

# music week

For Everyone in the Business of Music

24 DECEMBER 1994 £2.95

## Warner names Price for PWL

Warner Music Ireland managing director Peter Price is returning to the UK as head of PWL.

Price takes over as PWL managing director on February 6, after being wooed by Warner Music International head Ramon Lopez and PWL chairman Pete Waterman.

He replaces David Howells, who left the company in July and is now setting up his own label. Price has been managing director of Warner Music Ireland since 1989, and has enjoyed a working relationship with PWL since Warner bought a 50% share in the company in 1991.

Warner Music chairman Rob Dickins says, "I'm hoping it will put Pete Waterman and PWL back into the mainstream and make the label a spearhead of dance and pop. We would like to build PWL into something that

runs alongside Warners and East West, where artists feel they have a long-term career."

He believes the pair will make a formidable team: "Pete Waterman is like an artist - he needs managing - and Peter Price is strong enough to manage him. Together they will make things happen."

Waterman says he is looking forward to working with Price again, "There's a very strong dividing line between what we do, so it's like two halves of the circle," he says.

Price, 43, joined Warner from Virgin Music in 1986 as general manager of the UK arm of Atlantic, before taking over as managing director of Warner Ireland in 1989. He is also a former chairman of the IFPI, Ireland's equivalent of the BPI.

"I'm looking forward to working with

Pete Waterman," he says. "There's no one better around. He's a great finder of talent."

Price's appointment is part of a reshuffle which sees Warner Music UK's director of operations Dennis Woods replace Price as managing director of the Irish label.

Woods, who takes over in February, joined Warner as commercial director in 1988 after 18 years in the brewing industry.

Woods will, in turn, be replaced as operations director for Warner Music UK by Gwen Pearce, who becomes the first woman to take charge of a major distributor.

Since joining the company as copyright assistant in 1978, Pearce has worked her way through the company, becoming commercial director in 1990.

● Peter Price profile, page 7.

## AMIA acts on Goldring firm

The Association of Music Industry Accountants (AMIA) has suspended Casson Beckman from membership after partner John Goldring quit amid "financial irregularities" a week ago.

In a statement issued on Friday, AMIA says it will be "looking into whether further measures are deemed necessary to protect the interests of clients."

Casson Beckman partner Marc Voullers, who points out that all of the acts affected were clients of John Goldring and not of Casson Beckman, said he accepted the decision.

● Sting's former accountant Keith Moore, 50, was committed for trial at Southwark Crown Court by Bow Street Magistrates last Monday (12), accused of stealing £3m from the artist and one of his overseas companies Steerpike Overseas Ltd.

### THIS WEEK

5 ServiceCo talks are called off

7 Price 'to put fizz back into pop'



8 1994: from the courts to the charts

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Music Week is taking a Christmas break and will return with the January 7 issue (out Jan 3), which will contain the final charts of 1994, as well as the first chart of 1995. We wish all our readers a Merry Christmas and a prosperous New Year.

Pato Banton's *Baby Come Back* has become the fourth single of 1994 to be certified platinum, the best score for 16 years. The Virgin single, a collaboration with UB40's Campbell brothers, hit the 500,000 deliveries mark a week ago after three months on release. The last time so many singles achieved platinum status was in 1980 - the year of Band Aid, Frankie Goes To Hollywood's *Relax* and Two Tribes and Steven Wonder's *I Just Called To Say I Love You* - when the platinum award reflected 1m deliveries. The platinum list, which also includes Wet Wet Wet's double platinum *Love Is All Around*, Whigfield's *Saturday Night* and All 4 One's *I Swear*, is due to be joined by East 17's *Stay Another Day*, which is expected to be certified platinum within days.



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## Phonogram changes ID

Phonogram is to be renamed Mercury from the beginning of the New Year in a move which will wipe out the historic Phonogram name after 32 years.

The move is being made to create a single worldwide identity for the label. The adoption of the Mercury name will not affect the running of the UK company which will operate as before, with releases issued on the Vertigo, Fontana and Talkin' Loud labels.

Phonogram managing director Howard Berman says, "We are just sorting out an anomaly really. It has always seemed strange to have a label

name that doesn't appear on any of our releases."

Berman says the company will begin introducing the change from January 1 and the new Mercury name and logo will be phased in over the first few weeks of the year. It remains unclear whether the name Mercury will appear on all releases.

Berman adds, "The decision was taken to consolidate under one banner and Mercury was the most obvious choice. Historically, it has the greatest identity and was least associated with one particular genre of music."

The Mercury name first appeared as a label in the 1940s but was acquired by PolyGram in 1972.

The Phonogram name has been in existence since it was created in 1962 to take over the operation of Philips's record interests in the same year that Philips formed a joint venture with Polydor parent company Siemens. In 1972 the joint venture was renamed PolyGram, a composite of Phonogram and Polydor.

The move will have most impact in the UK, where the Phonogram name has its highest profile.

BUCKLER TAKES ON NEW ROLE AT SONY - p3

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*Scarlet are Cheryl Parker (Vocals) and Joe Youle (Piano).*

*"Independent Love Song" is their New Single  
due for release on the 9th January 1995. Give it a listen.*

*If it doesn't give you goosebumps, see a doctor.*

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**wea**





# Rights bodies end joint venture talks

PRS and MCPS have abandoned their £10m plan to pool resources for administration in the ServiceCo joint venture.

The decision was announced on Thursday after votes at Tuesday's MCPS board meeting and Wednesday's PRS's council meeting resolved to call off negotiations.

ServiceCo, which was intended to use MCPS's data systems to collect and distribute royalties for both bodies, is understood to have collapsed because of disagreements over the extent to which functions should be merged.

MCPS chief executive Frans De Wit says, "Simply, we couldn't come to an agreement about the ultimate shape of ServiceCo. We were talking about the whole scope of ServiceCo - what services would go into it and the elements that should remain independent.

"It is regrettable that UK copyright owners have been unable to achieve what was achieved elsewhere in Europe two decades ago." In De Wit's native Holland, Buma/Stemra operate a joint venture similar to that proposed as ServiceCo.

PRS's Terri Anderson says the society took the decision because of delays in getting the project off the ground. "It was clear to those of us on the inside

## IMRO: INDEPENDENCE DAY DRAWS NEARER

At Wednesday's PRS council meeting, formal approval was granted for Ireland's performing right society IMRO to become independent, ratifying a 95% vote for independence by Irish songwriters, composers and publishers. IMRO chairman Brendan Graham, who resigned from the PRS board at the meeting, says, "There's always been the view the money is going to some taxing house in London, but IMRO will no longer be just a collection agency; we'll be putting Irish songwriters and composers in the spotlight so people can see where the money is going." IMRO becomes independent on January 1 and will be trying to recruit existing PRS members from the New Year onwards. Graham hopes to attract at least 1,100 members. PRS will continue to have ties with IMRO, with three PRS members on the board initially.

that progress was not being made at the rate we wanted. It was also taking up so much of the time and energy of senior management - we had three people working on it full time."

PRS is understood to be keen to concentrate its efforts on dealing with the Monopolies and Mergers Commission investigation into the society, and the establishment of the Irish royalty collection body IMRO (see box above).

De Wit says PRS and MCPS remain on good terms. "I'm confident that at some time in the future a project of this shape or form will be on the agenda

again," he says. He refuses to confirm speculation that MCPS is now approaching PPL over a similar collaboration, but adds, "Both societies will continue to develop their own businesses and strategies."

Co-operation between the two sides will continue on joint registration of works, which began in January, and some international initiatives.

But Anderson says PRS will now be developing certain elements of its distribution systems which were put in limbo while discussions over ServiceCo continued.

## NEWSFILE

### Jimmy nails up new record

East West scored its biggest ever one-day sale last Monday with orders for 155,000 copies of Jimmy Nail's album *Crocodile Shoes*. This beats the record held by Simply Red's *Stars*, with a highest one-day sale of 110,000 copies. The album, released on November 10, has been certified platinum and East West says it expects it will become double platinum by Christmas.

### Neil Young TV EP gets C4 screening

Channel Four is screening The Neil Young TV EP, a collaboration between Neil Young and Silence Of The Lambs director Jonathan Demme, on January 3. The channel's 1995 schedule also includes documentaries on Schubert, Jacqueline du Pre and Sir Michael Tippett, three operas, the Best Of The Tube and The White Room.

### The Mill studio

The former directors of The Mill studio, which went into receivership earlier this year, have asked us to point out that former producer and engineer Stuart Epps is leasing only the old Studio Two and not the whole site from the new owners (MW, December 10). Rod Halling and Roy Shipston also stress that Epps has purchased only the 18-year-old MCI series 500 console and the MCI JH16 24 track machine that were used in Studio Two, and not all of The Mill's equipment.

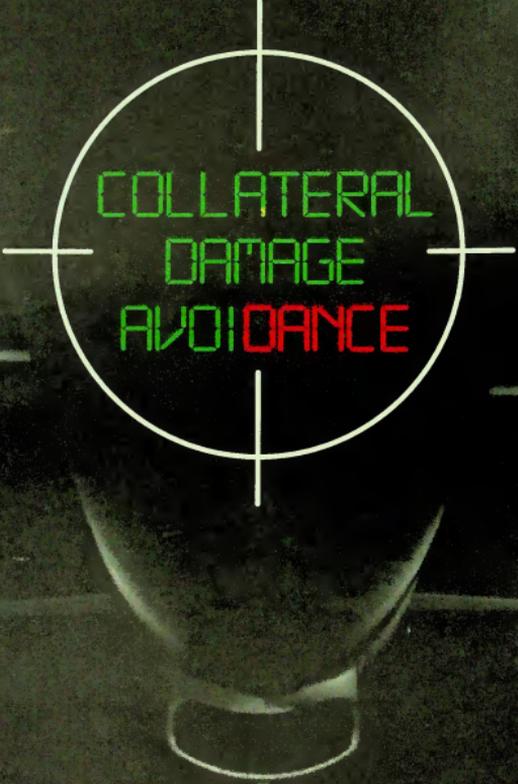
### Sony's Christmas opening hours

Sony Music Operations will be open at the following times over the Christmas period. Orders can be placed from 8am to 9pm until Thursday, and from 8am to noon on Friday. The offices re-open on December 28 from 8am to 9pm until December 30. An answerphone service operates at other times. EUK is open from 8.30am to 6pm (until noon on Christmas Eve) and from 8.30am to 6pm (between December 28 and 31. Normal business hours for both companies resume on January 3.

▶▶▶▶▶ DINA CARROLL: FOLLOWING UP ON SUCCESS - p23 ▶▶▶▶▶



the present



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# New PWL chief makes a promise to 'put the fizz back into pop'

PROFILE

When it comes to getting what he wants, PWL's new managing director Peter Price isn't afraid of being pushy.

Twenty years ago he became a sales rep for Record Merchandisers (now EUK) after deciding he wanted to get free records. And 15 years later he persuaded Warner UK chairman Rob Dickins to make him head of Warner Ireland.

Now Price is to return to the UK, and Pete Waterman for one is looking forward to working with the go-getting executive. "I've known him for 12 years and he's like me, he's done everything, been in every part of the industry. But like me he's still hungry and that's why I look him on," he says.

Price is certainly a man who makes things happen. But he began his working career in a totally different business.

His first real job was as a sales rep for a condom manufacturer ("Let's say I travelled in rubber") but Price decided the only way to satisfy his love of music was to become a sales rep for a record company, and so he talked his way into a position with Record Merchandisers at the age of 23.

He explains, tongue firmly in cheek, "I'd always loved music and I thought, 'I've got 10 years' supply of Durex in my cupboard, it's records I should be getting free. So I moved from rubber to vinyl!'

The manner of his move to Warner Ireland reflected his desire to constantly take on more responsibility. Price explains, "I was coming back from lunch with Rob Dickins one day and he was telling me about some problems he was having with Warner Ireland, so I said, 'I'll run it for you.' Two weeks later he asked me if I would."

## PETER PRICE



It was obvious Price was attracted to the challenge of building up a record company, recalls Dickins. "I only knew him vaguely at that point but I liked him. I liked his enthusiasm for wanting

## PETER'S PAST

Peter Price (b. September 21, 1951)

**1975:** Ago 23, Price gets his first job as a music rep for Record Merchandisers (now EUK), soon becoming area manager.

**1977:** Virgin Records sales manager Ann Kelly offers him a job as a rep.

**1979:** Moves to Virgin Music's promotions department as head of regional promotions, and subsequently head of promotions, working with Phil Collins, Human League and Heaven 17.

**1982:** Becomes head of international at Virgin Music working for and with Richard Griffiths on acts like John Fox, Ozzy Osbourne, Tears For Fears and Musical Youth.

**1983:** Richard Griffiths asks Price to start Virgin's Ten Records with him. First success is a number one for The Flying Pickets' Only You, followed by hits for Jermaine Stewart.

**1986:** Appointed general manager of the UK arm of Atlantic Records working under Ahmet Ertegun, "the godfather of soul". Scores hits with Mel & Kim and Enya.

**1988:** Price tells Rob Dickins he wants to be managing director of Warner Music Ireland. Two weeks later Dickins agrees.

**1991:** As chairman of the IFPI, Price instigates Ireland's first official industry chart, compiled by Gallup. At Warner Music Ireland he continues to work with Irish artists Christy Moore, Christy Hennessy, and An Meánmáire.

**1994:** Offered the job as head of PWL, which he is due to take up on February 6, 1995.

it, and knowing his history I felt good about it," he says. "He wanted to be his own man and prove himself."

Price found the move to a small company on the outskirts of Dublin a

challenge. "It was a culture shock. Moving to run an affiliate of Warners makes you realise how big everything is." But he enjoyed the chance it gave him to work with all aspects of the business. "When we were still in distribution it was a case of walking out of your office and rolling up your sleeves," he says.

His success in building up Warner Ireland over the past five years is partly what recommended him for the PWL role, says Dickins. "Peter has an amazing ability to make things happen, socially and businesswise. He tries every resource, and he doesn't take 'no' very easily."

Further proof of his ability to implement change is that during his three-year stint as IFPI chairman, Price instigated Ireland's first true chart in 1991. It's just one of the achievements which marked his years in Ireland.

"The things that made me happiest were having successes with local talent and seeing Warner Ireland perceived as an Irish label despite being a major," he says.

Price is looking forward to the challenge of joining Waterman's original "hit factory" after a couple of quieter years. "I'm going to be putting the fizz back into pop," he says. "It's a very exciting time. Working with Pete Waterman, the great pop innovator, we're going to revitalize the label. I'd like people to look at PWL and see a label that produces great albums as well as singles."

There is, of course, a far more important advantage in returning to the UK after so long away. "I'll be able to watch QPR instead of the Shamrock Rovers," says Price.

PETER PRICE



the future

a merry christmas and a HAPPY NEW YEAR from all at virgin records

# 1994: from the courts

Martin Talbot looks back on the stories and headline makers which

## JANUARY

**Chaka Demus & Pliers' Twist & Shout** becomes the 700th number one single... At PRS, the hunt for a new chief executive is shelved as senior director of operations John Axon is appointed general manager... The new look **Brit Awards** throws up a broad list of nominations, with **Suede**, **Blur** and **PJ Harvey** lining up alongside **Dina Carroll**, **Rob Stewart** and **Take That**. **PolyGram** take the lion's share with 16 nominations... **EMI** nominee **Sting** scoops six Grammy nominations...

**Sony Music** quits **Soho Square** for new offices at **Great Marlborough Street**... **EMI Music Publishing** demands an extra payment from **PRS** after discovering a shortfall of "hundreds of thousands of pounds" in the revenue it received at the end of 1993... **Howard Berman** quits as **A&M** managing director to take over at the helm of **Phonogram**, replacing managing director **David Clipham** who is to leave before the end of his contract... **George Michael's** High Court battle with **Sony** resumes after the Christmas break... **Tring** prepares for its flotation - due in March - by settling two outstanding copyright legal actions launched by **EMI**...

## FEBRUARY

Former **Virgin Records** A&R director **Jeremy Lascelles** is appointed as the managing director of **Chrysalis Music Publishing**... **Now** Rajat figures show **Radio One** has lost 1.5m listeners since **Matthew Bannister** took over as controller... **U2** issues a writ against **PRS**, claiming that the conditions of the collection society's agreement amount to a restraint of trade... The **British** have an increased presence at **Midem**, with 1,280 UK visitors. Many are attracted by the first **British At Midem** stand, organised by the **BPI** in conjunction with the Department of **Trade & Industry**... The government scraps plans to cut funding of student unions which would have decimated the college gig circuit... New **BPI** figures for 1993 show **CD shipments** reached an all-time high of 92.2m - up a third on 1992... **Virgin Records** launches **Hi-Rise**, an independently distributed label to which **New Wave Of New Wave** bands **S\*P\*Y** and **These Animal Men** are signed... The **Brit Awards** are hailed the best ever with 10.5m viewers watching the peak time TV show featuring winners including **Bjork**, **Sting**, **Take That**, **M People**, **Take That** and **Stereo MCs**... **Tring International's** flotation, which values the company at £50.2m, is way over-subscribed...

## MARCH

Senior music industry figures meet to discuss increasing concern over the speed of the singles chart. Format restrictions, the introduction of airplay and a sales week running Wednesday to Tuesday are proposed... **Genesis** manager and **Hit & Run** founder **Tony Smith** wins the **Strat Award** at the **Music Week Awards**... **Eternal** reach number 19 in the US singles chart with **Stay**... **WH Smith** plans to buy an extra 25% stake in **Virgin Retail** (taking its overall share to 75%) and merge it with **Our Price** under one management board. The deal is subject only to OFT clearance... **Songwriter Tim Rice** is the UK's biggest winner at

## MICHAEL SUFFERS HIGH COURT SETBACK IN FIGHT WITH SONY

After two months of deliberation, High Court Judge Justice Jonathan Parker threw out **George Michael's** case against **Sony Music** in June. Describing the **Sony** deal as "reasonable and fair", Parker rejected **Michael's** case on the basis that he effectively accepted the validity of his deal in February 1992 by taking a \$1m advance for his third album. The judgment also criticised **Michael's** manager **Rob Kahane** as "unreliable and untrustworthy". Although **Michael** reaffirmed his support for his manager, **Kahane** eventually stepped down on November 1. **Michael's** great campaign goes on, but a hearing is now set due until February 1996 after the high court rejected his call for a speedy hearing last Monday. Speculation persists that **Sony** will allow a third party - perhaps US tycoon **David Geffen** - to buy out his contract at for \$20m or more, but no one is confirming or denying it.



the **Grammies**, picking up three awards. Other winners include **Sting**, **High Fidelity**, **Sade** and the **English Chamber Orchestra**... A **Scottish** cassette pirate with a £2m annual turnover is jailed for 12 months... **Musica** of **Life** secures the UK rights to the new **Prince** single **The Most Beautiful Girl In The World** after **WEA** passes on the release... One become the artist's first number one single six weeks later... The **European Commission** launches a formal investigation into the activities of UK rights companies **VP** and **Waterman's PWL**, joins the **BPI** after years of resistance, following an approach from **Warner** chairman **Rob Dickens**... **WH Smith** axes 600 staff in an overhaul of the **High Street** chain's management structure...

## APRIL

The **BPI**, **Bard** and **CIN** rally to defend the industry's charter following an Office of Fair Trading referral to the restrictive practices court, in response to a complaint from **Gallup**... **First Avenue's Oliver Smallman** and **Denis Ingoldby** unveil plans for a new label after striking a deal with **Arista**... The **Glastonbury Festival** closes a deal with **Channel 4** for 10 hours of coverage of the festival... **Radio One** overhauls its playlist, introducing an "N" list of 10 tracks primarily by new artists, which are guaranteed a four week run on the playlist, and a Premier or "P" list of the week's eight most popular songs... **Indie** retails 4-Play

calls in the receivers **Leonard Curtis**, who attempt to sell the £16m company as a going concern... **Digital** broadcaster **Digital Music Express** finalises a deal with **BSkyB** to launch its service on satellite. **November** is set as a provisional date... **Take That** plans to launch a full scale assault on the US after put on hold after their manager **Nigel Martin Smith** withdraws them from **RCA** and **America**... **Food** founders **Dave Balfe** and **Andy Ross** sell out to **EMI**, with **Balfe** quitting the label 10 years to the month since its first release... **George Michael's** restraint of trade case against **Sony Music** reaches a conclusion after 74 days of evidence spread over six months... **Barbra Streisand** plays her first UK concert at **Wembley Area**, in what **Sony** describes as "The Event Of The Decade"... The industry mourns the death of **Nirvana** frontman **Kurt Cobain**... **EMI Records** wins a **Queen's Award** for Export... Former **MCA** managing director **Tony Powell** returns to the record business as managing director of **Pinnacle Distribution**...

## MAY

**Woolworth's** cut-price £3.99 CD promotion dominates the chart, propelling 26 greatest hits albums into the Top 75... **New Rarities** figures show **Radio One** has lost 1.1m viewers in the first quarter, with total audience down to 13.1m a week... **Video Collection International** announces plans for a £60m flotation... **Island** plans for a £60m flotation... **Island** plans for a £60m flotation... **Island** plans for a £60m flotation...

## VIRGIN HEADS FOR NEW RECORD

In what was a big year for **Virgin Retail** - with **WH Smith** buying a further 25% share in the chain in March to set a merger with **Our Price** in motion - the retailer unveiled plans to put its flagship **Oxford Street** store firmly into the record books. After signing leases on an adjacent cinema and casino, **Virgin** unveiled plans to double the size of the 15-year-old flagship store, thus turning it into the biggest entertainment store in the world. Covering 63,000 sq ft it will displace **HMV's** nearby 50,000 sq ft megastore in the **Guinness Book Of Records**. With the **Videodrome** and the **Singles Department** already stunning visitors with their new, spacious, airy look, the fully refurbished store will be completed in the spring. **Cliff Richard** is pictured promoting his **Hi List** release at the store.



**Manners** lags over management of the newly-merged **Island** and **PolyGram** music publishing companies... The **Isle Of Wight Festival** and **MCP's** planned **Chelmsford** event are cancelled, the victims of a crowded festival season... The sale of indie 4-Play is thrown into confusion after it loses all 12 of its Debenham's concessions. It is replaced by 'Now', a new concession operator launched by former **SotoSound** founder **Brad Aspas**... **Jazz Summers** buys **Big Life** back from **PolyGram** and signs an indie deal with **Pinnacle**... **Wet Wet Wet** move to the top of the singles chart with **Love Is All Around**...

## JUNE

**Virgin Music Group's Ken Berry** becomes the most senior Briton in the global music business by being appointed head of **EMI's International business**... **Woolworth** withdraws vinyl singles from all its 783 stores, declaring the format "commercially unviable"... As the **OFT** gives the green light to **WH Smith's** merger of **Virgin Retail** and **Our Price**, **Our Price** managing director **Richard Handover** moves on within the **WH Smith** group... **Take That's Gary Barlow** wins **Songwriter Of The Year** and **Song Of The Year** in the annual **Ivor Novello Awards**... **New IPFI** figures show the UK trade in illegal pirate records reached an all-time high in 1993 with 4.9m illegal CDs and tapes sold... **Virgin Retail** announces plans to transform its **Oxford Street** store into the biggest entertainment store in the world... **PRS** secures formal support from all **European** nine royalty collection agencies in its legal battle with **U2**... A caucus of leading record companies agrees to the event takes in the number of formats eligible for the charts from four to three and introduce "bullet" highlighting singles which achieve sales increases... **Glastonbury Festival's Pyramid Stage** burns to the ground in a £100,000 blaze one week before the event takes place... In an unprecedented week for the music industry, the **George Michael** versus **Sony** court case and the **MMC** investigation both reach their climaxes. **Michael's** case is thrown out and the singer is ordered to pay hefty costs, while the record industry is completely exonerated of all charges by the **MMC**...

# From... to the charts

dominated the pages of *Music Week* throughout this year

# NEWS REVIEW OF THE YEAR

## EAST WEST TRIUMPHS AS CHART CHANGES SHOW

When Millward Brown took over compilation of the chart from Gallup in February, few expected a seamless changeover. And inevitably there were minor hiccups — but the market research giant could console itself that these were considerably fewer than some store merchants had predicted. The changeover proved historic for East West Records. When the first Millward Brown chart was published on Sunday, February 6, the label found itself topping both the singles and album charts with Diana's Things Can Only Get Better and Toni Amos's Under The



## JULY

Chancellor Of The Exchequer **Kenneth Clarke** describes the record industry as "one of the success stories of the United Kingdom" at the BPI AGM. Just four months after joining the body, **Pete Waterman** is elected to the BPI Council... The BPI launches a get-tough policy on bootleggers after 17,000 CDs are seized in a raid on a record fair at Birmingham's NEC. 4-Play is bought by Rock Steady Ltd, a consortium headed by its former boss **Phil Ames** and former EMI group sales director **Keith Stinson**. FWJ managing director **David Howells** quits after 12 years with the company... More than 11m viewers tune into BBC 1's bromus broadcast by its former Tenors World Cup concert... Suede vow to plough on despite the departure of guitarist and songwriter **Bernard Butler**... The Mercury Music Prize nomination ceremony at Kensington Roof Gardens, is overshadowed by the bombing of the Israeli Embassy just 400 yards from the ceremony. **Blur's Parklife** is installed as favourite for the prize at two to one...

## AUGUST

**Radio One** loses another 876,000 listeners, according to second quarter figures, leaving it with just 12.3m. Mercury Music Prize nominee **The Prodigy** are dropped twice in the US, first by American Recordings and then by Elektra... **Phonogram** falls in its attempt to avert a High Court battle with American Recordings, whose founder **Rick Rubin** is attempting to extricate the label from the two companies' joint venture... BBC's head of light entertainment **David Liddiment** unveils his plans to launch **Top Of The Pops II** in September... Warner urges retailers to stick to the embargo for its **Three Tenors II** release, which is shipped in advance for its release on Bank Holiday Monday... **Chris Lycutt** quits as head of music at Radio One after four years, to take on the role of head of live music... **FB** veteran **Alan Edwards** quits his **Poole Edwards** company to become general manager at **Phonogram**...

