4 FEB

100% **music week**
 V AS USED BY V



SINGLES

| | 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 |
|--|----------------------|----------------|--------------|---------------------------|----------------------------|----------------|-------------------------------------|-------------|---|------------------|--------------------|-----------------|---------------|---------------|--------------|----------------------|----------------------|------------------|----------|---------------|------------|------------------------|------------------------|------------------|------|
| | Epic Celine Dion | | | | | | | | | | | | | | | | | | | | | | | | |
| | 1 THINK TWICE | COTTON EYE JOE | SET YOU FREE | HERE COMES THE HOTSTEPPER | TOTAL ECLIPSE OF THE HEART | RUIN AWAY | I'VE GOT A LITTLE SOMETHING FOR YOU | BASKET CASE | RIVERDANCE | TELL ME WHEN | OPEN YOUR HEART | ONE NIGHT STAND | SHE'S A RIVER | BUMP N' GRIND | CALL IT LOVE | LOVE ME FOR A REASON | REACH UP PAPAS | INDEPENDENT LOVE | WHATEVER | HOOCHEE BOODY | GLORY BOX | WE'VE GOT TONIGHT | SYMPATHY FOR THE DEVIL | HEARTBEAT | STAY |
| | Internal Affairs | Joe Raposo | N-Trance | Imi Kamoze | Nicki French | The Real McCoy | 1st Avenue/Columbia | Green Day | Bill Whelan feat Anuna and The RTE Concert Orch | The Human League | M People | Let Loose | Simple Minds | R Kelly | Deuce | Boyzone | A Brand New Pig Band | Scarlett | Oasis | Koos | Pontishead | The Silver Bullet Band | Guns N' Roses | Jimmy Somerville | |
| | All Around The World | | | | Bags Of Fun | Logie/Anista | | | | East West | Deconstruction/RCA | Mercury | Virgin | Jive | London | Polydor | Parlophone/East West | WEA | Creation | Wild Card | Go Beat | Capitol | Geffen | London | |

ALBUMS

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 |
|--|--------------------------------|--|------------|------------------|---------------------|------------------|------------------|-----------|-----------------|----------|-----------------|------------------|---------------|-----------------------------------|-----------|--|---------------------|-------------------|---------|---------|--------------|-----------------------|-----------------|
| | Epic Celine Dion | | | | | | | | | | | | | | | | | | | | | | |
| | 1 THE COLOUR OF MY LOVE | CARRY ON UP THE CHARTS - THE BEST OF THE BEAUTIFUL SOUTH | DUMMNY | ALWAYS & FOREVER | BEHIND CLOSED DOORS | OCTOPUS | DEFINITELY MAYBE | BALANCE | PAN PIPE WOODS | PARKLIFE | CROCODILE SHOES | NO NEED TO ARGUE | BIZARRE FRUIT | CROSS ROAD - THE BEST OF BON JOVI | DOOKIE | CALIFORNIA DREAMIN' - THE VERY BEST OF THE MAMAS AND THE PAPAS | THE LONG BLACK VEIL | FIELDS OF GOLD | STEAM | 12 PLAY | MONSTER REMI | UNPLUGGED IN NEW YORK | BEDTIME STORIES |
| | 1st Avenue/EMI | The Beautiful South | Pontishead | Eternal | Thunder | The Human League | Oasis | Van Halen | Free The Spirit | Blur | Jimmy Nail | The Cranberries | M People | Deconstruction/RCA | Green Day | RCA | The Chieftains | The Best Of Sting | East 17 | R Kelly | Nirvana | Madonna | |
| | Go Beat | | | | | | | | | | | | | | | | | | | | | | |

BAD RELIGION

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Limited Edition CD with FREE STICKER includes the previously unreleased tracks LEADERS AND FOLLOWERS, MEDIOCRITY and AMERICAN JESUS (live)

Limited Edition 10" Picture Disc includes the previously unreleased track THE FIRST

biggest ever issue

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4 2 95

dance world mourns cole

The dance scene has suffered a cruel blow with the death last week of David Cole, one half of the Civillies & Cole production duo.

Cole fell victim to spinal meningitis after initially becoming ill at the end of 1994.

Aside from creating one of the world's biggest-selling dance acts, C&C Music Factory, Cole and partner Robert Civillies made an indelible mark on the growth of house music and the modern dance scene in the mid to late Eighties.

The post showed it was possible to fuse cutting-edge dance production with popular appeal, making a

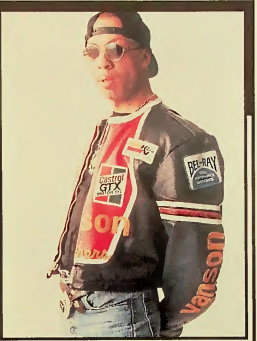
number of massive hits. Indeed, throughout their career, the duo were one of the few dance teams capable of consistently breaking r&b and rap's grip on the US pop charts.

Lisa Lisa & Cult Jam's 'Let The Beat Hit 'Em', 2 Puerto Ricans, A Dominican And A Blackman's 'Do It Properly', Sandee's 'Notice Me' and the huge C&C hits 'Gonna Make You Sweat' and 'Pride' were just a few of the dance classics Cole co-produced with Civillies. Cole was also vastly influential on an individual level with one of the most distinctive keyboard styles in the dance arena. With a gospel

background, Cole cut his musical teeth touring as a keyboard player for The Weather Girls in the early Eighties.

He teamed up with Weather Girl Martha Wash once more when he drafted her into C&C Music Factory as the group's main vocalist.

He also played keyboards live at New York's Better Days club alongside DJ Bruce Forest, a tape of which became the basis for Civillies & Cole's first hit, 2 Puerto Ricans' 1987 smash 'Do It Properly'. Martha Wash says, 'David was a great talent - that's the bottom line. He will definitely be missed.'



cooltempo kicks off fever pitch label

Cooltempo begins its new year activities with the launch of a new subsidiary label called Fever Pitch. The offshoot will be personally overseen by Cooltempo managing director Ken Granbaum, assisted by A&R manager Trevor Nelson.

Granbaum says, 'It's basically going to be a development label for acts from anywhere - the UK, US, Europe.'

'The releases will be new acts, one-offs, basically anything that takes our fancy. It will be mostly singles, although I wouldn't say we'll never do an album, but obviously Cooltempo is a very album-oriented label'

The new label will have an equally open-minded musical brief. 'Fever Pitch won't have a specific

musical slant - eclectic will definitely be the word,' says Granbaum.

The label's first releases bear this statement out - Frequency's 'Daytime', a Euro version of the Jean Michel Jarre song, and Todd Terry's 'Dreadlocks'. Meanwhile, mother label Cooltempo is looking forward to a busy year with albums coming from label stalwarts Kenny Thomas and Monie Love along with a first LP by Earthling and material from much respected British singer Steven Dorle, who was actually originally signed to the label in the mid Eighties.

RM can also disclose that Mica Paris' first Cooltempo release will be a version of U2's 'One'.

inside

- 3 tributes to david cole
- 4 the hitman is going back to his roots - pete waterman talks to rm
- 16 m3 xtra - we check out the hottest uk & euro labels at midem
- 22B new club chart commentary

club chart:

RESPECT
Judy Cheeks

cool cuts:

RESPECT
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Billboard titles

ET MOT

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UKX1

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Club:

The K.A.T. Klub at Bar Rumba, 36 Shaftesbury Avenue, London W1. Fridays 10pm-3.30pm.



Capacity/PA/

features: 600/6K/PA; Ray Gaskins, Jeanne Carme, Cluser Funk.

Door policy: "Dress funky, no ties - enjoy yourself and bring a towel" - Ronnie Herel

Music policy: "We're not afraid to play anything. We're not just swing, soul and rap but we'll play Seventies boogie, p-funk, soul funk, jazz." - Ronnie Herel

DJs: Ronnie Herel, Wilber Wilberforce, Trevor Nelson. Fortnightly rotation - Mark Webster, Kieran B. Tara, Indigo, Maara Miller.

Spinning: C&C Music Factory 'I Found Love', Blockstreet 'You Blow My Mind', Beverly Knight 'Favour Of The Old School', Truce 'Treat You Right'.

DJ's view: "Cheap, cheerful, funky, and unpretentious." - Trevor Nelson

Industry view: "Dis is brilliant and Bar Rumba is a cool place." - Peedy, Island Records

Ticket prices: £3 before 11, £6 after.

new@s

renaissance + network = djs

Following the success of their joint record venture

"Renaissance - The Mix Collection", Stoke's top club Renaissance and Network Records are clubbing together to launch a DJ agency.

Artists so far lined up for the Renaissance DJ Agency include John Digweed, Marc Auerbach, Kevin Saunderson, David Seaman and Daniel Davoll.

The agency will also represent Network artists such as The Reese Project, Inner City and Romi Simon.

Renaissance promoter Geoff Oakes says, "Renaissance has taken massive steps forward in the past few months and this is a logical move for us. As a club, we're on the sharp end of dealing with agencies and we feel that there's a gap in the market."

Network's club promotions manager Judy Nanton adds, "We get inundated with clubs trying to book our acts and have never found an agency that really suits us. We have a great relationship with Renaissance, so this way we can control our own destiny."

clubscene starts one fire island...

Fire Island Records is the latest addition to Bill Grainger's burgeoning Clubscene empire. Clubscene is one of Scotland's premier dance publications with distribution of over 50,000 copies. Grainger also now claims to have Scotland's biggest record label with sales of 240,000 worldwide for the band Ultra Sonic. Those who think using the name Fire Island is a bit cheeky should note that Clubscene's editor Bill Grainger actually ran the original Fire Island club in Edinburgh.

Fire Island will be focusing on the more mellow disco-ey end of house with releases by the likes of Hazel Taylor, Rise And Shine and Big Mouth.

Grainger is now looking for a small independent distributor to help get his Scottish music more recognition in London and the South East. "As far as music is concerned, there always has been a barrier between Scotland and England. With Fire Island Records we are looking for the right DJs to play our records to get the music to a wider audience. We are just after an equal share of the pie," he says.

The current Fire Island release is a cover of a Fern Kinney song 'Groove Me' performed by Hazel Taylor.

Any DJs itching to join Bill Grainger's crusade can contact him at 01506 636038.



...while the other fire island releases blaze

Meanwhile, Farley and Heller's Fire Island project is back, looking to capitalise on the success of 'Blaze 787 By The Grace Of God'. The new single is a version of Blaze's 1987 Jersey garage classic 'If You Should Need A Friend'. The track has brought the Fire Island duo together with the not inconsiderable vocal talents of 25-year-old Mark Anthoel, best known as a lead singer with IncaGNITO. It's something of a change of style for Anthoel, "it being more of a studio project actually suits me. It opens up a wider field for me rather than just the live stuff. I definitely want to do more garagey songs, so hopefully we'll be working together again," he says. The track will be released on February 20 with mixes by Junior Vesquez and Roc & Kate.

Fire Island are also doing PAs at Club UK, Maldstone (Feb 3); Channel Club, London (11); Pezch Club, London (17); Spirit, SW1 Club, London (18) and Ministry Of Sound, London (25).

hysterix new recruits

With its golden touch confirmed by winning the International Dance Awards prize for major label of the year, Deconstruction is putting a big push behind new act Hysterix in 1995.

The group has recruited two new members, lead singer Beverly and Sully Marsh.



blonde vocalist who has sung with Expansions, Hyper Go Go, Faith Hope & Charity and Ariel.

The new recruits will join Hysterix founders Darren, Richard and Tony, who spent much of last year on the road with the likes of The Shamen, and Technomatic.

The new single 'Everything' is the type of poppy house you would expect from Decon - it comes with mixes from T-Emo and Bottom Dollar. It's released on February 6.

An album from Hysterix is planned for later this year.

Elayne touts for talent

That old joke about A&R people never leaving their offices must amuse EMI A&R manager DJ Elayne more than most. Anyone going to Jodel's recent Birmingham concert will have been greeted by Elayne handing out flyers encouraging people with talent to contact her.

"My idea is to flush out talent with star quality," she says. Apparently, her approach is already paying dividends. "Everyone thinks it's a great idea," says Elayne.

Talented RM readers who want to try their luck should contact DJ Elayne at PO Box 3251, London, SW2 4PS, but hurry, the closing date is February 6.

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Judy Cheeks' "Respect" was one of the hottest promos ever in the new year period and it finally gets a release next week. Helping to better the success of last year's "Teach" which got to number 17, the god-daughter of late soul legend Sam Cooke wrote the new single with Roger Sanchez. Also, branching out from her usual garage sound, the single is being released as a double A-side with the flip being an R&B cut, "This Time".

The track was written by Gabrielle producer Jan Douglas and mixed by Phillip Leo. Judy will be in the UK for a number of PAs, the dates being: Mirage, Windsor (February 10); Heaven, London (11); Middlesex University (24); Music Factory, Sheffield (4) and Academy, Plymouth (March 10).

respect
to judy

drum club to start media circus label

After leaving Big Life at the end of last year, The Drum Club have set up their own label.

Media Circus will release material from Charlie Hall and Lita Hammond's Drum Club offshoot Bob & Bing and material from the duo's friends and associates.

Lush and Kierly from Opus 3 have already had two new projects released including the 'Project 1' and 'Project 3' singles. These tunes feature Bob & Bing remixes, as will all Media Circus projects. "We want to establish a family vibe. We'll have a personal connection with all the people we work with. They're mostly just friends with good

ideas who can't put the tracks out themselves," says Hall.

The first two Media Circus releases of 1995 will be Morphic Resonance's 'Immortal' and 'Project 5', which will be by Grina.

The Drum Club themselves will be releasing their next, as-yet-unlisted release via Sobriety.

"Sobriety is a label we've always admired and got on really well with. Also, they're not hanging up about not signing us long term," says Hall. The Drum Club will also be starting a new club in March entitled Borgo Lab with more details available soon. It follows the closure of their self-titled club in London last year.

Intelligent Teechno is an unmissable tag for anyone to be landed with and it's particularly so for Sheffield duo Autchbe. whose experiments with sound put them genuinely beyond categorisation.

Underlined, Sean Booth and Rob Brown will release a new single 'EP Garage' on February 27, which will prove once again their musical uniqueness.

Boundary breaking is also evident on the duo's mix of Palm Skin Productions' latest Mo Wax single 'The Beasts' and a mix of funk group Slowly's 'On The Loose' on the Chill Out label.

"It's good that musical boundaries are being broken down. As far as we're concerned we've never been in one category," says Booth.

"It's been awkward because we ended up defending categories we don't even approve of. We just do what we do, which is hopefully just make cool music."

Autchbe will be performing this week at Birmingham Oscillate (4) and DJing at London's Big Chill on February 12.



wardman's sweet release

For many in the dance industry in the capital, Pete Wardman's lunchtime Kiss 100 FM show was a breath of fresh air. Having helped break any number of commercial house tunes, from Elevator Man and 20 Fingers to Tony Di Bari, Pete's recent departure from the lunchtime airwaves left a big gap. Although he is still doing a Saturday afternoon show from 2pm-4pm on Kiss, those who cherished his lunchtime mixes will no doubt want to invest in "Sherbert - Kick It", a compilation Wardman has put together for React Music.

"It's a mixture of club confectionery,"

says Wardman. "Just a bunch of tunes that were big for me. There are some big hits but also things like 'The Shaker' 'Kick It', that never got a very big release. Other tracks include Scratchy's 'Come On' and Seb's 'Sugar Shock'. Pete is using his free time to extend his remix career under the name Rampant Weed, with forthcoming mixes for TWA, Blue Bamboo and Arlemisla.

"The next thing is to go into the studio and actually start producing my own things," adds Pete.

Wardman is also launching a new weekly club, starting on February 18, at the Warehouse, Edmonton.

Say what?

tributes to david cole

Danny D - Producer/Remixer
"What a talent, he was simply one of the most inspirational characters I ever met, so full of life. I was in awe of him even though he was such a regular kind of guy. He will be so sadly missed."

Steve Ripley - head of dance, Columbia
"He was a genius, who raised the quality of dance music to a different plateau. It was an honour to be able to work his records."

Lynn Cosgrove - Ministry Of Sound
"It's a great loss for the dance industry. He was so

incredibly talented, and such a great fun to be with - always like having a cartoon around. I remember spending two weeks in the studio with him when he was recording some tracks for the Ministry album. One piece of happiness out of all this sadness is that his manager Barbara Warner-Pace is expecting a baby."

Steve Woods - A&R, MCA
"David David being a great talent it is a complete loss to the music industry. He was an outstanding humanitarian and a great friend."

Micky D - A&R, Warners
"C & C broke a lot of new acts and took dance music to a major level, especially in terms of selling dance albums. They

did great things with Mariah and Lisa Lisa. It's just so sad that AIDS has taken away another creative force in the music industry."

CJ Mackintosh - DJ/producer
"All his music was unique. I remember him improvising on the keyboards of the Ministry. Nearly every one of his mixes was an anthem"

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Bullseye titles



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1999
 Music Week

blocc

the hitman is going back to his roots with his mini-empire of record shops, and the stores are proving an invaluable a&r source, says elsa sharp



Pete Waterman began his musical career selling records over the counter when he was a schoolboy.

More than 30 years and one extremely successful record company later, record shops are once again playing a key role in his career.

As chairman of Assured, Waterman now owns a chain of nine independent dance shops nationwide and co-owns five others.

"I started in retail in a small record shop in Coventry to earn pocket money. That early education gave me an insight into the record business and stood me in good stead for the rest of my musical life," he says.

Last year, his PWL International company had 12 Top 40 hits through its labels PWL Peach, PWL Continental, PWL International and Eastern Bloc, making it one of the most successful dance singles labels in the UK.

Part of this chart success can be attributed to Assured's acquisition of key dance shops which have acted as an invaluable A&R source and

testing ground for dance material.

Waterman says, "We've built a network of stores which gives us a very big cross section of opinion."

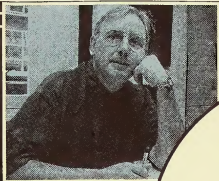
Norman Merry, a director of Assured, negotiated the purchase of the company's first shop, Hott Waxx in Warrington, in 1993 and has purchased eight more since.

Assured's chain now comprises: Trax Records in Newcastle; Beat Street in Bolton; Flying Records, Unity Records and Vinyl Mania in London; Unity in Liverpool and Eastern Bloc in Leeds, which opened last week. It co-owns five other independent shops whose identity Assured is unable to reveal under its purchasing agreements.

But the turnaround in fortunes of all the shops has been remarkable. Unity in London was breaking even when owned by Steve Mason's Pinnacle, but after Assured bought the store in June 1994 weekly turnover rose from about £12,000 to £25,000. It's a similar story at most of the shops.

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buster



pete waterman



left to right: john berry, norman merry and sean kendrick at unity, liverpool



Merry is currently negotiating to buy another five outlets and the aim is to increase the chain to 25 shops within a few years.

"PWL International is a dance-orientated company so it gets feedback from the shops and can use them to test market any of its records," says Merry, adding that it is also important to get a response to a dance record from the customers in the shops.

And there are other benefits, particularly when it comes to promoting new PWL/Eastern Bloc releases. "We get a lot of name DJs in the shops so it is a good way of making sure our records get into those DJs' hands," says Merry.

The shops are an invaluable testing ground and act as a barometer, quickly measuring the tunes which are in demand.

Waterman says, "They're a good source for trying something out. If the staff say a record's crap we don't bother going any further. We take information that comes back from those stores and sift it and use our experience to judge.

"If a record sells across all our stores and it's moving in all areas, we get a good idea of what the public wants," he says.

The shops have also proved to be a fruitful A&R source. Material by Loveland and Atlantic Ocean was originally found through the Eastern Bloc record shop in Manchester, which was bought by Waterman's Assured company from the receiver in September 1993. Atlantic Ocean's 'Waterfall', which went on to be a number one Club Chart hit, was picked up as a Dutch import by staff in the shop.

Loveland, one of PWL's biggest acts, was formed by Paul Taylor who A&Rs for the Eastern Bloc label, Pete's son Paul Waterman and Mark Hadfield. They had been using Waterman's Manchester studio to do remixes under the Loveland name.

The Eastern Bloc imprint was set up as a result of the shop's success. It is, says Norman Merry, "PWL's northern record label".

Waterman adds, "Every record that Eastern Bloc put out last year came out of the stores.

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▶ Bullseye titles

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MOT



U

Eastern Bloc played a large part in the success of the N-Trance record too – they tipped us off when it was a white label.”

Not only do shops enable PWL to act quickly on white labels and imports, they can pick up on music before it is even made by giving young producers time in one of their studios in Manchester or London.

Waterman explains, “We’ve got seven studios. If someone went into our Newcastle shop and the guy behind the counter thought he had a great idea, he can give him studio time to do it.

“If we listen to it and we think it’s good, we put it out in the Newcastle shop and if it does well, we’ll sign him as artist,” says Waterman.

“It’s almost like having an agency all over Britain where people can buy records but also talk to the managers about their ideas. PWL is available at any point, you can go into your

city centre and talk to people in one of our shops.”

Following the success of its Eastern Bloc label, an offshoot – Eastern Bloc Underground – is being set up this month to cater for less commercial releases. Similarly, Flying Records and Unity in London and Trax Records in Newcastle all have their own labels.

“These labels give the shops a bit of profile. PWL as a record company is interested in



norman merry (right) at e-bloc, leads

mainstream potential artists but we recognise there is a scene on the underground which something might come out of,” says Merry.

Flying set up its own Xplicit Vinyl label in July. Assured purchased the shop in April 1994 and invested in a new sound system. Lofty managed the shop under its previous owner,

Cowboy Records label founder Charlie Chester.

Lofty says, “I manage the shop in the same way I did

before. Within PWL, there is plenty of room for autonomy, we don’t have to push any PWL product. Its policy is guided by the staff,” he says.

Indeed, Waterman himself has only visited one of his shops. “We believe in the guys, we back, its their job to make it work. If I interfered I’d spoil it,” he says. “These guys have their own ideas – they don’t want to see mine. I’m 49 now – I’m too old for that game.” ■■■



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Small mail order service.

Owner's view:
"We've been open six
months and it's really
picking up. People into
hardcore have started
buying uptempo, in-
yer-face house; jungle's not
going badly - the rough,
darker jungle doesn't sell
well, the trancey stuff
does. People are also into
happy German techno,
we're experimenting with
acid jazz and hip hop and
we take the occasional
dub reggae track." -
Danny Hampton.

**Distributor's
view:**

"They buy only the highest
quality techno and the
hardest, happening house
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promo or two!" - Steve
Sounders, Go Go
DJ's view:

"It's like family, you're
always offered coffee -
you can come in for coffee
even if you're not buying
anything. If you're stuck
for cash they'll put things
away until the end of the
week. They also promote
my gigs and I try and help
them out too - we try and
help each other." -
Sidewinder

club & shop focus
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COOL cuts

1 (3) RESPECT
Judy Cheeks

| | | | | |
|----|------|--|--|----------------|
| 2 | (2) | WHAT A WORLD | Sister Bliss with Colella | Positiva |
| 3 | (1) | REACH UP (PAPA'S GOT A BRAND NEW PIGBAG) | Perfecto All Stars | Go! Beat |
| 4 | (4) | TALL AND HANDSOME | Outrage | Perfecto |
| 5 | NEW | YOUNG HEARTS | Gloworm | Effective |
| | | | Another rousing vocal performance with mixes from Railo and Tall Paul | Go! Beat |
| 6 | (8) | SNAPSHOTS EP | Slam | Soma |
| 7 | (6) | MOTOWN REMIX EP | Varios | Motown |
| 8 | NEW | YOU CAN HAVE IT ALL | Eve Gallagher | Cleveland City |
| | | | A terrific vocalist joins the Cleveland City stable | Full Circle |
| 9 | NEW | LOVE vs HATE | League Of Sinners | Wild Card |
| | | | A superb, Vasquez-influenced piece of house madness | Stealth Sonic |
| 10 | (20) | I PRAY | Alysha Warren | Clubviston |
| 11 | NEW | REAPER EP | Alpollo 440 | Hi-Life |
| | | | Techno EP with a riff borrowed from Blue Oyster Cult | MCA |
| 12 | (11) | WISH I | Eric Gadd | Hi-Life |
| | | | With mixes from Morales and Mollison/Malone | Sire |
| 13 | NEW | FREE | Chante Moore | Eye Q |
| | | | Cover of the soul's classic with some cool house mixes | Black Sunshine |
| 14 | NEW | A PRAYER TO THE MUSIC | Marco Polo | UMM |
| | | | Progressive house with mixes from John Digweed | Ascension |
| 15 | NEW | BEDTIME STORY | Madonna | |
| | | | With mixes from Vasquez and Orbital | |
| 16 | NEW | BALLET FUSION | Sven Vath | |
| | | | European techno at its finest | |
| 17 | NEW | MANHATTAN ANTHEM | East Village Loft Society | |
| | | | Deep unusual garage house groove | |
| 18 | NEW | EVERYBODY CLAP YOUR HANDS | Voices Of Faith | |
| | | | Pumping gospel track that is also circulating under the moniker 'A Church A DJ and A Sampler' on US Bossline | |
| 19 | NEW | EUROTIC | Baby Doc | |
| | | | Bangin' Euro-trancer | |
| 20 | NEW | | | |

1 a guide to the most essential new club tunes as featured on 1fm's "essential selection", with beta tone, broadcast every Friday between 7pm and 10pm. Compiled by dj feedback and data collected from leading djs and the following areas: city sound/mixzone/black market (London), eastern bloc/underground (Manchester), 23rd precinct (Glasgow), 3 beat (Liverpool), soap (Sheffield), trax (Newcastle), joy for life (Nottingham).

sister bliss oh! what a world



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8

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namecheck: ralph tee @ brad beatnik @ tim jeffery @

tune of the week

sven vath 'ballet fusion' (eye q)

techno Much deeper than some of his previous outings, with the bassline taking priority and synths and percussion mixed down. At least that's the initial impression, but his tracks have a knack of building into organic techno monsters by the time you're halfway through when they start sounding like a heavy machinery factory operated by robots. The master of Euro techno seems to come up with new ideas all the time which makes this essential listening if it's your bag. **★★★★**



sven vath

techno

SCAN 'Slipstream' / **L-DOPA** 'Drop Like A Bomb' / **FREAKY BABY** 'I Got Ya' (Big Bang Records). These are the first three releases on this new Glasgow-based label. Scan is Gary McGregor who creates a trancey groove underpinned by some Tibetan chanting to great effect.

Previously with Jani Effort, L-Dopa duets here with a more housey cut with touches of piano and it's the flip's NY-style True mix that does the business. Less interesting is Freaky Baby's 'I Got Ya', a

pedestrian house tune saved by two excellent harder Slurft Ochthon mixes. Overall, though, a very promising debut by the Big Bang label. **★★★★**

TRANSGLOBAL UNDERGROUND 'International Times' (Nation). More DJ friendly than most previous TU releases with Justin Robertson getting into a deep Detroit style techno groove on one side and a much dirtier, noisier, grungy drum and bass style on the other. Both strong productions with plenty of sties and good

rhythms. The Sobres mix is a slower, meandering trippy affair with lots of strange echo effects for those blessed out moments. **★★★★**

PAUL HAZEL 'Kings Of Sleep' (Rotation Records). All it takes is a couple of bars and you can tell that this is straight out of the Dave Angel school of techno. So it is that Hazel's two track lead comes to us via Angel's Rotation label. Both 'Teat Pattern' and 'Bush Rush' are similar in style to Angel's speedy, jazz-influenced techno with the latter track adding a few acidic touches. Rich grooves and colourful melodies are what this is all about. **★★★★**

MINTY 'Useless Man' (Candy Records). Performance artist Leigh Bowery did not long after this debut track by his new band was recorded. As with his live shows, it holds nothing back lyrically so be prepared. Musically, it's a raw mashing rock number given some fine techno funk treatment by The Grid and a little jungle fever by King Roker. There's also a fairly average mix from Diss-Ouss but overall this

lure's useable for shock value only. **★★★**

NO MORE MR NICE GUY 'Fixation' / 'Space Terrace' (Continuum Records). Label boss Tim Fielding and a certain Pete Lorzony team up on this wickedly funny creation. An undulating bass line, rap samples and some sweet melodic instrumentation makes for a mellow techno trancer that pulls you into its gently flowing groove. The b-side features the slightly harder 'Space Terrace' and its swirling synths. **★★★**

STARFISH POOL 'Restless' (Nova Zembra). From the adventurous and uncompromising Belgian label comes this masterpiece of experimental electronic music. A steady, light beat keeps the pace as sometimes eerie, sometimes soothing waves of electronic sound drift in and out. On the flip, 'Mountain Land' is a slightly harder, almost tribal piece. Starfish, alias Anibal's Koen Lybaert, is a man to watch. **★★★★**

SLAM 'Snapshots EP' (SOMA). A double album that reveals the darker direction Slam have been taking of late with a selection of hissing techno tracks and harder Wild Pitch style grooves that drive along relentlessly. Listening at home it may seem as though they go on forever without developing much but in a club they're atmospheric, building workouts with subtle changes in energy that good DJs will appreciate to the full. Plenty to get your teeth into. **★★★★**

SHITAKE 'Shitake No. 3' (Zoom). Another fine acid techno workout which constantly builds and shifts with well layered bass and synth that's powerful without being too brash like many European releases of this type. Both versions are similar in style but the label side is given a lot more room for manoeuvre with longer

boot-liftful

kickin' dancefloor mixes

a champion choon

bit of a donkey

should get the boot

breakdowns and build ups and effects trickery that will probably create the most havoc on the floor. **★★★★**

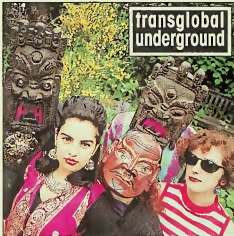
jungle

MORE ROCKERS 'You're Gonna (Make Me)' (More Rockers). Smith & Mighty singer Marilyn McFarlane provides some beautiful vocals for this hot mix of roots dub, soul and jungle. The break beats are unobtrusive and the emphasis is very much on the vocals on the Peter D mix with Roni Size & DJ Kool providing a mix for the purists on the flip. Imagine Colourbox with jungle beats and you'll be close to the beauty of this one. **★★★★**

house

FIRE ISLAND 'If You Should Need A Friend' (Junior Boys Own). One of Blaze's first singles and a garage classic - for those whose memories stretch back far enough - is covered in fine style here with a variety of mixes that bring this into the Nineties. Farley and Heller, Vasquez and Roc & Koto provide mixes that range from the typically dramatic Sound Factory style to deep garage and happy handbag. All bases covered and a possible crossover hit. **★★★★**

JAIMY & CON-AM 'Melody Of Belts' (Spiritual Records). Shown Benson adds some smooth vocals to the re-release of this straight forward but extremely well-executed house



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i.r.u.c.e.

out. A doublepack of NY-style mixes features versions from DJ FX, DJ Digit, Aquahorism and the artists themselves. The latter's club mix features a particularly tasty digi-funk rhythm making it the pick of the bunch

MARSHALL'S PARTY 'Catch A Groove' (4 Liberty)
MICHAEL WATFORD & ROBERT OWENS 'Come Together' (White Label)

Marshall Jefferson really has been wasting the last few years playing video games he's certainly making up for lost time with yet another volley of releases. But whilst he's working with top singers there's a danger he'll churn out too much too soon. His undoubted production talents shine through here on both these releases and garage fans will

flock to them but in the end he'll need a good song before the really cracks it out. Watford and Owen's soaring duet may be superbly soulful but there's not much of a memorable melody. The Marshall's Party EP is probably the marginally more original with its unusual scating and snappy rhythms, but both of these are worthy of attention

trip hop

FUNKI PORCINI 'It's A Long Road' (Ninja Tune)

As featured on the very wonderful Funky Jazzlike Trunkology compilation album, this is a beautiful slice of mellow jazz or trip hop - whatever you want to call it. Great fading vocals, a smooth bass and some relaxed beats make for a lush chill-out tune of the highest order

albums

VARIOUS 'White Label Vol. 2' (White Label Recordings)

The second in the series, this 12-track compilation gathers a bunch of techno tracks from a few less well known names such as Synthia (also Family Stamfield), Quehead and Stock (Justin Drake/Quinn Whalley). The feel is very much in a trance vein with the tracks benefiting from a non-stop mix from Slack. As a seamless mix, the album works particularly well and while some of the individual tracks may not be exactly mind-blowing, together they are extremely effective. One for mix fans

VARIOUS 'Dope On Plastic!' (Reed Music)

This has to be one of the best compilations Reed has ever put out. Recruiting Brinsdon DJ John Stapleton to select the cuts was an inspired move and Mr S has knawed the dub heavy B-side and one-off tracks from artists ranging from Sizzurro Brew to Red Snapper. The accent is on funky beats of a more laidback, smoky, boomtown nature and almost every one is a killer. Slightly more mainstream than his Mo Wax output, 'Dope On Plastic!' makes a very worthy companion album.

SOUL
I.R.U.C.E 'Treat U Right' (Big Life)
More quality R&B out of the UK, 'I'll swingers'. I.R.U.C.E have the great creed of domestic new jack up a few notches with this quality boss bin shaking mid-pacer. The lipside of the mix is impressive (11 not 12-inch) and 'Celebration Of Life' being a deeper, more moody bass and snare driven two stepper with a sprinkle of Seventies keyboard and synth sounds and samples. Some may remember these four girls from their debut on the Jew's 'Street Hypa' album, whilst the signs are clear that they're forgetting them after what promises to be a stunning album for Big Life.

ALYSHA WARREN 'I Thought I Meant The Sound To You' (Wild Card)

The commercial A-side of Alysha's new single will be 'I Thought I Meant The Sound To You' a smokin' soulful swing-cum-two-step tune produced by Dime Carroll's man Nigel Lewis but the 12-inch twin pack promo pays more attention to an alternative cut 'I Pray' (written by the same team as Elemental's 'Sweet Funky Thing'). Roger S has delivered house style mixes with handbag, gospel and top flavours that take Mia's little sister far away from the earlier street funk flavour of the main track.

MADONNA 'Bedtime Story' (Sire)

The trouble with Madonna's latest album is all the songs are fairly down-tempo, making their transformation into dancefloor material a little difficult. Junior Vasquez provides four deep chunky mixes of this Bjork tune but inevitably it's the dubs that work better as club tracks. Orala's mellow electronic alicia is probably a more suitable treatment but even less suitable for the floor. Good but not for most DJs.

THE AFFAIR 'If Only You Could Be Mine' (4th & Broadway)
At the classiest end of UK street soul. The Affair continue to prove that with the help of producer Earl Heavy they cut it among the best. In fact this time round they sound more like Sounds Of Blackness on a June Jam & Lewis would be proud of. While sneak previews of the album reveal that it will be one of soul music's highlights of the year, this single strays away in all its glory on the original R&B mix and the earlier 2B3 Mix. To offer the June 8 house perspective, Wag Ya Tail have been brought in to swap syncopated beats for regular tours on the floor, but for me that's not what this group are about.

PASADENAS 'Round And Round' (Sounds Of London)

After an amount of covers which produced hits but ultimately lost the Pasadenas some of their earlier fans, the group return to the style which first put them on the map some six years ago with 'Trouble'. Already getting the thumbs up from industry tastemakers, this funky upbeat tune combines an old Bill Funk flavour with some flying shingls, looting trumpets and some uplifting vocals/harmonies. The lipside version finds Fem of

The Young Disciples on the mix, the pace of the rhythms brought down and beeted up in keeping with contemporary swing beat productions

AALIYAH 'Age Ain't Nothing But A Number' (remixes) (Jive)
The album cut is smooth and sultry, while the Hawk Master Mix here booms things up nicely to deliver a head nodding heavy bass dominated two stepper with top break that should see Aaliyah's presence in urban clubland sustained for the next few weeks. Meanwhile the Unlute Master Mix keeps the slamline rhythms, but offers a sparser more cozy arrangement for an alternative perspective.

ADINA HOWARD 'Freak Like Me' (East West)

Rushed out on UK promo to beat the imports, this young home girl is about to blow up big time here. The track is pure hip hop soul combining Snoop Dogg and Dr. Dre beats and sounds with a style of vocal that's taken Baniy all the way with 'I Wanna Be Down'. Six alternative mixes accompany the original version on the 12-inch, the main remix injecting a crack break and ruffing



alysa warren

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up the beats and keyboards sounds for a particularly sweetly phat jam. **★★★★** **11**

swing

BRANDY *Baby (remixes)* (Atlantic). With the success of *I Wanna Be Down* there'll be no holding this back when it gets a UK release as it's the perfect follow up. At a virtually identical pace, the track perhaps lacks the production goose-bump factor that captivated its predecessor up the charts, but its jazzy guitar lick and infectious chorus wrapped up with an impressive vocal and plenty of dancefloor appeal should see this go places. The remixes are confined to the B-side, though infused with fashionable clashing chords and earlier percussion they add little to chart potential. **★★★★** **11**

BLACKSTREET *'U Blow My Mind'* (remixes) (East West). From a group that can't put a foot wrong now, Teddy and the boys build on their recent live successes with a new single from their album. 'U Blow My Mind' is based on the fusion of two Seventies funk classics by The Gap Band (*Outstanding*) and Slave (*Just A Touch Of Love*) the rolling together of the melodies underlined by phat P-funk beats. Craig Mac guests on the mic on two special mixes to take this mid tempo swing cut further into hip hop territory. **★★★★** **11**



USHER *'Think of You'* (remixes) (US LaFace). While the album version of this urban funk two stepper injects a Ronnie Laws 'Tidal Wave' sample the 12-inch goes for Craig Mack's 'Flavour in Ya Ear' on the So So Def Mix and some Slick Rick on Sean Puffy Combs' mix of a track which is flying an import this week. However, with the last tune 'Can You Get With It' being so massive an import without really denting the UK crossover scene, I'm not sure this will be able to do much better - as good as it is. **★★★★** **11**

madonna

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musicweek

dj directory

by James Hamilton

LOVE HAPPY 'Message Of Love' (MCA MCST 2040), Ellie Lawson crowned classy Starfield/Cornell-ish carter-er triplepack promoted with CJ Mackintosh produced wriggly shuffling **121.1bpm** C.J.'s Original, **0-121-8-121.6bpm** Happy Dub Mixes, **0-122-2bpm** Mackapolla, sponsor **0-122-0bpm** Happy and Sotashi Tomlie keyboarded jittery chugging **0-122-0bpm** Cosmoak Dubz, plus jaunty organ driven then tribally climaxed terrific **121.7-121.4-121.5bpm** Civiles & Cole Club Anthem Mix and **121.9-121.8-121.6-121.8bpm** Club Dub, more alacortia striding **123bpm** Loveland's Full On Vocal Mix and repetitive urgent **127.8bpm** Dub Of Love. **JOIN OF THE PLEASED WIMMIN' P.A.S.S.I.O.N.' (Perfecto T78847, WM)**, girls chanted galloping remake of the Flirts' Hi-NRG odise in exciting gangly new **131.8bpm** Tin Tin Out Mixes, promo twinned with its soulfully synthed storker Lipps Inc-ishy tapping retro disco **124.8-0bpm** Original Version (an Southern Fried Records around 15 months ago) plus the also deliberately retro quavery Kraftwerk-

ishly synthed throbbing **130.8-0bpm** Hammer House Of Handboy, good **THE FLAVOUR** featuring Franschene, Kiss & Jade 'No Matter What U Do (I'm Going Gal With U)' (ObliqueLive LIVE R 842), Johnny Jay & Neil Dixon's jaunty rousers girls rapped and chanted ultra-cocky Sub Sub sampling **122bpm** The Tesko Development Vocal Mix should now be the crossover smash it wasn't a year ago, coupled still by less commercial Nile Rodgers-ish guitar driven instrumental flutery chugging digifunk **124.9bpm** Corporation Express Dub, **0-125.9bpm** Seattle Trance and **123.9bpm** Full On Seattle Mixes, while now newly twinned promoted are 'The 95 Remakes with Toll Paul's linky bounding **0-130.1-0bpm** Highbury, The Little Babas' quavery throbbing **134.7bpm** 90s, Julia & Skins' percussive jiggly strutting **122bpm** Perc'd Up, brassily blipped working **126.0bpm** House & Vocal and House Dub Mixes, **B.M.U. U Will Know' (Mercury MERX 420)**, Black Men United's all-star line-up of R Kelly,

Boyz II Men, Keith Sweat, Aaron Hall, Kevin Campbell, Tony! Toni! Toné!, Brian McKnight, Joe, DRS, El Daborgé, Silk, Ater 7, Mint Williams, Christopher Usher, Portrait, Gerald LeVert, Al & Sirel, Damian Hall, Intro, H-Town, D'Angelo, Allan Savory, Rude Boys and Lenny Kravitz either moon or harmonize a gospelishly chorused rolling soulful R&B jiggler here on two promos in **98bpm** US Radio Mix plus CJ Mackintosh's better more **slinky** **95bpm** Lyric R&B Lyric, **95.7bpm** 'Til Fall, chorus washed sluttily loping **118.6-0bpm** House Lyric and even more monolithic Juddery Lyrical Dub. **C&G MUSIC FACTORY** (featuring Zeina Davis) 'I Found Love' (Columbia 661211 6), throaty diva wailed stroller's hunching gospitchy step **0-122-0bpm** C&C Club and surging smoother C&C Underground Club Mixes, super much juicier Ladies Night' chorus prodded jolting sinuous R&B **101.8-0bpm** LP Version, on wrongly pressed promo with just the lovely laid back silky raggasoul **81bpm** Robi-Rob's Hip Hop Junkies Mix of 'Take A

Take' (recently on import) despite an unheard House Mix being labelled too. **H-Records/Champion CHEK/CHEKX 12.006, BMG)**, twinnap promoted raver's galloping cheese **133.9bpm** Full On, throbbing twitters Swelling and biggy Original Mixes, Rollo & M' rebuilt more dramatically vamped up scamping flutery **0-135.8-0bpm** Mix 1 and quavery Mix 2, a newer separate Remix having DJ Professor's ball tossed beefier charming disco **125.8-0bpm** X-Dub and X-Cut (the latter with a continuous tone as run-out groove). **GHINA BLACK** Almost See You (Somewhere)' (Wild Card/Polydor CARX 15), plaintively whinnied attractive reggae-pop promoted as separate 10-inch and 12-inch twinnaps (although not on either formal commercial-ly), with swoaging gentle **98bpm** 7", Summer Madness'-tinged lapping silky **95.9bpm** Double, rannuiler raggas punctuated **95.9bpm** Steele & Clavie, bossy hip hop **92.4bpm** Boom, inevitable striding house style **120.5-0bpm** BGG Mixes. **JADE**

'Everyday Of The Week' (Giant 74321 26024-1, BMG), weekdays naming plaintive girls' infectious slinkily rolling jiggler split between two promos in chunkies jolting **0-97.8bpm** Album Version, 2B3/Boogie Bunch Remix, storker rannu & Mix and an Accapello. **MARSHALL'S PARTY** featuring Killer 1, 'Catch A Groove' (A Library Records LIBT 12.012, SRD), uninspired gruff Reel 2 Real-ishy raggas prodded **124.9bpm** 'Jingo'-istic thrasher by Marshall Jefferson & Keith Thompson, with the lightly scatted repetitive shuffling **124.4bpm** 'Shoo Be Doo'. **STELLA GETZ 'Dr. Love'** (Mega Records/Polycor P2331), billed on promo as Development Corporation meets Stella with just two instrumental heavily rannu-ing flutery synth dived **126.8bpm** Hard Love Dub and a lighter scamping bippily rippled **131.8bpm** Dub Mixes, from which of course it's impossible to tell what this apparently Norwegian Nigerian girl sounds like or if indeed she's going to have a hit!