## SEPTEMBER

**EMI Records** announces its move from the historic Manchester Square HQ to new offices in Brook Green in west

London. It's famous staircase railing, from **The Beatles' Red & Blue** albums, will move with it... **Jimmy Devlin** is sacked as managing director of **Polydor**. His replacement is **Mark Lombrozo**, the Frenchman behind **Vanessa Paradis** and **Renark Records**. **Tilly** **Rutherford** reduces his role at **PVL** after more than 25 years working with **Pete Waterman**... **Oasis's album Definitely Maybe** beats **Warner's Three Tenors** album to the number one spot, scoring **Creation's** first number one album and becoming the biggest selling debut artist album with 86,000 sales in its first week... **Arista** general manager **Mark Williams** and **Telstar** creative director **Don Reedman** quit their respective labels to launch new TV label **Vision Music Entertainment**, funded by **Telstar**... The tabloids react with outrage as **Take That** launch their tour with a new "raucous" image... **PRS** launches a legal action against **LBSMS**, the computer consultancy which managed the disastrous **Premis** computer project... **Wet Wet Wet's** 15-week residency at the top of the singles chart comes to an end. They are replaced by **Whigfield's Saturday Night** which sells 150,000 copies to make her the first artist to enter at number one with a debut release... **M People** pip **Pulp** to win the Mercury Music Prize, which is broadcast on TV for the first time by **BBC 2's The Late Show**... **Burd** elects **Mauley** as its new chairman, replacing **Virgin** chief **Simon Burke**... **Manchester** is the venue for the third in **The City** convention. In his

kyoote speech, **Gary Gersh** urges British bands to put more effort into the US live circuit...

## OCTOBER

**REM's Monster** album becomes the 500th number one album in history as it scores the biggest first week sales of any album for five years with over 200,000 sales... **Dino Entertainment's** managing director **Mark Rosenfield** and A&R manager **Nic Moran** leave to set up their own TV label **Globol**, with "strategic investment" from **BMG**. **Rick Rubin** finalises a licensing deal with **BMG International** and releases albums by **Johnny Cash**, **Danzig** and **Slayer** despite threats of legal action from **Phonogram**... **Digital** broadcaster **MC Europe** goes on air in the UK, transmitting to 60,000 cable homes in the Midlands... **XFM** loses its battle to win a London licence, to dismay from the record industry. The Radio Authority awards **FM** licences to **Chris Wright's Crystal FM** and **Virgin Group's Virgin London FM**... **MTV Europe's** new music TV channel **VH-1** goes on air with an exclusive screening of a video of **Dolphin** by **Prince**, who appears in the promo with the word "alive" daubed on his face. It is the first sign of his discontent with **Warner**... Ninety people are injured as a section of **sewing** collapses on the first night of **Pink Floyd's** record-breaking 14-date residency at **Earls Court**. **GLR** founder and former Radio One producer **Trevor Dann** is announced as the replacement for **Chris Lycutt**. He is due to return to

the station in January... **Radio One** urges patience for the fourth time in a year after new **Bajar** figures show 1.1m more listeners are lost between June and September, a total of 4.6m since the end of 1993... The commercial radio sector celebrates its 21st birthday by becoming market leader with 27.7m listeners compared to **BBC Radio's** 27.6m...

## NOVEMBER

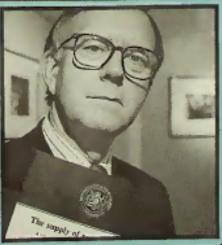
**Radio One** managing editor **Paul Robinson** quits; the station to take on a senior strategic role with **Liz Forgan**, the BBC's head of network radio. The move sees **Trevor Dann** rapidly promoted to head of the playlist committee... Former **Polydor** managing director **Jimmy Devlin** returns with his own label, **Mr Devlin's Music Company**, and the release of a cover of **The Osmonds' number one hit Love Me For Reason**. **Boyzone's** version of the same song released by **Polydor** eventually outperforms it... **Sony** breaks ranks to strike a worldwide licensing deal directly with **MTV Networks**, a move which appears to undermine **VPL's** court battle with the channel... All five majors and retailers **WH Smith** and **Woolworth's** pledge support for **British Telecom's** new video-on-demand system, which is to receive a full commercial trial among 2,500 homes in East Angles next summer... **EMI** scores its biggest victory in the battle against piracy with the seizure of 25,000 CDs from the home of a bootlegger in south London... UK acts do well in **MTV's** first **European Music Awards** with **Take That**, **The Prodigy** and **Gun** winning awards... **Whigfield's** number one **Saturday Night** is struck by two claims over rights, with **Warner Chappell** claiming it is based on a 1969 **Equus** hit and **Hil & Bun** claiming similarity to **Lindisfarne's Fog On The Tynes**... **Empo's G Magazine** celebrates its 100th issue...

## DECEMBER

The music industry comes under scrutiny again after the **MMC** announces an inquiry into the writers and publishers' collection society **PRS**... **EMI** struggles to cope with **The Bear's**... At the **BBC**, which rears to the top of the charts selling 180,000 copies in just four days... **MCA** releases the long-awaited **Stone Roses** album **Second Coming**, which enters the chart at number four... **Alan Edwards** returns to **Poole Edwards** after just three months as general manager at **Phonogram**... **Take That** scoop seven awards at the **Smash Hits Pop Winners Party**... **Baby D's Let Me Be Your Fantasy** becomes the fourth platinum single of the year, the highest number for a decade... **Accountant John Goldring** quits **Casson Beckman** amid allegations of "apparent financial irregularities" over an estimated £2m belonging to nine clients... **Top Of The Pops** wins the right to announce the Christmas number one during its traditional Christmas Day show, which will be hosted by **Take That**... Retailers hail sales up 25% on the previous year according to some stores... **CIN** declares that its trial of a UK **R'n'B** chart is success, with the first official rundown scheduled for January 14, 1995...

## MMC PROBE FINDS NO PRICE FIXING

The record industry breathed a huge sigh of relief when the Monopolies & Mergers Commission's 380-page report, *The Supply Of Recorded Music*, found a clean bill of health. **John Deacon**, chairman of the BPI (right), was among those relieved by the findings of the 11-month probe. It cleared the industry of colluding over CD prices and managed to come up with only one real criticism — it was insufficiently clear how retailers' in-store charts were compiled. **Laura MP Gerald Kaufman** declared himself dissatisfied with the result. And despite being cleared, the industry had cause to complain, too. Estimates suggest **Kaufman's** campaign ended up costing the business up to £21m in costs and lost business.



# The year's hit tracks, highlights

## COLIN BELL managing director, London Records

"I'm sorry to be partisan this year but my favourite record of 1994 is East 17's Stay Another Day. It really is a marvellous song, with a combination of everything the group have been working towards in the past two and a half years, from their development as songwriters to their vocal harmonising. It's a track that I play at home, too. The most important thing for me this year was seeing the staff of London Records grow and grow. It's been an absolutely staggering year for the record company, taking us to levels we only dreamt of. We're ending the year with the number one and two singles and two albums in the Top 10, which for a little record company, which we are, is quite an achievement. I'm lucky to work with a group of very dedicated people."

## HOWARD BERMAN managing director, Phonogram Records

"My favourite record of the year is Blur's Boys & Girls because it's a quintessential intelligent British pop single. Great song, great production. The most significant event of the year is totally self-indulgent — January 24, the day I left A&M and started here at Phonogram."

## RICK BLAXILL producer, Top Of The Pops

"My favourite record of the year was Elastica's Connection single which was a brilliant combination of guitar-based intelligent music and commercial pop. It's also brilliant that there is a commercially acceptable, predominantly female band, which is important. We're doing three Top Of The Pops shows this week and I've been in meetings all day so I'm completely frazzled but I do feel passionate about the resurgence of Top Of The Pops so that has to be the highlight of my year. I felt passionate about the direction it should be going in, and I'm pleased and proud that it's re-established itself. It's an historic show after all. I went in with a clear vision of what I wanted but with an awareness if it's the right idea until people start watching."

## JON NORD JOVI, artist

"Record of the year is Sheryl Crow's Tuesday Night Music Club. Great songs, great lyrics, sexy singer. Event of the year hasn't happened yet." (His baby is due within a month)

## IAN BRODIE producer/artist

"The Beastie Boys' Ill Communication is the most striking album this year. It sounds unlike anything else, plus it's not a type of music that I particularly like but they seem to transcend the boundaries of their category, which makes it stand out even more. The death of Kurt Cobain is hard to top this year. Sad and tragic. I thought Nirvana were fantastic and Cobain such a fantastic songwriter, and it's left a bit of a hole. Every now and again, you get a band that inspires a whole genre and there's nothing that gets genre again that I particularly like. The others are all shadowed by Nirvana. It's a bit like Merseybeat without the Beatles."

Who were the artists who made the most impact during the past 12 months that are best forgotten? Martin Aston canvassed the top

## LABEL OF THE YEAR: LONDON



With the fast turnover of singles chart hits and the proliferation of compilation albums, you need a savvy good eye for commercial pop hits to maintain label profile these days. And that's exactly what London Records did in 1994 with perhaps the most prolific strike rate of all record companies. From Baby D to Brand New Heavies, the company has consistently filled the charts with hit singles, and to a lesser degree albums. But it's on the strictly pop/dance side that the company has come into its own. With its Systematic, Internal and Internal Dance offshoots — run by Christian Peterson — it has scored number one hits with Whigfield and Top 20 successes from the likes of Cappella and JX. Its pure dance label (fr) has also scored Top 20 hits from the likes of Sa'n Piga, Brand New Heavies, M'Boom, DJ Duke and Degrees Of Motion. On the main London label, East 17 and Ace Of Base (licensed from Megal) stormed the charts with regular hit singles and top five albums. In fact, East 17 have ended a crackling year for London with their fourth hit and number one single, Stay Another Day, and chart-topping album Steam.

## MOAN OF THE YEAR: RADIO ONE

There were few people who had a good word for Radio One in 1994. When Matthew Sanson replaced Johnny Beering as controller in October 1993, it looked as if change for the better was on the way. Many now feel, however, that the changes have not worked. Sanson proceeded to consolidate in terms of personnel and shifted presenters around to introduce a more varied music and chat policy. The likes of Emma Freud joined the daytime team while the evening shows were bolstered by the success of Steve Lamacq, Jo Whalley's alternative music show and the dance programmes at the weekend. But the changes didn't cut much ice with the public who, from the beginning of 1994 onwards, began to turn their radio dials away from the station and lost 1.5m 97-95FM. In February, Rajar figures showed the station had lost 1.5m listeners since Sanson took over, bringing the total down to 14.2m. Another 1.1m went in the first quarter of the year followed by 878,000 more in the second and 1.1m in the third. By October, more than a

quarter of the station's 1993 listeners had switched off, with the total down to 11.2m. The nation's media, which had a field day when the old-style OJs left the station in 1993, spent most of this year ridiculing the drop in listeners and claiming the station was at its lowest ebb. To rub salt into the wounds, commercial radio overtook the BBC as overall market leader with 27.7m listeners. Then, in November, Radio One's managing editor Paul Robinson quit to take on a strategic role within the BBC. But as the year progressed, it wasn't all bad news. In October, GUR founder and former Radio One producer Trevor Dann replaced head of music Chris Lytt. Almost immediately, Dann was promoted to the post of playlist committee head with all the signs suggesting music policy changes at the station were just around the corner. These are yet to be seen but the return of Dann has already restored much of the confidence that had dissipated from the station over the past 12 months.

## JAMES BROWN editor, Loaded

"I can't give you one song, but this year Portishead's Dummy and Warren G's album Regulate... The Funk Era albums, Sheryl Crow's All I Wanna Do and Blur's Girls & Boys singles, Paul Weller live and the triumphant return of The Beastie Boys have all been played at various times while I had sex, got drunk and had a good time. They're all good pop music, as well. My most lasting memory this year is realising there are half a million people out there quite happy to read Loaded each month — which is pure excitement. I now get paid to watch cricket matches, eat crisps, drink heavily and talk about girls, and I don't think there's a better job in the world. I had a vision at school of what I wanted to do, and 10 years on, I now do it, having already achieved different ambitions in between. I can't help feeling like a trainee boxer, like we got away with something that you weren't supposed to do."

## KELLE BRYAN artist, Eternal

"My favourite record this year was Soul Asylum's single Runaway Train. As well as having a great melody, the track was doing something creative by making a point about missing children. People are ignorant to their situation and also forgot those left behind are lonely, and when I saw the video and understood the whole concept, I was really shocked and moved. It's great that a group can write such meaningful lyrics and do something so positive. My event of 1994 was going to South Africa. It was a totally different experience for Eternal. There was a lot of racism there but what shocked me the most was that power music has the way it breaks through all kinds of boundaries. We performed at Ellis Park, and there were black people standing next to white, as one, because of the music. I'm glad to be in an industry where we can make a difference."

## BERNARD BUTLER, guitarist

"Fortishead's Dummy and Edwyn Collins' Gorgeous George were albums I loved this year but the one that stuck in my head most was Jeff Buckley's Grace. The songs are intensely powerful, his voice is brilliant and, in terms of sound and writing, it's completely modern, but still with an awful lot of taste. His show at The Garage in London was one of the best I've ever seen — the whole audience was deadly silent when he played. Some spiritual characters are really fierce but others are just way out there, like Jeff is. The obvious event of the year for me would be leaving Suede but, though it had a horrible impact at the time, to choose that would be flattering the band too much. When you're young, you think things are the biggest that will ever happen to you but it's already fading into insignificance next to the fact that I got married this year, to my best friend. Nothing is more important than that."

# lights and headaches....

12 months? What were the happiest memories? And what were opinions of some of 1994's most notable movers and shakers

## ALBUM OF THE YEAR: PARKLIFE



If there was an album that hallmarked the year it was Blur's *Parklife*. For many, its cultured pop and almost majestic laid-backness signalled a revival of quintessential British pop music and, coming at the beginning of the year, it set the standard for charts to follow. The Food label and EMI had persevered with the four-piece after two previous albums of great originality which attracted critical acclaim and a growing fanbase but not massive sales. It was the number one third album *Parklife*, produced by Stephen Street, that crapt into the nation's consciousness via a string of top 20 singles. It has now sold just under 500,000. The four singles ranged from the Dub 18-30 pastiche synth pop of *Girls & Boys* to the cheeky London swagger of the title track. Not surprisingly, the album has featured in most tastemaker's top tunes of the year and has been hailed for bringing welcome relief to the US-dominated albums market and the homogenised dance pop of the singles chart. It also brought a little substance and style back into British pop music and helped turn the teen mags back on the alternative scene. Even the *Parklife* slogan, short of a London greynad racing track, presented a memorable image. While the band may have been disappointed at not picking up the Mercury Music Prize award, their sterling efforts were eventually rewarded when *Parklife* was named as album of the year. Then, of course, there's always the Brits...

### BRIAN CAPRON actor, plays Rex Hale in Crocodile Shoes

"I especially liked *The Prodigy's* *Music For A Dilted Generation*. They make good, original dance music, and if you're looking for good, new music and powerful videos, they were a strong impact. I've got two teenage daughters so I suppose you could say I've been subtly influenced - otherwise I'd be heading back to *The Rolling Stones*. I've just moved into a lovely Victorian house with my girlfriend, but this year was notable for me keeping my hair and remaining an actor for another year! I've been on a roll this year, starting with *EastEnders*, then a very prestigious screenplay, *Return To Blood River*, *Crime Unlimited*, two films for *Without Walls* and then *Crocodile Shoes* which was the main event as it's got the most publicity. I think it's been cast really well, against type, too, which was brave. My part was meant to

be a pot-bellied, thin-haired hippie but they obviously liked the way I read it. No, I've never met Max Hole. It was agreed that, the day we did research in the East West offices, it was best that we didn't meet but he was out all day anyway, otherwise I bet we would have. The name is so near but the characters don't bear any resemblance, because he's a nice bloke!"

### GILL COOK manager, Virgin Megastore, Oxford Street

"My favourite record of 1994 was Blur's *Parklife*. I don't normally go for that particular genre as I was brought up with Seventies rock but the album really appealed to me. I just enjoyed listening to it the whole way through and enjoyed the whole presentation of the album. It did particularly well for us and crossed the whole spectrum of customers. The main event was the huge refit on this site that started in

June and won't be finished until May. Not only have we had to manage our business but a building site as well, which certainly kept us focused. Customers and staff had to cope with variable heat and noise levels but it wasn't hell, just hard work, and we came through it with few complaints, so that cheered us up."

### GEOFF ELLIS manager, King Tut's Wah Wah Hut, Glasgow/promoter, DF Concerts

"My favourite record this year was Gun's version of *Ward Up*. The song is one of my favourites of all time anyway, and I loved the way Gun emphasised the guitar parts and captured the energy of their live set. I'd also like to mention Ben Harper's album *Welcome To The Cruel World*, which was really fresh and different. He's a new artist as far as the UK is concerned and bound to do well. The T is The Park festival,

which was promoted, was my event of the year. People said it wouldn't happen but it was one of the best line-ups in Europe this year. My favourite memory was seeing Rage Against The Machine and Cypress Hill on stage together, because Cypress Hill arrived late and there was a curfew, so we had to roll one into the other, and they chose to do two songs together, which nobody would have seen anywhere else in the world. Just brilliant."

### MARK FRITH editor, Smash Hits

"My favourite record of the year is Whigfield's *Saturday Night*. I just think it's a brilliant state-of-the-art pop dance single, it wound a lot of people up and I just remember the excitement when it was released, the predictions of where it was going into the charts and seeing the video for the first time as a prediction on *Top Of The Pops*, and just thinking it was completely brilliant all round. Becoming editor was significant but the *Smash Hits* Awards and *Smash Hits* show on the road made an even bigger impression on me, the realisation of what *Smash Hits* means when you see all those people, all 12,000 of them. It's the first show I've worked on as editor, and everyone made a brilliant team effort, and we got a brilliant, memorable show."

### NIGEL GRAINGE A&R director, Arista Records

"Album of the year by quite a long way is Jeff Buckley's *Graffiti*. It's the only album that has lived with me consistently and hasn't left the area of my cassettes yet, which these days is such a rarity. It's probably the best realised, complete album in terms of production, songs and vibe, plus his voice is fantastic. There have been a few great gigs this year but the memory that lingers is Clive Dan's pre-Grammy party in New York, and an impromptu version of *Respect*. The introduction was by Cissy Houston who then called on Whitney, Gladys Knight, Toni Braxton, Ashford & Simpson and Babyface and then passed the mike to Aretha who did the most mindblowing, monumental version. Just awesome."

### BILLY GRAY marketing manager, Arista's Records

"It's been such a busy year that what I've listened to has become a blur but Bobby Womack's album *Restoration* was probably my favourite. I'm a great fan and he's back on form, with excellent songwriting and a crafted production. The whole record has a real groove. Winning *Music Week's* Best Independent Retailer award of 1993 has got to be the highlight. Our company strapline is "where music matters" and the whole philosophy is that we aren't commodity led like so many other retailers. We were delighted with the recognition. My brother Andy picked up the award, as I was car racing at Donington but we celebrated afterwards with a few pints of honest Suffolk ale."

### PETE HADFIELD managing director, Deconstruction

"Unquestionably the album of the year was Underworld's *Deconstruction*. It's

REVIEW OF THE YEAR

groundbreaking, very different and signals the start of the post-arena era of club culture, with more acts stealing from all kinds of areas and influences and not being rigidly confined to a house format. Ever since people have been copying parts of it, which is a very good thing. M People at Glastonbury on the NME stage was my most significant event. Watching 30,000 people who looked anything but the typical M People crowd dancing and knowing all the words taught me a lot about the band's popularity. It was massively enjoyable to watch this sea of unlikely characters. The band winning the Mercury Music Prize wasn't as significant or enjoyable. A lot of old prejudice toward club music from the ageing rock hack community were awakened, which was very sad to see."

## JOHN HEPPENSTALL partner and shop manager, Play Records, Matlock

"My favourite record this year was Oasis's *Definitely Maybe*. It's got a lot of different ingredients - it's hard but soft, good vocally and musically, with a bit of a punk resurgence, and overtones of The Stone Roses, who are a great band. Plus they're Manchester City fans. Manchester City winning the Premier League was the highlight of the year for me - the downturn was City losing 5-0 to Manchester United. God, I'm a sad bugger. Finding a girlfriend was good, too, and not as sad."

## DICK LEAHY Dick Leahy Publishing

"There were some good records around this year but I wouldn't give an endorsement to anyone this year - that's down to the Mercury Music Prize. We all know the records people are talking about anyway. British pop is all I ever talk about these days and generally, we're doing alright. No question about the most significant event this year - Mo Austin leaving Warners. It's one of the world's great music companies and Mo's the last real link with the group of people who built the company and wirth its history. He had a great ability with artists and a great vision of the way a company should be, where its heart is, what it's trying to achieve, and what its culture is, and I think his departure will have a massive impact on the company."

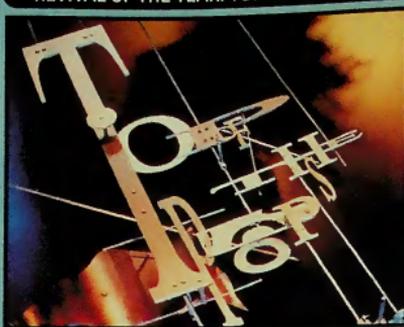
## MARC LUMBROSO managing director, Polydor Records UK

"The record I've thought of most this year is Suede's album *Dog Man Star*. I find it a deeply atmospheric, poignant record, the kind you find difficult to stop once you start to play it. Everything about it strikes me as being very accurate, from the sleeve to the campaign around it, and more than anything, the music and the production which is just right for it. Moving from France to the UK is the most significant event for me this year. It's a big change, for the obvious reasons - a change of life, the speed of the market, the type of music, you name it. Working in London is very exciting and interesting, even better than I thought. As for living, I find the time to live in the next nine months or so!"

## CHARLIE MCAULEY entertainment controller, Woolworths, Bard chairman

"For me, the Blur single *Paradise* was the single of the year. It was a stimulating, exciting new sound from

## REVIVAL OF THE YEAR: TOP OF THE POPS



While *Top Of The Pops* has to reflect changes in musical trends, it also has to keep its wide-ranging variety happy. It's no secret that in recent years the BBC programme has been suffering as it stopped being a weekly event that the nation used to look forward to. Viewing figures, which had traditionally been around the 11m mark, steadily fell, to drop below 7m by the end of 1993 despite valiant attempts by various producers to revive the still musical flagship. Rumours spread that the show was about to be axed and the industry looked set to lose its vital national showcase. But a rebirth began with the appointment of top Radio One producer Ric Bizzi as executive producer in February. He inherited an audience of 6.2m which he boosted to 6.7m within two months. He suffered a setback when viewing figures dipped to an all-time low of around 4.8m but they have since increased dramatically to about 7.8m and the BBC is now expecting one of its most popular shows for many years with its special on Christmas Day.

## DISAPPOINTMENT OF THE YEAR: DICKINS' US REJECTION

Love him or loathe him, it was impossible not to feel sympathy for WEA UK chairman Rob Dickins who was caught up in cruel industry power games at the US company in October. For a brief spell, *It's a Wonderful Life* had become the chosen one. As one of the most powerful figures in the UK industry, it seemed natural that he should go on to fill the role of chief executive at Warner Brothers Records in the US which had been wanted by the legendary Mo Deakin. Industry rumour-mongers and the likes of *LA Times* seemed to think so, as did Dickins when he finally got the call and immediately flew to New York. Daily hours later, however, the powers that be had changed their minds and a deflated Dickins was heading back to Kensington Church Street and back to his chairmanship. The appointment would have been a remarkable coup for the UK industry and a much needed boost to its standing in the world market. Sadly, it was not to be. Coincidence, though, should be taken as the fact that Dickins was even proposed as a candidate for perhaps the top job in the music industry. It proved his abilities and worth as a talent spotter and a dynamic music man are widely recognised. The whole episode was also a reminder of just how important people like Dickins are for our industry - and it's good still to have him on our side at the Atlantic.

one of the best independent bands around. We've started to get more personalities in the charts and less compilations, which means developing new artists are emerging, which is helpful to people like me. For our own business, the most significant event was the final exit of vinyl from Woolworths. It means we're changing our offer to meet the needs of our customers and embracing new technology. Personally I no longer have a record deck and the albums are in the loft. The other thing worth mentioning was the testing of shipping new release product to all retailers so that everyone can open on a Monday morning with full availability, with the underlying factor being 'all'. That would require tremendous buzz, followed by lots of

## HYPE OF THE YEAR: INTERNET & STONE ROSES

Any new outlet for music exposure is welcomed by the music industry but this year's excitement over the internet has been astounding. It has rapidly become the new promotional vehicle for music. Its global network probably the cheapest way to communicate with the industry and music fans worldwide. Users can read artist biographies, take part in question and answer sessions, listen to music and watch video clips. Courtesy of new strands messages on it, The Stone Roses previewed their new album on it and already about 30m people around the world are part of the 'net'. The anticipation for the new Stone Roses album, *Second Coming*, was almost unbearable. After a classic debut and five years of will-they-won't-they return debate, the Mancunian four-piece emerged from the studio in the autumn. Fort Knox-style security surrounded information about the record, even *GuitarMAG* said didn't hear it a few days before release. The end result was a guttural-blazing single, *Love Spreads*, a 66-minute album and an interview by the band, with *The Big Issue*. So starbrite the ludicrously long wait, was the *Second Coming* an appropriate title? Well, the album had mixed reviews and went into the chart at number four. Whatever you thought of it, there's no doubt that the album's arrival was an event rather than just a release.

## FRANCES NAYLOR executive producer, VH-1

"Elvis Costello's *Brutal Youth* was my album of 1994. I'm a huge fan and it's a great album, with all the things Elvis always is - passionately, passionate and writing great love songs. I went to see him in a couple of weeks ago and it was one of his best ever shows - he's on a good form. The 10 seconds before the launch of VH-1 on September 30 was easily my most exciting moment this year - a lot of adrenalin and a lot of tremendous buzz, followed by lots of

alcohol! There wasn't any panicking - I just knew it was going to work, but there is still a bit of emotion when you press the button and it happens."