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4
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chart

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- 1** **DON'T GIVE ME YOUR LIFE**
Alex Party UMM/Systematic
- 2** **IF YOU LOVE SOMEBODY SET THEM FREE**
Sting A&M
- 3** **LOVE COME RESCUE ME**
Lovestation Fresh
- 4** **UNITED** Prince Ital Joe featuring Marly Mark East West
- 5** **RUN AWAY**
(MC Sar &) The Real McCoy Logic
- 6** **NEW OPEN YOUR HEART**
M People Deconstruction
- 7** **MESSAGE OF LOVE**
Lovehappy MCA
- 8** **SET YOU FREE**
N-Trance All Around The World
- 9** **ALL I WANT**
Those 2 Girls Final Vinyl/Arista
- 10** **PASSION**
Jon Of The Pleased Wimmin Perfecto
- 11** **REACH UP (PAPA'S GOT A BRAND NEW PIG BAG)**
Perfecto All Starz Perfecto
- 12** **NEW YOU SEXY DANCER**
The Rockford Files Escapade
- 13** **RE TOTAL ECLIPSE OF THE HEART**
Nicki French Love This
- 14** **RE HERE COMES THE HOTSTEPPER**
Ini Kamoze Columbia
- 15** **DO YOU WANNA PARTY**
DJ Scott featuring Lorna B Steppin' Out/Love This/Silly Money
- 16** **I NEED SOMEBODY** Loveland featuring Rachel McFarlane Eastern Bloc
- 17** **SAVED**
Mr Roy Fresh
- 18** **NEW THE REAL THING** NYG featuring Donovan Blackwood 1st Avenue/WEA
- 19** **COTTON EYE JOE**
Rednex Jive
- 20** **DON'T LEAVE ME THIS WAY**
Thelma Houston Dynamo
- 21** **NEW CAN YOU HEAR THE VOICE OF BUDDHA?**
Voice Of Buddha EMI
- 22** **NEW IT'S MY TIME**
Jeanie Tracy Pulse-8
- 23** **BOY I GOTTA HAVE YOU**
Rio & Mars Dome/Chrysalis
- 24** **YOU CAN COUNT ON ME**
Jaki Graham Avex
- 25** **NEW I DON'T EVEN KNOW IF I SHOULD CALL YOU BABY**
Rozalla Epic
- 26** **NEW HEARTBEAT**
I Found Somerville frrr
- 27** **NEW YOU CAN LOVE/TAKE A TOKE**
C&C Music Factory Columbia
- 28** **ALL NIGHT LONG** Mary Jane Girls/DON'T LEAVE ME THIS WAY Thelma Houston/KEEP ON TRUCKIN' Eddie Kendricks/ GOT TO GIVE IT UP Marvin Gaye Motown
- 29** **EVERYDAY OF THE WEEK**
Jade Giant
- 30** **NEW BURNING UP**
Tony De Vit Icon
- 31** **NEW AXEL F/KEEP PUSHIN'**
Clock Media
- 32** **NEW OH! WHAT A WORLD** Sister Bliss with Colette A Hoop Choon/Go! Beat
- 33** **NEW RESPECT**
Judy Cheeks Positiva
- 34** **WORD UP**
Gun A&M
- 35** **YOU GOT ME BURNIN' UP**
Mephisto featuring Shunza Mega
- 36** **THEY ARE THE BIGGER THEY FALL/EVERYTHING IS GONNA BE ALRIGHT**
Sounds Of Blackness Perspective/A&M
- 37** **NEW NOW IS THE TIME**
Keith Mac Project featuring The Princess Public Demand
- 38** **U WILL KNOW**
B.M.U. Mercury
- 39** **HOOKED ON A FEELING**
Tony Wilson WEA
- 40** **THE NORTH SOUTH EAST WEST**
Black Sheep Mercury

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18 19 THE GREAT HITS OF THE 50S - PART 1

19 PURE MOODS

20 THE GREATEST HITS OF THE 50S - PART 2

Contact Steve Allen at Midem on 30/01, Jan & J Feb at Hove de Mougins,
305 avenue du Golf, 06550 Mougins. Tel: 0932-7707 Fax: 0932-7708
The rest of the year: 071-938 0100

USA

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1 RESPECT (ROGER SANCHEZ/THE DREAM TEAM/BOTTOM DOLLAR MIXES) Judy Cheeks

- 2 WHAT HOPE HAVE I (ROLLO & ROB D'OUR TRIBES/JUNIOR VASQUEZ/SERIOUS ROPE MIXES) Effective
- 3 The Sphinx Chumpion doublepack
- 4 LOVE COME RESCUE ME (LOVESTATION/AR ROY/SPICE OF LIFE/VICTOR SIMONELLI MIXES) Lovestation Fresh doublepack
- 5 OH! WHAT A WORLD (SISTER BLISS & ROLLO/BOTTOM DOLLAR/PATRICK PRIMS MIXES) A Hoop Chameleon Beat doublepack
- 6 Sister Bliss with Corieks
- 7 TALL & HANDSOME (MIXES) Outrage Effective
- 8 JEANIE TRACY Pulse-8 doublepack
- 9 YOU SEXY DANCERY YOU GOTTA KNOW (MIXES) The Rockland Files Escapee
- 10 MESSAGE OF LOVE (CJ MACKINTOSH/LOWLAND/SATOSHI TOMIIE/CIVILILES & COLE MIXES) Another Day/Another Night (AL MACKENZIE/BOTTOM DOLLAR MIXES) MCA triplepack
- 11 KICK IN SYNC Hi-Life doublepack
- 12 COLOUR OF MY SKIN (MIXES) Swing 52 frr doublepack
- 13 I THOUGHT I MEANT THE WORLD TO YOU (ROGER S&S&P SERVER MIXES) Wild Card doublepack
- 14 Alysia Warren **Wired**
- 15 CHANGE (T-EMPO MIXES) Ruby Turner
- 16 THE REAL THING (TEE'S CLUB MIX/TEE'S NEW YORK GROOVE MIX/TEE'S FREEZE MIX/LOUD UP/WEST END/TIN TIN OUT MIXES)
- 17 IYTG featuring Donovan Blackwood
- 18 TASTE YOUR LOVE (LOVELAND/PRIME TIME MIXES) 1st Avenue/WEA doublepack
- 19 HORACE BROWN Uptown/MCA doublepack
- 20 ROCK EXPRESS (BRING YOU DOWN/CEE WIZZ) The Wizard Wizz grey vinyl
- 21 LOVE'S GONNA BRIG ME HOME (LOVE TO INFINITY/PAUL GUTEL/PLAY BOYS/ERIC KUPPER MIXES) Ricklamons featuring Doug Williams
- 22 NORTH SOUTH EAST WEST (JULES & SKINSHAW/NOON BLOCK & ALEX P MIXES) Mercurio
- 23 BLACK SHEEP (CJ MACKENZIE) MIXES B.S.L.L. Mercury doublepack
- 24 FEEL THE SPIN! (T-EMPO MIXES) UNCLE MOUNTAIN CITY/SABOTEUR MIXES Fresh doublepack
- 25 GEAR FIVE

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- 1 AXEL KEEP PUSHIN' Clock
- 2 ANOTHER STAR (ROGER SANCHEZ/JOET, VANNELLI MIXES) Kathy Sledge
- 3 FEEL IT (DJ PROFESSOR BEAKI) Hi-Lux
- 4 KISS ME (LATIN EXPRESS/BAGGA WEST COAST/TRANSPOSE MIXES) DJ Creator
- 5 COME TOGETHER Michael Ward & Robert Owens
- 6 HEARTBEAT E-SMOOVE/ARMAND MIXES) Jimmy Somerville
- 7 NOW IS THE TIME (MIXES) Keith Mac Project featuring The Princess
- 8 DON'T EVEN KNOW IF I SHOULD CALL YOU BABY (FRANKIE KNICKLES/DOBIE MIXES) Rozalla
- 9 I CAN'T LET YOU GO (THE DELORMESTH CIRCUIT/RED EYE MIXES) MCA
- 10 The Hock Vibe featuring Jacqueline
- 11 REACH UP (PAPA'S GOT A BRAND NEW PIG BAG) (MIXES) Perfecto All Stars
- 12 WISH I HADNEBRIDGE & NICK NICE/RED JERRY/CHRIS & JAMES MIXES) Eric Gadd
- 13 A BETTER WAT (Rudie Lane
- 14 ALL NIGHT LONG (CRUISERS CONVENTION) Mary Jane Girls/DON'T LEAVE ME THIS WAY (MIXES) Thema Hausman/KEEP ON TRUCKIN' (PLAY BOYS) Eddie Kendrick/GOTT TO GIVE IT UP (YOU'RE IS PURE) Marvin Gaye
- 15 IF YOU LOVE SOMEBODY SET THEM FREE (A BROTHERS IN RHYTHM SOUNDTRACK) A&M
- 16 VIDA SIMPSON
- 17 OHHH BABY (ARMAND VAN HELDEN/BLAGSONS OF BOTAN MIXES) Hi-Life doublepack
- 18 TOO MUCH FOR ME (MIXES) Charlene Smith
- 19 THE BOMB Buckleheads
- 20 I AM THE DJ Kinky Fibra
- 21 1983 JUSTIN ROBERTSON/JOE T VANELLI MIXES) New Order
- 22 EVERLASTING LOVE (LOVE TO INFINITY MIXES) Gloria Estefan
- 23 HIGHER (FEEL IT) (ERICK "DOBE MORILLO/KEITH LITMAN MIXES) Erick "More" Morillo presents B.A.W.
- 24 CATCH A GROOVE (Marchal's Party featuring Killer T
- 25 SHAME ZHANG
- 26 YOU COULD BE MY LOVE (EXTENDED ORIGINAL/REWORK) VA TALK MIXES/Hi-Lux
- 27 ABU! PICKING MIX/PREFERRING SEX LOVE & ACTION MIX) Hi-Lux

- Tempo Toms
- Hard Times
- Media
- Narcotic
- Chesky
- Public Demand
- Epic
- Perfecto
- Clubvision
- Sweat
- THIS WAY
- GOTT TO GIVE
- Midtown
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- 40 **40** NINE

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- 1 **19** **NEW** FEEL THE SPURT (3 TRACKS) TATION/ART CITY (SMOOVE MIXES)
- 2 **20** EVERYTIME YOU TOUCH ME JUDE SEBASTIAN/BEATMASTERS/MOBY MIXES
- 3 **21** YEKE YEKE (HARD FLOOR MIXES) Mory Kanite
- 4 **22** BURNING UP (CLUB MIX) (DUB MIX) Tony De Vr
- 5 **23** PEOPLE AND PLACES (XEN MANTRA/THE COMMISSION REMIXES) Vision
- 6 **24** TAKE ME FOREVER (LOHN DINGWEE/BERG MIXES) Dana
- 7 **25** ANYTHING YOU WANT (ONE WORLD/E-SMOOVE/MIK/AESTALGIA FRIENDS MIXES)
- 8 **26** FEEL IT (MIK/ALEX PARTY/AQUARIUS MIXES) Carol Bailey
- 9 **27** DON'T GIVE ME YOUR LIFE (ALEX PARTY/DANCING DINAZ/WALLERINO, BB RAVE, VICTOR GASTRO, RICKY VOLPE/ORIGINAL MIXES) Alex Party
- 10 **28** PASSION (TIM TIN OUT/ORIGINAL MIXES)/HAMMER HOUSE OF HANDBAG (SYSTEMS)
- 11 **29** TOUCH ME HOLD ME (PAUL GOTEL MIXES) House Of Jazz presents Reggae Hall
- 12 **30** OPEN YOUR HEART (HRE ISLAND/ROACH MOTO/CHECK YER HEAD/IN PEOPLE/BROTHERS IN RHYTHM/AMV/ARMAND VAN HELDEN MIXES) M People
- 13 **31** ALL I WANT (MK/CLUP/UNO CLU/D/AVE, JAMES MIXES) Those 2 Girls
- 14 **32** I FOUND LOVE/TAKE A TOKE (C&C REMIXES)
- 15 **33** NO MATTER WHAT U DO (I'M GONNA GET WITH U) (MIXES)

The rem club chart is available as a special boxed service in countries from as soon as it is compiled on the Friday before publication. Details see CP 432-338

- 34 **34** **NEW** THE ALIVE
- 35 **35** **NEW** ABKID PICKING MIX/PLUCKING MIX/REEFERBAHN SEX (LOVE & MOTION MIX)
- 36 **36** **NEW** 4th & B'way
- 37 **37** **NEW** Interscope
- 38 **38** **NEW** A.L.S.
- 39 **39** **NEW** Nation
- 40 **40** **NEW** Media
- 41 **41** **NEW** Aura
- 42 **42** **NEW** M&M
- 43 **43** **NEW** Giant
- 44 **44** **NEW** Boosting
- 45 **45** **NEW** A&M
- 46 **46** **NEW** Acid Jazz
- 47 **47** **NEW** Hi-Fi
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- 100 **100** **NEW** Sub Conscious

4th & B'way
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Nation
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Aura
M&M
Giant
Boosting
A&M
Acid Jazz
Hi-Fi

featuring:
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BOYZ II MEN
Tevin Campbell
Tony Toni Tone
Brian McKnight
Joe
and many more

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19 **12** PURE MOODS

20 **19** THE GREATEST HITS OF THE 90'S - PART 1

usa


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as the uk's pop dance market becomes more commercial, there is an increasingly innovative underground scene that is nurturing much of tomorrow's talent. also sharp trends to some of those independent labels heading for midem who are building britain's reputation in europe

More than 25 independent UK dance labels spanning every genre are making their way to Midem this year.

It's a clear sign that as dance has gained mainstream acceptance and become a key player within pop music, the underground UK scene is thriving and nurturing the stars of tomorrow.

As dance has become more commercial, the underground has become more experimental, fusing ambient, jungle, hip hop and early Seventies jazz. And a new generation of UK artists and DJs are producing a mass of innovative material, that finds its home on the small indie labels which have sprung up around the country.

Glasgow-based Soma is an independent label which was set up in 1991 by DJs Stuart Macmillan, Dada Melkie with Dave Clarke as a vehicle for Macmillan and Melkie's Siam project. Soma is about to release its 23rd single and has rapidly established itself as a respected underground label which is inspired by the original techno sound of Chicago and Detroit.

As well as Slam and Rejuvenation, Soma has widened its roster to include artists from abroad including Jaxx Belmont, Roy Davis Junior and Porcupine duo Ben Park.

Label manager Dave Clarke says, "We are now gearing up to release two singles a month. This year we will be releasing albums by Slam, Rejuvenation and Skin Trade. We are on a hard house and experimental techno angle. We do not have any commercial intentions."

Despite this, "Positive Education" by Slam sold more than 10,000 copies when it was released last year and Soma has been inundated with requests since it was decided.

"Short Dick Man" by 20 Fingers featuring Gilette has sold more than 50,000 copies in the UK, reaching number 21 in the British Top 40. It was an amazing result for London-based Mulpix Records, the single was only its second release.

Mulpix was set up in March 1994 and is part of compilation label Telstar though it operates as an independent. Concentrating exclusively on house music, it now aims to build up a roster of artists. Mulpix first released "4 You" by Fourth Massive Men, the monicker used by Detroit producer Marc Kinchen (MK). The label's third single, "Feel It" by Carol Bailey, is to be released in February and is currently riding high in the British buzz charts.

Mulpix will be attending Midem for the first time this year and has material by Nuff Saters, Rhythm Factor and the new releases by 20 Fingers.

Scott Mackenzie, A&R manager at Mulpix Records, says, "I want to meet a lot of people at Midem. 1994 was a big year for us and I hope we go from strength to strength. This year we hope to take on the likes of Positive and London."

London-based producer Rolo set up Cheeky Records less than a year ago and since then has

had no less than three

Top 40 hits. The

label's first release

"Rolo Goes Camping"

by Rollo and Sister

Bliss, reached 41 last

February. This was

followed by "Hold That

Sucker Down",

produced by Rollo

and Rob D under the

name of Quazar, which

reached

number 24 in the

national chart in the

summer. Then came

"Give Me Lie" by Mr V

which peaked at 40 in

November. All three

hits reached number

one in the dance sales

chart.

Cheeky has proved a

rich A&R source for

major labels.

"Stewie's 11" by

"Mr Cup" was originally

released on the label

before it reached the

Top 20 on Pulse 8

and "Mindstate" "This

Groove" by Frankie

Pharoah started life on

Cheeky before it

reached the Top 40

with Virgin Records.

Label head Rolo

says, "I release what I

like. The label started

as a vehicle for man-

aging based heavy

club music. Because

it has built up a

reputation, we get sent

over 20 tapes a

week.

He adds "Cheeky is

not artist-led. It is

about good pieces of

vinyl. But we are

starting to do follow-

up singles. If an artist

develops, that is a

consequence."

Cheeky will be

represented by

Champion Records at

Midem, to which it is

affiliated. Rolo has

produced "One More

Try" by Kristina W and "What Hope Have I" by Sphynx which are to be released on Champion in the UK.

Fresh Records has also achieved substantial chart success over the past 12 months. "I Sure Do" by Shika charted at number 31 in December and

"Someday" by Mr Roy reached number 24 in January

based in West London, Fresh Records was set up

by Dave Morgan and Vicki Aspinall as a vehicle for

their own act, Lovestation. In 1991, as well as

writing and recording as Lovestation, the pair ran

their own studio and were responsible for developing

and producing Newkrist artist Ranni Simon. Current

club chart topper "Love Come Rescue Me" by

Lovestation was a club smash when it was first

released in 1992, and its follow-up "Shine On Me"

was followed by Artists Records in the UK.

Fresh's hallmark of melodic, soulful house sounds

has found favour recently and it has been

approached by major labels regarding possible

partnerships. Fresh will be looking for label deals in

each territory on its second visit to Midem.

"We've got albums coming out by Shika, Mr Roy,

Lovestation and Gant City so it makes sense to deal

with one company," says Dave Morgan. "We got off

to a good start and we want to keep the momentum

going. We want to build the label so we can turn our

artists into album acts."

More experimental independent label General

Production Recordings (GPR) has released 13

albums over the past four years. The Kent-based

label specialises in avant garde electronic mood

music and has a roster of 11 acts including Luke

Stoller who is working on his fourth album.

GPR has gained a reputation as a pioneering

experimental label. It released "Scuppled" by

Beaumont Hannan which was cited as an album of

the year by Melody Maker and the NME last year

and reached number three in the indie albums chart.

Hannan's previous album "Textuality" reached

number three in 1994. "Black Choir" by Gern was a

recommended single in Melody Maker and the NME

and "Temple Of Transparent Bodies" by Black Dog

reached the top five in the indie album chart in '94.

GPR is planning to release 15 albums and four

singles this year and is looking for distribution deals

outside the UK.

Label founder Wayne Ashbold says, "We are a

new generation of musicians and a leading label in

the electronic indie market. I am looking to do some

licensing deals on our back catalogue."

London-based independent label In The Mass

also releases material across the electronic dance

music spectrum through its acts Some Other People,

EFM, Crowbar, Nemesis, Deep Social and Spiritual

Masters. This year it plans to diversify its sound and

broaden its musical style to include soulful house

tracks as well as its trademark darker, heavier

instrumental tracks.

It has released three albums in the past four years:

"Voices In My Head" and "Orbitally" by London group

ind

Some Other People and "Till Death Do Us Part" by British artist Eddie Fingers, who records on EFM. It plans to release "The Boy The Furniture Argued", a techno album by Crowley in February. Crowley's anonymous single brought the label recognition when it was first released in 1992. It was later licensed to R&S and several tracks by Crowley have already been included on compilation discs.

Infinite Mass plans to release material by Dr Funk, Navation and Total Control who previously had releases through its sister label Solar System. The label already has a growing fan base across Europe. Infinite Mass boss Trevor Bentall says, "We are looking for new contacts in Europe as our material is much more favoured there. Our export sales are bigger than our UK sales."

Similarly, West London based Slip 'N Slide sells more of its product abroad than it does in the UK. "We export three times as much as we sell in the UK. Our aim this year is get more out of Europe. We are concentrating on abroad rather than the UK," says Max, its label manager who will be attending Maidaun this year.

Slip 'N Slide was set up three years ago by Peter Horns who owns sister labels Kickin', Conqueror, Pandemonium and Basement 282. Max joined the label two years ago from London's Flying Records shop and has changed its musical direction from rave/hardcore oriented material to a harder edged US sound.

"Gamma Make You Move" by Boomshanka was the record which signalled the label's change in direction. It was released in January 1994 and was followed by "Jungle Kisses" by Roc & Kato which was licensed from E-Legal. It reached number two in the Kiss 100 house chart in February. Slip 'N Slide is to release "Brand Central" by Roc & Kato and plans a DJ tour for March.

Max says, "We have built confidence in the shops and in the chairstools. We didn't change the name but we changed the musical style and we have gradually been building its profile. The response has been good."

Slip 'N Slide - recently voted label of the month by Italy's *Discoid* magazine - hopes to showcase new material at the conference including US acts Lee Rodriguez and 95 North.

Phat Records has also licensed and released US product in the UK including "Gif Her" by the Ride Committee featuring Rowy and The Kutz EP Volume One and the Digitz EP by San Francisco-based producer DJ EPK and DJ Digi.

Phat operates from the Fourth Wave record shop in Huddersfield which acts as a natural A&R source. The label found Green Cloud, a duo from Darlington through the shop. Roz and John Gilpin set up the label in May 1994 with Lisa Newbold and Lee Johnson. Roz and Gilpin also record as Solitaire Gee. Their "Tacos" single has been the label's biggest seller to date. Phat has released nine singles and plans three in the next months. Its sister label, Flex, releases jungle and is also based at the shop.

Roz, co-owner of the label, says, "We want to push Green Cloud. We have just bought a new studio so we will be making more banging music this year."

It is the label's first visit to Maidaun and it is looking to make contacts and source new material.

London-based Azuli is another label which started life in a record shop. Set up by Dave Piccioni, owner of Black Market Records in London, Azuli has established itself as a premier house label with a soulful US feel. "The Anthem" by Black Shells, "I U Sleeping" by Indo and "In The Mix" by Remanthy were all released on Azuli in November and are continuing to sell strongly in the UK.

Production team Sensory Elements have released the fourth in their successful "Disco Elements" series, and Azuli is to release Remanthy's debut album for the label, "Mistress Of Love". There are many more UK labels such as Fantastic, Effective, Loaded, Peace Frog, Bush, Association, Sabres and Flow as well as Scottish label Limbo and Irish label Red Records that are all producing new and exciting forms of dance music in the UK.

Dance has a huge groundswell of club support, a network of influential DJs and with the unlimited number of new labels with fresh ideas it seems the UK will have plenty to offer in '95.

A&D presents forthcoming releases on

ncu

ROBERT ARMANI
MADMAN STAM
available on CD - CP
HERTZ
HERTZ EP
available on 12"
DAVE CLARK
FOUR SEASON F.M.K
available on CD - DP

BLACKWOOD
JUST TAKE ME AWAY
available on 12" - CD single
from the forthcoming album
RIDE ON THE RHYTHM

VARIOUS ARTIST
OUT OF ORBIT vol 1
available on CD

MARASCIA
I WANT YOU
available on 12"
DJ FABRICE
DREAMS BACK TO ME
available on 12"

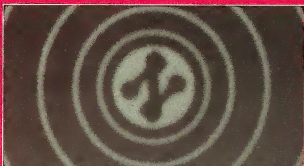
BANTAN DANGEROUS
ROLL IT
available on 12"



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Bulletin Titles

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MOT

is your country on the...

The past five years have seen continental Europe become an increasingly important source of global dance hits — and it hasn't only been making a mark. An unprecedented number of labels worldwide and Dr Alban who have been making a mark. An unprecedented number of labels have sprung up and, more to the point, stuck around. Between them they have provided a dizzying array of talent. Over the next three pages, Gary Smith profiles the key territories and highlights the hottest new releases from each country.

belgium

Touted by its neighbours it may be, but Belgium is hip when it comes to dance music and has built a strong reputation for a wide range of styles. Byline Records' huge success with 2 Unlimited may be running out of steam, but the label is now focusing its efforts on tracking new Eurodance name CB Milton.

Thanks to 2 Unlimited's success there are plenty more names, and as yet unnamed, projects "in development" with byline having become a fully-fledged label rather than just a production team.

On an equally commercial top, ARS is largely known for Technonotic. The album's latest single 'Move It In The Rhythm' signals a return to form for producer Jo Bogard. An album is due later this year. ARS releases for the first quarter of 1995 include 'Go With Love' by Black Diamond,

MIC-X's 'The Night Is Mine', Fluxand's 'OK' and, following the success of the releases of Hilson's 'Dance To The Sound of The Underground', the Sound of the new single 'A Bright Day'.

The other side to Belgium's output is typified by GenZ-based R&S. Perhaps one of the most famous techno labels, R&S has given us Robert Lainer ('The Source'), Biosphere and Sun Electric, among others.

It is currently in the process of expanding its music to clubland and into other, somewhat untidy, becoming other, somewhat untidy, becoming known as a predominantly ambient/experimental set-up. As a result, the label has signed techno legends Derrick May, Juan Atkins, Carl Craig and Kenny Larkin. May and Craig are still busy recording while albums are

switzerland

Switzerland's Solid Pleasure (the duo from Atkins 'Best Space') labels set up by Yello's Dieter Meier) released an excellent compilation

called 'Hardcore's' last year since then, though things have been rather quiet. Label director Tony D says, "We're re-organising everything, but one thing is confirmed is that we now have a deal to work with Fuskie in London."

New releases lined up from the label include 'IND's: This Is For My... remixed by Ralph Dae and 'Want 2 Have Your Love' by Wont 2. Also developing is the White Label Recordings company which releases its second franc compilation this month.

Bonze & Wizz and 'Parjotik' by Climax Absolute the latter being pure euro trance. But apart from the technohouse scene, France also has a thriving hip hop/crunk much more than its one export so far, MC Solar.

The Big Cheese label was started quickly more its mark internationally with some quality rare groove compilations such as 'The Smoother' and 'The Meltdown'.

While these predominantly featured older classic tracks, the third album, 'The Menu', sees the label branching out with its own original roster that includes the excellent Swiss rap act Maika Family and DJ Gilbert. 1995 will see new singles and albums

france

One of the biggest surprises of the past three years has been the quality of techno coming out of Paris. When artists such as Laurent Garnier, Shazz, Despise and Aurora Borealis first arrived on France Dance, suspicion, France had never fully established itself as a cutting edge of dance but the France artists and have produced worldwide acceptance.

Two years ago, France Dance subsidiary F Communications and its success continued last year with Laurent Garnier's album 'Shol In The Dark' clocking up a respectable 40,000 sales. Label boss Eric Morand says, "It was the first album I released and we had something to prove. It's an album that doesn't compromise at all."

All the European promotion was co-ordinated from Paris with

distribution through PIAS and in the UK, Vitar. The latter's new offering is the St Germain album 'Soulèvement'.

Also developing is the White Label Recordings company which releases its second franc compilation this month.

'Housey Jazz', a new single on Aurora Borealis, and 'Year-old Tango', the first release from 19-

The other French label, Step 2 House is the brainchild of Fred releases by Perry & Rhoad, MK Ultra and Disruptor Genitals. The February while France act MK Ultra release their second EP 'Freedom' this week.

The label is also moving into more experimental and textual areas with

denmark

Scandinavia looked like it would be a major player in the Euro scene three or four years ago but for some reason the hits, with the exception of Dr Alban and Amadin, have not materialised.

But there are a few exceptions. One key player is Denmark's Mega Records and its offshore label Smart which cover the whole of Scandinavia and now have a UK office. Mickey Billberg of Smart has managed to do more in six months top his country on the dance map than anyone — except Mega of course. Smart's first release, 'Dangerous Game' by IBM 1, has been snapped up by Polygram Germany and 'Train' by Goosthe & The Drama 3 is out in Ireland with 'Go Ahead London' in the UK being 'Go Ahead London'. This will be followed by tracks from House Fundamentals, Pazz and Danis garage artist Flech.

Denmark looked right on the case at the start of the Nineties but the country's contribution has so far been focused on remixers Soulshock and Carlin ('Soulpower Productions'). Their remix credits include work for Living Colour and Toni Brown along with songwriting for Brownstone, Puff Johnson and TLC.

Out 'n' Move are one of the few successful Danish dance acts and they have a third album due this spring. Soulpower MDJ B says, "This one will go all the way, the band have really done their homework."

In general, though, he agrees that Scandinavia has been something of a disappointment in the dance market. "There's been a bit of novelty. Just having a deal doesn't mean you're going to sell records," he says.

Tunes to watch: YB - 'Focus' (Soulpower) Fletch - 'Why Did U Do It' (Smart) IBM 1 - 'Dangerous Game' (label)

from all of these acts, Louis Bertler, run by Pierre-Jazz-based label, its first release was five tracks of P-Funk produced by Pat Ste. Ash, although the label is Paris-based, its main A&R source has so far been London's Bronx because, inaction there."

It is the first to admit that running a logistical nightmare but 'Movin' Up' is a hotbed in Germany, France, Tunisia and the UK.

Tunes to watch: 'Principles Of Soul' LP - (Chalya Productions) 'Blanc' (F Comm) Climax Absolute - 'Parjotik' (Step House) Tassil Symphony - 'Africa Souf' (Big Cheese) MK Ultra - 'Freedom EP' (Step House)



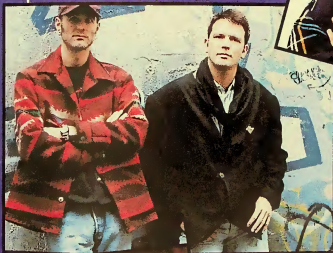
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dance map?

eric gadd



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paul van dyk



cal-q-ator

germany

Quite apart from its huge and thriving music market which is the world's third largest, Germany has been making some truly innovative electronic music ever since Robert Moog started producing synthesizers commercially.

The legacy of Con. Neu, Kraftwerk et al is now safe in the hands of labels such as Frankfurt's Recycle Or Die, a subsidiary of Eye Q/Horhouse and founded by top German DJ Sven Vah.

Vah has a remix album out on Eye Q in May while Earth Nation, one of Raffi Hildenbeutel's many projects for the Eye Q labels, will be releasing a new album in June.

Horhouse will be putting out the compilation 'Dark Hearts' which includes work by Vah, new mixes of 'Barbelle' by Steve B-Zet and Pele Namlook and 'Maur' (Resistance D) Maurice recording under the name Pulsation.

Logic Records has changed considerably since Snap moved to BMG/Ariola but it still has the knack of getting his plus releasing credit the underground material.

The Sparks single 'When Do I Get To Sing My Way' is charting across Europe with another single out this month, Cosmic Baby's second album has sold a respectable 80,000, and 'Into The Blue' by God's Groove was a club stomper last year.

Managing director Achim Sehou says, "With the sudden success of Snap, it was difficult to get to grips with long-term artist development. Now we can work on several different projects and develop artists in areas apart from Euro-dance," he says.

Berlin-based Studio K7 has been at the forefront of the audio/visual dance revolution with its 'X-Mix' series which combines computer visuals with tracks remixed by top DJ/producers.

The success of the project branch out into signing its own artists rather than just licensing tracks.

Superstition has been at the forefront of the Hamburg techno scene and - through artists like Marnion and LSG - has made its mark internationally. Contradicting with Midem, Superstition is releasing 'Supernition Vol. 3' and a compilation from Telephonic Recordings in Boston, the label founded by ex-Psychic TV member Fred Giannelli.

Another label to watch is Berlin-based MFS whose techno trance artists include Paul Van Dyk, Microglobe and Cal-Q-Iator.

Tunes to watch:
Trippy Disco - 'Hi Har' (WAN)

Hardcore - 'Respect' (Harthouse)
Resistance D - 'Inexhaustibility EP' (Harthouse)
Arte Blaino - 'Arte Blanco EP' (Superstition)
Telephonic Wisdom' LP (Telephonic)

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sweden

Dr Alban's label Dr Records, part of Chateau, has some new material from Herbie, the producer behind Leïa K. His debut single 'Pick It Up' came out in November last year and he is currently working on an album due out this spring, as is the debut album from Amazin'. Clubvision has, in just a few years, made its presence felt with hits from House Of Virginiam, Clubland, Stubbs and Eric Gadd. The future looks bright too with new releases from Donna Giles with 'Don't Say Why', which

includes a Johnny Vicious remix; Owen MacCrae's classic 'Keep The Fire Burning', which has remixes by Roger Sanchez and one of Sweden's finest dance producers, Stonebridge. Also licensed to the label are TWA, hostesses of UK club Vogue in Leeds and removers of New Order's recently reissued 'True Faith '84'. **Tunes to watch:** Donna Giles - 'Ym Telling You' (Clubvision) Eric Gadd - 'Wish I' (Clubvision) Pascal D Mann - 'I Need You More' (Dr Records)

clubland



Italy

Of all the European countries, Italy is perhaps the most prolific across the house and techno genres. Early successes with Black Box, Starlight and the whole Discomagic label sound have given way to a huge variety of music, from the harder techno ACV artists Robert Ammon, Riccardo Rocchi and Freddy K are typical of the Italian underground and label boss Tony Verde has the vision and patience to appeal to more leftfield artists such as Ammon and Leo Anibaldi. ACV has also just set up two new labels - hot Wax for hard techno and Out Of Orbit for more experimental techno.

Flying/UMM not only has an impressive international track record with hits from Absol and Alex Party, but it is also one of Italy's biggest independent singles distributors with a 16% market share in 1994. Coming up soon is a third Blast Party's third cut (and recent Club Chart 'topper'), 'Don't Give Me Your Life' followed by an album in the spring. LED Records which started in 1992 immediately hit the big time with huge hits in Japan with Maria Short's 'Change The Way' and Love 4 Sale's 'Do You Feel So Right'. Recently LED has been rather quiet as it has been in the process of changing distributors, but the label is back this month with some more commercial material in the shape of Hyano's 'Naked In The Rain' and Example's 'Don't You

Keep Me Wailing'. LED also has a second label, Looking Forward, which has just released 'We Are Looking Forward', a collection of tracks licensed from US labels. Strictly Rhythm and Cutting Records which have been run by Top Italian DJs, some years being a paragon of commercial success combined with an intuitive feel for the underground sound, its biggest success locally was Whigfield's 'Saturday Night' - one of the biggest European dance records of 1994.

Another key label is Brescia-based Time whose more commercial hits have come from Usura, 20 Fingers and - Of the smaller commercial house labels, X-Energy is about to release Next Records has Misgarni's 'Shake Your Ass'.

On the underground scene, the D-Vision label's forthcoming releases include Shonno's 'Your Love' (remixed international acclaim for his remix of Joey Negro's 'Pacha') and Sima's 'I'm Your Angel'.

Tunes to watch: Freddy K - 'Soundz EP' (ACV) Sandro Gatti - 'Virtual Vision' (Hot Trax) Marco Micheli - 'Weird Tales' (Out Of Orbit) Alex Party - 'Don't Give Me Your Life' (UMM) Moretto - 'Warriors' (Flying)

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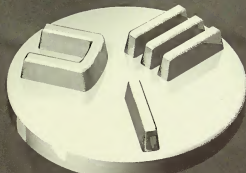
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netherlands

Hedonistic Holland has for some years now been providing some of Europe's best-loved techno acts. The country that gave the world gabba (full-on rosebabe hardcore) is also home to a clutch of fine labels including DJAX Records, started by Saskia Siegers o.k.a. DJ Jax.

Past releases include Random-XS, Acid Junkies and Edge Of Motion while more recently, DJAX has done well with Misa Diezbon's 'Unpredictable', 'Made 326' by Planet Gong and 'Mission Underground', a DJAX-Up Beats compilation.

Siegers says, 'Techno's getting more and more popular but that doesn't mean that the quality is improving.' It's actually getting more commercial and inevitably will get worn out. Thankfully, as an underground label, though, as an underground label, we're known around the world for something different and won't be

affected by trends. We'll always be underground.'

Somewhere between the underground and mainstream various labels, its artists include the best-selling Doop, 2 Brothers On The 4th Floor, Twenty Four Seven and Orlando Vroom. The latter artist is indicative of the way the label is heading — into more funky jazz territory but with a club feel.

A&R and promotion manager Bart Vingerhoet says, 'I'm meeting more and more clubs who are looking for a choice. They don't necessarily want to dance their brains out every weekend and funk provides a real alternative.'

'The sort of material we're signing is slow, around 100-110bpm, still club-based but altogether a different experience to techno,' he says. Vroom's 'Daydream' has been out since December and the reaction suggests that Vingerhoet's hunch

is right.

Meanwhile, a batch of releases are due on the Harzogel label, including an album from Soulnoia, whose 'Sexual Harassment' created a stir in the UK last autumn. There's also a label compilation featuring Graham B, Saskia Looze, Coby D and Orlando Vroom. Alongside is a debut album from Philly soul act Hill The Boom.

Last we forget, there's also a Doop follow-up, 'Huckleberry Jam', which will no doubt be as catchy as the previous smash 'Doop'.

On the Pass Da 40 label, rappers Flip Da Scrip have a new single and, in more of a pop vein, top and, producer Ben Liebrand and his DJ sister Rita have recorded a version of 'You Are My Sunshine' — under the name Gallois — for the name label, Lowlands label. On the same label, French Eurodance act Egnia have a new single out called 'Make My Day'.

A label that has made a big

impact in a short time is Outland Records and its offshoots Valvo and Spiritul. Their 'underground collective' approach is refreshing and their music uplifting, as typified by Dimitri & Jimmy's 'Don't Be A Prisoner Of Your Own Style' and 'Brazil 2000'. Forthcoming releases include Latin Project's 'Hot & Spicy' on the Freedom label.

The label has also decided that it is time to attack the pop charts and commercial releases by Spangie (a cover of Dead Or Alive's 'You Spin Me Round') and Prozoom will hopefully provide something fresh for Europe's charts and radio stations.

Tunes to watch:
Like A Tim - 'Audio Art' (DJAX)
Dimitri & Jimmy - 'Waltress Of An Open Mind' (Outland)
Hit The Boom - 'Sucker For Your Love' (Harzogel)
Gallois - 'You Are My Sunshine' (Lowlands)
Ismistik - 'Remain' LP (DJAX)

spain

Spain has not so far been a great force in the world of dance music. Nevertheless, compilations sell well there, especially the 'Max Mix and Magique Total' series from Max Music. The company dominates the domestic market alongside Blanco y Negro with its Bolero and max compilations.

But one company, Valencia-based Kong Records, has scored big time with Chimo Bayo's 'Bombas', which sold 3k copies worldwide and looks likely to be used by Greenpeace in its new ad

campaign. The company is also putting a new compilation together, 'Violencia Dance 2', and has a new album by Chono plus the debut album by Bayo, scheduled for this spring.

The company will also be opening an office in Germany to back up its new GAS territories distribution deal with the Sound Factory company.

Tunes to watch:
Phactor - 'Tears Don't Lie' (MAX)
Mission Hispana - 'Future' (Compadres)
November 1 - 'El Misterio' (Chrysalis)



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- 26 23 SYMI
- 28 24 HEAR
- 18 25 STAY

midemnight fever



your guide to dance nights at midem '95

atlantic ocean

monday january 30

Dutch Dance, Palm Beach Amirante, 11pm
Dutch music will be in the spotlight at this year's Midem with this night putting the focus on the country's dance offerings.

Two of the names appearing there will already be well known to UK music fans: Doop, who had a UK number one with their mixture of house and distillated jazz titled 'Doop' and Atlantic Ocean who had two Top 20 hits with 'Waterfall', at number 22, and 'Body In Motion' at 14.

For Doop, the event will work as a platform to launch their new single, 'Backberry Jam', and will celebrate the fact that the single 'Doop' has now sold 1m copies, 500,000 in the UK.

Apart from Doop and Atlantic Ocean, other acts appearing on the night will be ID&T Dream Team, Jaydee (of 'Plastic Dreams' fame), Queen T Spoon with BB Queen, Twenty 4 Seven and Warp 9.

tuesday january 31

Midemton, La Palestre, 11pm.
This will be the main dance event of Midem '95



doop

with all the biggest names in Euro dance appearing. Those so far confirmed include Maze, Captain Hollywood and Whigfield.

The event will take place in a 5,000-capacity arena and has been co-sponsored by some of the biggest names in the French media: NRJ FM Radio, MCM TV

captain hollywood

and Liberation newspaper. For British representatives, the event will be of significance because it will see the official launch of WEA's new Euro pop/dance label provisionally titled Eternal.

A host of the label's artists are performing including Corona ('Rhythm Of The Night'), Joe MC and Moby B. Other acts appearing will be Transmission X, Playability, Corps Diem, Mo Da, The Bakli Experience, Joe? Salinas, Taleesa and Storm Factory. DJ for the night will be David Greflo. The event will be broadcast live throughout France.

wednesday february 1

Street Jazz, Palm Beach, Amirante, 9pm.

The cool jazz arena has been one of the UK's most successful musical exports of the last decade, achieving levels of popularity on the continent that even surpass its appeal back home. This night is one of two acid jazz-style events of this year's Midem.

The UK scene will be represented by Acid Jazz stalwarts the James Taylor Quartet, who will be promoting their new album 'In The Hands Of The Invisible', which features the group's new vocalist/collaborator Alison Linnick and will have a pan-European release on February 27. Also

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underground music movement

1994



BLAST feat. V.D.C. "CRAZY MAN"
solo best dance record (May) 1994 by the "Musica & Dance" referendum.
Number 4 in the top 100 chart of 1994 for dance music in the UK.
"PRINCESS OF THE NIGHT" is their third single



ALEX PARTY
"DON'T GIVE ME YOUR LIFE"
third single
after only days from the release entered the UK dance sales chart at number 31



OLGA "I'M A BITCH"
number 3 in the R.M.B. cool cuts (U.K.)
number 4 in the dance sales chart (U.K.)
number 2 in the dance singles charts (U.K.)



L.W.S. "GOSP"
number 13 in the dance sales charts (U.K.)
number 1 in the dance club sales charts (U.K.)
number 2 in the R.M. club sales charts (U.K.)

1995 NEXT RELEASES

UPGRADE ONE POINT TWO EP - CE & B. ROGERS "Come Together" - OLD SKOOL EP - ARGENTINO "Work That Passy"
MARTINI & HARDCOREY feat Sahrina Pugh "We Got A Love" - REEL 2 REAL "Cowboy" - Vionada & BOD Remix - ZIG + ZAG "Them Girls Them Girls"
THE ORBITING ESKIMO DANCE SOCIETY - "Swing & Move" - LWS Remix - AMNESTIA "Dance Now"

it's life style

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ZOOTING

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USA

- 18 25 STAY
- 22 26 CHAN
- 27 27 ALW
- 28 28 NOW
- 29 29 CRUS
- 30 30 LETT
- 31 31 SAN
- 29 32 CREE
- 27 33 PRAC
- 34 THE Y
- 35 35 TOCC
- 30 36 INBE
- 16 37 PROT
- 20 38 CRY F
- 33 39 THEM
- 21 40 NINE

Bulletted titles

ET
MOT

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Celine

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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 | 25 |
| COTT | SEY | HERE | TOTA | RUN | I'VE G | BASY | RIVER | TELL | OPPE | ONE | SHE | BUM | CALL | LOVI | REACH | INDE | WHI | HOO | GLOF | WEVE | SYMI | HEAR | STAY | |



appearing will be Norman Brown, from Malown's jazz label Mo Jazz and Duller, the father of Dutch saxophonist Candy Duller, and Tab Two.

Malown Private Showcase, Studio Circus, 11pm.

A high profile event for Malown to launch Taboo, the company's new world music label. Taboo will be signing artists to Malown from countries outside the US, such as Felo Kuti's son Feter Kuti.

One of the label's other signings, the South African artist Lucky Dube, will be performing at both this event and the Midem opening night gala. Dube will be joined by Malown America signing Teri Lyn and Ke Show from the Netherlands. DJ for the night will be the French DJ Dee Nasty.

Dub Experience In Jungle, Whisky A Go Go, 12pm.

Highlighting the international growth of jungle, this event aims to fuse dub reggae and jungle.

The UK's Mad Professor will be hosting the event, building on the high profile he's had this year working with the likes of Massive Attack and Bomb The Brass. The night has been put together in association with French jungle labels Asha and General Kaya.

**thursday
february 2**

EURAP, Amiram, 9pm.

Subtitled "Top Aged Jazz in European Diversity", this night will assess the health of European rap, although British acts will be conspicuously absent.

Performing on the night will be Alomgretta from Italy, Die Fantastischen Vier from Germany, The Mission Hispana from Spain,



jq

Sens Unik from Switzerland and Fabe from France.

Late Night Show, Whiskey A Go Go, 12pm. Midem often highlights strange international musical phenomena and surely a French swingbeat showcase fits into this category.

But Midem's artistic director Bernard Botzen says swingbeat is thriving in France. "It's post-rop, the new generation is more and more into vocals. This evening is going to be very exciting."

The acts are all drawn from ?Barclay's new jack swing label Sensitive and include Delavoxa, Kreen & Sofy, Hashem & Jole, PM and a DJ.

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18-14 THE LION KING (OST) Monday
19-12 PURE MOODS Tuesday
20-19 THE GREATEST HITS OF THE 80s - PART 1 Wednesday

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18 25 STAY
22 26 CHAN
27 27 ALIVE
28 28 NOW
29 29 CRUS
30 30 LET
31 31 I SAW
29 32 CREE
27 33 PRAC
34 THE YO
35 35 TOCC
30 36 INBE
16 37 PROT
20 38 CRY F
33 39 THEM
21 40 NINE

⬆ Bullietted titles

ETI
MOT

- 18 **25** STAY ANOTHER DAY East 17 London
- 22 **26** CHANGE Lightning Seeds Epic
- 27 **27** ALWAYS AND FOREVER Luther Vandross Epic
- 28 **28** NOW THEY'LL SLEEP Belly 4AD
- 29 **29** CRUSH WITH EYELINER REM Warner Bros
- 30 **30** LET IT FLOW Spiritualized Electric Mainline Dedicated
- 31 **31** I SAW THE LIGHT The The Epic
- 32 **32** CREEP TLC Arista/LaFace
- 33 **33** PRACTICE WHAT YOU PREACH LOVE IS THE IDON Barry White ABM
- 34 **34** THE YOUNG OFFENDERS MUM Center The Unstoppable Sea Machine Orphea
- 35 **35** TOCCATA & FUGUE Vanessa-Mae EMI Classics
- 36 **36** INBETWEENER Sleeper Indolent
- 37 **37** PROTECTION Messive Attack Virgin
- 38 **38** CRY FOR YOU Jodeci Uptown/MCA
- 39 **39** THEM GIRLS THEM GIRLS Zig And Zag RCA
- 40 **40** NINETEEN63 New Order London

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

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TOP TWENTY COMPILATIONS

- 1 **THE BEST PUNK ALBUM IN THE WORLD...EVER!** Virgin
- 2 **THE BEST OF HEARTBEAT** Columbia
- 3 **SOFT REGGAE** Island
- 4 **THE LOVE ALBUM** Virgin
- 5 **NOW THAT'S WHAT I CALL MUSIC '83** Interscope/Dan
- 6 **PULP FICTION (OST)** MCA
- 7 **ROCK ANTHEMS** Epic
- 8 **100% CLASSICS** Scepter
- 9 **LOVE ETERNAL** MCA
- 10 **100% PURE LOVE** Epic
- 11 **JUNGLE MANIA 2** Island
- 12 **THE VERY BEST OF THAT LOVING FEELING** Epic
- 13 **THE BEST ROCK ALBUM IN THE WORLD...EVER!** Virgin
- 14 **ULTIMATE LOVE** Interscope/Dan
- 15 **THE GREATEST LOVE EVER** Scepter
- 16 **NOW DANCE...THE BEST OF '84** Epic/A&M
- 17 **100% HITS** Scepter
- 18 **THE LION KING (OST)** Mercury
- 19 **PURE MOODS** Virgin
- 20 **THE GREATEST HITS OF THE 90'S - PART 1** Virgin

- 22 **25** TUESDAY NIGHT MUSIC CLUB Sheryl Crow A&M
- 18 **26** LIVE AT THE BBC The Beatles Apple
- 52 **27** LET LOOSE Let Loose Mercury
- 21 **28** SONGS Luther Vandross Epic
- 19 **29** SECOND COMING The Stone Roses Geffen
- 23 **30** ? (THE BEST OF) New Order Centredate Co/London
- 24 **31** THE GREATEST HITS INXS Mercury
- 10 **32** UNIVERSITY Throwing Muses 4AD
- 28 **33** BIG ONES Aerosmith Geffen
- 25 **34** THE BEST OF Sade Epic
- 29 **35** PSYCHE - THE ALBUM PJ And Duncan X-Shythm/Tekstar
- 36 **36** HOLD ME, THRILL ME, KISS ME Gloria Estefan Epic
- 37 **37** GAIA (ONE WOMAN'S JOURNEY) Olivia Newton-John D-sharp
- 32 **38** THE DIVISION BELL Pink Floyd EMI
- 37 **39** TWELVE DEADLY CYN'S... AND THEN SOME Cyndi Lauper Epic
- 31 **40** THE ESSENTIAL COLLECTION Elvis Presley RCA

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strong enough
 to be my man?