## ANDY ROSS director, Food Records

"Portishead's *Dummy* and Green Day's *Dookie* are my personal non-Food favourite albums this year, as polarised as two records can be. Portishead are intensely atmospheric and forbidding. Green Day shamelessly superficial. This is Prime Suspect because of the body was the elusive test of bearing instant rapport. My events of the year were Blur at Shepherdus Bush, Strangefolk at Leeds' Duchess of York, and Palace winning at Arsenal (hello, Andy MacDonald). I don't think they really need any explanation. You just had to be there."

## OLIVER SMALLMAN managing director, First Avenue Records

"My favourite record of the year is the Tom's just one of those wonderful records, like Roberta Flack's *Killing Me Softly*, that you hear and it hits your soul, although this one crept up on me. Whenever I hear it, it gives me a great feeling. When we set up First Avenue it's a pleasure for us and I still take great enjoyment out of the fact we can make music and get paid for it, but nothing the label has done is hardly as significant as the IRA ceasefire. Ever since I was a kid, we've had an army there - the thought of them having Christmas without a gun going off must be a joy for the people in Ireland."

## STEPHEN STREET, producer

"The album I keep putting on is Massive Attack's *Protection*. The production is great, so scenic and atmospheric. The underlying feel is a groove but they don't just rely on it to make it work, they add fantastic instrumentation. There are other highlights but I've always been a bit of sucker for Tracey Thorn's voice, and the combination of that and the above is magic. The thing that was great about 1994 was the decline of grunge and slacker rock, and that some great pop music, and British pop at that, has come through again, spanning from Massive Attack and Portishead right through to Pulp or Blur. It was also great that Blur got the general breakthrough which I always felt they deserved. The Q Award for best producer was great, too, and a boost for the band and myself this year as it's the first time either of us has won anything."

## LOLA WEIDNER studio manager, Sarm Studios

"My favourite record of the year was Pressure by Drizibone. It's a great tune and a brilliant vocal, and I've had some really good moments to it. It's a track that's been playing all year long. It's been a good year but nothing special stood out personally - I haven't got married or had a baby. No, what consistently goshawked me this year, as it does every year, is that the Conservatives are still in power."

## WHIGFIELD, artist

"The last record I remember loving was East 17's single *Steam*. I did some editions of *Top Of The Pops* with them and heard the song, and saw them live, and that's what convinced me. It wasn't so much the melody or the song, but like the sampling and the guitar, the

"Small things. It's quite difficult to make the dance but I would dance to that one. An important day for me was when the BBC called me up and said I was number one here, 15 minutes before I was about to do a gig, which was very strange. I didn't understand what was going on and I didn't expect it, as you have so many terrific groups getting nowhere. But I also want to say that this was just one day, and as the organisers of Aids Day said, this goes on all year, so every day is significant as there are so many sick people. You have to keep discussing or acknowledging it every day."

**JO WHILEY**  
presenter, Evening Session,  
Radio One

"I'm torn between Oasis' Live Forever, but in the acoustic version they did for the Evening Session recently, and Sad Song of the Definitely Maybe album. Both songs show Noel Gallagher to be one of the best songwriters of our generation. I don't like the rockier songs so much as when the songs just speak for themselves. The biggest thrill of the year, when I remember it being so completely surreal, like 'what am I doing here?', was interviewing REM in the South of France, by the poolside, late summer in the evening, live on radio. A very lush experience! I was never that into Michael Stipe but when I met him and looked him in the eyes, he was as charismatic as everyone has ever said. I was completely bowled over by him. He's such a star."

**STEVE WOLFE**  
head of A&R, MCA

"The best track this year is Ten Storey Love Song by The Stone Roses. If people stop pigeonholing bands for two

EXPORT OF THE YEAR: PINK FLOYD



REM, Madonna, even Aerosmith. They all sell millions worldwide and not one is from the UK. But in 1994, one British act managed to buck the trend by selling 6m copies of their latest album. Pink Floyd's The Division Bell, on EMI, proved that while the UK may not provide too many new million sellers, our established artists such as Floyd, Eric Clapton and Sinead just keep on going. After 29 years together and 18 albums, Pink Floyd still made number one in 18 countries. The Division Bell album also marked another monster seven-month Floyd tour across the globe - attended by 5.3m people and one of the biggest grossing tours ever. It proved to be the live spectacle of the year, climaxing in 14 nights at London's Earls Court. The performances also raised \$5m for UK charities. Messrs Gilmour, Mason and Wright have suffered the jibe of being old farts for a decade or so now but if anything disproved that was the fact that their audiences and record buyers, aged 15 to 50, are more varied now than they have ever been.

seconds and get down to what the business is all about, it stands up as an outstanding pop song. The album stands up, too. Another UK band I want to mention is Eternal. I consider an album to be a collection of singles and pop songs, of which this is an outstanding example, and it seems the public agree. My most significant event was recovering from chicken pox, after spending four days in intensive care. My little boy caught it, I went to America for two weeks, convinced I'd had it already and, in a week, I was almost knocking on heaven's door. I've always had a fairly strong work ethic and made the most of things but this makes you realise life is to be lived every second of every minute of every hour of every day. It really does give you a different outlook. It should be significant enough for the next 20 years should I live them."

**SHONAGH WRIGHT**  
record buyer, aged 13

"My favourite records of the year were the Blur album, because the songs on it were such a mixture and I suppose because I like Damon and Bon Jovi's Cross Road - because it made me realise they are more than just a rock band. I really liked the single, Always. It has been a good year for singles. I liked Shampoo, and Let Loose. At first I thought they were just copying Take That, but then I realised they had better songs than many of those types of bands. I think it's been a big year for me because of turning 13 and becoming a teenager. I suppose I've had to start making my own decisions about things. Going camping in the summer - a holiday without my parents for the first time - was good."

**ANDREW ZWECK**  
promoter, Harvey Goldsmith  
Entertainments

"The Black Crowes' America was my album of the year. The Black Crowes' style - nice and heavy - has always been my favourite, and they are masters of it. But the highlight of the year as far as I'm concerned was Pink Floyd. I saw their show 15 times and it was a thrill every night. Wherever you were in that room, the show was happening around you. It was a gift to the people of London. Johnny Cash's concert at Shepherd's Bush Empire was a real eye opener and came a close second. I must give Sheryl Crow a mention, too. I'm sure that she's here to stay. My surprise 40th birthday party at the Hard Rock Cafe was definitely memorable, too, even though I don't remember it."

tour dates

- January
- sat 21 wolverhampton civic
- sun 22 nottingham rock city
- mon 23 Leeds t&c
- wed 25 cardiff university
- thu 26 liverpool royal court
- sat 28 glasgow barrowlands
- sun 29 newcastle mayfair
- mon 30 manchester academy
- february
- wed 1 portsmouth gulldhal
- fri 3 london shepherds bush empire
- tue 7 cambridge corn exchange
- wed 8 norwich usa

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# A·R·P·L·A·Y

THE OFFICIAL  
music week  
CHARTS  
24 DECEMBER 1994

## THIS AIRPLAY CHART IS THE MOST UP-TO-DATE AVAILABLE

It combines Radio One and IR play in a weighting system derived from latest added listening figures. IR stations contributing data include:

210FM; 2CR-FM Bournemouth; Radio Aire; Atlantic 252; Radio 1 FM; BBC Radio 2; BBC CWR Coventry-Warwickshire; BBC Radio WM West Midlands; Beacon; 96.4FM BRMB FM; BroadFM FM 102.4; Buzz 102.4FM; Capital FM; Century Radio; Choice FM; City FM; Clyde 1 FM; Clyde 2 AM; Essex FM 1017; Fifth Radio; GWR RFM; Greater London, Fourth FM Bristol; GWR FM Swindon; Hallam FM; Heart FM; Inland Radio; Jazz FM; Kiss 100 FM; Kiss 102 FM Manchester; M FM; Mercia FM; Mercury; Metro FM; Northsound Radio; Orchard FM; Piccadilly Ray 103 FM; The Pulse; Q&B FM; Radio Scotland; Red Rose Radio FM; Scot FM; SGR Bury; SGR Ipswich; SGR Colchester; Signal Cheshire; Signal 102.6; Swansea 96.4FM; T.F.M.; Viking FM; Virgin 1215; West Sound; Radio Wyvern;

THIS REPRESENTS  
87.19% OF POP RADIO  
LISTENING IN THE UK

| Pos | Title Artist (Label)                                    | Last week's IFM Playlist | Station with most plays |
|-----|---|--------------------------|-------------------------|
| 1   | STAY ANOTHER DAY East 17 (London)                       | F                        | M FM                    |
| 2   | ALL I WANNA DO Sheryl Crow (J&R)                        | P                        | Atlantic 252            |
| 3   | ALL I WANT FOR CHRISTMAS IS YOU Mariah Carey (Columbia) |                          | 96.4FM BRMB FM          |
| 4   | SIGHT FOR SORE EYES M People (Deconstruction)           |                          | Red Rose Radio FM       |
| 5   | HOLD ME, THRILL ME, KISS ME Gloria Estefan (Epic)       |                          | Fifth Radio             |
| 6   | TAKE A BOW Madonna (Mastermix/Sire)                     |                          | Capital FM              |
| 7   | THINK TWICE Colton Doo (Epic)                           |                          | Red Rose Radio FM       |
| 8   | LOVE ME FOR A REASON Bayside (Polygram)                 |                          | M FM                    |
| 9   | ANOTHER NIGHT Mc Fly And The Real McCoy (Epic)          |                          | Atlantic 252            |
| 10  | PLEASE COME HOME FOR CHRISTMAS Jan Jarr (Mercury/A)     |                          | Capital FM              |
| 11  | CROCODILE SHOES Jimmy Nail (East West)                  |                          | M FM                    |
| 12  | RUN TO YOU Assets (EMI)                                 | A                        | Clyde 1 FM              |
| 13  | WE HAVE ALL THE TIME IN THE WORLD Lewis Armstrong (EMI) |                          | Red Rose Radio FM       |
| 14  | BABY COME BACK Pass Banton (Virgin)                     |                          | Atlantic 252            |
| 15  | I LOVE SATURDAY Erasure (Mercury)                       |                          | Radio Aire              |
| 16  | TRUE FAITH 94 New Order (London)                        | B                        | Atlantic 252            |
| 17  | OH BABY...L... (EMI)                                    | A                        | Atlantic 252            |
| 18  | PUT YOURSELF IN MY PLACE Kyla Minogue (Deconstruction)  | A                        | Red Rose Radio FM       |
| 19  | LOVE THE ONE YOU'RE WITH Luther Vandross (Epic)         |                          | Red Rose Radio FM       |
| 20  | SWEETNESS Michelle Gayle (RCA)                          |                          | Atlantic 252            |

| Pos | Title Artist (Label)  | Last week's IFM Playlist | Station with most plays |
|-----|---|--------------------------|-------------------------|
| 21  | ETERNAL LOVE PJ & Duncan (Mercury/Parlophone)               |                          | Fifth Radio             |
| 22  | TELL ME WHEN Human League (East West)                       |                          | Radio Aire              |
| 23  | STAY (I MISSED YOU) Lisa Loeb & Nine Stories (RCA)          | A                        | Atlantic 252            |
| 24  | ALWAYS Blue Juice (J&R)                                     | A                        | Atlantic 252            |
| 25  | LET ME BE YOUR FANTASY Baby D (Systematic)                  | P                        | Ratio 1 FM              |
| 26  | CRAZY Eternal (EMI)   | A                        | Orchard FM              |
| 27  | I'LL FIND YOU Michelle Gayle (RCA)                          | A                        | Orchard FM              |
| 28  | ONE MORE CHANCE Eric (RCA)                                  | B                        | Orchard FM              |
| 29  | LOVE SPREADS The Stone Roses (Decca)                        | P                        | Radio 1 FM              |
| 30  | 7 SECONDS Youssou N'Dour (Intending North Chops) (Columbia) |                          | Atlantic 252            |
| 31  | DON'T DON'T TELL ME NO Sugar B. Hawkins (Columbia)          |                          | Clyde 1 FM              |
| 32  | WHEN WE DANCE Sting (J&R)                                   |                          | Heart FM                |
| 33  | IFM GONNA CRY MYSELF BLIND Primal Screen (Decca)            |                          | GWR FM Swindon          |
| 34  | COTTON EYE JOE Rexxex (Internal Affairs)                    |                          | M FM                    |
| 35  | I WANT TO BE ALONE Zwo Thorns (Epic)                        |                          | Fifth Radio             |
| 36  | HERE COMES THE HOTSTEPPER In-Komplex (Columbia)             |                          | Kiss 102 FM Manchester  |
| 37  | WHATEVER Oasis (Creation)                                   |                          | Radio 1 FM              |
| 38  | LET THE HEALING BEGIN Joe Cocker (Capitol)                  |                          | Orchard FM              |
| 39  | ANOTHER DAY Whirlwind (Systematic)                          |                          | B Northsound Radio      |
| 40  | OUT OF TEARS Rolling Stones (RCA)                           | A                        | Red Rose Radio FM       |

© Media Monitor Compiled using electronically tracked airplay from BBC and IR stations combined with Selector Software. Based on audience exposures for each play as tabulated by Rajar

## BREAKERS

| Pos | Title Artist (Label)                                     | Pos | Title Artist (Label)                           |
|-----|--|-----|--|
| 1   | YOU BLOW ME AWAY Robert Palmer (EMI)                     | 11  | DRIVE AWAY Lisa Stansfield & Babyface (Arista) |
| 2   | CHANGE Lightning Seeds (Epic)                            | 12  | PRACTICE WHAT YOU PREACH Barry White (J&M)     |
| 3   | WHERE'S YOUR LOVE BEEN Helenegeorgis World (Virgin Live) | 13  | EVERYBODY NEEDS SOMEBODY Nick Heron (J)        |
| 4   | NO MORE BLUE CHRISTMAS Natalie Cole (Elektra)            | 14  | 1983-94 New Order (London)                     |
| 5   | O BABY Jacques & The Bandhears (Vanderland)              | 15  | FEELS LIKE CHRISTMAS Cyndi Lauper (Epic)       |
| 6   | THIS COWBOY SONG Sting (J&M)                             | 16  | LOVE WILL KEEP US ALIVE Eagles (Geffen)        |
| 7   | THEM GIRLS THEM GIRLS Zig And Zag (RCA)                  | 17  | DO YOU LOVE ME Duke Bassem (Double Decker)     |
| 8   | GUERILLA FUNK Paris (Priority)                           | 18  | CHRISTMAS WRAPPING Peaches (MCA)               |
| 9   | I'M GOING ALL THE WAY Sounds Of Blackness (J&M)          |     |  |
| 10  | THE LOVE IN YOUR EYES Don Henley (J)                     |     |  |

Records are outside the Airplay Chart but not on last week's CN Top 200 singles chart

## NETWORK CHART

| Pos | Title Artist (Label)                                    | Pos | Title Artist (Label)  |
|-----|---|-----|---|
| 1   | STAY ANOTHER DAY East 17 (London)                       | 21  | PUT YOURSELF IN MY PLACE Kyla Minogue (Deconstruction)      |
| 2   | ALL I WANT FOR CHRISTMAS IS YOU Mariah Carey (Columbia) | 22  | ALWAYS Blue Juice (J&R)                                     |
| 3   | LOVE ME FOR A REASON Erasure (Mercury)                  | 23  | SWEETNESS Michelle Gayle (RCA)                              |
| 4   | POWER RANGERS Nighty March & The Power Rangers (RCA)    | 24  | CRAZY Eternal (EMI)   |
| 5   | THINK TWICE Colton Doo (Epic)                           | 25  | ANOTHER DAY Whirlwind (Systematic)                          |
| 6   | CROCODILE SHOES Jimmy Nail (East West)                  | 26  | LOVE THE ONE YOU'RE WITH Luther Vandross (Epic)             |
| 7   | COTTON EYE JOE Rexxex (Internal Affairs)                | 27  | LET ME BE YOUR FANTASY Baby D (Systematic)                  |
| 8   | THEM GIRLS THEM GIRLS Zig And Zag (RCA)                 | 28  | ALL I HAVE TO DO IS DREAM Gin Richard (EMI)                 |
| 9   | PLEASE COME HOME FOR CHRISTMAS Jan Jarr (Mercury/A)     | 29  | I LOVE SATURDAY Erasure (Mercury)                           |
| 10  | WE HAVE ALL THE TIME IN THE WORLD Lewis Armstrong (EMI) | 30  | STAY (I MISSED YOU) Lisa Loeb & Nine Stories (RCA)          |
| 11  | ALL I WANNA DO Sheryl Crow (J&R)                        | 31  | ONE MORE CHANCE Eric (RCA)                                  |
| 12  | SIGHT FOR SORE EYES M People (Deconstruction)           | 32  | 7 SECONDS Youssou N'Dour (Intending North Chops) (Columbia) |
| 13  | HOLD ME, THRILL ME, KISS ME Gloria Estefan (Epic)       | 33  | DON'T DON'T TELL ME NO Sugar B. Hawkins (Columbia)          |
| 14  | TAKE A BOW Madonna (Mastermix/Sire)                     | 34  | LET THE HEALING BEGIN Joe Cocker (Capitol)                  |
| 15  | BABY COME BACK Pass Banton (Virgin)                     | 35  | I'LL FIND YOU Michelle Gayle (RCA)                          |
| 16  | ANOTHER NIGHT Mc Fly And The Real McCoy (Epic)          | 36  | CIRCLE OF LIFE Brian Auger (Mercury)                        |
| 17  | OH BABY...L... (EMI)                                    | 37  | WHEN WE DANCE Sting (J&M)                                   |
| 18  | TRUE FAITH 94 New Order (London)                        | 38  | YOU BLOW ME AWAY Robert Palmer (EMI)                        |
| 19  | RUN TO YOU Assets (EMI)                                 | 39  | SWEET LOVE We Are Fighting Back (Mercury)                   |
| 20  | ETERNAL LOVE PJ & Duncan (Mercury/Parlophone)           | 40  | SHE'S GOT THAT VIBE Katelyn (Cined)                         |

© EMI. The Network Chart is compiled by EMI for Independent Radio using airplay data and CN airplay data.

## VIRGIN 1215 CHART

| Pos | Title Artist (Label)                                     | Pos | Title Artist (Label)  |
|-----|--|-----|---|
| 1   | GARY ON UP THE CHARTS - THE BEST OF Gary Naylor (Virgin) | 21  | VITALDOY Paul Jamz (Epic)                                   |
| 2   | CROCODILE SHOES Jimmy Nail (East West)                   | 22  | DEFINITELY MAYBE Dexys (Crestford)                          |
| 3   | LOVE AT THE BBC The Beatles (Apple)                      | 23  | GREATEST HITS II & III Ewan (EMI)                           |
| 4   | CROSS ROAD The Best Of Joe Jago (Mercury)                | 24  | HELL FREEZES OVER Again (Geffen)                            |
| 5   | FIELDS OF GOLD - THE BEST OF Sting (J&M)                 | 25  | NO QUARTER Jimmy Page & Robert Plant (Mercury)              |
| 6   | 7 (THE BEST OF) Steve Daker (Mercury/Decca)              | 26  | TUESDAY NIGHT MUSIC CLUB Sheryl Crow (J&M)                  |
| 7   | SECOND COMING The Stone Roses (Decca)                    | 27  | THE SONGS OF DISTANT EARTH Mike DeWolf (MCA)                |
| 8   | LABOUR OF LOVE - VOLUMES 1 & 2 UB40 (Virgin)             | 28  | BALLADS & BLUES 1982-1994 Eric Burdon (Epic)                |
| 9   | MONSTER Marmalade (Mercury/Decca)                        | 29  | THE GLORY OF GERSHWIN Jerry All in Personal Music (Mercury) |
| 10  | BEDTIME STORIES Madonna (Mercury/Decca)                  | 30  | OUR TOWN - GREATEST HITS Ennio Morricone (Columbia)         |
| 11  | THE BEST OF Zwo Thorns (Epic)                            | 31  | THE DARK SIDE OF THE MOON Pink Floyd (EMI)                  |
| 12  | THE GREATEST HITS M People (Mercury)                     | 32  | SEAL Seal (Geffen)  |
| 13  | PARKJIFE Blue (Polygram/Parlophone)                      | 33  | FROM THE CRADLE Eric Clapton (Mercury)                      |
| 14  | THE BEST OF Soda (Epic)                                  | 34  | HAVE A LITTLE FAITH Joe Cocker (Capitol)                    |
| 15  | BIG ONES (Various) (Epic)                                | 35  | WHISKEY JEES IS DOING IT, WHO WANT ME? In-Crowd (Mercury)   |
| 16  | 12 THREATLY CYNG - AND THEN SOME Cyril Lawler (RCA)      | 36  | THE VERY BEST OF... Eagles (Mercury)                        |
| 17  | NO NEED TO ARGUE The Goodies (Mercury)                   | 37  | DUMMY Paul Simon (Mercury)                                  |
| 18  | UNPLUGGED IN NEW YORK Vanessa Williams (Mercury)         | 38  | THE BLACK ALBUM Prince (Mercury)                            |
| 19  | THE DIVISION BELL Pink Floyd (Epic)                      | 39  | WOODOO LOUNGE The Rolling Stones (Epic)                     |
| 20  | OH OF FINE TIME THE GREATEST HITS (Various) (Mercury)    | 40  | THE COMMITMENTS (OST) The Commodores (RCA)                  |

© CN, compiled by EMI

# THE OFFICIAL CHARTS - 24 DEC

## SINGLES

### 1 STAY ANOTHER DAY

| 1  | STAY ANOTHER DAY                             | EST 17                          |                | LOVE     |
|----|--|---------------------------------|----------------|----------|
| 2  | 02 ALL I WANT FOR CHRISTMAS IS YOU           | Mary Mary                       | Parade         | COLUMBIA |
| 4  | 03 LOVE ME For A REASON                      | Boyz n the Bay                  | Parade         |          |
| 3  | 04 POWER RANGERS                             | The Mighty Mighty Power Rangers | RCA            |          |
| 8  | 05 THINK TWICE                               | OLIVE DION                      | EPIC           |          |
| 5  | 06 CROCODILE SINGES                          | JAMIE FOOL                      | East West      |          |
| 11 | 07 COTTON EYE JOE                            | BRUCE                           | Mercury/Arise  |          |
| 10 | 08 THEM GIRLS THEM GIRLS                     | Z6 And Z6z                      | RCA            |          |
| 7  | 09 PLEASE COME HOME FOR CHRISTMAS            | Blk Jbn                         | Jive           |          |
| 6  | 10 WE HAVE ALL THE TIME IN THE WORLD         | Lois Ayer                       | EMI            |          |
| 12 | 11 HOLD ME, THRILL ME, KISS ME               | GENA ERTAN                      | EPIC           |          |
| 10 | 12 ANOTHER DAY                               | Wuomad                          | Sony/ATL       |          |
| 9  | 13 LET ME BE YOUR FANTASY                    | BURT D                          | Sony/ATL       |          |
| 15 | 14 ETERNAL LOVE                              | PJ And Dazan                    | XSony/ATL/USA  |          |
| 14 | 15 CRAZY                                     | ETHEL                           | 1st Avenue/EMI |          |
| 17 | 16 TAKE A BOW                                | MADONNA                         | Motown/S&W     |          |
| 16 | 17 BABY COME BACK                            | PAUL DANCY                      | VIRG           |          |
| 22 | 18 SWEET LOVE                                | M-BAY RETURNING MIZON           | BLK            |          |
| 13 | 19 ANOTHER NIGHT                             | J&S SW & J The Rock MCZy        | Labels/ATL     |          |
| 14 | 20 ALL I HAVE TO DO IS DREAM/MISS YOU NIGHTS | Lois Ayer with Blk Jbn          | EPIC           |          |
| 24 | 21 SATURDAY NIGHT                            | Wuomad                          | Sony/ATL       |          |
| 21 | 22 ALWAYS                                    | Blk Jbn                         | Jive           |          |
| 19 | 23 OH BABY!!                                 | ETHEL                           | 1st Avenue/EMI |          |
| 25 | 24 ALL I WANT IS YOU                         | BRUCE                           | Mercury/Arise  |          |
| 26 | 25 WITH YOU                                  | BRUCE                           | Mercury/Arise  |          |

music week  
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# Mariah Carey

THE NO. 1 SELLING ARTIST OF THE YEAR



Merry

## ALBUMS

### 1 CARRY ON UP THE CHARTS - THE BEST OF

| 1  | CARRY ON UP THE CHARTS - THE BEST OF                              | THE BAUCALAN STORY                          | Capitol           |
|----|---|---|-------------------|
| 6  | 02 CROCODILE SINGES <td>JAMIE FOOL</td> <td>East West</td>        | JAMIE FOOL                                  | East West         |
| 2  | 03 LIVE AT THE BBC <td>The Beatles</td> <td>Apple</td>            | The Beatles                                 | Apple             |
| 5  | 04 STEAM <td>Est 17</td> <td>London</td>                          | Est 17                                      | London            |
| 3  | 05 CROSS ROAD - THE BEST OF <td>Blk Jbn</td> <td>Jive</td>        | Blk Jbn                                     | Jive              |
| 7  | 06 ALWAYS & FOREVER <td>ETHEL</td> <td>1st Avenue/EMI</td>        | ETHEL                                       | 1st Avenue/EMI    |
| 8  | 07 FIELDS OF GOLD - THE BEST OF <td>Shee</td> <td>AMM</td>        | Shee  | AMM               |
| 11 | 08 THE HIT LIST <td>Cap Bounce</td> <td>EMI</td>                  | Cap Bounce                                  | EMI               |
| 9  | 09 BIZARRE FRUIT <td>M People</td> <td>Dorland/Arise/RCA</td>     | M People                                    | Dorland/Arise/RCA |
| 13 | 10 WE HAVE ALL THE TIME IN THE WORLD                              | Lois Ayer                                   | EMI               |
| 10 | 11 ? (The Best Of) <td>New Orleans</td> <td>Oceanic/Columbia</td> | New Orleans                                 | Oceanic/Columbia  |
| 12 | 12 THE 3 TENORS IN CONCERT 1994                                   | Celine Dion/Placido Domingo/Placido Domingo | TELARC            |
| 18 | 13 MONSTER  | REM   | Wanaka/BGCA       |
| 4  | 14 SECOND COMING  | The Stone Roses                             | Geffin            |
| 22 | 15 THE BEST OF  | Oneeka                                      | East West         |
| 14 | 16 PSYCHE - THE ALBUM   | PJ And Dazan                                | XSony/ATL/USA     |
| 16 | 17 BEHIND THE SCENES  | MADONNA                                     | Motown/S&W        |
| 15 | 18 LABOUR OF LOVE - VOLUMES I & II                                | US40  | DEF INTERNATIONAL |
| 24 | 19 HOLD ME, THRILL ME, KISS ME                                    | GENA ERTAN                                  | EPIC              |
| 19 | 20 PARADISE   | Ban   | Foxy/Parade/BLK   |
| 23 | 21 THE BEST OF  | Sab   | EPIC              |
| 17 | 22 THE ESSENTIAL HITS   | INXS  | Motown            |
| 28 | 23 THE ESSENTIAL COLLECTION                                       | Gena Ertan                                  | EPIC              |
| 29 | 24 ALL I WANT IS YOU  | BRUCE                                       | Mercury/Arise     |



24 12 94

# Choice FM's choice makes new year resolution

new west midlands black music station gets january 2 launch

Choice FM 102.2, the Birmingham-based sister station of London's Choice FM, gets its official launch on January 2.