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US SINGLES

| # | Title/Artist | (Label) |
|----|---|---------|
| 1 | 1 CREEP TLC (Interscope) | |
| 2 | 2 ON REMENDED KNEE Bryan Adams (A&M) | |
| 3 | 3 ANOTHER NIGHT New Kids On The Block (A&M) | |
| 4 | 4 TAKE A BOW Madonna (Mercury) | |
| 5 | 5 ALWAYS Bon Jovi (Mercury) | |
| 6 | 6 YOU GOTTA BE Coolio (Jive) | |
| 7 | 7 BEFORE I LET YOU GO Blackstreet (A&M) | |
| 8 | 8 SUKUYAI EPK (Next Plateau) | |
| 9 | 9 HERE COMES THE HOTSTEPPER Ice Cube (Geffen) | |
| 10 | 10 I'M THE ONLY ONE Who's In Love (Atlantic) | |
| 11 | 11 THE RHYTHM OF THE NIGHT Corona (East West) | |
| 12 | 12 HOLD MY HAND Ice Cube & The Blackstreet (Mercury) | |
| 13 | 13 YOU DON'T KNOW HOW IT FEELS Tom Petty (Warner Bros) | |
| 14 | 14 I WANNA BE DOWN Brandy (Atlantic) | |
| 15 | 15 CANDY RAIN Sade (Epic) | |
| 16 | 16 CONSTANTLY Foreigner (Mercury) | |
| 17 | 17 IF YOU LOVE ME Tomi Swartz (J&R) | |
| 18 | 18 THE SWEETEST DAYS Vanessa Williams (RCA) | |
| 19 | 19 BANG AND BLAME Run-DMC (Warner Bros) | |
| 20 | 20 EVERY DAY OF THE WEEK John (Epic) | |
| 21 | 21 YOU WANT THIS/IN THE LOVE GROOVE Janet Jackson (A&M) | |
| 22 | 22 I'LL MAKE LOVE TO YOU Boyz II Men (Mercury) | |
| 23 | 23 TOOTSEE ROLL Boyz II Men (Mercury) | |
| 24 | 24 STRONG ENOUGH Sheryl Crow (A&M) | |
| 25 | 25 SHORT DICK MAN 2Pac (Jive) | |

| # | Title/Artist | (Label) |
|----|--|---------|
| 26 | 26 BIG POPPA Warning The Notorious B.I.G. (A&M) | |
| 27 | 27 ALLI WANNA DO Sheryl Crow (A&M) | |
| 28 | 28 I'LL STAND BY YOU The Presidents (Jive) | |
| 29 | 29 100% PURE LOVE Crystal Waters (Mercury) | |
| 30 | 30 TUJUN THE BEAT AROUND Chase & Status (Mercury) | |
| 31 | 31 SECRET Madonna (Mercury) | |
| 32 | 32 MENTAL PICTURE Jon Secada (J&R) | |
| 33 | 33 I MISS YOU Newt (Jive) | |
| 34 | 34 I BELONG TO YOUR MAMMY Ways To Live (J&R) | |
| 35 | 35 PRACTICE WHAT YOU PREACH Boyz II Men (A&M) | |
| 36 | 36 IN THE HOUSE OF STONE AND LIGHT Sister Sledge (Mercury) | |
| 37 | 37 NEW AGE GIRL Doreen Cheryll (J&R) | |
| 38 | 38 WILD NIGHT John McVie (Mercury) | |
| 39 | 39 WHEN CAN I SEE YOU Babyface (A&M) | |
| 40 | 40 BE HAPPY Mary J Blige (J&R) | |
| 41 | 41 HOUSE OF LOVE Anytime With A Girl (A&M) | |
| 42 | 42 DECEMBER 1963 (OH WHAT A NIGHT) Four Seasons (J&R) | |
| 43 | 43 I KNOW Same Name (Epic) | |
| 44 | 44 GET DOWN Craig Mack (Jive) | |
| 45 | 45 GET READY FOR THIS 2Pac (A&M) | |
| 46 | 46 SHAME Chino (Mercury) | |
| 47 | 47 WHAT'S THE FREQUENCY, KENNETH? Red Hot Chili Peppers (A&M) | |
| 48 | 48 WHEN WE DANCE Sade (Epic) | |

US ALBUMS

| # | Title/Artist | (Label) |
|----|---|---------|
| 1 | 1 THE HITS Garth Brooks (Mercury) | |
| 2 | 2 DOOKIE Green Day (Reprise) | |
| 3 | 3 HELL FREEZES OVER Eric Clapton (Geffen) | |
| 4 | 4 I'M THE ONLY ONE Boyz II Men (Mercury) | |
| 5 | 5 VITALITY Peet Jan (Epic) | |
| 6 | 6 W NO NEED TO ARGUE The Corbinettes (Atlantic) | |
| 7 | 7 CRAZYSEXCOOL Eric Clapton (Mercury) | |
| 8 | 8 MY LIFE Mary J Blige (J&R) | |
| 9 | 9 SMASH Onyiah (Mercury) | |
| 10 | 10 UNPLUGGED IN NEW YORK Nirvana (Geffen) | |
| 11 | 11 WILDFLOWERS Tom Petty (Mercury) | |
| 12 | 12 CRACKED REAR VIEW Ice Cube & The Blackstreet (Mercury) | |
| 13 | 13 BIG ONES Aerosmith (Mercury) | |
| 14 | 14 MONSTER Ruff (Mercury) | |
| 15 | 15 GREATEST HITS Bob Seger & The Silver Bullet Band (Epic) | |
| 16 | 16 WEEZER Weezer (Geffen) | |
| 17 | 17 BEDTIME STORIES Madonna (Mercury) | |
| 18 | 18 TUESDAY NIGHT MUSIC CLUB Sheryl Crow (A&M) | |
| 19 | 19 I'M YES I AM Melissa Etheridge (Mercury) | |
| 20 | 20 CROSSROAD Bob Dylan (Mercury) | |
| 21 | 21 THE LION KING Various (WB Home) | |
| 22 | 22 NOT A MOMENT TOO SOON Tim McGraw (Curb) | |
| 23 | 23 THE BEST OF Sade Epic | |
| 24 | 24 PULP FICTIO Ice Cube (Mercury) | |
| 25 | 25 THROWING COPPER U2 (RCA) | |

| # | Title/Artist | (Label) |
|----|--|---------|
| 26 | 26 PURPLE Diana Temple Pharo (Mercury) | |
| 27 | 27 THE SIGN A&B (Mercury) | |
| 28 | 28 MURDER WAS THE CASE (OST) Various (Mercury) | |
| 29 | 29 READY TO WEAR (PRET A PORTER) Ice Cube (Mercury) | |
| 30 | 30 THE TRACTORS The Tractors (Mercury) | |
| 31 | 31 BRANDY Brandy (Mercury) | |
| 32 | 32 FIELDS OF GOLD - THE BEST OF Song (Mercury) | |
| 33 | 33 CANDLEBOX Candlebox (Mercury) | |
| 34 | 34 THE ICON Ice Cube (Mercury) | |
| 35 | 35 HOLD ME, THRILL ME, KISS ME Diana Etheridge (Mercury) | |
| 36 | 36 CREEPIN' ON AH COME UP Bone Thugs N Harmony (Mercury) | |
| 37 | 37 AUGUST & EVERYTHING AFTER Counting Crows (Mercury) | |
| 38 | 38 LIVE AT THE BBC The Beatles (Polygram) | |
| 39 | 39 HIGHER LEARNING (OST) Various (Mercury) | |
| 40 | 40 YOU MIGHT BE A REDNECK IF... Jett Fowler (Mercury) | |
| 41 | 41 FROM THE BOTTOM UP Probotians (Mercury) | |
| 42 | 42 FROM THE CRADLE Eric Clapton (Mercury) | |
| 43 | 43 SUPERMANNING Soundgarden (Mercury) | |
| 44 | 44 BOOTLEGS AND B-SIDES Ice Cube (Mercury) | |
| 45 | 45 RHYTHM OF LOVE Anita Baker (Mercury) | |
| 46 | 46 THE DIARY Scorpions (Polygram) | |
| 47 | 47 HOW DO YOU FEEL The Stone Roses (Mercury) | |
| 48 | 48 WHO I AM Alan Jackson (Mercury) | |
| 49 | 49 THE DOWNWARD SPIRAL Ice Cube (Mercury) | |
| 50 | 50 WAITIN' ON SUNDOWN Brooks & Dunn (Mercury) | |

Darts courtesy of Board 4 February 1995. Arrows are awarded to those products demonstrating the greatest airplay and sales gain. UK acts are UK signed acts.

UK WORLD HITS

UK WORLD HITS:

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

AUSTRALIA

| | |
|---|--|
| 1 | 3 STAY ANOTHER DAY East 17 (London) |
| 2 | 12 BABY COME BACK Pato Banton (Virgin) |
| 3 | 19 IF ONLY I KNEW Tom Jones (WEA) |
| 4 | 21 A GIRL LIKE YOU Edwin Collins (MCA) |
| 5 | 25 SIGHT FOR SORE EYES M People (BMG) |

Source: Australian Record Ind Asia.

GERMANY

| | |
|---|--|
| 1 | 4 STAY ANOTHER DAY East 17 (Mercury) |
| 2 | 21 CIRCLE OF LIFE Elton John (Mercury) |
| 3 | 28 BABY COME BACK Pato Banton (Virgin) |
| 4 | 47 BABY COME BACK Pato Banton (Virgin) |
| 5 | 51 WHEN WE DANCE Sade (ABM) |

Source: Media Control

NETHERLANDS

| | |
|---|---|
| 1 | 6 STAY ANOTHER DAY East 17 (Mercury) |
| 2 | 17 CIRCLE OF LIFE Elton John (Mercury) |
| 3 | 19 OH BABY L. Eternal (EMI) |
| 4 | 32 SHE'S A RIVER Simple Minds (Virgin) |
| 5 | 47 A GIRL LIKE YOU Edwin Collins (Ariola) |

Source: Stichting Mega Top 50

IRELAND

| | |
|---|---|
| 1 | 4 LOVE ME FOR A REASON Boyzone (Polygram) |
| 2 | 6 WHATEVER DASSIS (Creation) |
| 3 | 7 STAY ANOTHER DAY East 17 (London) |
| 4 | 12 GLORY BOX Porthlethen (J&R Discs) |
| 5 | 13 TELL ME WHEN Human League (East West) |

Source: Gallup

NETWORK CHART

| # | Title/Artist | (Label) |
|----|--|---------|
| 1 | 1 THINK TWICE Corina Day (Epic) | |
| 2 | 2 COTTON EYE JOE Rednex (Universal Africa) | |
| 3 | 3 SET YOU FREE In House (MCA Around The World) | |
| 4 | 4 HERE COMES THE HOTSTEPPER Ice Cube (Geffen) | |
| 5 | 5 TOTAL ECLIPSE OF THE HEART Nicki French (Bigs 92.4) | |
| 6 | 6 RUN AWAY (As Is) Are The Real Music (Epic) | |
| 7 | 7 I'VE GOT A LITTLE SOMETHING FOR YOU Unlabeled (Mercury) | |
| 8 | 8 BASKET CASE Green Day (Reprise) | |
| 9 | 9 RIVERDANCE (Mercury) | |
| 10 | 10 TELL ME WHEN Human League (East West) | |
| 11 | 11 SHE'S A RIVER Simple Minds (Mercury) | |
| 12 | 12 CHANGE Lightening Seeds (Epic) | |
| 13 | 13 NO MORE I LOVE YOU Aina Lemma (RCA) | |
| 14 | 14 OPEN YOUR HEART M People (Mercury) | |
| 15 | 15 STAY ANOTHER DAY East 17 (Mercury) | |
| 16 | 16 LOVE ME FOR A REASON Boyzone (Polygram) | |
| 17 | 17 BUMP 'N GRIND Erazy (Linn) | |
| 18 | 18 ALLI WANNA DO Sheryl Crow (A&M) | |
| 19 | 19 ONE NIGHT STAND Ice Cube (Mercury) | |
| 20 | 20 SIGHT FOR SORE EYES M People (Mercury) | |

| # | Title/Artist | (Label) |
|----|--|---------|
| 21 | 21 INDEPENDENT LOVE SONG Sade (Mercury) | |
| 22 | 22 THIS COWBOY SONG Sade (Mercury) | |
| 23 | 23 1963 Tom O'Neil (Mercury) | |
| 24 | 24 OH BABY L. Eternal (EMI) | |
| 25 | 25 WHATEVER DASSIS (Creation) | |
| 26 | 26 TRUE FAITH 9x (Mercury) | |
| 27 | 27 HEARTBEAT Jimmy Somerville (Mercury) | |
| 28 | 28 TAKE A BOW Madonna (Mercury) | |
| 29 | 29 LIVING IN DANGER Ace Of Base (Mercury) | |
| 30 | 30 WHEN WE DANCE Sade (Mercury) | |
| 31 | 31 WE'VE GOT TONIGHT Bob Seger & The Silver Bullet Band (Epic) | |
| 32 | 32 CRAZY Eternal (EMI) | |
| 33 | 33 MENTAL PICTURE Jon Secada (J&R) | |
| 34 | 34 THE STRANGEST PARTY (THESE ARE THE TIMES) Ice Cube (Mercury) | |
| 35 | 35 RUN TO YOU Run-DMC (Mercury) | |
| 36 | 36 CALL IT LOVE Chino (Mercury) | |
| 37 | 37 BE BABY COME BACK Pato Banton (Virgin) | |
| 38 | 38 ALWAYS Bon Jovi (Mercury) | |
| 39 | 39 WE HAVE ALL THE TIME IN THE WORLD John McVie (Mercury) | |
| 40 | 40 I'M GOING ALL THE WAY Saints Of Blackness (Mercury) | |

VIRGIN 1215 CHART

| # | Title/Artist | (Label) |
|----|--|---------|
| 1 | 1 GARY ON UP THE CHARTS - THE BEST OF The Beatles (Mercury) | |
| 2 | 2 DUMMAY Porthlethen (Mercury) | |
| 3 | 3 DEFINITELY MAYBE Oasis (Creation) | |
| 4 | 4 PARLIFE Eurythmics (Mercury) | |
| 5 | 5 CROCODILE SHOES Johnny Nash (Mercury) | |
| 6 | 6 NO NEED TO ARGUE The Corbinettes (Mercury) | |
| 7 | 7 CROSS ROAD - THE BEST OF Bob Dylan (Mercury) | |
| 8 | 8 CLOSED DOORS Transfer (Mercury) | |
| 9 | 9 BALANCE Vixen (Mercury) | |
| 10 | 10 FIELDS OF GOLD - THE BEST OF Song (Mercury) | |
| 11 | 11 BEADTIME STORIES Madonna (Mercury) | |
| 12 | 12 MONSTER Ruff (Mercury) | |
| 13 | 13 OCTOPUS The Human League (Mercury) | |
| 14 | 14 DOOKIE Green Day (Mercury) | |
| 15 | 15 UNPLUGGED IN NEW YORK Nirvana (Mercury) | |
| 16 | 16 LIVELY Sheryl Crow (Mercury) | |
| 17 | 17 LIVE AT THE BBC The Beatles (Mercury) | |
| 18 | 18 SECOND COMING The Stone Roses (Mercury) | |
| 19 | 19 THE BEST OF Simon & Garfunkel (Mercury) | |
| 20 | 20 TUESDAY NIGHT MUSIC CLUB Sheryl Crow (Mercury) | |

| # | Title/Artist | (Label) |
|----|---|---------|
| 21 | 21 GREATEST HITS Oasis (Mercury) | |
| 22 | 22 THE BEST OF Sade Epic | |
| 23 | 23 BIG ONES Aerosmith (Mercury) | |
| 24 | 24 THE DIVISION BELL Pink Floyd (Mercury) | |
| 25 | 25 TWELVE DEADLY SINS... AND THEN SOME Ozzy Osbourne (Mercury) | |
| 26 | 26 THE BEST OF Chris Rea Epic | |
| 27 | 27 LABOUR OF LOVE - VOLUMES 1 & 2 UB40 (Mercury) | |
| 28 | 28 DIVINE MADNESS Madness (Mercury) | |
| 29 | 29 THE BAPTISM Simplex & The Madchans (Mercury) | |
| 30 | 30 THE HITS Garth Brooks (Mercury) | |
| 31 | 31 GREATEST HITS Human League (Mercury) | |
| 32 | 32 EVERYBODY GET YOUR OWN TUBE The Police (Mercury) | |
| 33 | 33 END OF FEAR (THE GREATEST HITS) The Police (Mercury) | |
| 34 | 34 VITALITY Peet Jan (Mercury) | |
| 35 | 35 THE DARK SIDE OF THE MOON Pink Floyd (Mercury) | |
| 36 | 36 NEVERMIND Nirvana (Mercury) | |
| 37 | 37 SIMPLY THE BEST Tom Haver (Mercury) | |
| 38 | 38 NO QUARTER Jimmy Page & Robert Plant (Mercury) | |
| 39 | 39 SEAL SEA (Mercury) | |
| 40 | 40 THE IMMACULATE COLLECTION Madonna (Mercury) | |

R&B SINGLES

| This | Last | Title | Artist | Label | Cat. No. (Distributor) |
|------|------|---|--------------------------|---------------------|------------------------|
| 1 | | HERE COMES THE HOTSTEPPER | Ini Kamaze | Columbia | 6610470 (SM) |
| 2 | NEW | I'VE GOT A LITTLE SOMETHING FOR YOU | MN8 | 1st Avenue/Columbia | 6606893 (SM) |
| 3 | 2 | BUMP 'N' GRIND | R Kelly | Jive | JIVET 368 (BMG) |
| 4 | 5 | CREEP | TLC | Arista/LaFace | 7432125421 (BMG) |
| 5 | NEW | ALWAYS AND FOREVER | Luther Vandross | Epic | (SM) |
| 6 | 6 | HOOCHIE BOOTY | Ultimate Kaos | Wild Card | (F) |
| 7 | 3 | PROTECTION | Massive Attack | Virgin | WBRT 6 (E) |
| 8 | 4 | CRY FOR YOU | Jodeci | Uptown/MCA | MCSX 2039 (BMG) |
| 9 | 7 | PRACTICE WHAT YOU PREACH/LOVE IS THE ICON | Barry White | ASM | 580991 (F) |
| 10 | 8 | GOOD LIFE | EVE | Gasoline Alley | MCST 2038 (BMG) |
| 11 | 9 | I'M GOING ALL THE WAY | Sounds Of Blackness | ADM | 587485 (F) |
| 12 | 12 | LET IT LAST | Carleen Anderson | Circa | VHT 119 (E) |
| 13 | 11 | GUERRILLA FUNK | Paris | Virgin | PPYST 100 (E) |
| 14 | 13 | CRAZY | Dannal | 1st Avenue/EMI | (E) |
| 15 | 10 | REAL | Donna Allen | Epic | 6610996 (SM) |
| 16 | 15 | TLL FIND YOU | Michelle Gayle | 1st Avenue/RCA | 7432124795 (BMG) |
| 17 | 16 | SWEET LOVE | M. Beat featuring Naayin | Renk | RENK7 49 (SRD) |
| 18 | 14 | YOUR LOVE IS A 187 | Whitehead Bros | Motown | TMXD 1434 (F) |
| 19 | NEW | HOLD ME SO TIGHT | Stepz | Motown | TMXD 1435 (F) |
| 20 | NEW | CALL HIM UP | Voices Of 6th Avenue | Stress | 12STR 4 (P) |
| 21 | 21 | OH BABY I... | Eternal | 1st Avenue/EMI | 12EM 363 (E) |
| 22 | 17 | JUST THE WAY IT IS | Lisa Mounish | Go Beat | GOBX 123 (F) |
| 23 | 18 | OOH AAH (G-SPOT) | Wayne Marshall | Soutown | SOUL 002 (LS) |
| 24 | 24 | SHE'S GOT THAT VIBE | R Kelly | Jive | JIVET 364 (BMG) |
| 25 | 19 | BE HAPPY | Mary J Blige | Uptown/MCA | MCST 2038 (BMG) |
| 26 | 20 | I WANNA BE DOWN | Brandy | Atlantic | A 72177 (W) |
| 27 | NEW | BABY | Brandy | Atlantic | 7967859536 (Import) |
| 28 | 23 | ONE MORE CHANCE | ENC | Gasoline Alley | (BMG) |
| 29 | 22 | LOVE SHOULDA BROUGHT YOU HOME | Toni Braxton | Arista/LaFace | 7432124811 (BMG) |
| 30 | 26 | SLY | Massive Attack | Virgin | WBRT 5 (E) |
| 31 | 28 | YOU WANT THIS | Janet Jackson | Virgin | VST 1519 (E) |
| 32 | 27 | HALF THE MAN | Jamiroquai | Sony | S2 661038 (SM) |
| 33 | 25 | ON BENDED KNEE | Boyz II Men | Motown | (F) |
| 34 | 30 | INNER CITY LIFE | Goldie predice Melaheads | the FOX | 251 (F) |
| 35 | 29 | THIS DJ | Warren G | RAL/Island | 12RAL 1 (P) |
| 36 | 33 | LOVE THE ONE YOU'RE WITH | Luther Vandross | Epic | 6610610 (SM) |
| 37 | NEW | [AT YOUR BEST] YOU ARE LOVE | Aaliyah | Blackground/Jive | JIVET 359 (BMG) |
| 38 | NEW | DON'T BRING ME DOWN | Spirits | MCA | MCS 2018 (BMG) |
| 39 | 31 | SWEETNESS | Michelle Gayle | 1st Avenue/RCA | 7432123091 (BMG) |
| 40 | 35 | STROKE YOU UP | Changing Faces | Big Beat/Atlantic | A 8251 (W) |

DANCE SINGLES

| This | Last | Title | Artist | Label | Cat. No. (Distributor) |
|------|------|---|--|-----------------------|------------------------|
| 1 | NEW | REACH UP (PAPA'S GOT A BRAND NEW BIG BAG) | Perfecto Allstars | Perfecto/East West | 72 E927 (W) |
| 2 | NEW | I'M STANDING (HIGHER) | X-static | Positiva | 12TRV 25 (E) |
| 3 | NEW | OPEN YOUR HEART | M People | Deconstruction/RCA | 7432135133 (BMG) |
| 4 | NEW | I CAN'T LET YOU GO | The Mack Vibe feat. Jacqueline Eghbal | MCA | MCST 2038 (BMG) |
| 5 | NEW | THE DREAM | Deep Dish Presents Prana | Tribal UK | TRUK 021 (W) |
| 6 | NEW | I'VE GOT A LITTLE SOMETHING FOR YOU | MN8 | 1st Avenue/Columbia | 6608806 (SM) |
| 7 | NEW | ALWAYS | MK featuring Abena | Activ | 12TVR 3 (TRC/BMG) |
| 8 | NEW | HIGHER (FEEL IT) | Erick "More" Morillo presents RAW | ADM | 5879411 (F) |
| 9 | 4 | LOVE SO STRONG | Secret Life | Pulse-8 | 12LOSEX 78 (SM/VSM) |
| 10 | 2 | SAVED | Mr Roy | Fresh | FRSH 21 (SM/VSM) |
| 11 | 1 | GOOD LIFE | EVE | Gasoline Alley | MCST 2038 (BMG) |
| 12 | 3 | CRY FOR YOU | Jodeci | Uptown/MCA | MCSX 2039 (BMG) |
| 13 | NEW | YOU CAN COUNT ON ME | Jaki Graham | Avex | AVEXDT 1 (SM/VSM) |
| 14 | 7 | DO YOU WANNA PARTY | DJ Scott featuring Lama B/Sagitt/O'Silly/Meany | SPONT 1 (P) | |
| 15 | 10 | SET YOU FREE | N-Trance All Around The World | 12GLOBE 126 (TRC/BMG) | |
| 16 | 6 | I LUV U BABY | Original | One AG | 8 (W) |
| 17 | NEW | BEAT IN YER BONES EP | BBB Streetgang | Transworld | TRAINW 8T (P) |
| 18 | 5 | CALL IT LOVE | Deuce | London | LONX 355 (F) |
| 19 | NEW | I'M GOING ALL THE WAY | Sounds Of Blackness | ADM | 587485 (F) |
| 20 | 8 | HEARTBEAT | Jimmy Somerville | London | LONX 358 (F) |
| 21 | 22 | PLUS ONE | Atom | Tribal UK | TRUK 021 (W) |
| 22 | 18 | PROTECTION | Massive Attack | Virgin | WBRT 6 (E) |
| 23 | 16 | HERE COMES THE HOTSTEPPER | Ini Kamaze | Columbia | 6610470 (SM) |
| 24 | 19 | RUN AWAY | (MC Sar & The Real MC Coy) Logic/A-Team | 7432125821 (BMG) | |
| 25 | 13 | OVERCOME | Tricky | 4th+V | 12VBY 304 (F) |
| 26 | 14 | FUNK & DRIVE | Elevatorman | Wired | WIRED 311 (SM/VSM) |
| 27 | 11 | PRACTICE WHAT YOU PREACH/LOVE IS THE ICON | Barry White | ASM | 580991 (F) |
| 28 | 12 | CREEP | TLC | Arista/LaFace | 7432125421 (BMG) |
| 29 | 26 | BUMP 'N' GRIND | R Kelly | Jive | JIVET 368 (BMG) |
| 30 | NEW | CALL HIM UP | Voices Of 6th Avenue | Stress | 12STR 4 (P) |

DANCE ALBUMS

| This | Last | Title | Artist | Label | Cat. No. (Distributor) |
|------|------|-------------------------|----------------|----------------------|----------------------------------|
| 1 | 2 | DUMMY | Portishead | Go Beat | 828522/92845224 (F) |
| 2 | NEW | SERIOUS | Whitehead Bros | Motown | 5333464 (F) |
| 3 | NEW | PROTECTION | Massive Attack | Virgin | WBRLP 24W/BMG 2 (E) |
| 4 | NEW | CLASSIC RUM MASTERS/3-3 | Various | Masterscuts | CUTS/SLP 2/CUTSMC 24 (TRC/BMG) |
| 5 | NEW | CRAZYSEXYCOOL | TLC | Arista/LaFace | 7238876024 (F) |
| 6 | 3 | MY LIFE | Mary J Blige | Uptown | MCA 11156/MCC 11156 (BMG) |
| 7 | 5 | HAVIN' IT IN IBIZA 1 | Various | Twenty First Century | HAVINLP 001/HAVINCS001 (TRC/BMG) |
| 8 | 10 | THE TIME HAS COME EP | UNKLE | Mt Wax | MW 028P1 (F) |
| 9 | NEW | RENAISSANCE | Various | Sab | RENAIX 1MC (SM) |
| 10 | NEW | BLACKSTREET | Blackstreet | Interscope | 05492521/054925214 (W) |

SPECIALIST CHARTS

4 FEBRUARY 1995

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Adam Dunlop, Oil Factory Films.

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VIDEO

| This | Last | Title | Label/Cat No | 15 | 12 | FREE WILLY |
|------|------|-------------------------------------|--------------------------|----|----|---------------------------------------|
| 1 | 1 | ROSEMARY CONLEY'S FAT STOMACH PLAN | Video Collection V3457 | 17 | 16 | FOREVER YOUNG |
| 2 | 4 | JUBASIC PARK | CIC Video V481730 | 18 | 16 | EMPIRE STRIKES BACK |
| 3 | 6 | THE CRUNCH WITH KAREN AMEN | Telstar Video V44061 | 19 | 9 | STAR TREK NEXT GENERATION-BOTH WORLDS |
| 4 | 3 | ELLE MACRAEON- THE BODY WORKOUT | Picroworld V452246 | 20 | 14 | WAYNE'S WORLD 2 |
| 5 | 5 | MRS. DOUBTFIRE | Fox Video V4598 | 21 | 22 | SOMMERSET |
| 6 | 2 | STAR TREK NEXT GENERATION-ENCOUNTER | CIC Video V494122 | 22 | 22 | STAR TREK NEXT GENERATION #9 |
| 7 | 10 | ALACORN | West Disney D21822 | 23 | 17 | GOING WITH THE WIND |
| 8 | 9 | SNOW WHITE AND THE SEVEN DWARFS | Walt Disney D215244 | 24 | 24 | GHOST |
| 9 | 7 | RETURN OF THE JEDI | Fox Video V4749C | 25 | 25 | OUTRIGGER |
| 10 | 11 | STAR WARS | Walt Disney V130C | 26 | 26 | MALICE |
| 11 | 21 | GREASE | CIC Video V492734 | 27 | 20 | BAMBI |
| 12 | 13 | MR MOTIVATOR'S M.O.T. | PolyGram Video V25583 | 28 | 21 | BEAUTY & THE BEAST |
| 13 | 15 | HOMENARD BOUND | Walt Disney D21823 | 29 | 15 | REALLY CONNOLLY LIVE 1994 |
| 14 | 22 | INDECENT PROPOSAL | CIC Video V491230 | 30 | 18 | RED DWARF- THE DMED UP'S |
| 15 | 28 | THE BODYGUARD | Warner Home Video V07281 | 31 | 31 | |

| This | Last | Title | Label/Cat No |
|------|------|---|-------------------------|
| 1 | 1 | ELVIS PRESLEY-The Last Performances | MGM/UA V25278 |
| 2 | 4 | BON JOVI-Cross Road-Best Of | PolyGram Video V257762 |
| 3 | 3 | TAKE THE TRAP | BMG Video V2577073 |
| 4 | 2 | BILL WHELAN-The River Dance For Concert | SVN Columbia V257824 |
| 5 | 6 | BARRERA STRONGER | Golddwyn Video V257824 |
| 6 | 8 | NIRVANA-Live! Tonight Sold Out! | Golddwyn Video V257824 |
| 7 | 10 | DANIEL O'DONNELL-For You | RCA R1237673 |
| 8 | 5 | ETERNAL-Always An Forever | PMI R1237673 |
| 9 | 11 | TAKE THAT-Everything Changes | BMG Video V257824 |
| 10 | 14 | CABERFAGHON-KARAOKE THE '94 | Video-AMV V257824 |
| 11 | 12 | VARIOUS ARTISTS-Memories Of Ireland -4 Song | Pineapple R1237673 |
| 12 | 13 | VARIOUS ARTISTS-Karaoke Party Classics | AMV R1237673 |
| 13 | 17 | BENEFIT SINGLES-For The Dumb Deaf | Pineapple Video V257824 |
| 14 | 15 | MEAT LOAF-Back In Hell II - Picture Show | PMI R1237673 |

INDEPENDENT SINGLES

| This | Last | Title | Artist | Label (distributor) |
|------|------|---------------------------|-----------------------------|----------------------------------|
| 1 | 1 | INBETWEENER | Sleeper | Indolent SLEEP 0050C (W) |
| 2 | 2 | WHATEVER | Dasis | Creation CREED 169 (3MV/V) |
| 3 | 10 | DO YOU WANNA PARTY | DJ Scott | Step-Up! DYN SPONCD 2 (P) |
| 4 | 1 | DOY! LEAVE ME THIS WAY | Trilina Houston | Dynamo DYND 0101 (P) |
| 5 | 4 | RANGE LIFE | Pavement | Big Cat A&R 775D (P) |
| 6 | 4 | SWEET LOVE | M-Bend/Nazlyn | Reak CORENK 4 (SR0) |
| 7 | 6 | DOY! STOP | Culture Brothers | ZYX ZYX 7418 (54H) |
| 8 | 5 | SLAM EP | Rhythmic State | Massive Respect MR 050C (M8) |
| 9 | 5 | CRASHED IN | The Charlatans | Beggars Banquet BBG 404C (RTM/P) |
| 10 | 10 | HAPPY FEET | Buzz-E-Beo | Wing Music VISSD 3 (P) |
| 11 | 10 | VOODOO LADY | Wien | Flying Nun FNCD 321 (RTM/P) |
| 12 | 12 | OOH AHH (IS-SPOT) | Wayne Marshall | Southern SOUNDS 321 (JS) |
| 13 | 16 | WHEN I'M CLEANING WINDOWS | 2 In A Tent | Live THIS SPONCD 1 (P) |
| 14 | 16 | PLUS ONE | Atom | Tribal UK TRUK 027 (V) |
| 15 | 8 | CIGARETTES & ALCOHOL | Creation CRESCD 190 (3MV/V) | |
| 16 | 10 | GORBT | Green Day | Emulac MUSH 150C (V) |
| 17 | 13 | SUPERSONIC | Dasis | Creation CRESCD 192 (P) |
| 18 | 11 | NECTARINE | Drugsdorf | Honey HONCD 4 (RTM/P) |
| 19 | 7 | GOING SOUTH | Wolfgang Press | 4AD BAD 5010C (RTM/P) |
| 20 | 15 | SHAKEMAKER | Oasis | Creation CREED 182 (3MV/V) |

INDEPENDENT ALBUMS

| This | Last | Title | Artist | Label (distributor) |
|------|------|----------------------------|---------------------|-----------------------------------|
| 1 | 1 | DEFINITELY MAYBE | UNIVERSITY | 4AD CAD 5002C (RTM/P) |
| 2 | 3 | SPANNERS | ROG MUSIC | Creation CREED 169 (3MV/V) |
| 3 | 4 | DOG MAN STAR | DOG MUSIC | Warp PURPCD 1 (RTM/P) |
| 4 | 4 | RUDE MAN | Blue Aeroplanes | Noise NUDE 3CD (RTM/P) |
| 5 | 5 | AMERICAN THINGS | Veruca Salt | Beggars Banquet BBQCD 167 (RTM/P) |
| 6 | 12 | THE TIME HAS COME | UN.K.L.E. | Minty Fresh FLATCD 9 (P) |
| 7 | 2 | CIVILIZATION PHASE II | Frank Zappa | Mo Wax MW 028 (V) |
| 8 | 9 | HAUNTED GHOSTS | Edwyn Collins | Zappa COZDAP 36 (P) |
| 9 | 17 | JEWEL IN THE CROWN | Fairport Convention | Sentana SETCD 014 (V) |
| 10 | 3 | STONE ROSES | Stone Roses | Woodworm WFCD 023 (P) |
| 11 | 10 | SMASH | Offspring | Silvertones SCD 502 (P) |
| 12 | 11 | FREEDOM - THE ALBUM | GRP | Epitaph EPICD 031 (M/P) |
| 13 | 6 | RAUNTED BLOOD | Sabros Of Paradise | Warp WARPCD 26 (RTM/P) |
| 14 | 6 | NINE DEADLY VENOMS | Depth Charge | Empire EPICD 031 (M/P) |
| 15 | 9 | CENSORED | Wayne Marshall | Warp WARPCD 26 (RTM/P) |
| 16 | 7 | EVERYONE'S GOT ONE | Echobelly | Violent Soul STEAM 180CD (3MV/V) |
| 17 | 8 | GIVE OUT BUT DON'T GIVE UP | Primal Scream | Southern SOUNDS 34 (JS) |
| 18 | 13 | SNIVELISATION | Orbital | Faave FAUV 3CD (3MV/V) |
| 19 | 18 | THE VERY BEST OF | Elvis Costello | Creation CREED 146 (P) |

© CIN

ROCK

| This | Last | Title | Artist | Label (distributor) | This | Last | Title | Artist | Label (distributor) |
|------|------|--------------------------|---------------------------|------------------------|------|------|---------------------------|--------------------------|----------------------------|
| 1 | 3 | UNPLUGGED IN NEW YORK | Nirvana | Geffen GE 24727 (8MG) | 11 | 12 | AMERICA | Black Crowes | American 7432123682 (BMG) |
| 2 | 2 | CROSS ROAD - THE BEST OF | Bon Jovi | Jambou 522596 (P) | 13 | 11 | BALLADS & BLUES 1982-1994 | Red Hot Chili Peppers | Virgin GQ 2798 (E) |
| 3 | 3 | DOCKE | Green Day | Reprise 32625522 (W) | 12 | 16 | BLOOD SUGAR SEX MAGIK | Gary Moore | Warner Bros 75952682 (BMG) |
| 4 | 1 | SECOND COMING | Stone Roses | Geffen GE 24650 (8MG) | 14 | 11 | SMASH | Offspring | Epitaph E 964232 (P) |
| 5 | 5 | BIG ONES | Aerosmith | Geffen GE 24646 (8MG) | 15 | 13 | YOUTHMANIA | Megadeth | Capitol CDST 2248 (E) |
| 6 | 5 | VITALITY | Pearl Jam | Epic 4718612 (5M) | 16 | 15 | SO FAR SO GOOD | Bryan Adams | AS&A 504572 (F) |
| 7 | 7 | NO QUARTER | Jenny Page & Robert Plant | Fonitona 5263822 (F) | 17 | 18 | RAGE AGAINST THE MACHINE | Rage Against The Machine | Epic 472242 (5M) |
| 8 | 8 | NEVERMIND | Nirvana | DGC DGD0 24425 (8MG) | 18 | 14 | IN UTERO | Nirvana | Geffen GE 24535 (8MG) |
| 9 | 9 | HOW TO MAKE FRIENDS... | Terraviva | Total Vegas VEGAS2 (E) | 19 | 19 | TEN | Pearl Jam | Epic 488942 (5M) |
| 10 | 10 | SUPERUNKNOWN | Soundgarden | ARM 5402152 (F) | 20 | 20 | BLEACH | Nirvana | Geffen GEPCD 24433 (8MG) |

COUNTRY

| This | Last | Title | Artist | Label (distributor) | This | Last | Title | Artist | Label (distributor) |
|------|------|------------------------------|-----------------------|---------------------------|------|-----------------|--------------------------|---------------------------|-------------------------|
| 1 | 1 | THE LAST WALTZ | Ritz RITZCD 0058 (P) | 11 | 14 | COME ON COME ON | Mary-Chapin Carpenter | Columbia 471982 (5M) | |
| 2 | 2 | ESPECIALLY FOR YOU | Daniel O'Donnell | Ritz RITZCD 703 (P) | 13 | 10 | THE CHASE | Garth Brooks | Capitol CDEST 2162 (E) |
| 3 | 3 | STONES IN THE ROAD | Mary Chapin Carpenter | Columbia 471972 (5M) | 14 | 12 | I LOVE EVERYBODY | Lyfe Lovett | Virgin CDEST 2184 (E) |
| 4 | 5 | INGENUA | KD Lang | Sire 75994942 (W) | 15 | 15 | I NEED YOU | Daniel O'Donnell | Corb MCD 10898 (5MG) |
| 5 | 4 | IN PIECES | Garth Brooks | Liberty CDEST 2212 (E) | 16 | 16 | WHO I AM | Alan Jackson | Ritz RITZCD 104 (P) |
| 6 | 6 | FLYER | Nancy Griffith | MCA MCD 11155 (8MG) | 17 | 17 | EVERGREEN | Dominic Kinman | Arista 7432127362 (8MG) |
| 7 | 9 | A DATE WITH DANIEL O'DONNELL | Daniel O'Donnell | Ritz RITZCD 702 (P) | 18 | 19 | THE WAY THAT I AM | Marina McBride | RCA 7432119232 (8MG) |
| 8 | 8 | AMERICAN RECORDINGS | Johnny Cash | American 7432128682 (5MG) | 19 | 18 | SHADOWLAND | KD Lang | Warner Bros 525742 (W) |
| 9 | 7 | NO FENCES | Garth Brooks | Capitol CDEST 2136 (E) | 20 | 20 | ABSOLUTE TORCH AND TWANG | KD Lang and The Redclines | Sire 826712 (W) |
| 10 | 13 | FOLLOW YOUR DREAM | Daniel O'Donnell | Ritz RITZCD 701 (P) | | | | | |

SPOKEN WORD

| This | Last | Title | Artist | Label (distributor) | This | Last | Title | Artist | Label (distributor) |
|------|------|------------------------------------|-------------------------------|----------------------------------|------|------|----------------------------------|--------------------------|-----------------------------|
| 1 | 1 | THE ROSARY | Pope John Paul II/Coin Kicogo | Pure Music PPMC 7039 (8MG) | 11 | 8 | HARRY ENFIELD'S TV PROGRAMME | Harry Enfield | BBG 28BC 1587 (P) |
| 2 | 1 | DIARIES 1986-1990 | Alan Bennett | BBG 28BC 1624 (P) | 12 | 10 | SPARRING GAFFES | Various Artists | BBG 28BC 1594 (P) |
| 3 | 2 | KNOWING ME KNOWING YOU 2 | Alan Partridge | BBG 28BC 1632 (E) | 13 | 13 | TALKING HEADS | Original Cast | BBG 28BC 1594 (P) |
| 4 | 3 | AN EVENING WITH JOHNNERS... | Brian Johnston | Listen For Pleasure LFP 7742 (E) | 14 | 11 | JETHRO - LIVE FROM BEHIND... | Jethro | Speaking Volumes 523254 (F) |
| 5 | 3 | HANCOCK'S HALF HOUR 6 | Original BBC Radio Cast | BBG 28BC 1618 (P) | 15 | 12 | THE TODAY PROGRAMME 1975-1994 | Brian Redhead | Speaking Volumes 523254 (F) |
| 6 | 4 | JUST WILLIAM 4 | Martin Jarvis | BBG 28BC 1599 (P) | 16 | 16 | MORE CLASSIC CONNOLLY | Billy Connolly | Speaking Volumes 523254 (F) |
| 7 | 6 | KNOWING ME, KNOWING YOU | Alan Partridge | BBG 28BC 1518 (P) | 17 | 8 | CLASSIC CONNOLLY - WORDS & MUSIC | Billy Connolly | Speaking Volumes 519564 (F) |
| 8 | 10 | THE LION KING - STORY & SONG | Original Cast Recording | Disney DCD 315 (5M) | 18 | 15 | FAMILY TOWNERS 3 | Original TV Cast | BBG 28BC 1669 (P) |
| 9 | 5 | GOON SHOW CLASSICS: HE'S FALLEN... | The Goons | BBG 28BC 1602 (P) | 20 | 18 | AN EVENING WITH COOKE & MOORE | Original TV Cast | BBG 28BC 1614 (P) |
| 10 | 7 | RED DWARF: BETTER THAN LIFE | Chris Barrie | Laughing Stock LAFPC 26 (P) | | | | Peter Cooke/Dudley Moore | Speaking Volumes 523204 (F) |



PORTISHEAD

AWARDS AND US ALTERNATIVE HIT CONFIRM SUCCESS

Portishead are unquestionably one of the UK's most deserved, yet perhaps most unlikely, successes of the past year. Honours at the *NME's* recent Brit Awards and a place at the top of the US alternative chart are just the latest chapters in the group's rapid rise.

Founder members Geoff Barrow, 22, and vocalist Beth Gibbons, 28, previously had no track record to speak of, though Barrow was tea boy and part-time tape op on Massive Attack's landmark 1991 album *Blue Lines* and contributed *Some Days* to Neneh Cherry's *Home Brew* album.

But in 1994 the press immediately began heaping superlatives on Portishead's music, a unique, stunning mix of bluesy, torchsong vocals, mellow hip-hop beats and filmic atmospherics. The first two singles, *Numb* and *Sour Times*, were critical more than commercial hits though Dummy

entered the album charts at 32 before dropping out again.

The album has been a word-of-mouth success — after all, the band have only ever played two shows in the UK, one a media showcase and the second at a 300-capacity club that could have sold out 10 times over.

By the time it came to album of the year honours, *Dummy* came out top more than any other record, in publications across the board, too, including *Melody Maker*, *The Face*, *1D* and *Morning*.

With the third single, *Glorry Box*, entering the UK charts at number 13 in early January and *Dummy* currently a top five album, with virtually no daytime radio to speak of, it seems the public as well as the critics are on board.

It's been a dramatic rise which started in early 1991 when the hip-hop crazy Barrow started conceptualising

Portishead, named after the seaside town outside Bristol where he spent his teens.

He'd met Gibbons on a job creation programme but the project didn't fall into place until he met Adrian Uley, a 37-year-old R&B session guitarist, at Bristol's Coach House Studios.

A young tape op, an inexperienced pub singer and an older session player doesn't sound like a formula for success but Portishead are characterised by their maverick approach.

How many bands, for example, start out by making a 10-minute film (the B&W spy thriller *To Kill A Dead Man*) just so they can record their own film soundtrack?

The first A&R man on the case was Ferdy Unger-Hamilton at *Go! Discs'* dance subsidiary *Go! Beat*, who had great success with Gabrielle in 1993. "A friend of a friend in Bristol

mentioned them to me, then I read a feature in *The Face* where Cameron McVey, Massive and Neneh Cherry's manager, mentioned them so I rang him up," he recalls.

A while later, Geoff rang. He didn't have anything to play me but I gave him Gabrielle's *Dreams* to remix and it was amazing, so far ahead of what other British people were doing at the time. You knew he was special."

Under the managerial guidance of Caroline Killoury and Debbie Swainson, who both used to work with McVey and then set up Fruit Management in 1993, the band had seven labels chasing them but settled on *Go! Beat*.

Ferdy had been first in the queue, and we all liked him tremendously," Killoury recalls. "He was also the only one at that juncture who understood what Portishead wanted to do visually, which was so integral to the band."

Unger-Hamilton says, "There's no A&R or marketing career. The only A&R comment I made on *Dummy* was 'you're f***king brilliant'. They didn't change a second of that album."

Go! Discs head of international Tony Crean had a more difficult task. "They were a studio band making esoteric music who initially didn't want to play live and whose singer didn't want to do interviews," he says.

"You can't just rely on word of mouth. That's why we hit on the idea of putting painted mannequin dummies at highly visible traffic junctions around London on the day of release, which created a lot of news stories."