The station will cover most of the west Midlands with a 500-watt signal aimed at an audience of 16- to 24-year-olds.

The station won its licence for an urban contemporary format because of a lack of any legal black/dance music stations in the Birmingham area.

It means Choice will have a free hand to mix dance music with more traditional types of black music.

"We'll be a bit more diverse than Choice in London. We'll be playing everything from soul, reggae and gospel to dance and jungle. We'll be like a mixture of London's Choice and Kiss FM," says Choice 102.2 managing director Franklyn Hughes.

Hughes, like most of his staff, has a background in the west Midlands radio and club scene, winning a DJ of the year title in 1983 and spending 10 years with Radio Trent.

The format will be daytime shows with specialist DJs in the evening, including a

nightly reggae show hosted by Daddy Crucial. Other DJs confirmed are DC Todd, an American who leaves Philadelphia's W.U.S.L. Power 99 FM to host the drive-time show, and Lee Fisher who will be handling dance. The station will also be featuring guest DJs such as Sasha Hughes is confident of the station's prospects.

"Birmingham had the first land-based pirates and still has more than almost anywhere else. There's a desperate need for a legal urban contemporary station," he says.



In the past year, production team Leveland have been an almost constant feature in the dance charts. Whether it's been with their own tracks like "Let the Music (Lift Ya Up)" and "Keep On Shining" or via a multitude of remixes, it's been difficult to miss them. Barbara Tucker, East 17, Teddy Pendergrass and Atlantic Ocean, are just a few of the artists who have enjoyed a helping hand from Paul Taylor, Paul Waterman and Mark Haddfield. However, the group's biggest moment could be around the corner with the release of their new single "I Need Somebody". The track is a cover of Kelcho Jenkins's 1987 garage smash and features the vocal skills of gospel singer Rochel McFarlane. Paul Taylor says, "We don't want to be known as a cover band but when we demo-ed the song it sounded great. Also, we would never have tried to cover the song if it weren't for Rochel and the fact that we thought we could really do it justice." With 25 remixes in the past year, Leveland are wary of spreading themselves too thinly. "We're conscious of overkill. In 1995, we'll be doing less remixes and more actual production, including our own album," says Taylor. "I Need Somebody" is released on January 2 by Eastern Bloc.

## blue note club opens

Last weekend saw the opening of the Blue Note, the club Acid Jazz has re-christened on the site of the old Bass Clef in London's East End.

The original jazz club has been totally revamped and will feature a mixture of live and DJ-led nights. Among the pre-Christmas events planned are a James Taylor Quartet Christmas Party on December 21 with Taylor playing solo versions of classics such as "Starry & Hunch", "Goldfinger" and "Mission Impossible". The next night (22) sees an All Star Acid Jazz Jam featuring the label's artists past and present. One of the only surviving features from the Bass Clef days will be Norman Jay's Original Rare Groove Show.

Acid Jazz managing director Eddie Piller is confident of success with the venture. "Opening a club is an extension of what Acid Jazz does best, music. And we'll be doing something different at The Blue Note, it won't just be a club," he says.

## inside

- 1994 how was it 4 u?
- frankie knuckles picks his classic cuts
- has the euro pop bubble burst?

### club chart:

WONT WASTE YOU  
Jodeci

### cool cuts:

JOY TO THE WORLD  
Mariah Carey

# THE HOTSTEPPER IS COMING...

COLUMBIA Steppin' into '95!

"SLIDE AWAY" TAKEN FROM THE GOLD DEBUT ALBUM  
 "DEFINITELY MAYBE" WHICH FEATURES THE HITS  
 "SUPPERSONIC", "SHAMERMAKER", "LIVE FOREVER", "CIGARETTES & ALCOHOL"

|    |    |            |    |    |           |
|----|----|------------|----|----|-----------|
| 28 | 23 | When I Got | 20 | 26 | Start For |
| 18 | 27 | Put Your   | 26 | 28 | T.L. Flip |
| 25 | 29 | One More   | 25 | 29 | U Want    |
| 29 | 30 | I Want     | 29 | 30 | U Shine   |
| 33 | 32 | River Da   | 33 | 32 | Let The   |
| 44 | 33 | Let The    | 33 | 34 | Whistle   |
| 46 | 35 | Gallows    | 34 | 36 | Dollars   |
| 27 | 37 | Love Sp    | 36 | 39 | Texas Co  |
| 30 | 40 | Thank Y    |    |    |           |

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**Club:**  
Megadog, based at The Rocket, 160 Holloway Rd, London N7. Monthly on Fridays 9pm-6am.



**Capacity/PA special features:**  
1000/20K/a building within a building with false ceilings, walls, screens; intense light show.

**Door policy:**  
"We need security staff to keep our trouble and drug dealing." - Bob Dog.

**Music policy:**  
"We like mixing different styles: jazz, techno, reggae." - Bob Dog.

**DJs:**  
Residents - Michael Dog, Evolution, Mr Becker.

**Spinning:**  
Yann Tomita 'Radio Music'; Tili 'Arcade Funk'; Less Stress 'Future Of The Funk'; Afrika Barnaboota 'Planet Rock'; Johnny Clarke 'Blood Runzo'.

**DJs' view:**  
"It's fun; I have the freedom to play anything I want." - Mr Becker.

**Industry view:**  
"It's a great audio visual experience. They do a really good job of mixing live and records." - Nina Walsh, Sabrettes.

**Ticket price:**  
£12/£10 concessions.

# new<sup>s</sup> staying true to the underground

Starting in 1988 with the seminal 'Masters Of The Universe EP', Strictly Underground is indisputably the country's original rave label.

Ran by Mark Ryder, a former DMX mixing champion, the label has been part of every musical variation on the rave scene has thrown up, from acid house to jungle.

A second volume of its hugely successful 'Junglistic Fever' compilation album is out this week.

The fact that Strictly Underground is not as well known as other companies is largely due to Ryder's insistence on keeping things as true to the original underground as possible.

"We've always just strictly gone with the music rather than jumping on bandwagons," he says.

"At times in our history, we've gone out of phase with the scene or I've done something different like releasing a garage track just to annoy people," he says.

However, this hasn't stopped Strictly Underground selling as many albums overall as many other labels on the scene. Ryder also prioritises underground tracks rather than hits for his 'Illegal Rover' and 'Illegal Pirate Radio' albums. The new volume of 'Junglistic Fever' also features MC EQ chatting over the mega mix.

"That's what makes our albums unique. We actually try to put the rave scene in your bedroom. You need an MC, it's not a jungle rave without one," he says.

Rather than well-trodden causes such as fighting the Criminal Justice Act, Elevatorman are using their single 'Funk & Drive' to draw attention to the demise of that great British institution, the Reliant Robin car.

The car, designed for handcopied people, offers an uncertain future after receivers were called in at the company which makes it. And Elevatorman are featuring a Reliant Robin on the sleeve and video of the single and are even taking a real one along to live shows in the hope that the publicity will help find a supplier for the car company.

The single, which originally surfaced last year under the guise of K&M, is already on its way to achieving that goal by dominating buzz charts everywhere. 'Funk & Drive' is released by Wined on January 3.

# garage's pressure gauge

Having originally made its name with one-off parties, the past three years have seen Release The Pressure expand to become one of the biggest names on the UK garage scene.

It now has a weekly club, a record label, publishing company and represents some of the UK's top garage DJs. Release The Pressure is home to British and London's Cats De Paris, Release. Currently it's working with DJs such as Ricki Morrison, Jazzy M and Dean Savona, as well as visiting Americans Benji Condeiro, Donny Morales and Victor Simonelli.

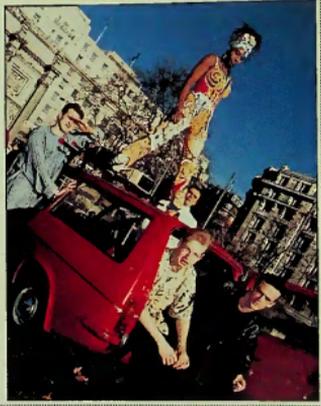
The club has subsequently built one of clubland's most devoted followings. "We attract an older crowd - 26- to 27-year-olds. The club's run well and if you give people what they want, at a price they can afford, they come back," says Gary Dillon, one of the founders of Release The Pressure.

This value for money philosophy carries over to the record label. The volume for money philosophy carries over to the record label with doublepacks of the label's releases selling for \$5.99 - \$2 cheaper than average.

The label's current single, June Rushmore's 'Joy', signed from New Jersey's Smash Productions, is a case in point and features additional UK mixes from Tee Harris, Booker T, Jazzy M and Jeremy Newell. The new year will see releases from acts such as Mike Delgado and House of Sound, among others.

In addition, Release The Pressure is booking its DJs into an ever-growing number of clubs around the country. "When we started, everyone said the garage scene was dying, now clubs all around the country - which a year ago would have been booking the Sashes and Rampings - are booking our DJs," says Dillon.

Look out for Release The Pressure's New Year's Eve Party, which will run for 15 hours from 9pm to noon the next day.



Current Cool Cats favourite The Tabernacle's 'I Know The Lord' took more than 50 years to produce thanks to one of the oldest samples ever used in dance track.

The excellent house tune is creating big waves on a limited white label and has its origins in a 1940s 78 rpm of gospel soulmates.

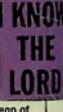
The groups Jan Kubick and Juan Batista found it one afternoon at London's Camden Market and among its times was the Bessie Griffin track 'I Know The Lord'.

On hearing this singing, the boys wanted to track Bessie down and record her for their own tune but found out that she had died in 1989.

Undeterred, they then tracked down the original record label, licensed it and built a new track around it.

The new recording will get a full release in late January on Good Groove

Records and as part of the deal they picked up a heap of other gospel gems - so expect more of the same in the future.



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6

# 100 vinyl

namecheck ralph tee @ brad beatnik @ tim jeffery @ andy beavers @ nicky (black market)

## tune of the week

### mory kante: 'yeke yeke' (going global)

**techno** Well, the GGS releases just go from strength to strength. Here Karlafor get to work on the 1988 classic from Kante and whip it into a trance frenzy that still holds on to the wonderful – and exceedingly catchy – vocals. An acidic gurgling keyboard and an atmospheric swirling background break things down before an extended drum roll gets things banging hard again. Wonderful stuff. **★★★★★** **bb**



island and Dave Valentine. Surely someone could have whittled this down to at least a doublepack, and quite frankly one mix from each and it could be a single four-track EP. Vasquez and Beedle offer down tempo hip hop excursions while Fire Island and Valentine give us siting house mixes. All excellent, well produced and very playable but by the end you're left with the feeling of too many cooks. **★★★★**

**LEEMAN** presents 'Trocks For Working DJs Vol. 3' (Black Label). Another excellent four-track EP of instrumental house grooves that have a New York/Dad Terry influence but with that extra British attitude that makes them more interesting and appealing than some US releases. Tough edged, with big beats and basslines, these are real DJ mixing delights. **★★★★**

**HYSTRIX** 'Everything' (Deconstruction). A happy and uplifting song that's given the 7-Empo treatment and is pleasant though not really catchy enough to poke its head above all the other releases of this type floating around at the moment. Well worth checking however is the B-side's Cream kid which is a much tougher UK house groove that bumps along **★★★★**

massive

## house

**SECRET LIFE** 'Love So Strong' (Cowboy/Pulse 8). This lot are finally set to break into the mainstream charts in a big way with this re-release. And to celebrate the occasion, Brothers In Rhythm have provided a 15-minute mix which, as with their last Kylie mix, manages to retain most of the original song and simply extend it rather than turn it on its head. Elsewhere there are mixes from the Association and Playboys. **★★★★★** **bb**

**THE TABERNACLE** 'I Know The Lord' (Good Groove). A mix, what have they done to us? What was an excellent moody, charismatic and minimal techno bouncer on white label has been turned into a horrible house monster and a lurid Goodmen-style dub. Is nothing sacred? The sampled vocalists Bessie Griffin will be turning in her grave. Seek out the superior original mixes. **★★**

**MATRIX** 'Can You Feel It' (Orlando MuzikNetwork). If you thought you'd heard the last of that Peach Boys sample, catch a load of this. An epic for sure, this odds a little ransies to the house vibe with a deep yet funky groove propelled by the intermittent vocal, understated rhythm and scuzzy synths. Nothing too original but a perfect tune for a reluctant crowd. **★★★★★** **bb**

**SWING 52** 'Color Of My Skin' (Cutting Records). Commonly massive. Still, this garage

better features that vocalist of the moment Arnold Jansz. Here he links up with Benji Candolero and Wayne Rollins for a well-executed funky swinger in four mixes. Straightforward, extremely effective and a song with a message – a how many could you ask for? **★★★★★** **bb**

**KID UNKNOWN** 'Gimme Some' (Eastern Block). DJ Nipper, aka Kid Unknown, was obviously roll in the country when Remo's 'Rock The Casioles' was a huge club hit earlier this year since his record is so similar on 'Gimme Some' it could almost be regarded as a remix of the former. Otherwise this is a useful techno house excursion with the B-side's 'I'm Tryin To Make You Bum' probably being a

shade better with its laugher, beefy bassline. **★★★★** **ll**

**BBR STREETGANG** 'Beat In Yer Bones' (Transworld). One of those well-produced and well crafted British house EPs that has a happy uplifting vibe without being too cheesy and with enough melody and percussive tricks to keep you interested throughout. Shings, piano, organ and a few familiar samples are lobbed in here and there in three varied mixes to suit different tastes. **★★★★★** **ll**

**ANNABELLA** 'I'm Do What You Do' (Sany). Absolutely no points for A&R-ing here, as this song is presented in 10-12 inches from three separate 12-ounce comprising of mixes by Junior Vasquez, Ashley Beedle, Fire



## albums

rather formulaic. That said, hard techno doesn't come much better than this little lot and as a sampler of the label's roster, it's worth a taste. **★★★★★** **bb**

**VARIOUS** 'Serandom Is Deep And Mysterios' (April Import). Demotape's Pingo Distribution and in particular the April label are beginning to make a name for themselves as Europe's first exponents of

ambient music. This compilation, put together by the New Ambient Sound Association, features works by Messias Retinne, Skoaning, Fieldberg and Knak under various guises. As Dub Tractor, 'Gnar' provides a couple of OMI-like cuts. Skoaning ventures into Pete Namlok territory as Acoustic while Fieldberg goes for stunning ballastic atmospherics as Double Muffled Dolphins. It's

quite mesmerising stuff that's far superior to much of the so-called ambient nonsense that gets released these days, so look out for it. **★★★★★** **bb**

**OVAL** 'Systemisch' (Millie Plateaux). Where do you start with this one? Brian Eno goes techno? Well, certainly this is experimental and minimal, although at times you wonder if one or two of the experiments

should have stayed on the drawing board. For a start, the scratching and clicking noises this trio use as rhythms will either make you smash your CD player or leave you in a blissful Nirvana-garbled state. Either way, it's an intriguing proposition and possibly one of the first ambient records to really stretch its listeners. Strange. **★★★★** **bb**

beautifully, gradually building and dropping, with lots of neat touches – this'll be the choice for most DJs. **★★★★★** **ll**

**techno**

**ANONIS** '8 Day Masie EP' (D-Fusion Records). Anonis, aka Howard Dada, first appeared in September with the rather wonderful 'Anoniss EP' and continues his techno explorations on this four-tracker. Techno with vitality – and even vocals – is what you get on this very wide-ranging set of which the first track, the 'Rhythmic Light', is a stand-out track. Skillfully produced with a very clear sound, this is a talent worth watching. **★★★★★** **bb**

**THE WOLFGANG PRESS** 'Remixes Number One' (4AD). Indie-ish favourites The Wolfgang Press return with three remixes of tracks from their new album. Apollo 440 give a typical, very musical interpretation of 'Going South' which is all dubby hip hop beats and some brilliant slide guitar. Aston Sherwood and the On-U crew add a few new dubbed up sounds to 'Christianity' while Sabres Of Paradise provide a fairly minimal trippy hip hop instrumental of '11 Years'. Fascinating listening and it also makes you want to hear the originals. **★★★★★** **bb**

**ANIMUS AMOR** 'And On' (Plink Plonk). The latter stages of 1994 have seen Plink Plonk expand its range by not only starting a new label (S&R) but also diversifying the material on the main techno roster. Animus Amor come up with a very warm, almost dub-like, arrangement on 'And On'

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**hysterix**

which still retains Pink Pinks' expert production touches. Maybe a little too adventurous for the label's hardcore following, this is nonetheless a superb offering. **원뿔뿔 뽀뽀**

**dub**

**MASSIVE ATTACK** 'Protection' (Virgin). The beautiful original track featuring Tricky. Them doesn't lend itself to a dance remix so it's hardly surprising that Bion is created to be collected in a Bion as typically minimalist, mainly instrumental version. The Redaction For The Notion Mix adds a little more to the original while the J Swift Mix goes for a techno dub edge. Kinda of a slightly jazzy stripped down hip hop mix sounds odd at first but works in a very minimal way. Things are rounded off with a quite fabulous house mix by Don T of the album track 'Three', featuring Nicolette. **원뿔뿔 뽀뽀**

**THE GOLD PALMISTS** 'No Skin' (Resonance). Bandalu put their remix hats back on for this unusual project. Anton Farr's Palmists adopted a more dubwise style this year rather than the usual experimental rock. Here, 'No Skin', featuring the dreamy vocals of Lori Carson, is turned

into a deep and dubby throb, a harder lurching pounder and an almost jungle-style beller by the Bandalu boys. Worth seeking out. **원뿔뿔 뽀뽀**

**hip hop**

**ZIN & WANDALIS** 'You're So Vain' (Pulse 8). Rather like a Spinning image-style gig, here's another old song re-recorded half in song, half in meaningless rap. However, while this old Carly Simon number gets the cliché treatment in its original A-side mix, it's a different story on the flip where Blacksmith how completely rebuilt the song in two contrasting styles. Here, the Hip Hop Mix makes clever use of an old Crayles sample on an extremely crisp jazz cut, while the South Side Mix turns the cuts into an excellent P-munk pital jam. **원뿔뿔 뽀뽀**

**THE NOTORIOUS B.I.G.** 'Big Poppo' (Arista). This is the guy who took Mumme's 'Juicy' Fray and rapped out over it to deliver this summer's massive hip hop anthem 'Juicy'. Here he takes a similar route, the sample this time being a chunk of 'Between The Sheets' (Jelly Brothers) over which there are plenty of suggestive lyrics and talk of the woman who should be having his baby. There's a bonus cut 'Warning' - on the 12 inch too - which has a much tougher street edge. **원뿔뿔 뽀뽀**

**THE SHUFFLE BROTHERS** 'Relatively Cool/Pampered' (Ugly Beat). In marked contrast to its established house and techno label, Ugly Beat has ventured keywords to start a new hip hop/dub label of which this is its debut. Dubbed bass and sampled vocals accompany a chat hip hop beat to create more of a groove than a song on 'Relatively Cool' with 'Pampered' a similar but more spaced-out vein with its echoey trumpet sample. Very cool. **원뿔뿔 뽀뽀**

**mrs wood**

**SCHKONKI** 'Apres La Pluie...' (Plug iVbig Cheese). Schkonki one one of the latest sensations to come out of the burgeoning French rap scene. Focusing on jazzy samples over a funky chat beat, Schkonki will go for a subtle laid-back approach that's nevertheless thoughtful. It perhaps isn't quite as distinctive as MC Solar and the like. **원뿔뿔 뽀뽀**

**trip hop**

**'TRICKY** 'Overcome' (41M & Broadway). This is actually Tricky's version of the old group Massive Attack's 'Karma Come' although only the lyrics give that away. Otherwise, it's the closest Tricky and singer Mafina have to a sound like Love Porchod. Minimal and dreamy, it makes the most of its empty spaces to create a very atmospheric yet accessible track in three mixes. The more experimental extra track 'Abbaon Fall Tracks' is also worth checking. **원뿔뿔 뽀뽀**

**soul**

**CHANTE MOORE** 'Old School Love' (US Silas/MCA). From one of the best soul albums of the year comes the best song in original and remix versions. The tune is a perfect blend of those melodies that immediately hooks you, with the superb lead vocals, background harmony and very gentle production totalling sheer bliss. Two remixes offer interesting alternatives to the shuffling rhythms of the original version. The Old School version taking out the drum track while the Long Hot Summer Breeze version adopts some darker urban rhythms and additional vocal instrumentation (including some laisye-style guitar - hence the mix name). **원뿔뿔 뽀뽀**

**CHANGING FACES** 'Foolin' Around (Remixes)' (US Big Beat/Antic). The WhiteHorn Brothers have come up trumps with a splendid remix of this two-step ballad monster. The original version was written/produced by R. Kelly and his producers and also stamped all over this fashionable downbeat love groove. Kelly's own mix built in this case is Kenny Whitehead who'll get the spotlight courtesy of some particularly booming basslines. **원뿔뿔 뽀뽀**

**ANGEL MOORE** 'Eassey' (US Atlantic). Definitely something different, here's a soul vocalist who has teamed up with producer Deez to create a fusion of street r&b and ambient music. The music's a cross between Moments in Soul and Art Of Noise with hip hop drum

**directory**

by James Hamilton

**MARIAN CAREY** 'Joy To The World' (US Columbia CBS 6646), sizzling Red. US promo only. David Morales mix of a sparkling funk new Christmas carol-like gospel-house. **MARSHALL** 'After Madras' (the label's Thee Dogz imprint) and go for a subtle laid-back approach that's nevertheless thoughtful. It perhaps isn't quite as distinctive as MC Solar and the like. **원뿔뿔 뽀뽀**

**DAVID MOORE** 'Old School Love' (US Silas/MCA). From one of the best soul albums of the year comes the best song in original and remix versions. The tune is a perfect blend of those melodies that immediately hooks you, with the superb lead vocals, background harmony and very gentle production totalling sheer bliss. Two remixes offer interesting alternatives to the shuffling rhythms of the original version. The Old School version taking out the drum track while the Long Hot Summer Breeze version adopts some darker urban rhythms and additional vocal instrumentation (including some laisye-style guitar - hence the mix name). **원뿔뿔 뽀뽀**

**CHANGING FACES** 'Foolin' Around (Remixes)' (US Big Beat/Antic). The WhiteHorn Brothers have come up trumps with a splendid remix of this two-step ballad monster. The original version was written/produced by R. Kelly and his producers and also stamped all over this fashionable downbeat love groove. Kelly's own mix built in this case is Kenny Whitehead who'll get the spotlight courtesy of some particularly booming basslines. **원뿔뿔 뽀뽀**

**ANGEL MOORE** 'Eassey' (US Atlantic). Definitely something different, here's a soul vocalist who has teamed up with producer Deez to create a fusion of street r&b and ambient music. The music's a cross between Moments in Soul and Art Of Noise with hip hop drum

Records ASD 11, 3MWSM), bracingly minimalist boogie bump-in strategy (epidemic funk) and a full 124. **THE NEW** 'The New' (the label's Thee Dogz imprint) and go for a subtle laid-back approach that's nevertheless thoughtful. It perhaps isn't quite as distinctive as MC Solar and the like. **원뿔뿔 뽀뽀**

**DAVID MOORE** 'Old School Love' (US Silas/MCA). From one of the best soul albums of the year comes the best song in original and remix versions. The tune is a perfect blend of those melodies that immediately hooks you, with the superb lead vocals, background harmony and very gentle production totalling sheer bliss. Two remixes offer interesting alternatives to the shuffling rhythms of the original version. The Old School version taking out the drum track while the Long Hot Summer Breeze version adopts some darker urban rhythms and additional vocal instrumentation (including some laisye-style guitar - hence the mix name). **원뿔뿔 뽀뽀**

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beats and jazzy piano chords too on the alternative 'Gee Jazz' mixes. A catchy melody and extremely soulful vocals add to a track you'll either love or hate. **원뿔뿔 뽀뽀**

**drugs**

**JR. G** 'Satchel' 'Touch My Tees' (Labello Blanco). Wicked return from one of the scene's premiere DJs. There are two tracks to choose from the hardcase first one being the ruffier - it begins with an old school house sound and the breaks appear, rolling with the 808 bassline and it's off. Huge. **원뿔뿔 뽀뽀**

**HOPPER & BONES** 'So Sweet' 'Mystical Horns' (O.U.T.C.).

Two ruff and rugged tunes that are totally different. 'So Sweet' is mellowier with that wicked jazzy summery feel. The vocal comes in a moment where the mosh-ed-up beats and bassline and not forgetting the jazzy sample. 'Mystical Horns' features roller beats, a slottin' bassline and seriously inspiring vocals. Firing on all cylinders. **원뿔뿔 뽀뽀**

**LAYLA** 'Gotta Find Love' (G. Mof Mix) (Interline). Kicks off with breaks and ruff-neck snare around that wicked reworking bassline. The strings enter on an 808 bass. Nice breakdown halfway through, with the stabbins' bass and vocals. Journey music. **원뿔뿔 뽀뽀**

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26 **25** What's New  
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 25 **29** Over Men  
 28 **30** I Want  
 31 **31** U Sine  
 53 **32** River Da  
 44 **33** Let The  
 33 **34** Whistle  
 46 **35** Gallows  
 34 **36** Dollars  
 27 **37** Love Sex  
 31 **38** You Blot  
 38 **39** Texas Co  
 30 **40** Thank Y

**27** THE FEELING  
 Tin Tin Our featuring Sweet Tee  
**28** JUST A STEP FROM HEAVEN Eternal  
 NITE LIFE Kim English  
**29** WHEN A MAN LOVES A WOMAN Jody Watley  
 MY LOVE Shades Of Rhythm  
**30** SO INTO YOU Michael Watford  
 MY LOVE Mary J Blige  
**31** BELLS OF N.Y. Slo Mo'shoun  
**32** KICKIN' IN THE BEAT Pamela Fernandez  
 U GIRLS Nush  
**33** RENAISSANCE M People  
**34** EVERYBODY'S GONN-GON Two Cowboys  
 ONLY SAW TODAY/INSTANT KARMA Atmos  
 GOOD LIFE E.V.E.  
**35** BACK IT UP Robin S  
**36** CRAZY AND HAPPINESS River Ocean featuring India  
 LOVE AND HAPPINESS J Blige  
**37** BE HAPPY Mary J Blige  
**38** GIRLS + BOYS Hed Boys

**39** TRUE SPIRIT Vanleen Anderson  
 Hoop Choons/Deep Distraction  
**40** I WANT YOU Secret Life  
 MUST BE THE MUSIC Hysterix  
**41** I BELIEVE 3rd Nation  
**42** RELEASE ME Space 2000  
**43** SOMETHING ABOUT U Mr Roy  
**44** DON'T GO Awesome 3  
**45** HOT Willy Ninja  
**46** SCREAM Disco Anthem  
**47** GOSP L.V.S.  
**48** I NEED A MAN Li Kwan  
**49** GO ON MOVE  
**50** Real 2 Real featuring The Mad Stuntman  
**51** ILL WAIT Taylor Dayne  
**52** APPARENTLY NOTHING Carleen Anderson  
**53** ANYTIME YOU NEED A FRIEND Mariah Carey  
**54** TWO CAN PLAY THAT GAME Bobby Brown  
**55** MOVE ON BABY Capella  
**56** SATISFY MY LOVE Sabrina Johnston  
**57** SIGHT FOR SORE EYES M People

**58** PEACE AND A GON 'X  
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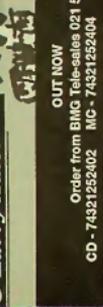
**59** TRUE SPIRIT - CARLEEN ANDERSON  
**60** KICKIN' IN THE BEAT - PAMELA FERNANDEZ  
**61** CONGO - THE BOSS  
**62** BREAK 4 LOVE - RAZE  
**63** THE COLOUR OF LOVE - THE REESE PROJECT  
**64** ALL OVER ME - SUZIE CARR  
**65** I WANT YOU - JULIE ROBERTS  
**66** BACK IT UP - ROBIN S  
**67** CANTGETAMAN CANTGETA JOB (LIFE'S A BITCH) - SISTER BLISS/COLETTE  
**68** THE MORE I GET, THE MORE I WANT - KVS featuring TEDDY PENDERGRASS  
**69** SWEET FUNNY THING - ETHERNAL  
**70** MELDY OF LOVE (WANNA BE LOVED) - DONNA SUMMER  
**71** DON'T BRING ME DOWN - SPIRITS  
**72** BE HAPPY - MARY J BLIGE  
**73** GOOD LIFE - E.V.E.  
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**55** TRUE SPIRIT Vanleen Anderson  
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## FUTURE SOUND OF LOGIC

95

January

Real McCoy (Runaway)   
Dance 2 Trance (Warrior)

← DIVERSIONS

Via Junior Vasquez   
Groovecult



February

C.B.Milton (It's a Lovin' Thing)   
Sparks (When I Kiss You)   
Haddaway

DIVERSIONS

Via 2 Unlimited+   
Hustlers Convention   
Beatmasters+   
Red Jerry



↓ DIVERSION

Via Graeme Park

March

Ramin + Mehmet (Noche de Passion)   
Erire (Shine)   
The Secret (?)



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GENERAL INFORMATION



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**a**n eclectic variety of new sounds have been developing in the clubs and look set to end the reign of European dance music in the UK charts in 1995.

Even some of the labels behind the biggest Euro smashes of 1994 believe the Euro sound is dying. Frank Sansom, managing director of Pulse B which released Maxx and Captain Hollywood singles this year, says: "The market has been flooded from Europe. Now there's a swing to what's happening back here. Our market is wider in taste and I think we're going to lead the dance market next year," he says.

He cites jungle as one potential growth area for the UK and, following the success of M-Beat & General Levy's 'incredible', which hit the Top 10 in October, many dance tastemakers are hailing jungle as the key to success in 1995. Earlier in 1994, London Records imprint first signed Goldie, a cult jungle figure who records under the name of Melanoids and achieved critical acclaim with his 'Inner City Life' single.

Andy Thompson, label manager at Iir, predicts the genre will diversify over the coming months. "The influence of street drum and bass will become more powerful next year, not only in terms of jungle but in steel soul as well. I predict a return to two-step soul - it will get a lot more urban - and rap will become stronger. There will also be an influx of real pumping Euro hi-NRG with a lot of camp pop crossover tracks," he says.

Next year, Iir itself is to capitalise on jungle's success by releasing the 'nu-NRG'-styled

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| 23 | 24 | WON'T BE |
| 23 | 25 | WON'T BE |

ultimate kaos



hed boys

# Can euro dance bubble burst?

UK dance labels are predicting the end of euro pop's dominance of the charts. So what will be hip in '95? *elisa sharp* asks the movers and shakers

'I predict a return to two-step soul and an influx of euro hi-nrg and camp pop tunes'

**andy thompson**

'Train Of Thought' by Escimo, the Jumping Jack Frost creation 'Blunt' by Lovitius, 'You Belong To Me' by JJ and 'Love Inside' by Sharon Forester which has a street s&b/jungle feel. Over of Island Records, Darcus Beese, A&R manager for the 4th & Broadway label, has commissioned jungle remixes for the new Don-E single, 'Fokiri'

The Funk' which is released early next year. Jungle will succeed in 1995 simply as a part of a growing British black music movement, believes Beese, who has high hopes for his new hip hop signing Silent Eclipse.

'He will be an integral part of the rise of British hip hop next year,' says Beese. 'Black music across the board is going to make a big play over the next two years whether it is r&b, jungle or hip hop.'

'The seeds are being sown in the independent sector already. In the past few years, the industry hasn't taken it seriously on a commercial basis, now that is changing.'

'The jungle scene will carry on expanding and become more innovative and influence other things.'

Simon Gavin, A&R development manager at Polydor, set up the major's new dance label Hi Life this year. He agrees with Beese. 'The whole jungle scene will mutate into something that is a lot more focused. Jungle will last but it's got to be about songs and original material. It will fragment.'

However, Cooltempo's A&R manager Trevor Nelson feels that jungle is already in danger of being over exposed. He says, 'It will survive on a street level but it has been blown up too much. It is still in its infancy.'

Nelson also feels this year's trip hop phenomenon - highlighted by acts such as Portishead, Tricky and the Mo Wax label - has not yet peaked. 'It has been around for ages but everyone is talking about it at the moment.'

'In the past few years, the industry hasn't taken black music seriously on a commercial basis - now that is changing. The seeds are being sown in the independent sector already.'

**darcus beese**

he says, 'Top, especially British rap, has got to the stage where it can still grow.'

Matt White joined Polydor this year as street promotions consultant for Wild Card, Polydor's other dance label set up by producer and DJ Steve Jervier. He believes r&b and rap will achieve mainstream success in 1995. 'There is so much

good music coming out. The UK is incredibly strong at the moment, there are so many good artists. Next year, we will hopefully see Ultimate Kaos and Nu Colours coming through,' says White.

He believes r&b will be dominant over house and Euro rave music next year. 'The whole market is shifting and a lot of house people are moving into r&b and looking at rap - it's come full circle,' he says.

The Acid Jazz label, the first home of Jamiroquai and the Brand New Heavies, is putting its faith in the crossover between funk and rock by launching its new sister label Focus Records next year. Acid Jazz is also set to release more familiar jazz-boss material by Dread Fimstone, Snowboy and the James

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| 26                          | 23 | Whit's Box | 20 | 26 | Start For | 18 | 27 | Purr Your | 26 | 28 | T.L. Fixa | 25 | 29 | One More | 29 | 30 | I WANT | 31 | U Sure I | 33 | 32 | River Da | 44 | 33 | Let The | 33 | 34 | Whistle | 46 | 35 | Gallows | 34 | 36 | Dollars | 27 | 37 | Love Sex | 37 | 38 | You Blat | 38 | 39 | Texas Co | 30 | 40 | Thank Y |
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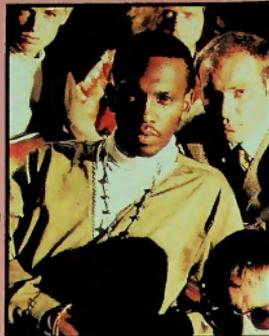
# THE OFFICIAL CHARTS - 24 DEC

14W **MusicWeek**



**Taylor Quartet** in 1995. Label A&R manager Greg Bonaman sees a hip hop influence on the label's roster in 1995 too. "We've got an Empowerment New Orleans album in that vein. We will see hip hop reach its full audience in 1995," he says.

"The beats, club and hip hop stuff is striking a chord for us. More hybrids of jungle and hip hop will come through and next year the boundaries will become even more blurred."



Pete Hatfield, joint managing director of Deconstruction, agrees and says: "1995 is the year when more dance acts will sell albums, as M People have done for Deconstruction with 'Sizane Fruit' in 1994.

"In 1995, albums from the wider dance market will sell. People who represent all factions of club culture and all varieties of music will sell whether it be techno with hip hop, techno with guitar or whatever. Albums by the likes of Andrew Woodhull and the Dust Brothers will be big next year."

Meanwhile, Deconstruction is to release new tunes from Republica, M People, Hysterix, Millionaire Hippies and Dove Clarke early next year.

Deon A&R man James Barton is reluctant to discuss trends but says, "We should be looking forward to great talent instead of

discussing genres of music."

A belief in long-term talent is what led Paul Taylor, head of A&R of Eastern Bloc Records and member of artists/producers Manchester-based act MPH, which Loveland will produce.

Taylor agrees that dance will mature next year to produce more real songs and acts. He says, "That trend went away about two



**'We should be looking forward to great talent instead of discussing genres of music'**

**james barton**

years ago but now it is coming back. Mature garage and songs will continue to grow."

In recognition of the change, Taylor has split Eastern Bloc into two labels: one will continue with underground releases, the other will develop new acts. He says, "I want to nurture song-based acts with original songs to go on to album status. That is the only way that dance will be taken seriously in the future."

Charlie Chester, managing director of Cowboy Records, will be developing long-term acts such as Secret Life and Deja Vu, alongside its one-off club hits next year.

"These are bands rather than studio-oriented units. People want something with a bit more substance rather than something which is plastic and just thrown together," he says.

"Songs are always important. You can only go so far with an instrumental track. More bands will come through next year although house music won't disappear. It will go on to its next stage."

Pete Heller, producer, DJ and one half of Fire Island/Boyz n the Muzik/Farley & Heller, is to release a new Fire Island single and album on Junior Boy's Own next year.

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| STA | ALL I WA | LOVE ME | POWER R | THINK YA | CROCOD | COTTON E | THEM GU | PLEASE C | WE HAVE | HOLD ME | ANOTHER | LET ME | ETERNAL | Chucky | TAKE A | BABY C | SWEET L | ANOTHER | All I Hope | SATURDA | ALWAYS | Oh BABY |    |    |

14W **MusicWeek**



# THE OFFICIAL CHARTS - 24 DEC

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# beats

The International Dance Awards organisation has made an odd choice for the backing music played during its ad for the event which is being broadcast on Manchester's Kiss FM station. The ad features 'Let The Music (Lit You Up)' by Loveland who, despite their high profile over the year, have not been nominated for any awards...  
 ...Sod news reached us last week of the death of reggae singer **Garnett Silk** after an explosion at his home in Jamaica. Aside from providing the reggae scene with big hits like 'Hello Mama Africa', 'Splashing Dashing' and the current 'Lord Look Over My Shoulder', Silk was a key figure in moving the reggae scene back to a more cultural roots vibe after the ragga rage...  
**Stevie Wonder** will finally be releasing his first full album since the 'Jungle Fever' soundtrack in 1991, with the long-awaited 'Conversation Piece'. The release date is set for February 14...  
 American **DJ Camacho** has the following UK tour dates lined up during the next few weeks: Back To Basics, Leeds (December 26); Zap, Brighton (27); HQ, Camden (28); Planet Earth, Newcastle (30); Deluxe, Nottingham (January 5); Music Factory, Sheffield (7); Gardening Club, London (8)...



stevie wonder

# & pieces

**Orbital** are running a competition through the Internet computer system to remix the track 'Crash & Carry' for American release. If you would like to enter, sound files and information can be accessed on: Compuserve via 'GO POLYGRAM'; America Online via keyword 'SPIN', contest area 'OH VANNA!' and then download file 'orbital.zip'; or finally send an E-Mail message to orbitalcontest@lunetnet.com...  
**Rising High** is gearing up for the release of its 100th single but isn't expecting massive radio support for **Project 1**'s latest jungle epic. The name of the track? 'Cheeba 95, I Like To Smoke Marijuana'...  
**Underworld's Darren Emerson** has compiled and mixed the second volume of **Moonshine's** 'Psychostrane' compilation series...  
**Massive Attack** will be capitalising on the success of their new 'Protection' album with a 'Protection' dub album early in the new year...  
**Danny Buddha Morales** will be completing his tour of the UK next week with the following dates: Maximus in London and G-Spot in Swansea (December 24); Bump'n/Huste in Bournemouth, Club UK in Ipswich and Release The Pressure in London (31); Velvet Underground and Turnmills in London (January 6); and De Ja Vu, Bournemouth (7)...  
**AND THE BEAT GOES ON!**



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# the original i luv u baby

remixes by dancing divaz + tall paul

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Ag 8  Ag 8cd

big luv

**...latest**  
 Jon of the Pleaseds  
 Wilmin releases  
 his debut single  
 Passion, on East  
 West on January  
 30...

# SI

# 1 STA

|    |    |            |
|----|----|------------|
| 2  | 02 | All I Wa   |
| 4  | 03 | Love Me    |
| 3  | 04 | Power R    |
| 8  | 05 | Think I'm  |
| 5  | 06 | Circus     |
| 11 | 07 | Cotton E   |
| 11 | 08 | Trem Gif   |
| 7  | 09 | Please C   |
| 6  | 10 | We Have    |
| 12 | 11 | Hold Me    |
| 10 | 12 | Another    |
| 9  | 13 | Let Me E   |
| 15 | 14 | Eternal    |
| 17 | 15 | Crazy      |
| 17 | 16 | Take A B   |
| 16 | 17 | Baby Co    |
| 22 | 18 | Sweet L    |
| 13 | 19 | Another    |
| 14 | 20 | All I Have |
| 24 | 21 | Saturday   |
| 21 | 22 | Always     |
| 19 | 23 | Oh Baby    |
| 25 | 24 | All I Wa   |
| 28 | 25 | All I Wa   |

**Christmas**  
 THE NEW ALBUM  
 FEATURING  
 Joy, Love & The World,  
 AND THE SMASH HIT SINGLE  
 "I Want You For Christmas" by You

1911.0011.477348.1.4.2  
 CD, MC, LP

**HAVE A TUNE-FULL CHRISTMAS**

FROM EVERYONE AT MUSIC WEEK



|    |    |  |                         |                  |                  |
|----|----|--|-------------------------|------------------|------------------|
| 23 | 25 | When I Dream (Wanna Dance On Her Back) | 1414                    | EP               | 1414             |
| 20 | 26 | Start For Score Eyes                   | M Point                 | Disc/Dance/CD/CA | Disc/Dance/CD/CA |
| 18 | 27 | Put Yourself In My Place               | Kiss/Maxwell            | Disc/Dance/CD/CA | Disc/Dance/CD/CA |
| 26 | 28 | I'll Find You                          | Mosaic/Globe            | 1st Anniversary  | 1st Anniversary  |
| 25 | 29 | One More Chance                        | EP                      | Greatest Hits    | Greatest Hits    |
| 29 | 30 | I Want To Be Alone                     | 2nd Time3               | EP               | EP               |
| 31 | 31 | U Sure Do                              | Street                  | EP               | EP               |
| 53 | 32 | River Dance                            | Box/VHS/CD              | Box              | Box              |
| 44 | 33 | Let The Healing Begin                  | Jet/Coast               | CD/Dance         | CD/Dance         |
| 33 | 34 | Whistle In Line                        | Black/Dick              | EP               | EP               |
| 46 | 35 | Gallows Pole                           | Jewel/Pez & Hagar/Pearl | EP               | EP               |
| 34 | 36 | Dollars                                | CD/EP                   | Box/Merch        | Box/Merch        |
| 27 | 37 | Love Streams                           | Ted/Stone/Boyz          | CD/Dance         | CD/Dance         |
| 38 | 38 | You Blow Me Away                       | Roulet/Pearl            | EP               | EP               |
| 38 | 39 | Texas Cowboys                          | Ted/Globe               | Disc/Dance/CD/CA | Disc/Dance/CD/CA |
| 30 | 40 | Thank You For Hearing Me               | Smash/D/Coast           | EP               | EP               |

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|    |    |                                     |                          |                     |                     |
|----|----|-------------------------------------|--------------------------|---------------------|---------------------|
| 25 | 25 | Twelve Deadly Cops... And Then Some | Once/Large               | EP                  | EP                  |
| 21 | 26 | Big Ones                            | Atlantic                 | CD/Dance            | CD/Dance            |
| 26 | 27 | Unplugged In New York               | Nonesuch                 | CD/Dance            | CD/Dance            |
| 27 | 28 | Songs                               | Lucas/Versace            | EP                  | EP                  |
| 31 | 29 | End Of Part One (The Greatest Hits) | War/War/War              | Picture/Dance/CD    | Picture/Dance/CD    |
| 32 | 30 | Music Box                           | Melvin/Davey             | CD/Dance            | CD/Dance            |
| 29 | 31 | The Division Bell                   | Point/Coast              | EP                  | EP                  |
| 45 | 32 | Merry Christmas                     | Melvin/Carey             | CD/Dance            | CD/Dance            |
| 20 | 33 | Vitalogy                            | Punk/Jam                 | EP                  | EP                  |
| 41 | 34 | Definitely Maybe                    | Guns                     | CD/Dance            | CD/Dance            |
| 34 | 35 | The Best Of                         | Have/Money & The Cousins | Picture/CD/Dance/TV | Picture/CD/Dance/TV |
| 35 | 36 | The Best Of                         | Melvin/Bali              | Picture/CD/Dance/TV | Picture/CD/Dance/TV |
| 35 | 37 | Crazy                               | Judo/Beats               | CD/Dance            | CD/Dance            |
| 33 | 38 | In Harmony                          | Disc/Dance/EP/Large      | Picture             | Picture             |
| 40 | 39 | Greatest Hits 1 & II                | Guns                     | EP                  | EP                  |
| 38 | 40 | The Return Of: The Space Cowboy     | Jawollaci                | Sound/SZ            | Sound/SZ            |

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**oasis**

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 HALF THE WORLD AWAY - CD BONUS TRACK  
 WITH THE CLASSIC "SLIDE AWAY" ON 12"

"SLIDE AWAY" TAKEN FROM THE GOLD DEBUT ALBUM  
 "DEFINITELY MAYBE" WHICH FEATURES THE HITS  
 "SUPERSONIC", "SHAKEMAKER", "LIVE FOREVER", "CIGARETTES & ALCOHOL"

Jonathan Miller presents

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Chicken Shed Theatre Company & Larry Adler

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 CD - 74321252402 MC - 74321252404 7" - 74321252407

# DANCE SINGLES

| This last week |     |    |                                |                            |                                  |
|----------------|-----|----|--------------------------------|----------------------------|----------------------------------|
| 1              | NEW | 1  | SHINE ON                       | Strike                     | Fresh FR9T19 (DMV) (S)           |
| 2              | NEW | 2  | WHAT YOU NEED                  | Soft House Company         | Funkus/JUSTA (S) (S)             |
| 3              | NEW | 3  | CUTTING EDGE                   | Richard International      | Adrian KOST 016 (BMG)            |
| 4              | NEW | 4  | BY A HAPPINESS                 | Stable                     | Hi-Life 12H1 (3)                 |
| 5              | NEW | 5  | 2 DOWN                         | M-Best featuring Nalyn     | Bank BEAKT 01 (S)                |
| 6              | NEW | 6  | WHODUNNIT                      | Mix/Wood                   | Reard 12N1A2T54 (S)              |
| 7              | NEW | 7  | I NEED A MAN                   | Deconstructive             | ICA 12N12011 (S)                 |
| 8              | NEW | 8  | WE ARE OUT OF MY LIFE          | Tony Danz                  | Rev FX 24 (P)                    |
| 9              | NEW | 9  | COLD FRESH AIR (HEAT)          | Higher State               | Moving Shadow 3H4QV05 (S)        |
| 10             | NEW | 10 | LET ME BE YOUR FANTASY         | Baby D                     | Systematic SY5X 4 (P)            |
| 11             | NEW | 11 | VOLUPTÉ - SOUL PROMENADE       | Own The                    | Moving Shadow 5H4QV05 (S)        |
| 12             | NEW | 12 | BACK IN PARADISE/GOOD BACK...  | FFI Project                | Planet 4 PCT16 (DMV) (S)         |
| 13             | NEW | 13 | BE HAPPY                       | Maryl Edge                 | Uptown/MCA MCT3 203 (BMG)        |
| 14             | NEW | 14 | EVERY DAY OF MY LIFE           | House Truck                | Tragic 142Z19461 (DMV) (S)       |
| 15             | NEW | 15 | WHISKEY IN LURE                | Black Duck                 | Flying South 120UC1 (TRC) (BMG)  |
| 16             | NEW | 16 | LOVES GOT ME ON A TRIP SO HIGH | CLC                        | AKM 5R0891 (P)                   |
| 17             | NEW | 17 | GLIMMERING EYE                 | Canon Club                 | Fantastic 100T 009 (M)           |
| 18             | NEW | 18 | HIZZ BUNZ                      | PLC                        | Junior Boy's Own JB025 (S) (BMG) |
| 19             | NEW | 19 | INNER CITY DANCE               | Goldie presents Metalheads | HV PCK25 (P)                     |
| 20             | NEW | 20 | I WANNA BE DOWN                | Bundy                      | Atlantic A 7217 (W)              |

# INDEPENDENT SINGLES

| This Last |     |    |                                |                         |                                  |
|-----------|-----|----|--------------------------------|-------------------------|----------------------------------|
| 1         | NEW | 1  | SWEET LOVE                     | M-Best/Nalyn            | Reak CDREK 49 (SRD)              |
| 2         | NEW | 2  | WHEN I'M CLEANING WINDOWS      | Zin A Ten               | Love This SPK2C2 (P)             |
| 3         | NEW | 3  | I LOVE SUNDAY                  | Erasure                 | Mate COMUTE 166 (RTM)            |
| 4         | NEW | 4  | I'M GONNA CRASH MYSELF BLIND   | Premal Scream           | Creation CRECD 183 (P)           |
| 5         | NEW | 5  | ONE MAN                        | Chanelle                | Deep Distraction 0103 (V)        |
| 6         | NEW | 6  | JUST CAN'T GIVE IT UP          | Hustlers Convention     | Sirens CDS1R 50 (P)              |
| 7         | NEW | 7  | HEARTBEAT                      | Heartbeat Country       | Music MAM 0120 (P)               |
| 8         | NEW | 8  | MOVE REMEMBE...                | Pulse                   | Hardhouse HR 082 (RTM) (P)       |
| 9         | NEW | 9  | 8 BELIEVE                      | Limba                   | Limba THIR3 2CD (P)              |
| 10        | NEW | 10 | WHERE IS LOVE?                 | Gregory Bradley's Young | First Nights SC08E41 (P)         |
| 11        | NEW | 11 | THE WORLD                      | Suede                   | Reak CDREK 49 (SRD)              |
| 12        | NEW | 12 | SEETHER                        | Veruca Salt             | Hi-Rise Records 114200 (S)       |
| 13        | NEW | 13 | HAPPY BIZZNESS/WILD LUV        | Roach Motel             | Junior Boy's Own JB025 (S) (BMG) |
| 14        | NEW | 14 | CIGARETTES & ALCOHOL           | Oasis                   | Creation CRECD 190 (DMV) (V)     |
| 15        | NEW | 15 | VOLUMES 5 - SOUL PROMENADE     | Omni Trk                | Moving Shadow 5H4QV05 (S)        |
| 16        | NEW | 16 | WHERE I WANNA BE BOY/DON'T...  | Max Jones               | Tommy Boy TE 1942C2 (RTM) (P)    |
| 17        | NEW | 17 | SMALL BUT BIG                  | Saw Doctors             | Showtown SAW 901C (P)            |
| 18        | NEW | 18 | THAT'S HOW HEARTACHES ARE MADE | Paul Young              | Vision VISY 1 (P)                |
| 19        | NEW | 19 | EXPRESSIVE                     | Edwyn Collins           | Sentana 20V 0103 (V)             |
| 20        | NEW | 20 | THE MORE I GET, THE MORE I...  | KWS/Teddy Penitengars   | X-clusive XCU 011C (P)           |