According to Chrysalis Music managing director Jeremy Lascelles, whose A&R manager Cheryl Robson helped him sign his publishing deal with the group, the turning point came when Portishead appeared on *Jools Holland's Later*.

"That successfully translated a mysterious record into real people, real performances and real passion and soul," he enthuses.

Crean agrees. "It's made a great difference. People here were saying, '\$0,000 sales by the year end will be great', but I always knew it could sell 100,000 by the end of 1994. I was six days out, as it went gold on January 6."

The band itself offers little explanation as to the appeal of the music which combines scratching and sampling of Seventies era musicians and soundtracks.

The result has almost single-handedly encouraged the press to invent the new genre "trip-hop". Whatever term is used, it's certainly worked abroad, too. *Dummy* has sold 150,000 in America within a month of release, without the band putting one foot in the country.

Europe is catching on, too. Italy and Germany are on board. *Sour Times* was a surprise number one in Israel and in France the album jumped up 25 places to number 23 last week.

Meanwhile, the band has been commissioned to write a song for a forthcoming Hollywood blockbuster as well as tracks for the *Think Girl* soundtrack and two low-budget art films.

They are also working on a new album, scheduled for late 1995 release. First comes a 27-date tour in April and May that will take them through eight countries, including the US.

The UK leg has just five dates, in seaside locations apart from London.

With so much happening, Barrow is certainly feeling the pressure of expectations. "I've become ill because of it," he admits. "It's stress related and slowly it's wiping me out, just thinking about what I'm going to do next."

But with a sound so fresh and original, it's hard to imagine the follow-up doing anything but building on the success of *Dummy*. **Martin Aston**

There was no question of Birmingham's Groove Corporation becoming over-protective about their debut album.

Their laidback approach to recording extended to them inviting local musicians into their studio to improvise with their tracks.

"As people walked in and heard the music, we would just say 'go on, have a go yourself' and they'd add whatever they liked to it," says the band's Brian Nordhoff.

"We just went in with the attitude of not being bothered about going for the big chart hits. We didn't want any boundaries or even a real direction - we just let it happen."

Consequently, the album, aptly titled Co-operation, is considerably different from the music recorded by the band in their previous incarnation; they were the musicians alongside Billie Ray Martin in pop dance act Electric 101.

When Martin decided to go for solo success, the four band members retreated to their Elephant House Sound Laboratory studio in Birmingham where they have spent the past two years working on the album.

"Electric became more about being pop stars than making music and that just wasn't us," says Nordhoff. "The whole idea of what we are doing now is that we wanted to try lots of styles - it's basically our favourite radio show."

The album is structured as Groove Corporation's fictional Skunk FM radio programme, complete with static interference and dialogue.

Contributors include Tracy Riggan, who has a gospel background, Romille, who helped write a couple of tracks, and dub legend Bim Sherman who guests on the new single Ghetto Prayer, out on February 27.

"It was great having so many people involved at the studio - it became like a large well-equipped living room," says

GROOVE CORPORATION
LOCAL MUSICIANS INVITED TO IMPROVISE ON ALBUM



Nordhoff. The result is a record whose sound lies somewhere between Massive Attack and M-People. It will be released by Birmingham label Network, whose head of A&R Neil Rushton signed the band having failed to get the job of managing them when they were Electric 101.

"I've been a fan for a long time and when Electric split we had just done our distribution deal with Sony Music. Their studio is a mile down the road from us and it was all a case of right place, right time and we signed them," he says.

Rushton believes the band underestimates their abilities to become a very successful act.

"They have the general suss and the musical attitude and this album is very much on the pulse of what is happening in Birmingham," he says.

He also believes it is a natural development from the group's dancer beginnings.

"House music has grown up and it's the offshoots from that scene, such as the Underworlds and the like, that will succeed," says Rushton.

The group are now working with some of the unnamed guests featured on the album. Nordhoff says: "Their ideas have fuelled the whole thing so it's the least we could do."

Co-operation is due for release in late March. **Nick Robinson**

ONES TO WATCH

LAMBCHOP

The debut Lambchop album on Merge Records has attracted much attention. A cross between Pere Ubu's David Thomas and Tindersticks, it's a beautifully reflective and relaxing work. Recorded last year in Nashville, it should get a release here soon.

BUSH

They may sound like a US hard rock band but Bush are actually from the UK - and doing rather well. Signed to Interscope offshoot label Trauma, the band are already attracting a lot of radio attention in the US with tracks from their debut album Sixteen Stone.

MASSIVE ATTACK

Massive Attack release another eight-track album next month. Called Mezzanine, it includes remixes by dub genius Mad Professor of the original album cuts.

ODEIPUSSY

This band, formed by The Perfect Disaster guitarist Phil Peritt, boast an irresistible chorus and some trademark phazed guitarwork on their debut, Free. It is out on Hansone Records on February 27 with an album, Divan, out in March.

TERENCE TRENT D'ARBY

Sounding sexier and more soulful than for a long while, our Tel is back with a new Columbia album on the way. As a taster, his track Supermodel w/Cherise is featured on the soundtrack to the film Pre-A-Porator.

BEL CANTO

Apparently close to signing a UK deal, this Norwegian duo's lead singer Anneli Mðrecker provided the beautiful vocals on Jah Wobble's Becoming More Like God single. The new album features a stunning range of Nordic, European, Oriental and Indian influences.

LONG JOHN BALDRY Let The Heartache
Paranoid HAMILTON BOHANNON Disco
Dance ELKIE BROOKS No More The Fox
You Gave Me Love DAVE CAVIES Death
Love's Got A Hold On Me LONNIE DONN
The Wind CARL DOUGLAS Kung Fu Fightin
Love Do? CHRIS FARLOWE Out Of Time
HAWKINS
THE KING
THE LEMO
Like I'm In Love LEBARTELL One Day At A Time MELANIE Ruby Tuesday MIDNIGHT STAR
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ANDREA TRUE CONNECTION More More More SONNIE TYLER it's A Heartache THE
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SEE US AT MIDEM ON STAND 07.23

The story of Des'ree and her bid to become an international star is as intriguing as it is a triumph of beginning to resemble and a triumph of perseverance and instinct.

In the UK, working a single for 32 weeks might be considered pointless considering the relatively limited chart life of most records here.

But in the US that is exactly how long Epic and its 550 offshoot label have been working Des'ree's *You Gotta Be* - and the patience is paying off as the track's number six US chart position emphatically confirms.

The campaign to break Des'ree has not been an easy task on either side of the Atlantic. In the UK, the young singer was signed by Lincoln Elias in 1990 and scored a number 13 hit with her stunning 1991 debut *Feel So High*.

The debut album, *Mind Adventures*, went on to reach number 26 in February 1992 and Des'ree was beginning to become a star.

Her rise looked set to progress with even greater momentum when *You Gotta Be*, the first single from her second album, *I Ain't Movin'*, reared up the UK chart to number 20 in February last year.

But that's where it stalled and, without the benefit of a Top Of The Pops appearance, the single promptly dropped. It was the same story with the follow-up, the album's title track.

"The singles were the type of music that grows on you rather than being a slap in the face. Once the singles slipped though, it was impossible to rescue them," says Sony Soko Square managing director Muff Winwood.

But suddenly Sony Music's international label heads began reporting great interest in Des'ree. "We started to get bites in Australia where *You Gotta Be* went Top 10 and it also started hitting all the European radio charts," says Winwood.

"My theory has always been that if you get a bite, go for it by the throat no matter what the situation might be." Consequently, progress in the UK began to take on less importance in the grand scheme of things.

"This was finally emphasised when we got a call from America to say that VH-1 had put the *You Gotta Be* video on heavy rotation," says Winwood.

Immediately, the campaign switched to focus on America. For Epic US vice president international A&R and marketing Dave Massey, the VH-1 move was the big break he was waiting for.

DES'REE PERSEVERANCE PAYS OFF



Having begun its *You Gotta Be* single campaign last August, 550 had opted for the unconventional pop radio route rather than target more obvious formats such as black radio or adult contemporary.

"It's not a conventional record," says Massey. "I always believed Des'ree wasn't specifically an R&B artist. She is more in the Sheryl Crow and Madonna area as far as radio is concerned."

And that's why the record crossed over into the pop, A/C and hot A/C airplay formats and began climbing up the chart.

A support tour with Seal confirmed

that Des'ree was starting to attract a very wide audience.

"They were playing 3,000- to 5,000-capacity venues and she was getting standing ovations every night. She also put a lot of effort into promotions everywhere she went. The reactions she got were noticeable in the airplay reports from each city immediately after each show," says Massey.

As a result, TV interest followed - including appearances on *The Late Show With David Letterman* and *Tonight* - to the point that Saturday Night Live even did a skit on the video for *You Gotta Be* (the singer is set to

appear on the show on February 11).

And last week MTV put *You Gotta Be* in its Top 10 for heavy rotation, almost guaranteeing that the record will keep rising from its current number six position.

It has sold 250,000 copies so far, with the album *I Ain't Movin'* up to 450,000. Massey feels confident that 550 will be working the album at least until September. What will help is the US-only addition of the 1993 UK *Feel So High*, which originally featured on the singer's debut album.

"It's the perfect follow-up to a major hit," says Massey. For Winwood, the re-release of *Feel So High* has definitely put any new Des'ree releases on hold in the UK.

"All we can do is have another go here with *You Gotta Be* which sold around 60,000 to 70,000 first time round. There is plenty of scope for it to sell again," says Winwood.

The single will come out on February 27 - a week after *The Brits* for which Des'ree is nominated for best female solo artist - and will feature new mixes and a new video. The album will also be re-promoted.

Meanwhile, the star has been using her extensive touring and promotional trips to the US to work on new material.

Long-time collaborator and former *Imagination* star Ashli Bingham features in this touring band and has been co-writing with the singer. She has also written with top US hitmaker Brenda Russell.

"It's a great plus to have an artist that can write while on the road because so few can," says Winwood. "When Des'ree came home on Christmas Eve, she demood 15 new tracks which she will probably record in the summer."

Adds Massey: "Everyone from film director Spike Lee to a whole mass of songwriters want to work with her. The artist community in the US is now very aware of her."

He says, "She's like a breath of fresh air. Americans love the spirituality and positive aspects of her lyrics - they connect with that way of thinking."

"She's even had letters from people saying 'I listen to your record every morning before I go to work because it sets me up for the day.'"

And that ability to create music that becomes a part of people's lives is perhaps the final proof that Des'ree is undoubtedly set for worldwide success in 1995. Nick Robinson



NICK ROBINSON ON A&R

The weather surely can't be any worse in Scotland than it is in the rest of the UK so no doubt many of you will want to head for Glasgow on February 6 for the first A&R Festival in the city. DF Concerts and King Tut's Wah Wah Hut promoter Geoff Ellis is the co-ordinator of the five nights of gigs featuring more than 60 unsigned Scottish acts at five venues. Acts include Travis, Spacehopper, Melonhouse and Racing Club. For more information, contact Ellis on 0360 770485... MCAs Steve Wolfe was just one of a number of people heading out to the US last weekend for a memorial service for David Cole, of Civilies & Cole fame, who died last week. The gifted producer and songwriter had just completed work on a project for Wolfe shortly before his untimely death... Reef's upcoming gigs supporting Deus should be quite spectacular - and not just for the music. Singer Gary Stringer wrecked his cruciate ligament playing football and, so he can leave

his crutches at home, will be suspended from a harness above the stage... Having enjoyed an impromptu performance by Canadian acoustic guitarist Peter Stewart at a friend's party in London, Suede's Brett Anderson has since asked the unsigned singer/songwriter to appear as special guest on the band's current tour... Also making an impression last week was new Warners signing Caroline Lavelle, who has previously worked with Nigel Kennedy and has a William Orbit-produced album out soon. The young singer whipped out her cello for a brief set on a trip to Paris via the Channel Tunnel. "I was certain no-one else had played a cello in the Channel Tunnel so a little world exclusive seemed appropriate," she says... Those are-they-aren't-hey Columbia signings Sechtm are currently in the studio with producer Steve Fisk (Nirvana, Soundgarden) and have a cracking new EP coming up in March... And those winsome pop things Frente have hooked up with George

Drakoulis (Black Crowes) for an impressive remix of their Ordinary Angels single. They've also been asked to contribute a track to the new Tank Girl film... The NME gigs turned out to be a great showcase for UK talent with Supergrass looking particularly impressive on the Saturday, Skunk Anansie waking everyone up on the Sunday and Blur making a surprise Unplugged-style appearance on Monday... Ones to watch this week include Weezer at London's Splash Club tonight (30), Catatonia and Live at The Garage and James Hall at the Splash Club (both February 2) and the awe-inspiring avant-garde classical works of Towering Inferno at the Queen Elizabeth Hall (4). The latter are also about to sign a deal with a major label... Finally, after last week's piece on Seal, we should make it clear that it is Jill Sinclair at ZTT who signed him and has been his main A&R influence...

EMF

PREPARED FOR ANOTHER SUCCESS



TRACK BY TRACK

EMF: CHA CHA CHA

Label: Parlophone

Publisher: Warner-Chappell

Writers: EMF

Producer: Johnny Dollar

Tracks:

Perfect Day 3:34

The first single, with opening of tune harmonies and a great flighty flute in the chorus. Released February 13.

La Plage 3:43

Uptempo dance number

The Day I Was Born 3:50

Written by singer James Atkins, the track shows clear jazz-funk tendencies.

Secrets 3:58

Its original grungy flavour was subsequently softened with keyboards and loops.

Shining 4:10

A mid-tempo, soulful track with 40-piece string arrangement by Will Malone at Abbey Road Studios. Possibly the next single.

Bring Me Down 4:20

A rock track, recorded live in one take.

Skin 4:22

Probably the album's heaviest track, with overdrubbed guitars and hip-hop dynamics.

Slouch 2:17

A brief, thrashy splurge.

Bleeding You Dry 5:21

"Gentle, watery funk," according to Dench.

Patterns 3:37

The group's first acoustic track, a ballad performed just by Atkins and Dench.

When Will You Come 3:40

A silky, soulful ballad.

West Of The Cox 4:08

A spacey, Pink Floyd feel, according to Dench.

Ballad Of The Bishop 4:09

The album's funkiest track, veering on funk-metal at times.

Glass Smash Jack 4:19

EMF Jan Stephen Fry reads a poem to end this experimental closer.

The success of EMF's debut single Unbelievable — a UK top five hit and an American number one — and their zelling debut album Schubert Dip was a heady start from which the band have taken a lot to recover.

EMF's guitarist and principal songwriter Ian Dench says: "high expectations, an overwhelming schedule and tabloid controversy on top was too much for the band."

The musical result of the combined pressure was 1992's *Stigma* album, as much a commercial disappointment (although it sold 350,000 copies) as Schubert Dip was a commercial surprise.

"We spent so much time being the brat pop kids, we just wanted to be miserable for a while and disappear up our own arse," says Dench. "We love *Stigma* as did a lot of EMF fans who understood it, but it was a self-

conscious record and deliberately anti-commercial. At least we got everything out of our system."

EMF's record label Parlophone wisely told the band to take as much time as they needed to get matters right, which explains why they have been silent since 1992's *Unexplained EP*.

Two years of writing and recording in four locations has produced *Cha Cha Cha*, an impressively diverse album.

"It better reflects who the band are as a whole, with light and dark elements," Dench says. "We've always had a sense of our own identity, so it is been nice to go down that road a bit further with a bit more time."

"Unbelievable is simply what we are now. We know accessibility is important, but we don't want to be commercial to the point where we just sell records. We've just done our thing."

EMI A&R director Nick Mander, who signed the band five years ago, baulked at EMF's initial plan to ask hardcore left-felder Jim Fostus to produce the album.

And the less extreme but still rock-defined Butch Vig was only rejected at the last minute.

Says Mander: "The band realised they would be working with someone who didn't have an understanding of grooves. One lesson they learnt with *Stigma* was that they didn't want to be a rock band."

The band's eventual choice, Johnny Dollar, who produced Youssou N'Dour and Neneh Cherry's 7 Seconds smash and has worked with Massive Attack, also took time to click."

Dench says, "Johnny's a temperamental genius with his own vision of what EMF should do. He tried to get us to write with him, and do certain commercial things, like mix another Unbelievable."

"He also did a Massive-style mix of one track which wasn't EMF, but having said all that, he understood what EMF was about, with the best contrasts between the dance, loop and live drum elements."

Mander says the feedback he's been getting suggests the liaison has worked well. "After Unbelievable, people weren't ready for another EMF record, and didn't want to know, and you could hear doors closing," says Mander. "Now they're saying, 'they're back, great, where have they been?'"

Cha Cha Cha is released on March 6.
Martin Aston

NEW SIGNINGS

| ARTIST | MUSICAL STYLE | SIGNED TO | MANAGEMENT | TYPE OF DEAL | SIGNED BY |
|--------------------------------------|--|----------------------------------|-----------------------------------|-------------------------------|---|
| COLIN BLUNSTONE BRACKET | MOR artist Four-piece punk band from Forestville, USA | PERMANENT ROUGH TRADE PUBLISHING | SGO Music Lisa Klein | Album Worldwide publishing | John Lennard Cathy Gilson: "They're one of the best new West Coast bands." |
| ELKIE BROOKS CHILDREN OF THE BONG | MOR singer Electro-influenced London techno duo | PERMANENT PLANET DOG | Trevor Jordan None | Album Album | John Lennard Michael Dog: "I'm co-producing their debut album, due in the spring." |
| CRUSH | London-based girl trio | POLYGRAM MUSIC | Deborah Baum, Whirlwind | Worldwide publishing | Mark Lewis: "Chrissie Hynde return in the Nineties." |
| STEVIE E & THE NAN | London funky hip hop duo | TUG RECORDS | clo Tug Reaction | Album | Guy Holmes: "They've got a lyrically pertinent, excellent dance pop record." |
| EUSEBE | London rap/funk/hip hop duo | SONY MUSIC PUBLISHING | Garry Booman | Worldwide publishing | Charlie Priddy: "Harjoten has spawned a monster." |
| BRIAN HIGGINS | Songwriter from East Grinstead | FX MUSIC | None | Worldwide publishing | Sue Rodway: "He's blossomed into a very commercial writer." |
| MARION | Manchester indie rock five-piece | ISLAND MUSIC | Joe Moss | worldwide publishing | Nigel Coxon |
| THE MYSTICS | Oxford alternative guitar four-piece | FONTANA | Nancy Poetner, Siefel Phillips | Album | Richard O'Donovan: "Their demo is the best I've ever heard." |
| RICKY RAINBOW | writer/producer from Chicago | POLYGRAM MUSIC | None | Worldwide publishing | Kate Thompson: "He wrote Ultimate Koo's Some Girls and Hoochie Boogie." |
| RESOLUTION | Synth dance duo from Dartford | NUFF RESPECT | None | Singles, album option | Steve Rodway: "I'm doing a single with a Motiv 6 mix." |
| THOMAS ROBEIRO | Rock/soul from Ghana | POLYGRAM MUSIC | Cargam | Worldwide publishing | Mark Lewis: "He's got the fire of Bob Marley, the soul of Ozzy Redding." |
| SPACE | Indie four-piece from Liverpool | GUT REACTION | Hug Management | Album | Guy Holmes: "They're mad, really zany with great tunes." |
| UNLIMITED DREAM COMPANY | Ambient techno dub trip from Kent | JUMPIN' & PLUMPIN' | None | Album | Colin Smith: "Innovative, 21st century music today." |

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SINGLES

EMF: Perfect Day (Parlophone CORDJ6401). After a burst of screeching guitar and discordant backing vocals, the Melvins enter their inimitable Forest of Dean sound, tweaked by the addition of a flute player and backed by three songs not featured on new album *Cha Cha Cha*. CD □

MADONNA: Bedtime Story (Maverick/Sire 3352-45767-2). The title track from Madonna's album, written by Bjork, gives Madonna a vehicle for a mix of inviting vocals and an insistent sensual rhythm. One of the best songs on the album. □□□

FLUNCH: Jamie D (Dile) DIZCD. A beginning that brings to mind Nena's 99 Red Balloons leads into a rousing two-minute volley on betrayal from the South London Singles. Their fourth single coincides with a February tour with Hopper and The Nubiles. Expect indie chart action. □□□

ROZALLA: Baby (Epic) PC0577. The queen of the club PA returns with this slick reworking of the Soul II Soul classic track. Upbeat, energetic vocals and a bouncy remix from Love 2 Infinity transform this song into a Nineties pop/dance ditty. □□□

BLAMELESS: Don't Say You're Sorry (China WOODCO2048). This Sheffield quartet follow their excellent debut (and near-hit) *Town Clowns* with this Nirvana-influenced song. Three extra tracks on the CD further highlight the band's command of powerful arrangements and memorable hooks. □□□

HEDDWINN: Crawl (Epic EPIC61252). Called from Flood, the Essex quartet's debut album, this impressive slice of soundgarden-esque juggernaut rock should provide the leads with their first taste of chart action. □□□

GUN: The Only One (ASAM 809532/9552). The third track to be singled out from the Scottish band's top five Swaggar album finds the boys saddled up for a ride into mellow territory that drifts. The lack of a strong chorus may hinder its chances of picking up the radio support necessary for a prolonged chart presence. □□□

THE JAMES TAYLOR QUARTET: Love Will Keep Us Together (Real Jazz JAZZ012 CD). With Alison Limerick on lead vocal, the jazzy funksters create a smashing slice of pop from an immensely catchy song which you'll be convinced you've heard before. □□□

JEANIE TRACY: It's My Time (Pulse-8 CLOS081). Ex-Weather Girl Tracy heads chartward with this poppy title track from her forthcoming solo album. Remixers on the six-mix single include Judge Jules, Band of Gypsies and Serious Rope. □□□



ELASTICA: A COMMANDING VOCAL

COME: Strike EP (Beggars Banquet BB048). Come make the leap from West Coast punk wannabes to brooding alternopop heroes with two new songs and two tracks from the album, *Don't Ask Don't Tell*. Come are supporting Throwing Muses on their UK tour which starts next week. □□□

FRENTE: Ordinary Angels - The Remixes (Mushroom D19568). A treat for fans, with two new remixes of the song from Marvin The Album by George Drakoulis of Primal Scream and Brad Crowes fame. In a limited edition format, Angie Hart's delicate vocals are currently enjoying deserved acclaim in the US. □□□

ELIZO: The Farther We Stretch (Arista 74321 231020). With its huge swelling chorus, Elizo's debut single sounds like the most upbeat song on their album - until you listen to the downbeat lyrics. It should combine with the duo's imminent tour to get the album moving. □□□

MOBY: Every Time You Touch Me (Mute CD/Mute176). Available in a selection of different formats and mixes, Moby's latest excursion is a piano house track with mixes from Beatmasters and remix competition winner Jude Sebastian. Not spectacular but it'll get dancefloors pumping. □□□

TOM PETTY: You Wreck Me (WEA 5382-45759-2). One of the more tempo tracks from the *Wildflowers* album. You Wreck Me has a rocky feel and could hit the Top 40 if supported by a strong video. □□□

EON 'BOGIEMAN' JOHN: Better World (Naked CDS091). The debut single on the ex-Cority Killed The Cat duo's Naked Records mix and reggae to create a slickly commercial pop. □□