# ROCK

| This Last |     |    |                           |                           |                          |
|-----------|-----|----|---------------------------|---------------------------|--------------------------|
| 1         | NEW | 1  | SECOND COMING             | Stone Roses               | Geffen GED 24593 (BMG)   |
| 2         | NEW | 2  | CROSS ROAD - THE BEST OF  | Bon Jovi                  | Jambuco 5223652 (F)      |
| 3         | NEW | 3  | VITALITY                  | Pearl Jam                 | Empic 4778612 (SM)       |
| 4         | NEW | 4  | UNPLUGGED IN NEW YORK     | Nirvana                   | Geffen GED 24727 (BMG)   |
| 5         | NEW | 5  | BIG ONES                  | Aerosmith                 | Geffen GED 24546 (BMG)   |
| 6         | NEW | 6  | NO QUARTER                | Jimmy Page & Robert Plant | Fontana 5268322 (F)      |
| 7         | NEW | 7  | BALLADS & BLUES 1982-1994 | Gary Moore                | Virgin CDV 2766 (P)      |
| 8         | NEW | 8  | HOW TO MAKE FRIENDS...    | Terrorvision              | Total Veges VEGACD 2 (E) |
| 9         | NEW | 9  | NEVERMIND                 | Nirvana                   | DGC DCCD 24425 (BMG)     |
| 10        | NEW | 10 | DOOKIE                    | Green Day                 | Reprise 936245252 (W)    |

# COUNTRY CHART

| This Last |     |    |                              |                       |                           |
|-----------|-----|----|------------------------------|-----------------------|---------------------------|
| 1         | NEW | 1  | ESPECIALLY FOR YOU           | Daniel O'Donnell      | Ritz RITZCD 703 (P)       |
| 2         | NEW | 2  | STONES IN THE ROAD           | Mary Chapin Carpenter | Columbia 4778792 (SM)     |
| 3         | NEW | 3  | THE LAST WALZ                | Daniel O'Donnell      | Ritz RITZCD 0058 (P)      |
| 4         | NEW | 4  | FLYER                        | Nancy Griffith        | MCA MCA 11155 (BMG)       |
| 5         | NEW | 5  | IN PIECES                    | Garth Brooks          | Liberty CDEST 2212 (E)    |
| 6         | NEW | 6  | INGENUINE                    | KD Lang               | Sire 7599268402 (W)       |
| 7         | NEW | 7  | A DATE WITH DANIEL O'DONNELL | Daniel O'Donnell      | Ritz RITZCD 702 (P)       |
| 8         | NEW | 8  | NO FENCES                    | Garth Brooks          | Capitol CDEST 2136 (E)    |
| 9         | NEW | 9  | AMERICAN RECORDINGS          | Johnny Cash           | American 7432136852 (BMG) |
| 10        | NEW | 10 | IF YOU WANT YOUR DREAM       | Daniel O'Donnell      | Ritz RITZCD 701 (P)       |

# JAZZ AND BLUES

| This Last |     |    |                                   |                           |                           |
|-----------|-----|----|-----------------------------------|---------------------------|---------------------------|
| 1         | NEW | 1  | WE HAVE ALL THE TIME IN THE WORLD | Louis Armstrong           | EMI CDVEM 89 (E)          |
| 2         | NEW | 2  | ESSENTIAL ELLA                    | Ella Fitzgerald           | Verve 5239902 (F)         |
| 3         | NEW | 3  | FROM THE CRADLE                   | Eric Clapton              | Duck 9362457552 (W)       |
| 4         | NEW | 4  | BREATHLESS                        | Kenny G                   | Arista 07822186462 (BMG)  |
| 5         | NEW | 5  | FEELING GOOD - THE BEST OF        | Nina Simone               | Verve 5226652 (F)         |
| 6         | NEW | 6  | THE ULTIMATE COLLECTION           | Louis Armstrong           | Bluebird 4321197062 (BMG) |
| 7         | NEW | 7  | NECK AND NECK                     | Chet Atkins/Mark Knopfler | Columbia 4674352 (SM)     |
| 8         | NEW | 8  | KIND OF BLUE                      | Miles Davis               | Columbia 4650932 (SM)     |
| 9         | NEW | 9  | MONTAGE                           | Kenny G                   | Arista 206021 (BMG)       |
| 10        | NEW | 10 | THE BEST OF JOHN LEE HOOKER       | John Lee Hooker           | MCI MCCD 020 (MCI)        |

# DANCE ALBUMS

| This last week |     |    |                                   |                 |                                    |
|----------------|-----|----|-----------------------------------|-----------------|------------------------------------|
| 1              | NEW | 1  | MY LIFE                           | Uptown 9 (BMG)  |                                    |
| 2              | NEW | 2  | JUNGLE HITS - VOLUME 2            | Various Artists | Jester STRJ2P2/STRJ2 (S)           |
| 3              | NEW | 3  | CENOCED                           | Wayne Marshall  | Sachson 500L3P4/500L3M2 (S)        |
| 4              | NEW | 4  | BOTTOM HEAVY                      | Danny Tanogaj   | Tribal UK TRUIN231 (V)             |
| 5              | NEW | 5  | DUMMAY                            | Polished        | Go-Best 828521/828524 (P)          |
| 6              | NEW | 6  | BACK TO DA HOUSE                  | Lo-Key          | Perspective 548001/548004 (V)      |
| 7              | NEW | 7  | MURDER WAS THE CASE (OST)         | Various Artists | Interscope 854502841/854502844 (W) |
| 8              | NEW | 8  | JUNGLE MANIA 2                    | Various Artists | Telstar STAR 2756/STAR 2756 (BMG)  |
| 9              | NEW | 9  | ALWAYS & FOREVER                  | Etanah          | MCA 8160130 (S)                    |
| 10             | NEW | 10 | THE ULTIMATE... SINGLE COLLECTION | Various Artists | Dino DINTV35/DINTV35 (P)           |

# INDEPENDENT ALBUMS

| This Last |     |    |                             |                          |                                    |
|-----------|-----|----|-----------------------------|--------------------------|------------------------------------|
| 1         | NEW | 1  | DEFINITELY MAYBE            | Darius                   | Creation CRECD 189 (DMV) (V)       |
| 2         | NEW | 2  | DOG MAN STAR                | Oasis                    | Nude NUDE 3CD (RTM) (P)            |
| 3         | NEW | 3  | HAUNTED DANCEHALL           | Sabres Of Paradise       | Warp WARP CD 26 (RTM) (P)          |
| 4         | NEW | 4  | IF IT'S RING RING N ROLL... | Saw Doctors              | Showtown SAVDOC 0103 (P)           |
| 5         | NEW | 5  | REFLECTIONS                 | Paul Young               | Vision VISY 1 (P)                  |
| 6         | NEW | 6  | OFFICIN                     | Jan Garbarek/Hilliard... | ECM 443632 (P)                     |
| 7         | NEW | 7  | STRICTLY TUNTBALIZED        | DJ Krush                 | Mo Wax MW 8252C (P)                |
| 8         | NEW | 8  | ALL THE WAY FROM TUAM       | Saw Doctors              | Showtown SAVDOC 0103 (P)           |
| 9         | NEW | 9  | THE VERY BEST OF            | Elvis Costello           | Demon DPM 13 (P)                   |
| 10        | NEW | 10 | GIVE OUT BUT DON'T GIVE UP  | Primal Scream            | Creation CRECD 146 (P)             |
| 11        | NEW | 11 | LOVE PERFORMANCE            | Joos Holland/Red Orch    | Beautiful Bt 082C 5 (P)            |
| 12        | NEW | 12 | STONE ROSES                 | Stone Roses              | Silverstone BR 0252 (P)            |
| 13        | NEW | 13 | EVERYONE'S GOT ONE          | Echobelly                | Faave FAUV 3CD (MNV) (V)           |
| 14        | NEW | 14 | I SAY I SAY I SAY           | Erasure                  | Mate CDSUHAM 115 (RTM) (P)         |
| 15        | NEW | 15 | DEBUT                       | Bjork                    | One Little Indian TPL 31C0 (P)     |
| 16        | NEW | 16 | BURN MY EYES                | Machine Head             | Redrummer RR 3018 (P)              |
| 17        | NEW | 17 | LEVELLING THE LAND          | The Levellers            | John WOLCOLD 1622 (P)              |
| 18        | NEW | 18 | SNIVLISATION                | Orbital                  | Internal Dance TRUCD 5 (RTM) (P)   |
| 19        | NEW | 19 | AMERICAN THINGS             | Veruca Salt              | Minty Fresh FLATCO 3 (P)           |
| 20        | NEW | 20 | CULT                        | Cult                     | Beggars Banquet BB0CD 14 (RTM) (P) |

# NEW MUSIC

|    |    |                               |                       |                           |
|----|----|-------------------------------|-----------------------|---------------------------|
| 11 | 6  | AMERICA                       | Black Crowes          | American 7432136822 (BMG) |
| 12 | 13 | BAT OUT OF HELL II - BACK ... | Meatloaf              | Virgin CDV 2710 (E)       |
| 13 | 12 | SUPERNOVANIA                  | Soundgarden           | A&M 5402152 (F)           |
| 14 | 9  | YOUTHANASSIA                  | Megadeth              | Capitol CDEST 2244 (E)    |
| 15 | 16 | IN UTERO                      | Nirvana               | Geffen GED 24536 (BMG)    |
| 16 | 18 | SO FAR SO GOOD                | Bryan Adams           | A&M 5401572 (F)           |
| 17 | 15 | BLOOD SUGAR SEX MAGIK         | Red Hot Chili Peppers | Warner Bros 759262812 (P) |
| 18 | 17 | BAT OUT OF HELL               | Meat Loaf             | Cleveland JH 2082419 (SM) |
| 19 | 20 | TEN                           | Pearl Jam             | Epic 4688842 (SM)         |
| 20 | 14 | THE MIND'S EYE                | Siltskin              | White Water WWVD 1 (MNV)  |

# TSHIRTS

| This Last | Description | Subject              |
|-----------|-------------|----------------------|
| 1         | NEW         | Wallace & Gromit     |
| 2         | NEW         | Superman             |
| 3         | NEW         | Bon Jovi             |
| 4         | NEW         | Mr Men/Little Misses |
| 5         | NEW         | Red Dwarf            |
| 6         | NEW         | Blur                 |
| 7         | NEW         | Oasis                |
| 8         | NEW         | Pulp Fiction         |
| 9         | NEW         | Pink Floyd           |
| 10        | NEW         | Reservoir Dogs       |



# MUSIC VIDEO

THE OFFICIAL  
music week  
CHARTS  
24 DECEMBER 1994

| Rank | Artist                     | Title                              | Category/running time | Label          | Cat No     |
|------|----------------------------|------------------------------------|-----------------------|----------------|------------|
| 1    | TAKE THAT                  | BERLIN                             | Live/1hr 39min        | BMG Video      | 7432123373 |
| 2    | CARRERAS/DOMINGO/PAVAROTTI | Concert '94                        | Video/MV/45:39:20:13  | VHS/CD         | 45392013   |
| 3    | DANIEL O'DONNELL           | Just For You                       | Compilation           | Ritz           | RITZ287101 |
| 4    | CLIFF RICHARD              | The Hit List                       | Compilation/1hr 25min | PMI            | MVD4913453 |
| 5    | BON JOVI                   | Cross Road-Best Of                 | PolyGram Video        | 632783         |            |
| 6    | BARBRA STREISAND           | The Concert                        | BMV Columbia          | 501152         |            |
| 7    | NIRVANA                    | Live! Tonight! Sold Out!           | Geffen Home Video     | GEFV2561       |            |
| 8    | MEAT LOAF                  | Bad Out Of Hell II - Picture Show  | MV/1hr 34:33          | Int'l Video    | TVE1065    |
| 9    | PJ AND DUNCAN              | Psyche - Whose Video Is It Anyway? | Video/1hr 10:05       | Telstar Video  | TVE1064    |
| 10   | FOSTER AND ALLEN           | Songs We Love To Sing              | Compilation/55min     | PMI            | MVP/913743 |
| 11   | ETERNAL                    | Always And Forever                 | Compilation/52min     | PMI            | MVP/913743 |
| 12   | TAKE THAT                  | Everything Changes                 | Compilation/1hr 50min | BMG Video      | 7432120473 |
| 13   | VARIOUS ARTISTS            | Karaoke Party Classics             | Special Edition/45min | Avet           | AVI0001    |
| 14   | EAST 17                    | Letting Of Steam-Live              | Live/1hr 46min        | PolyGram Video | 632583     |

| Rank | Artist  | Title                              | Category/running time | Label             | Cat No     |
|------|---|------------------------------------|-----------------------|-------------------|------------|
| 15   | THE CARPENTERS                                    | Interpretations                    | Compilation/44min     | VVL               | 6333543    |
| 16   | JUDITH DURHAM/THE SEEKERS/25 Year Reunion Concert | Live!                              | Compilation/1hr 35min | PolyGram Video    | 632783     |
| 17   | VARIOUS ARTISTS                                   | Memories Of Ireland - 40 Songs     | Compilation/50min     | Sham              | PLATV367   |
| 18   | SHAND FIVE  | Dancing With The Shands            | Rel                   | REL102            |            |
| 19   | AEROSMITH   | Big Ones You Can Look At           | Compilation/1hr 40min | Geffen Home Video | GEFV2564   |
| 20   | VARIOUS ARTISTS                                   | The Best Of Andrew Lloyd Webber    | Compilation/1hr 55min | PolyGram Video    | 633363     |
| 21   | BEAUTIFUL SOUTH                                   | Carry On Up The Charts-The Best Of | Compilation           | PolyGram Video    | 632783     |
| 22   | JANET JACKSON                                     | Janet                              | Compilation/1hr 58min | PMI               | MV/9413853 |
| 23   | CLIFF RICHARD                                     | Christmas With Cliff Richard       | Live/43min            | Warner            | WNR2006    |
| 24   | TAKE THAT   | Take That & Party                  | Compilation/1hr 12min | BMG Video         | 7432120683 |
| 25   | JOE LONGTHORN                                     | Live In Concert                    | Live/1hr 15min        | PMI               | MV/9413243 |
| 26   | NEW TOMMY SCOTT                                   | Hail, Hail Caledonia               | Compilation           | Scotcast          | VITV597    |
| 27   | SHIRLEY BASSEY                                    | Live In Cardiff                    | Live/55min            | BBC               | BBCV5447   |
| 28   | STING   | Fields Of Gold - The Best Of       | Compilation/1hr 15min | PMI               | 633343     |
| 29   | INXS  | The Great Video Experience         | Compilation           | PolyGram Video    | 632933     |
| 30   | NEW ORDER!  | (The Best Of)                      | Compilation           | PolyGram Video    | 633733     |

| Rank | Artist                            | Title                | Category/running time | Label     | Cat No     |
|------|-----------------------------------|----------------------|-----------------------|-----------|------------|
| 1    | JURASSIC PARK                     | Children             | Children's/1hr 19:00  | CIC Video | VHR1700    |
| 2    | SNOW WHITE AND THE SEVEN DWARFS   | Children's/1hr 45min | With Disney           | D21242    |            |
| 3    | MRS. DOUBTFIRE                    | Comedy/2hr           | Fox Video             | 828       |            |
| 4    | GONE WITH THE WIND                | Feature/2hr 40min    | MEMUA                 | WV0234    |            |
| 5    | BILLY COLLYN                      | LIVE 1994            | Comedy/1hr 30min      | VVL       | 632812     |
| 6    | FREE WILLY                        | Children's/1hr 47min | Warner Home Video     | S012963   |            |
| 7    | ALADDIN                           | Children's/1hr 26min | Walt Disney           | D21962    |            |
| 8    | ROY CRUBBY BROWN - JINGLE BX@HCKS | Comedy/55min         | PolyGram Video        | 632743    |            |
| 9    | MICHAEL BARRYMORE - LIVE          | Video Collection     | VC462                 |           |            |
| 10   | RED DWARF - THE SMEG UPS          | Comedy!              | BBC                   | BBCV500   |            |
| 11   | JETHRO - BEHIND THE BUISHES       | Comedy/1hr 30min     | PolyGram Video        | 632993    |            |
| 12   | TAKE THAT                         | Berlin               | Music/1hr 39min       | BMG Video | 7432123373 |
| 13   | STAR WARS                         | Sci-Fi/1hr 55min     | Fox Video             | 1130      |            |
| 14   | BAMBI                             | Children's/1hr 6min  | Walt Disney           | D20942    |            |
| 15   | EMPIRE STRIKES BACK               | Sci-Fi/1hr 59min     | Fox Video             | 1425      |            |

## US SINGLES US ALBUMS

| Rank | Title                           | Artist           | Label    |
|------|---------------------------------|------------------|----------|
| 1    | HERE COMES THE HOTSTEPPER       | Komax            | Columbia |
| 2    | ON BENDED KNEE                  | Eric Burdon      | MCA      |
| 3    | ANOTHER NIGHT                   | Real McCoy       | Mercury  |
| 4    | ALWAYS                          | En Vogue         | Mercury  |
| 5    | CREEP                           | Radiohead        | Capitol  |
| 6    | I'LL MAKE LOVE TO YOU           | Boyz II Men      | MCA      |
| 7    | I WANNA BE DOWN                 | Boyz II Men      | MCA      |
| 8    | YOU WANT THIS? LOVE GROOVE      | Carole Jackson   | Mercury  |
| 9    | SECRET                          | Shirley Bassey   | MCA      |
| 10   | BEYONCE!                        | Destiny Fave     | A&M      |
| 11   | IT IS THE ONLY ONE              | Vanessa Edge     | Int'l    |
| 12   | ALL I WANNA DO                  | Sheryl Crow      | Capitol  |
| 13   | TODDIE ROLL                     | Robyn            | Sir      |
| 14   | SUKIYAKI                        | One Point        | Mercury  |
| 15   | TURN THE BEAT AROUND            | Blackstreet      | Capitol  |
| 16   | YOU GOTTA BE GOOD               | 98 Degrees       | MCA      |
| 17   | SHORT DICK MAN                  | Prigra           | Gold     |
| 18   | TAKE A BOW                      | Melanie Lynskey  | Mercury  |
| 19   | 100% PURE LOVE                  | Cosmo Brown      | Mercury  |
| 20   | PRACTICE WHAT YOU PREACH        | Early White      | MCA      |
| 21   | I'LL STAND BY YOU               | Prigra           | Gold     |
| 22   | NEVER LEAVE                     | 98 Degrees       | MCA      |
| 23   | THE SWEETEST DAYS               | Vanessa Williams | Mercury  |
| 24   | DECEMBER 1963 (OH WHAT A NIGHT) | Boyz II Men      | Mercury  |
| 25   | WHAT'S THE FREQUENCY, KENNETH!  | Alan Smitola     | Mercury  |

| Rank | Title                              | Artist         | Label    |
|------|------------------------------------|----------------|----------|
| 1    | VITALDOY                           | Paul Janney    | Virgin   |
| 2    | MIRACLES - THE HOLIDAY ALBUM       | Sammy Davis Jr | Mercury  |
| 3    | THE BIRD                           | BBK            | Mercury  |
| 4    | MERRY CHRISTMAS                    | Herbie Hancock | Columbia |
| 5    | IT'S A WONDERFUL LIFE              | Boyz II Men    | MCA      |
| 6    | WELL FREEZE OVER                   | Cap'n Jack     | Mercury  |
| 7    | DOOKIE                             | Cap'n Jack     | Mercury  |
| 8    | MTV UNDISCOVERED IN NEW YORK       | Various        | GGC      |
| 9    | THE LION KING                      | OST            | West     |
| 10   | SMASH                              | Christy        | Virgin   |
| 11   | WIDOWFLOWERS                       | Tom Petty      | Mercury  |
| 12   | BIG ONES                           | Assemblage     | Mercury  |
| 13   | MONSTER                            | Frank Stallone | Mercury  |
| 14   | DUETS II                           | Frank Stallone | Mercury  |
| 15   | NO NEED TO ARGUE                   | The Commodores | Mercury  |
| 16   | BEDTIME STORIES                    | Madonna        | Mercury  |
| 17   | CROSSROAD                          | Janet Jackson  | Mercury  |
| 18   | CRAZY SEXY COOL                    | Janet Jackson  | Mercury  |
| 19   | MY LIFE                            | Janet Jackson  | Mercury  |
| 20   | GREATEST HITS                      | Janet Jackson  | Mercury  |
| 21   | THE SIGN                           | Janet Jackson  | Mercury  |
| 22   | THE BEST OF PEP                    | Janet Jackson  | Mercury  |
| 23   | YES! AM                            | Janet Jackson  | Mercury  |
| 24   | FROM THE CRADLE                    | Janet Jackson  | Mercury  |
| 25   | PURPLE SWAN                        | Janet Jackson  | Mercury  |
| 26   | TUESDAY NIGHT MUSIC CLUB           | Various        | MCA      |
| 27   | MURDER WAS THE CASE                | OST            | Mercury  |
| 28   | FIELDS OF GOLD - THE BEST OF STING | Sting          | Mercury  |
| 29   | LIVE AT THE ACROPOLIS              | Various        | Mercury  |
| 30   | NOT A MOMENT TOO SOON              | Timbaland      | Mercury  |
| 31   | THE TRACTORS                       | The Tractors   | Mercury  |
| 32   | HOLD ME, THRILL ME, KISS ME        | Janet Jackson  | Mercury  |
| 33   | ANGEL                              | Mercury        | Mercury  |
| 34   | THE STANDS IN CIRCLES              | OST            | Mercury  |
| 35   | THE CONCERT                        | Various        | Mercury  |
| 36   | HOLLY & IVY                        | Mercury        | Mercury  |
| 37   | FORGET GUMP (OST)                  | Various        | Mercury  |
| 38   | THE ICORN IS LOVE                  | Janet Jackson  | Mercury  |
| 39   | NO QUARTER                         | Janet Jackson  | Mercury  |
| 40   | STONES IN THE ROAD                 | Janet Jackson  | Mercury  |
| 41   | PULP FICTION (OST)                 | Various        | Mercury  |
| 42   | RHYTHM OF LOVE                     | Janet Jackson  | Mercury  |
| 43   | VOODOO LOUNGE                      | Various        | Mercury  |
| 44   | SUNGUS                             | Various        | Mercury  |
| 45   | ABOUT A EVERYTHING AFTER           | Various        | Mercury  |
| 46   | WHIT                               | Various        | Mercury  |
| 47   | WIND UP SUNDOWN                    | Various        | Mercury  |
| 48   | WEZZER                             | Various        | Mercury  |
| 49   | LEAD ON                            | Various        | Mercury  |
| 50   | WAGSTOCK                           | Various        | Mercury  |

**UK World Hits:**  
The MW guide to the top British performers in key markets (chart position in brackets)

| SWEDEN |  |
|--------|--|
| 1 (2)  | CAN YOU FEEL THE LOVE THROU' (Janet Jackson) |
| 2 (1)  | CIRCLE OF LIFE (Elton John)                  |
| 3 (1)  | LOVE IS ALL AROUND (Vanessa Williams)        |
| 4 (2)  | STAY ANOTHER DAY (East 17)                   |
| 5 (1)  | IF I ONLY KNOW (Tom Jones)                   |

| AUSTRIA |  |
|---------|--|
| 1 (4)   | CAN YOU FEEL THE LOVE THROU' (Janet Jackson) |
| 2 (1)   | BABY COME BACK (Paula Abdul)                 |
| 3 (1)   | ---  |
| 4 (1)   | ---  |
| 5 (1)   | ---  |

| BELGIUM |                                  |
|---------|----------------------------------|
| 1 (1)   | CIRCLE OF LIFE (Elton John)      |
| 2 (1)   | BABY COME BACK (Paula Abdul)     |
| 3 (1)   | MUSICAL FREEDOM (Rhythm & Blues) |
| 4 (1)   | A GIRL LIKE YOU (Celine Dion)    |
| 5 (1)   | ---                              |

| NETHERLANDS |                               |
|-------------|-------------------------------|
| 1 (1)       | CIRCLE OF LIFE (Elton John)   |
| 2 (1)       | BABY COME BACK (Paula Abdul)  |
| 3 (1)       | IF I ONLY KNOW (Tom Jones)    |
| 4 (1)       | OUT OF TEARS (Rolling Stones) |
| 5 (1)       | STAY ANOTHER DAY (East 17)    |

The temptation for A&M to put Dina Carroll into a studio with big name US R'n'B producers to work on her second album must have been great.

Having sold 1.2m copies of her debut album *So Close*, the pressure was on to repeat that success with the follow-up.

But rather than keep a tight hold on the reins, the label is letting Carroll do things the way she wants.

The fact that Dina's A&M & R team of managing director Howard Berman and A&R man Steve Woolf had left the company when work began on the new album is one reason for the label's relatively *laissez faire* approach.

New managing director Osman Erlep says his immediate inclination was to let Dina have some time to work on new ideas before he got involved.

"Having previously worked within PolyGram, I was fully aware of Dina and was a staunch defender of A&M's and was a commitment to the artist," he says.

"Rather than me getting involved straight away, it made sense to let Dina spend some time away writing. She has a strong team around her and has the songwriting talent to do things herself." After winning a Brit Award in March, Carroll went to a studio in Ireland to formulate ideas with co-writer and producer Nigel Lewis, who also worked on her debut.

She says, "We had our own schedule and no interference and it really helped to get a lot of good songs written."

Oliver Smallman, joint managing director of Carroll's management company First Avenue, adds, "The record company's initial instincts may have been to link her with big name producers but I think Dina just wanted to be working with someone she knew and trusted."

Smallman was wary at first about the lack of a strong A&R input from A&M in these early stages, but he soon realised the partnership of Carroll and Lewis would produce the results everyone was hoping for.

"We basically A&Rred ourselves," says Carroll. "Having a heavy A&R influence on the first album worked because we were so inexperienced but on this one we're at the stage where we don't play the record company anything unless we are 100% sure of it."

Lewis says that getting away from London was a necessary move. "When we recorded the first album it was done in a very naive but exciting atmosphere with people occasionally popping into

## DINA CARROLL RELISHING HER INDEPENDENCE



the studio for a cup of tea," he says. "Now that the first album has been such a runaway success, everyone wants to come to the studio and take Dina out for a meal so getting away was vital just for that breathing space."

Carroll went to Ireland equipped with song ideas she had been working on for four months and Lewis says the direction of the new album was fairly clear from the outset.

"I had already talked to Oliver about

where we were going. It was obvious that no radical changes, like a jazz or rock album, were likely. This time it had to be more of an international album," says Lewis.

Carroll adds, "Making it overseas seems to be the main aim. I'd love to break big in Europe and I know everyone is keen to do the same in the US. To be honest, the US isn't so important for me although I'd definitely go for it. Maybe I'm not as ambitious as some people - I'm quite happy with what I've got, especially considering I never thought I'd get this far."

For Smallman, though, the US market is the big prize for Dina.

"The US company didn't have a huge involvement with the first album but they are right behind this one," he says.

Erlep adds: "The American president at A&M Al Cafaro is giving us maximum support. After the success of the first album, Dina is very much in their consciousness."

Two factors that should help her US assault are a duet with a top US R&B star, whose name is being kept under wraps, and production on a few album tracks by Rick Wake, producer for Mariah Carey and Celina Dion.

Smallman is at pains to stress these collaborations were not pre-planned to smooth a path into the US market.

"Dina met Rick in New York. They got on like a house on fire," he says.

It was the first time she had written with anyone apart from Lewis. "It's not something I would normally do but it just happened and worked really well," says Carroll.

She returns to the US early in the new year to finish off the eight tracks which have already been recorded.

Carroll feels she has matured musically and lyrically a great deal over the past year and that will be reflected on the album.

"For a start, my voice has deepened. When I listen to *So Close* now it sounds like a little girl singing. Also, through playing live and writing on tour my writing has matured a lot and I've now got the confidence and ability to try out different styles," she says.

She admits she has been put under some pressure. "The day I walked into the studio I started wondering whether I could pull it off or whether the first one was just a fluke," she says.

But, by all accounts, it seems Dina is about to strike lucky again.

Nick Robinson

## NICK ROBINSON ON A&R

The word is that a well-known producer/musician is about to take up an A&R consultancy role with Capitol in the States...

Expect a bit of a scrum as three or four labels bid to sign London-based US Pretenders-style three-piece **Crush** over the coming weeks.

Under the guidance of Tears For Fears manager Deborah Baum, the group inked a publishing deal with co-head of A&R at PolyGram Music Mark Lewis last week... Gary Crowley has the debut release from his first signing for East West out in January. It's the Shakespear's Sister-styled Independent Love Song by female duo **Scarlett**... Meanwhile, former A&M and Cooltango dance man Steve Woolf follows up the club success of his first signing **Spirits** with new material from dance act **Love Happy** and young pop singer **Rebecca Ryan**, who is currently in the studio with producer Nigel Lewis... Tom Watkins was set to sign his new Cockernee pop dance hopefuls **J-Pac** to East West this week. Judging by the punkish demo of Rock 'n' Roll, could it be the J

stands for John (Lydon)?... **Tim Simenon** and **David Arnold** (he of Björk's Play Dead fame and other film soundtracks) are currently finishing off a new track for **Shara Nelson** in Ireland, featuring the singer and a full orchestra... On the subject of Simenon, the **Bomb The Bass** mainman reckons there are about seven singles on his new album **Clear**. Well, he's already up to three when **One To One Religion**, featuring Bristolian singer **Carlton**, is released in January... If Madonna really was after reggae star **Junior Reid** for her Maverick label then she's lost the deal. The man is expected to sign to Neil Ferris' Brilliant Recording Company this week... **The Orb** are currently in the studio working on a new album for February release. A likely story... Having walked out on their EMI contract which had six months to run, **agit-rappers Beggars ITA** have a one-off single out on **Damaged Goods** in January but are looking at possible new deals... Cheer up **Deconstruction**. While they may have felt that **M People** were not at their

very best at their London gig, **Musiq Week** thought the show was superb and proved that the trio are one of few dance acts that are better live than on record... One of the more off-the-wall performances of the week was the string quartet which guested at **RTM's** Christmas party at Bar Rumba in London. The loudest applause came for their version of an Orbital tune... Guest list of the week must have been for the **Oasis** show at Le Palais, Hammersmith which included members of Primal Scream, Blur and Elastica, among many others... Venue of the week was Ashton Court House in Bristol where **Massive Attack** breezed through a cool hometown gig amid the regal architecture with guest vocalists Horace Andy and Nicolette in stunning form... Finally, **The Beautiful South's** Paul Heaton batted against Jnrlyngits to pull off a hugely impressive display at The Forum which more than justified the number one album...



## THE SAW DOCTORS

### IRISH BAND GO IT ALONE TO ACHIEVE SUCCESS

When it comes to selling your music around the world, a deal with a giant international record company may be the obvious choice. But for Ireland's Saw Doctors, that option brought only frustration.

Everywhere they played, sell-out crowds went wild. They scored multiplatinum hit singles and toured the US without label support. Yet they still couldn't crack the UK Top 75 and feel they were never rated as a priority by Warner Music, who licensed the band worldwide from Irish indie Solid.

The reelin' and rockin' Galway band chose a DIY answer to the problem. They bought themselves out of their deals, started their own label, Shutdown, set up their own studio and took control for themselves. Easy.

"By autumn '93, we were frustrated with Solid and Warners on a number of levels," says the band's manager Oly

Jennings. "So we spent a year negotiating our way out. We said, 'look, there's no need to go to court, let's just have a divorce.'"

By April this year, the deal was done, costing the band the rights in Ireland to their first two albums, and giving Warners points on the future worldwide sales of those records.

"We're starting all over," says Oly. "It's totally our money and our necks on the line. We organized a 30-date tour to finance our first single *Small Bit Of Love*, which cost us £30,000, and we decided to concentrate on strategic marketing via our fanbase.

"There are 23,000 names on our database and I reckon 70% of them are from the UK. Two months before releasing the first single, we let the fans know through the newsletter that it was going to be. We were looking for a 35 - we entered the UK chart at 24."



The follow-up single, still to be chosen, is due in early February. Eleven songs have been recorded for the new album with long-time producer Phil Toman, but the band are committed to reworking several and writing five or six more over Christmas.

"At the moment, our lives revolve it around the next album. We want it to be a bit rockier, and perhaps the

sessions were a bit too downbeat," says Oly.

"A lot of people say we've arrived, but the way we see it we've just set ourselves up, ready for the next record."

If the unrestrained delight of the crowd at London's Britten Academy gig last week is any guide, going out on their own may prove to be the Doctors' smartest move yet. Ian Nicolson



## RUB ULTRA

### CHARISMATIC RAP ROCK

When pluggler Scott Piering believes in a band he doesn't mess about; last month he offered cash to entice A&R executives to see Derry's Schtum in action.

But even Piering wasn't sure initially what to make of rap rockers Rub Ultra, recalls Virgin's alternative A&R manager Dave Boyd.

"Scott asked me to the gig for what he called a reality check because he didn't know if they were the best or worst thing he'd ever seen," he says. Boyd was sufficiently impressed by the band's musical diversity and charisma to sign them. "Live, they're amazingly powerful, something like a cross between the Chili Peppers and Black Sabbath," he says.

The band's deal with Boyd's Hi-Rise label, signed this summer, is their second; their first liaison, with the independent Sugar, produced just one release, the Combat Strength Soup EP. According to Will Matthews, who shares vocal duties with his sister Sara, Sugar had overly mainstream ambitions for the band. "We do have a poppier veneer which attracted Sugar but they misinterpreted it," he says.

Unsurprisingly, it was musical empathy rather than cash, which prompted Rub Ultra's second label deal. "We didn't want too much money because it would put on too much pressure, so we worked out what we needed to survive and then found the right people," says Matthews.

The group has just released its first EP for Hi-Rise, *Korporate Fryer Taktik*. Its lead track *Kosmic Fruit Centre* reveals Rub Ultra as expert splicers of funk, hip-hop and rock, a mix which has drawn inevitable comparisons with fellow fusioners *Senser* and *Rage Against The Machine*.

Martin Aston

## SKUNK ANANSIE

### INDIE ROCK WITH A 'HEAVY GROOVE'

If One Little Indian A&R man Rick Lennox had let his heart rule his head, Skunk Anansie probably wouldn't be signed to his label.

Lennox was all set to check out the band's second gig at the Water Rats in London's King's Cross on April 5 when other events suddenly lessened his enthusiasm.

"That was the day Kurt Cobain's death was announced," recalls Lennox. "And like everyone else I was really badly affected. I turned up at the Splash Club and nearly decided not to go in because of how I felt."

"Even while they were playing, my mind kept drifting off to events in Seattle, but then every time I looked back at the stage they were brilliant. So, I thought 'if they can do this to me when I don't want to be here, what it's like to do under normal circumstances.'"

Lennox signed the band in July to a five-album deal and admits that, because of the industry-wide interest in them, it wasn't the cheapest deal he's ever signed.

The sight of women fronting indie rock bands is pretty commonplace now, but put a black skinned woman at the front of a band and you've got a true original.

Frontwoman Skin admits it hasn't

all been plain sailing. "At the start, I was naive enough to think who I was would make things easier, but I've come across a lot of negativity and racism," she says.

"People still think that black people can't rock, and there remains a lot of negativity about women fronting rock bands."

Skin has nothing against Blur or Suede but believes there is more to the British indie scene than four white boys playing guitars. "Those bands are fine, but there are women, gays and black people who have just as much influence on the scene at a grassroots level," she says.

The band's debut single *Selling Jesus* is due in March, but they've already received *Radio One* play on the *Rock Show* and *Evening Session* with the political rocker *Little Baby Swastikka*.

Skunk Anansie are also gathering a reputation as live heavyweights, something One Little Indian is eager to fuel, sending them on tour with Veruca Salt on the *NME On Tour* and as support act to Killing Joke in the New



Year, Lennox says. "We're putting them out with all sorts of bands, and hopefully we'll pick up people from each fanbase. The idea worked for me with *Daisy Chainsaw*."

Skin adds, "As a heavy groove indie rock band, we're different enough anyway. We'll play with anyone: heavy rock, indie or whatever - anyone as long as they're not a cock-rock band."

Leo Finlay

## KATHY SLEDGE

### SANCHEZ REVIVES DIVA'S CAREER



Remixing may not be the cure for all musical ills it's sometimes cracked up to be, but for Kathy Sledge it has changed her whole approach to songwriting.

More than a decade after her heyday with disco divas Sister Sledge, it has taken a meeting with US dance remixer Roger Sanchez (pictured with Kathy) to get her solo career off the ground.

Her first solo album, *Heart*, was released by Epic in 1992 but its slightly schmaltzy soul failed to make much of an impression until Epic called in Sanchez to remix the first single, "Take Me Back To Love." He turned it down, tempo R&B standard into a club smash on both sides of the Atlantic. Sledge was so impressed with her new working relationship with Sanchez that she decided to leave Epic to go it alone with the producer. "It made me realize that I had a strong market in dance and that people wanted me to sing

stronger songs, which is where I am originally from," she says.

"I really respect Roger as a songwriter and a producer and now we have developed a good songwriting marriage."

For Sanchez, who first gained recognition for his production of Underground Solution's club classic *Luv Dancin'* for the Strictly Rhythm label in 1990, the Kathy Sledge project is a concerted bid to gain more recognition as a producer.

"I started out as a producer and then went into remixing. It became so successful that I didn't have much time for production," he says.

For 1995, I want to get back into writing and producing, which is where my heart is. I have to let people see more of my producing side to show it can be done from the beginning rather than after a record has been made."

The duo's first single is a storming cover of Stevie Wonder's 1977 Top 30 hit *Another Star* which is due to be released in February on the new *Narcotic Records* label which has been set up by Sanchez and his manager *Martus Andrup*.

Elsa Sharp

For someone who was only ever really interested in being a producer, Bomb The Bass mainman Tim Simenon has spent a long time in the limelight.

Back in 1988, he was mixing the pages of *Smooth Jazz* and hitting the top 10 as part of the UK revolution which saw names like Bomb The Bass, Coldcut, MARRS and S-Express bringing dance back into the pop frame.

The sudden and enormous success of Beat Dis, which cost £300 to make, put the pressure on Simenon and the Rhythm King label to which he was signed to maintain their chart success. It left him in a position he didn't relish.

"I've never really tried to be a front person for a band or a pop group so it was all a little bit uncomfortable. I had a clear view of what I wanted to do but I don't think many people really understood that," he says.

The debut Bomb The Bass album into The Dragon made the top 20 in 1989 but the 1991 follow-up *Unknown Territory* proved too eclectic for most pop tastes and failed to sell as well as the first, bringing an end to Simenon's relationship with Rhythm King.

However, his sudden rise as a name producer kept him in the charts in one way or another. Nonch Cherry's Buffalo Stance, Seal's Crazy and Depeche Mode's Enjoy The Silence all benefited from Simenon's touch at the mixing desk.

Over the past three years, his role as a producer has grown to the point where Bomb The Bass uses his ideas but relies on guest musicians and vocalists for much of the performance.

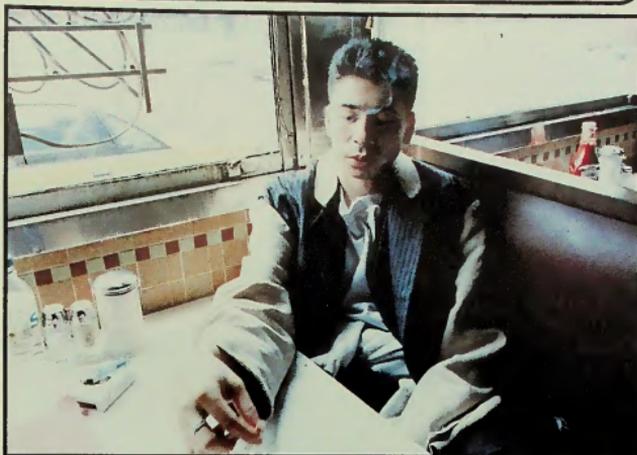
"That kind of set-up is no longer unusual. Thanks to the whole dance thing, being a faceless band is not a problem any more," he says. Not surprisingly, this has led to more record companies showing an interest in signing Bomb The Bass following the success of Rhythm King.

But by 1993 Simenon had decided that what he really wanted was his own label - for himself and for his own signings - and he found the right home at Island Records. "I saw quite a few record companies and Island was the only one that didn't 'wise and fine me, so that impressed me. Then it was a couple of meetings, a handshake and that was that," he says.

His manager Ian McAndrew adds, "Tim is someone with enormous talent and potential. He is very focused and, for him, it was a case of finding somebody who shared that vision."

# BOMB THE BASS

## SIMENON COMBINES ROLE OF PRODUCER AND ARTIST



Island has since let Simenon set up his own Stoned Heights label which has no strict A&R policy, hence its wide range of artists, from ambient to rock.

This also reflects the eclectic sound of the new Bomb The Bass album *Clear*, which has been previewed by the hip-hop-styled *Bug Powder Dust* and dubby *Dark Heart* singles.

The album, which is out in March, uses 11 featured vocalists ranging from Sinead O'Connor to psychedelic hip hop star Justin Warfield and dub poet Benjamin Zephaniah.

The link-up with O'Connor began on the In The Name Of The Father film soundtrack which was masterminded by another artist friend Gavin Friday. But other collaborations were more

unusual, particularly the recordings of novelist Will Self and William Burroughs-collaborator Leslie Winer.

"A friend had lent me Cook And Bull by Will Self and his sense of humour just ticked. He has a bizarre angle of seeing things and I knew I wanted to work with him so I wrote the track 5ml Barrel with him in mind," he says. It consists of a drug-based monologue by Self over some noise beats.

The Winer vocals were actually recorded down the phone line. Simenon says, "I sent her a recording of the music for If You Reach The Border and she narrated some lyrics on the phone which I recorded to DAT. Then I used a sort of Burroughs-style cut and paste technique to put them to the music."

With so many guests involved,

taking *Clear* on the road is not going to be easy. "We will only play a few dates and they will have to be very special. It will be a mental show. We also want to film and project the show and timecode it to the music," Simenon says.

But before he starts work on that, he's got a few other productions to get out the way. McAndrew says, "People recognise him as someone special and now everyone wants to work with him." For instance, there's a track for Shara Nelson, some writing with INXS's Michael Hutchence and an eagerly-awaited mix of Simple Minds' second single Hypnotised.

Producing hit records is no longer a worry for the seasoned Simenon. "I'm getting the hang of it," he says.

Nick Robinson

### ONES TO WATCH

**THOMAS RIBEIRO**  
Olea Redding, Rod Stewart, Lenny Kravitz, Black Crowes - just some of the names that spring to mind when hearing this London-based singer from Ghana. Catch him live and you'll see him transcend these comparisons by being out his own style of soul-driven rock. Island has signed him and Chris Blackwell is particularly keen on him so expect an impressive spring debut.

**PETER CALLANDER**  
A name familiar to many as one of the songwriters behind the successes of Olea Black and Tony Christie, Callander has returned to write quality pop songs of a mainstream rather than virtuoso kind. Currently based in Beaconsfield, Callander is now working with new writer Roland Worton.

**NEURO PROJECT**  
With the success of *Orbital* and *Underworld* in 1994, it's likely that techno will gain even further mainstream acceptance next year and this trio will be up there vying for attention. Experimental but melodic, the Liverpool group follow up last year's debut album with a new track EP in January on 3 Beat without *Nu2* is information.

### IN THE STUDIO

| ARTIST                 | PROJECT | COMPANY           | A&R EXECUTIVE    | STUDIO                     | PRODUCER          |
|------------------------|---------|-------------------|------------------|----------------------------|-------------------|
| BUS                    | album   | MELON             | Mike Leonard     | WESTSIDE (London)          | Gary Langan       |
| BIG GERANIUMS          | mixes   | SONDART           | Jochen Schoning  | METROPOLIS (London)        | Julian Mendelsohn |
| TONY DI BART           | single  | CLEVELAND CITY    | Mike Evans       | EDEN (London)              | artist/A Bissett  |
| EUSERS                 | album   | EM                | Lea Haynes       | STRONGROOM (London)        | Steve Eusebio     |
| GLOWMOM                | album   | GO! DISCS         | Ferdy            | SWAN YARD (London)         | Wei Mount         |
| GUYA DRESS             | tracks  | NUDE              | Saul Galpern     | MAISON ROUGE (London)      | artist            |
| PAULINE HENRY          | single  | SONY S2           | Lincoln Ellis    | RED BUS (London)           | Martyn Ware       |
| ELTON JACKSON          | tracks  | DECONSTRUCTION    | Keith Blackhurst | ORINOCO (London)           | The Grid          |
| KINGMAKER              | album   | CHRYSALIS         | John Williams    | WHITEFIELD ST (London)     | Bruce Lampcov     |
| KIKI LANG              | album   | SIRE/USA1         | n/a              | PRIVATE STUDIO (Vancouver) | Kenny King/Mark   |
| MAXYMAN                | album   | PHONOGRAM         | Paul Martin      | MAYFAIR (London)           | M Marjany/S Faber |
| DANNI MANOUCHE         | single  | MUSHROOM          | Colin Daniel     | THE APARTMENT (London)     | Rapino Brothers   |
| MONSTER MAGNET         | mixes   | ABM (USA)         | n/a              | EDEN (London)              | Alan Moulder      |
| NUOVOCENTO             | single  | ZIT               | Simon Aldridge   | THE APARTMENT (London)     | Rapino Brothers   |
| OUT OF MY HAIR         | tracks  | RCA               | Mike McCormack   | KONK (London)              | Pascal Gabriel    |
| PJ HARVEY              | album   | ISLAND            | Nick Angel       | SWAN YARD (London)         | Flood             |
| JULIANNE REGAN         | album   | PERMANENT         | John Lenehan     | CHURCH (London)            | artist            |
| REVOLVER               | album   | WEA (Spain)       | J.L. De La Tena  | EL CORTIGA (Malaga)        | Mick Glossop      |
| THE SHAMEN             | single  | ONE LITTLE INDIAN | Derek Birkett    | EDEN (London)              | Gary Hughes       |
| SHARKBOY               | album   | NUDE              | Saul Galpern     | ELPHANT (London)           | Phil Wright       |
| SKUNK ANANSIE          | album   | ONE LITTLE INDIAN | Rick Lennox      | BATTERY (London)           | Sylvia Massry     |
| SURE                   | album   | NUDE              | Saul Galpern     | WESSEX (London)            | Ed Buller         |
| SUGGS                  | album   | WEA               | Rob Dickins      | STRONGROOM (London)        | artist            |
| TAKE THAT              | tracks  | RCA               | Nick Ripmeard    | PORTERHOUSE (London)       | Chris Porter      |
| TOUCH                  | album   | MCA               | Steve Wolfe      | SWAN YARD (London)         | Danny D           |
| URBAN COOKE COLLECTIVE | mix     | PULSE 8           | Steve Long       | STRONGROOM (London)        | Marny Wain        |
| SCOTT WALKER           | album   | PHONOGRAM         | Dave Bates       | METROPOLIS (London)        | Pete Walsh        |

Confirmed bookings: week ending December 17. Source: Era

## ALBUMS

**BRACKET** 314 Forestville St (Hi-Rise Flat CD15). In the wake of Green Day's crossover success comes a torrent of abrasive 77-styled power-punk, not least this Buzzcocker collection of short sharp takes from San Francisco-based quartet Bracket. Five alongside Hi-Rise's UK roster of post-NWOTNV acts. **CD**

**VARIOSUITE: Amateur (East West/Matador 7567-9550-2)**. Director Hal Hartley's latest romantic thriller opens across the UK on January 6 closely followed by this excellent soundtrack featuring the likes of PJ Harvey, My Bloody Valentine and The Red House Painters. **CD**

**BROWNSTONE: From The Batten Up (MJJ Music/Epic CB811)**. Though not breathtakingly original, the first R&B release on Michael Jackson's own label is an accomplished, wholesome affair. The female trio's genuine vocal abilities sparkle on two-step cuts such as Grapevine and Deeper Feelings, while the first US single Pass The Lovin' is an effective example of Nineties swing. Also of interest is the reggae-tinged Sometimes Dancin'. **CD**

**YN'VEE: YN'VEE (GALJones/52395-2)**. Less accomplished than Brownstone is the debut from US R&B female quartet YN'VEE. Gangsta bitches to a woman, they offer a fairly standard dose of G-Funk. Lyrical content leaves little to the imagination, though the formula works effectively on the single Chocolate. **CD**

**DILLON FENCE: Living Room Scene (Mammoth 756724342)**. From the same label that gave us Juliana Hatfield, the North Carolina four-piece's third album boasts a fine collection of songs ranging from harmonic pop melodies to harder rock. Will do well supporting the Black Crowes next month. **CD**

## SINGLES

**PORTISHEAD: Glory Box (Go! Beat 857 787-2)**. One of the stand-out tracks from the Bristol duo's acclaimed *Dummy* album, *Glory Box* is one of the high spots of 1994. It works less well in its three-and-a-half minute edit though. **CD**

**BASIA: Drunk De Love (Epic 651158-2)**. Despite huge success overseas, Epica has so far struggled to break this Latin-tinged songstress in the UK. *Drunk On Love* sounds overly intricate on first



DILLON FENCE: FROM HARMONIC POP TO HARDER ROCK

listen, but its powerful instrumentation and feel-good chorus come alive with repeated plays. Fortunately it is set for heavy TV exposure and should increase interest in her LP. *The Sweetest Illusion*. **CD**

**LIGHTNING SEEDS: Change (Epic 64698-4)**. The opening chorus smack of Bowie's *Blue Jean*, but this develops into pure Ian Brodie, with his unassuming vocals riding energetic guitar and drums to produce another dead catchy pop tune. Hardy cutting-edge fare, but the second single from the strong *Jollification* album should easily outperform its predecessor. **CD**

**PARIS: Guerrilla Funk (Priority/Virgin PTYCD100)**. Anyone familiar with Snoop Doggy Dogg, Dr Dre et al will know that the P-funk-style sound has been extremely de rigueur on the rap scene during the past year. Even so, it's a little surprising that more hardcore rap artists, such as Paris, have also changed their tune to adopt the funk flavour. This one works and has a great catchy female vocal chorus. **CD**

**SLEEPER: Inbetween (Indolent/RCA Sleep 066CD)**. Already wearing an impressive fanbase, Sleeper look set to reach their highest chart placing yet with this excellent four-tracker. Original, quirky

and catchy. Inbetween has all the elements to progress from indie to a more mainstream audience. **CD**

**N-TRANCE: Set You Free (All Around The World Globe 126)**. This record is now on its third release simply because retail and club reaction has demanded it. With 50,000 copies already sold, this very Euro dance-style tune could finally make the big time thanks to a strong chorus and less of the normal quota of Euro cheese. **CD**

**THELMA HOUSTON: Don't Leave Me This Way (Dynamo DYN01)**. Fresh but safe Nineties remixes by Serious Rope and Joe T. Vanelli should help Thelma Houston's classic dancefloor filler to improve on its number 13 position in 1977 and provide an instant hit for new label Dynamo Records. **CD**

**NICK HOWARD: Everybody Needs Somebody (Artist 74321 220942)**. A teen-market tip for 1996, this 23-year-old Australian has the TV-friendly pretty(ish) boy looks and a self-penned song with all the right hooks to achieve a hit with his debut single. Other plus points: a remix by East 17's production team and Howard's healthy exposure on the recent *Smash Hits* roadshow. **CD**

**DRUGSTORE: Neastline (Go! Discs HONCD 4 857 881-2)**. Following up the debut single



BROWNSTONE: VOCALS SHINE ON A WHOLESOME ALBUM

*Starcrossed*, *Drugstore* explore singer Inabe's vocal range with a short but sweet ballad that's a mite too understated for chart action. The CD features an acoustic version of the *Fleming Lips*' *She Don't Use Jelly*. **CD**

**TLC: Creep (Arista 74321254-212)**. Just enjoying a UK hit in 1992 with *Ain't No Proud To Bg*, this single could hail a return for the Atlanta girl group. Lead vocalist T-Boo has one of the most distinctive voices in US pop but has been overshadowed by fellow member Left Eye who set her boyfriend's house on fire earlier in the year. **CD**

**SCARLET: Independent Love Song (WEA Y2320CD)**. Slow-burning balladry from female duo signed by WEA & R&R consultant Gary Crowley. **CD**

**CARLEEN ANDERSON: Let It Last (Virgin YRCD0119)**. Carleen's luxurious vocal talents blend divinely with this haunting spiritual ballad. And just in case one soaring voice isn't enough the London Community Gospel Choir turn this love song into a corker. **CD**

This week's review panel were: Catherine Eade, Paul Gorman, Nick Robinson, Ajax Scott, Martin Talbot, Paul Vaughan and Selina Webb

## ALAN JONES TALKING MUSIC

One of the casualties of the club scene's obsession with house is rap. Few of the more hardcore rap acts make much of a splash in Britain these days, and even their more commercial cousins rely rather more on radio than club support. It's got so bad that not all US rap records are automatically released here. Jive, for example, has no plans to release the latest US product by *Spike 1, Too Short or Goldy*. One of the more mellow rap grooves to be washed up on these shores, scheduled for imminent release by Chrysalis, is *Rappin' 4-Tay's* *Playaz Club*, a sweet West Coast vibe laid over the familiar riff from Jody Clay & William Bell's timeless *Private Number*. Club support is minimal for this US Top 40 hit, so it's all down to radio... Following up their cute and accomplished debut single *Some Girls*, *Ultimate Kaos* abandon their Jackson Five/Musical Youth sound for a much less distinctive swingbeat number called *Hoochie Booty*. The bass from Steve Miller's *The Joker*

gave *Some Girls* a perfect anchor; there's nothing nearly so memorable about *Hoochie Booty*, though the sight of these little troopers going through their paces on television should attract enough punters to ensure it enjoys at least a brief spell in the sun... The death of Torsten Fenslau robbed *Culture Beat* of their inspiration just as they were consolidating their UK breakthrough. Their Teutonic pop/dance style brought them four hits: *Mr Vain*, *Got To Get It*, *Anything and World In Your Hands*. All four are presented in new more subtle mixes, along with earlier European hits on *Culture Beat - The Remix Album*. Obviously not a massive album, but likely to impress those that get to hear it... Anthem of the week has to be *Loveland's* *I Need Somebody*. Featuring a vocal *tour de force* from Rachel McFarlane, this was the highest entry in *RM's* Club Chart last week, and is now vying for pole position. A terrific, piano-powered old-fashioned house/garage stormer

previously recorded by Kechia Jenkins, it's going to be one of the first new Top 20 hits of 1995... In 1992, *Van Halen* became the first group to have three consecutive number one albums in America since the Rolling Stones completed their hat-trick more than a decade earlier. Their first studio album since then, *Balance*, is due to be released on January 23, with the introductory single *Don't Let Me out* a fortnight earlier. Starting with guitar chords straight out of *Killing Joe's* *Requiem*, the single soon assumes a blander AOR quality, although it is formally delivered by vocalist Sammy Hagar, and should earn them their first UK Top 40 hit for six years. The album doesn't break much new ground either but it is likely to be another US chart topper. However, it probably won't be sufficiently appreciated in the UK to give them their long-overdue first Top 10 album over here...