ZHANE: Shame Live (JIVEC0372). Zhane inject her own Nineties-meets-retro vibe into Evelyn King's classic while remaining true to the original. Effective, if not inspirational. □□□

SLEEPER: SPLENDID DEBUT ALBUM

SINGLE OF THE WEEK

ELASTICA: Waking Up (Deceptive Records Blute011). Having had many a Wire comparison thrown at them, the big hopes of '95 will now be likened to The Stranglers (No More Heroes-era) thanks to this, their fourth single. But it's also one of their best efforts to date with Justine taking a commanding role with the vocals and a great chorus. □□□□

ALBUMS

BELLY: King (4AD CAD5004). Two years after Belly's debut, three more debut albums Star, King consolidates and buffs up Tanya Donnelly's evocative guitar-pop craft, bolstered by contributions from bandmates and solidly backed by producer Glyn Johns. □□□

CARDINAL: Cardinal (Dedicated DED018). Melbourne-born Richard Davies went underground acclaim for The Moles but it's his new US-based vehicle that should make his name. A beautifully-crafted album with echoes of The Beach Boys and Beatles. □□□

TRIBE 8: Fat City (Alternative Tentacles VIRIUS168CD). San Francisco's self-proclaimed "all dyke punk rock band" serve up a post-hardcore manifesto. □□

THE PDPUNKS: Love Junky (3rd Stone STONE016). Traxy, Trisha vocals atop jangling guitar with some heart felt lyrics grace the Brighton-fivesome's second album which enters 10,000 Maniacs territory. □□□

MORRISSEY: Live of Morrissey (Parlophone ECD0163). B-sides and live cuts from the Brit-nominated singer/songwriter's remarkable solo career highlight the depth of the man's inspired songwriting talent. Every one's a winner. □□□

THE THE: Hunky Panky (Epic CD471392). Mats Johnson's raw vocals translate well on this tribute to Hank Williams,

the first in a series planned by The to celebrate great singer/songwriters. The first single, *I Saw The Light*, released last Monday (January 23) is a fitting starter. □□□

SLASH'S SNAKEPIE: It's Five O'Clock Somewhere (Geffen GED04730). Guns N' Roses' laconic Slash issues his debut album with a band comprising ex-Jellyfish singer Eric Dover, two Guns chains (Mast and Gibby) and Alice In Chains bassist Mike Inez. A fine showcase of classic heavy rock. □□□

VIC CHESTNUT: Little (Texas Hole THX00202). Chestnut's third UK album is actually his debut, recorded when he was an unknown singer/songwriter. Produced by admirer Michael Stipe, the 10 tormented songs often grate but possess a strange charm. □□□

ANNE BUDLEY: Ancient & Modern (Guns N' ECHO02). The versatile ex-Ar O'Noise Dudley acknowledges her classical roots with this atmospheric album of orchestral and choral works. □□□

LES NEGREGES VERITES: Zig Zag (Virgin DDB39542). Les Negresses return, accordions blazing, with their own particularly strong piece of French folk. □□

VARIOUS: Headleaders 6 Presents Jangle Dub II (Kickin Records). Featuring the likes of DJ Monk, Tom & Jerry, DJ Stretch and Roni Size, Kickin's latest cleverly blends big hits and obscure dubplates into a potent package. □□□

ALBUM OF THE WEEK

SLEEPER: Smart (Indolent Sleep CD007). The latest female-fronted indie hopefuls offer a splendid debut of melodic but raucous power pop including Top 20 hit *Inbetweenner* and plenty more excellent moments besides. □□□□

This week's reviewers: Michael Anold, Martin Aston, Catherine Dale, Paul Gorman, Nick Robinson, Ajax Scott, Martin Talbot and Selina Webb.













































ALAN JONES TALKING MUSIC

At the age of 77, **John Lee Hooker** is a living legend and his base has broadened considerably in recent years. One of his best recent works is the single *Chill Out*, a laidback meandering piece, which augurs well for the forthcoming album of the same title...The UK's favourite homegrown bluesman **John Mayall**, who is now 61, should have no problems following up the surprise chart success of his 1993 album *Wake Up Call* with *Spinning Coin*, a top notch selection of material mixing traditional-styled songs with more mainstream material...With 21 US Top 40 hits to their credit but just two UK hits (*Mama Told Me Not To Come and Joy To The World*), **Three Dog Night's** career record has the kind of disparity that puts them almost in a league of their own. The new *Connoisseur Collection* compilation,

That Ain't The Way To Have Fun, includes all their US successes. With an alternating trio of vocalists giving them more depth and variety, the group made some stunning records. Well worth further investigation...One of the first new albums of 1995, *Waiting For The Punchline* finds **Extreme** exploring a catholic range of rock styles, with few tracks sound like singles chart contenders, so this may not be one of the band's more durable albums...**The History of Trojan Records 1968-1971** is an ambitious double album, with 60 tracks and a well-written 48-page booklet. It recognises the more obviously commercial material in the archives as well as its more ambitious, less sanitised output...All I Wanna Do was a fine breakthrough single for the talented American singer/songwriter **Sheryl Crow**. Her new

single, *Strong Enough*, is another pleasing, though less commercial, song - a lilting, understated folksy piece. Not a huge single, but it will direct further attention to her album, *Tuesday Night Music Club*...The Systematic label has a 100% hit rate to date, and is likely to register another massive success with the former *RM Club* Chart topper *Don't Give Me Your Love* by **Alex Party**. A startlingly simple but hugely effective Italo-NRG bouncer with an impossibly catchy chorus, it could go all the way...Finally, new Columbia artist **Trisha Covington**, a strong, stylish 22-year-old singer, makes a fine debut with *Call Me*, a sturdy R&B/hip-hop album that is about to go on commercial release after a short period in the clubs.

AD FOCUS

| ARTIST/TITLE | LABEL | RELEASE DATE | MEDIA | CAMPAIGN |
|--|-------------|--------------|---|--|
| CARTER USM Worry Bomb | Chrysalis | February 6 |   | In-store displays will run with 100 independents. Our Price, Virgin and Woolworths which is also running window displays. |
| CREAM The Very Best Of THE CRUSADERS The Greatest Crusade | Polydor | January 30 |  | The release will feature in Tower window displays. |
| E210 Black Boots On Latin Feet | Calibre | January 30 |   | This mid-price release will be promoted with advertising and competitions on JFM |
| FLAMINGOES Plastic Jewels | Arista | January 30 |  | The campaign will include in-store displays with the multiples and in-store PAs with Manzanera and Virgin. |
| FOUR MEN AND A DOG Dr & Scat Remedies | Pandemonium | February 6 |   | The release will feature on Virgin's in-store radio. |
| LEFTFIELD LeNium | Castle | January 30 |   | Promotion includes window displays with Tower and the release will feature on Virgin listening posts. |
| PET LAMB Sweaty Handshake | Columbia | February 6 |   | The campaign includes in-store play with independent retailers and window displays with Tower. |
| BOB SEGER Greatest Hits | Roadrunner | January 30 |   | The band's promo video will feature on Tower's Vid Zone and HMV's in-store video display. |
| SIMPLE MINDS Good News From The Next World | Parlophone | February 6 |    | The promotion will include in-store and window displays with multiple and independent retailers. |
| SPIRITUALIZED ELECTRIC MAINLINE Pure Phase | Virgin | January 30 |   | A national four-sheet Adshel poster campaign will run alongside in-store displays with independent and multiple retailers. |
| SUEDE New Generation (single) | Dedicated | February 6 |   | Promotion includes in-store displays with the Chain With No Name. |
| TYRELL CORPORATION Play For Today | Nude | January 30 |  | Promotion will tie in with a re-promotion campaign for the album and will feature in-store displays with multiples and independents. |
| WEEN Chocolate And Cheese | Chrysalis | February 6 |  | The release will feature on Virgin listening posts. |
| VARIOUS The Awards 1995 | Flying Nun | January 30 |   | The campaign includes a limited edition vinyl release through Chain With No Name. |
| VARIOUS Best Punk Album In The World...Ever! | Columbia | February 6 |    | The release will feature in all retailers' displays as part of the generic Brits campaign. |
| VARIOUS Dance Mania 95 | Virgin | out now |   | The release is album of the week with Woolworths and will be promoted in-store. |
| VARIOUS Dance Mania 95 | Virgin | February 6 |   | The campaign will include advertising in the teen press and on satellite television. |
| VARIOUS Endless Love | Pure Music | January 30 |   | The campaign includes promotion on BSkyB. |
| VARIOUS Energy Rush 9 | PolyGram TV | January 30 |    | The release is WH Smith Album of the Week and will be promoted in-store by all multiples and 100 independents. |
| VARIOUS 100% House Classics | Dino | January 30 |   | Promoting includes in-store displays with HMV and 200 independent retailers and window displays with Woolworths. |
| VARIOUS Love Over Gold | Telstar | February 6 |   | The campaign will run for four weeks and will include advertising on Capital and Kiss FM. |
| VARIOUS Pan Pipes Moods | Telstar | January 30 |   | This release will be re-promoted by Telstar and Nestlé to capitalise on Valentine's Day sales. |
| | PolyGram TV | out now |  | National advertising on Channel Four will be combined with regional advertising on ITV. |

Compiled by Sue Saitton: 0181-767 2255.

CAMPAIGNS OF THE WEEK

ARTIST



BOB SEGER: GREATEST HITS
Record label: Parlophone
Media agency: Carat/London Media
Media executives: Gareth Jones/Gareth Currie
Product manager: Kyra Mann

Marketing director/Creative concept: Mark Collen
Although Bob Seger has only sold 70,000 albums in the UK, Parlophone is convinced that with the right marketing push he can achieve as much success as he does in the US where 19 of his albums have gone platinum. This release, out next Monday, will be promoted with national TV advertising – some in conjunction with Anya's – plus press and radio ads, all aimed at the mass market.

COMPILATION



THE AWARDS 1995
Record label: Columbia
Media agency/ executive: DPA/Graham Johnson
Marketing manager: Adam Turner
Creative concept: Lisa Anderson/Adam Turner

By releasing its Brits compilation album two weeks ahead of the awards ceremony, Columbia aims to increase sales by capitalising on the publicity surrounding the awards. From its release next Monday, there will be national TV advertising followed by a regional campaign. Press and radio advertising will tie in with LTA posters and in-store displays with all retailers who are promoting the release as part of the generic Brits campaign.

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BEHIND THE COUNTER

MARK EVETTS, Sister Ray, London

"Leftfield's new album, *Leftism*, will definitely be the next big thing for us judging by the amount of pre-release enquiries we had last week. The limited edition vinyl version, which comes with a free 12-inch, should do particularly well in its first week, and overall we expect to sell as many copies of the album on vinyl as on CD. It seems a bit of a shame that Apollo 440's *Millennium Fever* album is coming out the same week through Epic as they have the same fanbase and people may end up having to choose between the two. Our reputation as a vinyl indie/dance specialist is very important and we keep our profile riding high by advertising our mail-order catalogue weekly in the *NME*. Recently we've been very busy on this side of things. We also benefit from being a Network store, whereby we participate in its promotions that include limited editions, special formats and customised PODS – all of which are regularly advertised in the weekly music papers. At the moment we're doing well with the Network's limited edition of *Killing Joke* 12-inch, *Jana*, which has certainly encouraged customers to seek us out."

DAVE NASH, Pinnacle rep for West Midlands

"It's still quiet in the Midlands, although there are more albums coming out which has helped slightly. I'm pre-selling the *Mission* album, and the new *Chumbawamba* live album is going well, although the dealers were worrying whether the sleeve will be as offensive as the last one, which was a woman giving birth, with nothing left to the imagination. We've not had a sleeve to show them but the word is this one's OK. In the shops there's a lot of excitement about the *Belly* album, and the *Sleeper* thing is going into overdrive. I think the *Brats* bus tour caused a lot of stirrings; *Skunk Anansie* are going to do well."

They played at our sales conference last August and it was the most frightening performance a band could give. But my personal tip for this year is *My Life Story* – another that's on RTM unfortunately. I'm going to London this weekend to see them at The Jazz Cafe and I'm also looking forward to seeing the *Lightning Seeds* next week in Birmingham. It's getting very competitive with RTM going out on their own, but we've got *Bjork*, *The Levellers* and *Teenage Fan Club* releases coming up so it'll be a good first quarter. We're expanding our sales force – there are quite a few changes to the sales force and I'm refreshing it. We need to get back in there and start competing again."

IN THE SHOPS THIS WEEK

NEW RELEASES

Last week retailers declared the post-Christmas lull officially over as a clutch of big releases including Van Halen, Thunder, The Human League and The Best Punk Album In The World. Ever brought album buyers back into the stores.

PRE-RELEASE ENQUIRIES

Singles: Weezer, Shampoo, Bad Religion
Albums: Leftfield, Vanessa Mae, Weezer, Apollo 440, Belly

ADDITIONAL FORMATS

Green Day limited edition CD single in Digipack, Veruca Salt green seven-inch, limited edition *Killing Joke* 12-inch

IN-STORE

Windows: Soft Reggae, Rock Anthems, Simple Minds, Lightning Seeds, Extreme, Leftfield, Dance Mania 95, RPO Plays Pink Floyd, The Best Of Heartbeat, The Brit Awards
In-store: John Lee Hooker, Simple Minds, Suede, Energy Rush 3, Apache Indian, Sheryl Crow, Cyndi Lauper, China Black

MULTIPLE CAMPAIGNS



Windows – Soft Reggae, Rock Anthems, The Brit Awards
In-store – three CDs for E2D campaign continues, Press advertising – Duffy Collective, Radio advertising – Eiro (Anglia region)



In-store – The Brit Awards, Valentine's Day promotion across CD, cassette and video continues; Video – The Return Of Jafar, health and fitness promotion continues



Single of the week – Apache Indian, album – Simple Minds, video – *Nerdisters*, *Windows* – Simple Minds, *Lightning Seeds*, *Extreme*, *Leftfield*, *Dance Mania 95*, *In-store* – *Energy Rush 3*, *Quentin Tarantino* in-store PA



Windows – three CDs for E2D campaign and video keep RTM promotions continue; In-store – Simple Minds, Sheryl Crow, Sting, China Black and Cyndi Lauper



In-store – *Killing Joke* live 12-inch promotion, *Veruca Salt* green seven-inch promotion, *ZuZu's Petal* promotion offering free poster with all formats of the album



Windows – Thunder, Simple Minds, Human League, Return of Jafar, Virgin Atlantic promotion, sale; In-store – Madness, Best of Heartbeat, Celine Dion plus recommended singles by Apache Indian, Black Men United, Del Amitri, PJ Harvey, John Lee Hooker; Press advertising – Leftfield, Bad Religion, Suede, No Repetitive Beats



Single of the week – John Lee Hooker; *Windows* – Suede, Cream, Extreme, Simple Minds, Font Centre, TOP's dance music month; In-store – video sale; Press advertising – Simple Minds, John Lee Hooker, Trans Atlantic, Leftfield, Tanita Tikaram



Windows – The Brit Awards, Virgin Atlantic promotion; In-store – Red Hot On Impulse jazz promotion, John Lee Hooker, Suede, Virgin Atlantic promotion, comedy video; Press advertising – Sounds Of Blackness, Vanessa Mae, Carter, Aphex Twin, Little Axe, Slowdive, Pet Lamb



Album – Simple Minds; Virgin featured album – Best Punk Album In The World. Ever; *Windows* – Simple Minds, RPO Plays Pink Floyd, Best Of Heartbeat; In-store – Virgin Best Ever range promotion continues, £9.99 Valentine's Day promotion across Dino CDs



In-store – video promotion continues with selected titles at £5.99 (or two for £10) and £3.99 (or three for £10), keep fit promotion across range of video titles

The above information, collected by *Music Week* on Wednesday, is based on contributions from Andy's Records (Lancaster), HMV (Edinburgh), Our Price (Reading), Sister Ray (London), Solid Sounds (Bury), Time Records (Colchester), Tower (Piscadilly, London), Virgin (Liverpool), Way Ahead, (Derby), Warp (Sheffield). If you would like to contribute to *Frontline*, call Karen Faux on 0181 543 4830.

EXPOSURE

TELEVISION

4.2.95

Live And Killing featuring Cyndi Lauper, BBC 1: 9.15 – 12.12pm
MTV Unplugged double bill with Poison and Queensrÿche, MTV: 8–9pm
Saturday Night Live with Aerosmith, VH-1: 9–9.30pm
The Danny Baker Show with Suede, BBC 1: 11.15pm – midnight
Later With Jools Holland featuring Carleen Anderson, Johnny Cash and Pop Staples, BBC 2: midnight – 1am
5.2.95
Jonathan Ross presents music from

Meatloaf and Phil Collins, VH-1: 3.30–4pm
6.2.95
MTV Unplugged featuring Bob Dylan, MTV: 8–9pm
8.2.95
The Beat with Leftfield and Angelique Kidjo, ITV: 1.10–2.10am
The Album Show featuring REM, ITV: 2.10–3am
10.2.95
The O-Zone with Jade and Moist, BBC 2: 7.15–7.30pm
The Word featuring Gene, Jade and Supersuck, Channel Four: 11.05–12.10am

4.2.95

Johanne Walker including Oasis in concert in Wolverhampton, Radio One: 2–5pm
John Peel delivers his famed garage pop from Dundee band Spare Spare, Radio One: 5–7pm
The Essential Mix features Chicago mixer E-Smoove, Radio One: midnight–2am
5.2.95
Andy Karanlaw includes Kenyan guitarist Henry Makubi, Radio One: 10pm–midnight
6.2.95
Evening Session featuring The Wedding Present, Radio One: 7–9pm

7.2.95

Simon Mayo includes Scottish rock band Del Amitri on his Live Acoustic session, Radio One: 8am–noon
Evening Session covers the launch of Sound City 95 in Bristol, Radio One: 7–9pm
The Bruce Dickinson Show featuring a live set from Dream Theatre, Radio One: 9–10pm
8.2.95
Simon Mayo with a reggae special to celebrate the anniversary of Bob Marley's birth, Radio One: 8am–noon
Mark Goodier features Eternal, Radio One: 4–7pm

RADIO



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Tamlins • Betcha By Golly Wow Errol Dunkley • Paradise Jean Adebambo • Lady Of Magic
Bunny Maloney • Walk On By Motion • Caught You In A Lie Louisa Marks

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music week
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DOOLEY'S DIARY

Remember where you heard it: Congratulations to Food/Parlophone signings **Shampoo**, whose album *We Are Shampoo* has gone **platinum** in **Japan** with sales of **325,000** — well above the 200,000 needed for the accolade. Apparently tickets to see the girly duo live in Tokyo **sold out within an hour**...Two of the highlights of last Monday's **Brat Awards** had to be **Tip Top TV's** fictional characters **Postman Patois**, who handed over the best rap act award to **Warren G**, and the **Pan's People** lookalikes who danced along to **Oasis's Cigarettes And Alcohol**...Most of the attendees **stumbled** on to London club **RAW** to drink **more beer** after the ceremony. Among the **heaving** crowd by the bar were **TOTP producer Ric Blaxill** and a seemingly **forgetful A&R man** who, try as he might, could not remember the names of the **newly discovered bands** about which he raved. Those demos must have been **amazing**...**Adam Ant** has a nice surprise in store following his interview in *MW's* January 21 issue. **Decca's** scrupulous royalty manager is **grateful** he now knows where to reach the **elusive star** to pay him some long-outstanding royalties. "The sum due is not a fortune, but it is his money and I would like to clear his account," he says...**Jill Pearson**, formerly of **Epic's** marketing department and booking agency **ITB**, celebrated her **30th birthday** last



Ivan Chandler didn't hesitate when he was asked to come up with a stunt to mark his appointment to **Windswept Pacific Music**. "I was told you would only use the picture if we did something different," explains the new head of film and TV, whose thought process went something like, "Pacific... water...uhmm, fish...No, surf... yeah, like if Let's hit the pavement" Assisting their new water baby with his rip curl manoeuvre are, from left, **Windswept's** financial controller **Paul Flynn**, general manager **Nick Battle** and **MD Bob Grace**.

Sunday (January 22) watching **Manchester United** play **Blackburn** at **Old Trafford**. Imagine her **surprise** when "**Happy Birthday Jill**" appeared on the **massive scoreboard** to a **baying crowd**, and her friends subsequently presented her with a card signed by **£7m player Andy Cole**...A sneak preview of yesterday's *Mail On Sunday* magazine **YU** revealed **Brits producer Lisa Anderson**, "Queen of the Brits" heading up the **People** section. It reminded **Dooley** that one of her **early assignments** was **PA** to then **Chrystalis Records** managing director **Chris Wright**, on the princely sum of **£18 a week**...Dooley was surprised, while perusing the **Unit Trust Prices** in *Friday's Times*, to find a colourful ad for the **Best Punk Album In The World**...Ever! slap bang in the middle of the page — a popular spot according to **Virgin's** commercial marketing manager **Steve Pritchard** for reaching "everyone who was into punk". Keep your eyes peeled for **Virgin's Love Albion** campaign, coming soon to a **tabloid problem page** near you...And all because the lady loves...**PWL's** head of promotions **Daniel Lycett** called upon the

services of a **man in black** last week to deliver **chocolates** from teen band **Slamm** to various "ladies" in the industry, including **Lisa l'Anson**, **Radio One** receptionist **Clare**, various **O-Zone** females and **16 lucky ladies** at **Live And Kicking**, not to mention one rather **pink Music Week** staffer...Despite his extensive knowledge about songstress **Chaka Khan**, **Epic** product manager **Paul McGhie** admitted defeat on **TV quiz Don't Forget Your Toothbrush** last week. His excuse? He made a pact with **Chaka Khan**, delaying his buzzer action to give the singer a chance to win. Yeah, right **Paul**... What was it about **last April**? Those **heady days** leading up to the **Eurovision** song contest? Seeing **Barbra Streisand** at **Wembley Arena**? The conclusion of the **George**



As stars of **BBC's Byker Grove**, cheeky pop chappies **PJ & Duncan** had to wait for the **cordy** corporation to hand over the gold discs for the debut album **Psyche**. Unfortunately **Auntie Beeb** was closed in the **BBC bar**, so **Uncle Beeb** — children's **TV's** gorg' presenter **Toby Anstis** — fished his gleaming smile out of the props department to hand them over.

Michael hearing? Whatever it was, **Dooley** is pleased to announce a **team of musical babies** joining us this week, namely **Revolver Music MD Paul Birch** and his wife **Olivia's** little girl **Hannah Rachael**; **Permanent Records'** managing director **John Lennard** and wife **Nickie's** boy **Jack**; and **Chet Selwood**, **Beechwood Music** supremo, and wife **Sarah's** new arrival **Heidi**...On a sad note, **Dooley** was shocked to hear of the sudden death of **Mary Boys**, studio manager at **Livingston Studios** and wife of director **Jerry Boys** on **January 14**....



It may be a tatty bit of paper — but, hey, it's a done deal and it's legal! **MasterCo's Ian Dewhurst**, the one with dollar signs in his eyes, and **Aaron Hercules** give the thumbs up to the size of the advances cheque handed over on completion of a new deal with distributors **SBD**. **SBD's John Knight** is pictured left.

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