## TELEVISION

## 24.12.94

**Old Grey Whistle Test** with Tom Waits, Ted Nugent and Blondie, VH-1: 6.30-7pm  
**MTV Top 100 Countdown Of All Time** Weekend, MTV: 7-8am  
**Black Christmas - Busker's Odyssey** with Norman Beaton, Channel Four: 7.30-8.50pm  
**MTV Unplugged** with k.d. lang, MTV: 8-9pm  
**A Very Special Christmas II** featuring Madonna and Bruce Springsteen, MTV: 9-9.30am  
**Unplugged - Tony Bennett**, BBC 2: 10.35-11.20pm

## 25.12.94

**The Big Breakfast** with EYc and Bad Boys Inc, Channel Four: 8.30-10.25am  
**Chart Of The Pops**, BBC 1: 2-3pm  
**Zig & Zag Christmas Special**, Channel Four: 5.30-6pm  
**Asia** - Matsushita's production of Verdi's opera, BBC 2: 7-8.35pm  
**VH-1 Album Chart** featuring Aemie Leonne and Sting, VH-1: 7-9pm  
**Puccini's Turandot**, Channel Four: 7.30-9.45pm  
**A Gospel Christmas** with Sounds of Blackness and Nu Colours, Channel Four: 11.55-12.55pm  
**The Beautiful Experience** - Prince in concert, Channel Four: 12.55-1.55am

## 26.12.94

**The Big Breakfast** with Eternal, Channel Four: 9-10am  
**The Prince's Trust Gala Concert** featuring Luther Vandross, East 17 and The Kinks, BBC 1: 11-12.30am  
**The 28th Annual Country Music Awards** featuring Lyle Lovett, and Dolly Parton, BBC 2: 12.10-1.40am

## 27.12.94

**U2 - Zoomeranged** The band in concert, BBC 1: 11.35-12.55am

## 28.12.94

**MTV Live With Blur**, MTV: 6.30-7pm  
**Arrested Development** - In The House, the band on the road, Channel Four: 12.05-1.40am

## 29.12.94

**MTV Live With Therapy?**, MTV: 6.30-7pm  
**The Marriage Of Figaro** part one, BBC 2: 7.20-8pm  
**Festive Vibrations** featuring Maxi Priest, and Ziggy Marley, Channel Four: 8.30-10pm

## 30.12.94

**MTV Live With East 17**, MTV: 6.30-7pm  
**The Marriage Of Figaro** part two, BBC 2: 7.15-8pm  
**Elvis - The Tribute** featuring Bryan Adams, Wet Wet Wet, and

UZ, BBC 1: 10.40-12.10am  
 This is **Garth Brooks** featuring Brooks on stage in Dallas, BBC 2: 11.55-12.45am

## 31.12.94

**The Marriage Of Figaro** part three, BBC 2: 7.15-8pm  
**VH-1 Album Chart** featuring Blur and Brand New Heavies, VH-1: 9-11pm  
**New Year Jam Down**, featuring Chaka Demus & Pliers, Channel Four: 11-1am

## 2.1.95

**Elvis 4 Ever** - an evening of Elvis Presley films and documentaries, including *Blue Hawaii*, Channel Four: 7.05pm-4.35am

## 24.12.94

**Stars Out At Christmas** featuring P.J. Duncan and Salt 'n' Pepp, Radio One: noon-2pm  
**The Classic Christmas Concert**, Elton John kicks off a seasonal series, Radio One: 7-8pm  
**Simon Mayo's Big Holy Christmas** with festive songs from Donna Summer, Sandie Shaw and Sinead O'Connor, Radio One: 9-midnight

## 25.12.94

**The UK Top 40**, Bruno Brookes. The number one based on sales right up until Christmas Eve, Radio One: 4-7pm  
**Highlights From Donington** including Aerosmith, Radio One: 8-10pm  
**Andy Kershaw's Christmas Show** featuring

Johnny Cash, Radio One: 10-midnight

## 26.12.94

**Simon Mayo's Caribbean Christmas** with Chaka Demus & Pliers and Junior Reid live from Sly and Robbie's Jamaican studio, Radio One: 10-1pm  
**The Prince's Trust Gala Concert** featuring Belinda Carlisle, Kylie Minogue and Cliff Richard, Radio One: 11-1am

## 27.12.94

**The Evening Session's Live Rewind** with Blur in concert, Radio One: 7-10pm  
**The Classic Concerts** featuring The Faces and The Rolling Stones, Radio One: 7-10pm

## 28.12.94

**The Evening's Session's Live Rewind** with REM, Oasis and Blur, Radio One: 7-10pm  
**The Classic Concerts with The Pretenders and The Police**, Radio One: 11-midnight

## 29.12.94

**John Peel** with his top tips for 1995, Radio One: 10-1am

## 31.12.94

**The Best Of The Hit Parade** featuring Arrested Development, Enanitas and Pulp, Radio One: 1-2pm  
**Chart Of The Year**, Bruno Brookes, Radio One: 4-7pm

## 1.1.95

**One Hundred Greatest Songs** featuring Bob Dylan and U2, Radio One: 8.30-4pm  
**The Rock Show** including Wildcherry, Pantera, Therapy? and Skin, Radio One: 8-10pm

## 2.1.95

**Woodstock 94** - The Highlights featuring The Cranberries, Melissa Etheridge and The Spic Spanners, Radio One: 7-10pm  
**Andy Kershaw** with ragga from M K Platano and American country roots from Phil Alvin And The Bleeters, Radio One: 10-midnight

## 3.1.95

**Lisa Annan's Lunchtime Show**, Former MTV VJ and Kiss FM DJ takes up her new residency, Radio One: noon-2pm

## 6.1.95

**John Peel** with sessions from Cheshire's The Thrush Puppies and San Francisco's The Smog, Radio One: 10-1am



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## BEHIND THE COUNTER

## ALISTAIR PATULLO, Borderline Records, Galashiels

"Last week was good for us but perhaps not as good as the same time last year. People seem to be much more cost-conscious and are making a point of comparing prices between different stores. As we're the only independent store in an 18-mile radius, our customers not only expect us to have a very wide range of product, but also to compete with the multiples on price, which can be a problem. We try to make up for this by providing a helpful service and making sure our staff provide happy, smiling faces. Daniel O'Donnell's two albums are proving very popular, but we usually find that the people buying them make a point of saying, 'This is for my mum - or my gran - not for me!' There's been a huge demand for The Beatles Live At The BBC and it has been very frustrating that we haven't been able to meet it due to the delivery shortfall. Last week our stock ran out and EMI is now shipping out only half the quantity of re-orders. It seems they've been caught out by the sheer scale of demand which is surprising as the album probably qualifies as the biggest one of the year, coupled with the fact that it is released at Christmas and has had huge publicity."

## SHARON SHELLEY, Sony album rep, West Midlands

"It's been a hectic week. Sunday trading is really kicking in so dealers are guessing how much they'll sell over the two-day period. It was all fairly normal up to December then all hell let loose. I think it's slightly busier than last year, particularly with The Beatles Live At The BBC - that's helped trade, although I've noticed some stock problems.

The indie stores are doing particularly well with the Stone Roses. It was long awaited and very much needed, but the multiples are still TV dominated. There's definitely a buzz around; most dealers think East 17 will be the Christmas number one, although they know Oasis should go in high. At the moment I'm selling in for January - the new Leftfield album is going to do well. We're still waiting on the Michael Jackson album and a lot of people have been asking about that. It's rumoured to be coming in the spring, but there's nothing on the schedule yet. There are some very tired dealers around, working seven days a week. One thing we've had a problem with is our MiniDisc players being stolen. They're on display stands in some multiples and indies but people keep nicking them."

## ON THE ROAD

## IN THE SHOPS THIS WEEK

The following information, collected by Music Week on Thursday, is based on contributions from Andy's Records (Haltax), Borderline Records (Galashiels), HMV (Birmingham), Our Price (Horsham), Replay (Bath), Record & Trade Centre (Kent), Tracks (Hertford), Tower (Piccadilly, London), Virgin (Ipswich), Volume (Durham City). If you would like to contribute to Frontline, call Karen Faux on 0181 543 4830.

## NEW RELEASES

With retailers having recently got used to being swamped by boxes of new records on a Monday morning, last Monday marked a slow down with only MC Solar and the Power Rangers emerging on the albums front. There are no surprises among the releases that are sustaining sales - The Beautiful South, The Beatles, Stone Roses, Sting and Pearl Jam.

## PRE-RELEASE ENQUIRIES

Albums: OX, Simple Minds, Saw Doctors; Singles: Oasis, Stabbs, Bomb The Bass

## ADDITIONAL FORMATS

Bomb The Bass single in cardboard slip-case, Body Count single in 3D-effect box, Mariah Carey Christmas single featuring Without You

## IN-STORE

Windows: Rock Anthems, The Essential Elvis Collection, Madonna, REM, Sade, The Cranberries, Bon Jovi, Canto Noel  
In-store: Christmas In Vienna, 100% Christmas, The Love Album, Mariah Carey, Nat King Cole, Encore Opera, Sting, Madonna

## MULTIPLE CAMPAIGNS



Windows and TV advertising (Anglia) - The Essential Elvis Collection, Rock Anthems; press advertising - Joe Cocker



In-store - Christmas In Vienna, Encore Opera, 100% Christmas; video - Free Willy, Best Of BBC Comedy, Mrs Doubtfire, The Fugitive, The Firm



Album of the week - Beautiful South; single of the week - Oasis; windows - Madonna, REM, Sting, Bon Jovi, The Cranberries and Sade; In-store - The Love Album, Prodigy, The Best Rock Album in The World Ever, 100% Christmas, Maniah Carey



Windows - Experience Our Prices, INXS, REM, M People, Bon Jovi, Beautiful South, Sting; In-store - Experience Our Prices, Bon Jovi, M People, INXS, Cyndi Lauper, REM, Yale Cool, That's Christmas, 100% Christmas, Experience Our Games featuring chart titles for £32.99 and Experience Our Videos offering comedy videos from £9.99



Windows - The Beatles, EMI Christmas titles; In-store - The Beatles, The Stone Roses, Rock Anthems, 100% Christmas, Now 29; Display packs for Wet Wet Wet, Diana Ross and Carmina Burana; Video - Billy Connolly and Freddie Starr



Windows - Sting, Madonna, Canto Noel, REM, East 17, Virgin Best Ever range, In-store - Best 50 Artists Of The Last 50 years campaign; TV advertising (all LWT, Channel Four - including Scotland and STV) - REM, Madonna and Wet Wet Wet; Press advertising - Tower Country music department, various EMI product



Windows and In-store - Christmas On A Plate campaign continues, Madonna, Sting, Bon Jovi, East 17, Three Tenors, Sade, Best Of 94 across rock, jazz, roots, classical, Video - Billy Connolly, Mrs Doubtfire, Michael Barrymore and Jurassic Park



Album of the year - Bon Jovi; Windows - Bon Jovi, Canto Noel; In-store - range of Telstar albums and Nat King Cole



In-store - traditional Christmas compilations promotion continues, blank audio and video tape promotion; Video - comedy bestsellers, Mrs Doubtfire, Jurassic Park and Michael Barrymore



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# Accountant speaks out □ Tommy Boyce remembered

LETTERS

I sat at my desk in September 1973 having just taken a call from the bass guitarist of an extremely famous pop group. He had instructed me to pay his laundry bill. The telephone rang again and this time it was the CPA of another member of the same group who instructed me, on his boss's behalf, to send out a cheque to pay for a television for his boss's grandmother. I questioned why, as a chartered accountant, I was having to undertake such menial tasks. More than 20 years later, I am paying hundreds of laundry bills and buying hundreds of televisions. My clients are terribly impressed with this service. They say it makes them feel very comfortable.

Nowadays, I question less as I find many others in our industry have seen, and sometimes suffered, the alternatives.

I had hoped that by now the "Arthur Dalkeys" of the industry would have disappeared. But the combination of dishonesty and mismanagement still produces financial disasters, and the victims are invariably the artists and the writers, the lifeblood of our business.

The Sixties produced managers and artists who did not have a sufficient understanding of the financial workings of the industry to be able to account to each other properly. The Seventies and Eighties saw the industry producing substantial returns and whilst the relationships between the players became more widely understood, financial awareness and efficiency still left much to be desired. Some people think the Nineties have placed accountants and lawyers in too prominent a position. The creative, but financially untrained, players decided to install professional advisers between themselves and their sources of income to protect their interests.

After recent events, one might conclude that even the "professionals" are capable of indiscretions and cock-ups.

Any business should enquire about procedures and disciplines operated by firms (even banks) managing their funds. As a firm, and by necessity, we have undertaken these duties for many years. We have always operated

rigid procedures to prevent any one of our employees operating a fiefdom. Whilst we consistently review and tighten our procedures, they may never be perfect - but we try. We have always provided very detailed information to all clients whose funds are being administered in-house, on a regular basis. This encourages continuous checking.

It is impossible for a client to be too inquisitive, and we are certainly welcome questions and suggestions from clients, irrespective of how long we have represented them. The fact is that the whole shooting match is ultimately about efficiency and honesty.

I have just put the phone down to the drummer of a group who instructed my firm approximately six months ago. I suppose I will do as he requests but I think I may advise him to buy a washing machine instead.

Lionel Martin  
Martin Greene Raviden  
London NWS

He was born in Charlottesville, VA, in 1939 and it was about wrap up and mark the ultimate rock'n'roll package of eccentricity, talent and joy for living you could sum it up in two words: Tommy Boyce.

I first met Tommy in 1976 and by then he was already a legend in America. We used to sit in Indian restaurants in Soho where Tommy would buy everyone in the restaurant champagne all night and make sure they were enjoying themselves. He regaled me with stories of his past as a young singer/producer in the late Fifties, flying to Philadelphia to appear on Dick Clark's Bandstand, and writing with Curtis Lee such great songs as Pretty Little Angel Eyes and Under The Moon Of Love in the summer of 1961.

He told me about the producer on those sessions and the times they had together - none other than the legendary Phil Spector. He spoke of working at the Brill Building on Broadway with Carole King and Jerry Garcia and talked about acts like The Capris with their classic There's A Moon Out Tonight.

He talked about his songwriting partnership with Bobby Hart and about the two of them writing such classics as Last Train To Clarksville, Valhalla and I'm Not Your Stepping Stone with groups like The Monkees and Paul

Revere & The Raiders.

Tommy and Bobby were one of the most successful writing partnerships of the Sixties and had a big hit in 1964 with Come A Little Bit Closer for Jay & The Americans. They started recording as a duo in 1967 for A&M Records and had hits such as I Wonder What She's Doing Tonight and Alice Long You're Still My Girlfriend.

But we met in 1976. Tommy and Bobby had teamed up with ex-Monkees Dave Jones and Mickey Dolenz and had been appearing, and then recording an album, as The New Monkees.

Tommy was one of those true rock'n'roll people who had been there, seen it, done it, and when he brought him together with Richard Hartley his career really took off again in the UK, producing The Darts For Magnet with Top 10 singles like Daddy Cool, Come Back My Love, Boy From New York City and It's Raining.

At this time Showaddywaddy also revitalised one of Tommy's songs and went to number one in the charts with Under The Moon Of Love.

Boyce was a crazy guy. He dressed like a star, acted like a star, and always was a star.

After running riot in the UK from the mid-Seventies to the mid-Eighties Tommy decided to go to the home of country music, Nashville, Tennessee, to continue writing. There, on November 24, 1994, one of the great rock'n'roll hellraisers chose a crazy way to die. Tommy Boyce will be remembered not only just for his songwriting and production abilities, but for his warm, generous nature and energy. It was a great pleasure to have known him, and all those years ago to relive his memories of the American music scene. God bless you, Tommy - one of the greats.

Tilly Rutherford  
London WC1

Further to your recent Interactive Multimedia supplement (MW, November 26), may I please make a plea for some common sense to be shown by the industry in the exploitation of interactive or multi-media - the two buzz words mouthed by many and understood by few so few.

With regard to the mentioned IM UK owners of hardware, can this be true at the moment? Particularly as most computers do not have a CD-ROM player or indeed the memory to run one - and as the Pentium

chip has only just arrived.

The proliferation of CD-Roms, many of them crap, with inadequate booting instructions, is likely to do more harm than good. The better CD-Roms, such as David Bowie's Jump, could well put the Brits back at the top of creative rock, but speaking as a serious PC user, would artists and producers please try to make better use of the limited memory by avoiding out-of-sync commentary when endeavouring to match visuals. Nothing is more off-putting, even farcical, when the lips do not match the words - even with David Bowie.

Mapping the superhighway is of paramount importance as it will indeed revolutionise our industry and, in effect, make home-taping or downloading legal and profitable. We all need guidance and clear articulation on this most important revolution.

Dennis Knowles  
Opportunities Worldwide  
Teston, Kent

Like your columnist Paul Quirk, I am suspicious of reply-paid cards for customers included in CDs and tapes, so like him I occasionally fill them in to find out what information they are sending to my customers.

I have just received a mail-order catalogue from Mute. I am disgusted that an independent company, above all, should be using the information which I help to provide them with to out me out.

Theo Loyla  
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## UK INDUSTRY SUFFERS FROM LACK OF EURO VISION

Reading the Recording Studios and Pro-Audio supplement (MW, December 10), I was surprised - or almost amused - about the article on page 15 concerning the Re-Pro A&R panel.

More than two years ago I wrote a guest column in your publication about how the UK industry had its eyes glued to the US. I predicted the rise of Euro-danceclashes in the UK.

Since then most of the dance hits which topped the UK charts have originated from continental Europe (Whigfield, Culture Beat, Hadda-Joe - the list goes on).

Why is the UK industry still concerned so much about selling records in the States? And regardless of whether it's dance or quite pop?

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Apart from a few exceptions like M-People (pictured) or Urban Cookies Collective, hardly any UK dance acts have an impact in Europe. Why is that?

Since it worked the other way around with the above mentioned records, the tastes of the buying masses on each side of the Channel can't be that different. Or is it the A&R man's taste?

Knutrud von Lohausen  
President, Logic Records US  
Lafayette Street  
New York 10012





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# DOOLEY'S DIARY

Remember where you heard it: MPA chairman **Andy Heath** had a good time at Thursday's **raucous** MPA Christmas lunch. "It's an honour to be president of an organisation which gets **900** people at their Christmas party," he said, "and most of them are **blowing up farting balloons**"...Among the parties of the week were **Castle's** 10th consecutive Christmas bash at Wandsworth's French's Restaurant which was **overflowing** with industry revellers, among them **Telstar** founder **Sean O'Brien** and **Colin Miles** from See For Miles who were the **last** people to stagger home at **6am**. Castle has no plans to move to a new venue next year, however, insists commercial director **John Beecher**. "It's the only place where you can drink from the six in the evening until **six in the morning**," he says...**EMI UK** grande framage **JF Cecilia** was driving past **EMI's** new west London headquarters when he saw **flashing lights** on the floor where his office is due to be. On discovering that it was none other than his sibling rivals at **Parlophone** having their Xmas bash, he is said to have gone **ballistic**... At **London's** party at the Hanover Grand, frr label manager **Andy Thompson's** spirits



**Crest chief** While the rest of the industry were forced to celebrate Christmas at dodgy West End eateries and ale houses, **Virgin Records'** top brass hopped on to the **Excuser Channel Tunnel Express** to Paris for an extra-special hands of department meeting last week. Pictured are those two extra-special heads of department **Paul Conway** and **Ray Cooper**.

weren't dampened despite **air conditioning** which dripped water on his audience throughout a **DJing** stint...**Staff** at **PolyGram Island Music** had **double number ones** to celebrate at their Christmas party at **London's** Iceni club last week with **East 17** and **The Beautiful South**... Well done, that man: **Damon** from **Blur's** **TOTP** performance was almost as excellent as **Neneh 'Jimmy Nail is my hero' Cherry's**... Those lads at **Deconstruction** do like their japey. Following on from the **Virgin 1215** ads trumpeting the station's **Kylie** ban, the lads decided on a little art terrorism of their own. Following a **midnight flyposting** raid, the station staff came in to discover their offices **plastered** with **bogus Virgin Radio** posters bearing slogans including the legends "Programmed By **Old Farts**", "**Valium 1215**", "Dances With **Zimmerframes**" and "Music For **Sad Old Bastards**"...**PWL** treated **Slamm** fans to a **slap-up** meal with their heroes at **Planet Hollywood** last week, and the boys merrily **autographed everything** in sight. "They should have printed 'pop stars shown **actual size**' on these," mused one band member as he **grapped** with a king-sized band poster... Speculation that former **KLF** mainstays **Jimmy Cauty** and **Bill Drummond** are **returning** to the

music business were quickly **dismissed** on Friday. A **K Foundation** flyer proclaiming "1995 (Time Is Over If You Want It)" and announcing a "**Right Royal Rave**" outside **Buck House** at 2.30am on New Year's Day is "complete **bollocks**", says **PR Mick Houghton**. "**Jimmy's** out of the country and **Bill's** a family man," he says...**Oasis** frontman **Liam Gallagher** has taken to announcing **Whatever** as "the **Christmas number one**". Among witnesses to their triumphant **Le Palais** gig last week were **Creationists** **Alan McGee**, **Dick Green**, **Bobby Gillespie** *et al.*...**With** **Crimbo** just a few days away, **East 17** are still hot favourites at **Ladbrokes** for the Christmas number one with odds of 1/3. But **Oasis** are gaining fast, with odds dropping from 16/1 to 8/1...**Meanwhile**, **William Hill's** **Graham Sharpe** tips **Zig & Zag** as the reason **Take** that didn't release a Christmas single. "They got **stuffed** by a piece of **pink and yellow plastic** last year, they don't want to be shown up by a couple of **glove puppets** this year," he says...**The Strongroom** and **CHAPS** are looking for **celebrity drivers** to take part in a **Brands Hatch** charity race next year. To take part, fax **Ian Curnow** on 071-729 6218.....



Fresh from his experience collecting an honorary arts doctorate from **Sheffield Hallam University** last month, **Joe Cocker** accepted his first ever **gold studio album** earlier this month for his current offering **Have A Little Faith** after his show at **Wembley Arena**. The gravel-voiced veteran is pictured with (l-r) his personal manager **Ray Neoplatan**, **Parlophone** divisional MD **Tony Wadsworth**, **EMI Records UK & Eire** president and **ceo Rupert Perry** and **Cocker's** manager **Roger Davies**.



It's the time of year for gifts, so **A&M** handed two super commemorative discs to **Sheryl Crow** for sales of her silver single **All I Wanna Do (It Has Some Fun)** and gold debut album, **Tuesday Night Music Club**. Smiling at the presentation are **A&M** managing director **Osman Erlep**, **Crow** and general manager **Harry Magee**.

**music week**

Incorporating Record Mirror

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