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BUMPER '93 REVIEW

For Everyone in the Business of Music

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Major hails Gatt rights revolution

The music industry has ended a chequered year on a high note by receiving an official endorsement from the Prime Minister.

Speaking in the House of Commons following the conclusion of the historic Gatt trade agreement last week, John Major said the global treaty would help protect UK music copyrights against the "law of the jungle [which] still rules in too much of the world".

Highlighting the music and pharmaceutical industries as two of the worst victims of international piracy, Major said Gatt would provide the basis for protecting intellectual copyright.

"We now have an agreed set of international rules on which we can begin to rely in our fight to give these industries the markets which they have a right to expect," he said.

Major's comments - thought to be the first any prime minister has spoken in Parliament about the music industry - have been widely welcomed.

"It's great to receive a clear acknowledgment," says BPI director general John Dracon. "The fact that the fight against piracy is championed at that level can only benefit the industry."

Overall the music business stands to reap a windfall in increased international sales opportunities and improved copyright protection for artists and producers from the Gatt treaty.

More than 100 countries signed the pact, which bans all signatories from discriminating against foreign companies or performers who must be given the same trade protection as nationals.

International record company body the IPPI says Gatt should give a healthy boost to worldwide music sales, currently valued at \$29.8bn. Gareth Hopkins, director of legal affairs at EMI, says that as an exporter EMI can expect to derive "significant benefits".

The agreement should prevent a

repeat of the situation earlier this year when Phil Collins and Warner Music were forced to take a German distributor to the European Court of Justice. They were claiming £1m in lost royalties from German sales of a bootleg album recorded 10 years ago. Under German law only domestic artists have the right to prohibit the release of live recordings.

The Gatt deal should also reduce the problem of piracy in those territories without any copyright laws.

Countries are not required to offer the same copyright protection, but each nation must introduce a minimum level of regulation lasting 50 years from the date of a recording.

Failure to do so could see the other Gatt members introduce trade sanctions.

The prices of domestic or import product will remain unchanged because the talks deliberately avoided pricing issues or competition laws.

Michael lawyer comes under fire

Senior Sony Music International executive Tom Tyrrell sought to undermine the credibility of George Michael's long-term lawyer in the High Court last week.

Describing the explosive renegotiation of the singer's contract in 1987, Tyrrell said proposals put forward by the singer's lawyer Tony Russell were "crazy - he was asking for \$20m and royalty rates far higher than we pay anyone else".

Grilled by Michael's QC Mark Cran, Tyrrell admitted that the phrase "brain damaged" in his notes from the time was a reference to Russell, although it was later crossed out.

"Tyrrell, then CBS Records' senior vp administration, said Russell had 'exploded' at the meeting over CBS's refusal to set Michael's CD royalty rates at 100%.

When the singer's US lawyer Allen Grabman briefly left the room Tyrrell claimed Russell delivered "a lecture claiming I knew nothing about English law and said CBS had a contract with Wham! not with George Michael."

Describing his tactics as "blackmail", Tyrrell claimed Russell threatened to take action similar to Holly Johnson's case against ZTT.

● Case verdict set for March, p3

THIS WEEK

3 Island man takes helm of U2 review



6 1993's new faces signal A&R revival

14 Peniston 45 is sure bet for the chart



25 The highs and lows of the year that was



With 13 hit singles and two hit albums under their belts, partners Oliver Smtman (right) and Denis Ingoldby can rightly look pleased with their performance this year. Dina Carroll, Eternal and Michelle Gayle, all of whom are signed to their First Avenue Records and licensed to other labels, enjoyed sizeable hits. And the duo enjoyed further success with Pauline Henry, Bad Boys Inc and Judy Cheeks, whom they handle through their First Avenue Management company. For more of the year's industry winners see pp 25-28



Pickwick loses fourth exec

Pickwick's director of audio product Melvin Simpson has become the fourth specialist in just over a year.

Simpson, who has worked for Pickwick for more than 12 years, leaves this week after resigning to become a director of AVR Communications, which specialises in organising sales conferences and business roadshows.

The announcement follows the

departure of Dick Speller as UK managing director in the autumn of last year, his replacement David Robey after just eight weeks this spring and the news in October that chairman and chief executive Ivor Schlesberg will also leave at the end of this year.

Simpson dismisses suggestions that his departure is linked to the management shake-up at Pickwick unveiled by parent Carlton Communications earli-

er this month. He says it is entirely coincidental he is leaving at the same time as Schlesberg.

"I have known since June I would be leaving so I would never have been offered a new position in the restructuring," he says.

Pickwick's audio acquisitions manager Graham Budd will take over Simpson's responsibilities until a successor is appointed.



KIRSTY MACCOLL
HER NEW SINGLE
ANGEL

REVIEW OF THE YEAR - STARTS p6

I don't want to attack the part of the artist, but I will. You should get back in the closet, or in your case, a walk-in cupboard. I know you're thinking "rich bastard" and you're right. Artists are not animals gifted with a great deal of logic. If they were logical they would have good decent haircuts and proper jobs. Musical differences mean the lead singer wants to put the rest of the band on a wage. Why? These sandwiches triangular? Nobody ever knew why did it because the knife was used clean and that of cost me \$50,000. Listen, you scum, you prove that scum, and if my singer doesn't leave this stadium, you don't leave this stadium ever. Sexism homophobic are valid cultural concepts for some social groups. Why the fuck trigger? I'm talking on a private level. I can't say if there are no record shops open. I find uncorrectable bleeding from the there, I can't be there kneeling on the floor. It's the problem, just promise them everything and when they get here scum 'em. Unlike this industry changes within two or three I don't want to be in it. I've been here three days when is somebody going to take me shopping? It's not about making money. It's pop music, it's just a bit of fun.

1993 available soon on CD. 1994 available soon Live!

IN THE CITY

International Music Convention
18-21 September 1994
The Holiday Inn Crowne Plaza
Manchester, England

Island and U2 takes helm of U2 venture

U2 manager Paul McGuinness is using the group's year off in 1994 to extend his business interests through a new joint venture to be headed by outgoing Island international managing director Phil Cooper.

Clothing ties-in and film ventures are among development plans, heralded last week by the announcement that Cooper is to leave Island after 24 years to set up Cooper & Co with McGuinness and U2.

"Next year is going to be a non-U2 year, so I want to bring Phil's experience around the world to bear on a variety of opportunities," says McGuinness.

"He has impressed me with his ability to handle licensing in more than 20 territories and make us the number one brand in all of them." The new company will co-ordinate McGuinness's entertainment activities,

including liaison with Island Records on behalf of U2. It will also develop projects for McGuinness's group of companies, which include Ardmore Film Studios, The Mill studio in Berkshire, which he owns with accountant Osie Kilkenny, and Texas-based staging company Upfront.

Cooper will retain strong ties with Island since the new company will provide consultation services for two of the label's acts, singer-songwriter Melissa Etheridge and Texas rock act Tripping Daisy. He will also oversee the final year of Island's European licensing deal with BMG before it switches to parent PolyGram.

Expanding will be the first area of merchandising, with an increase in the activities of UV Clothing, an offshoot of Winterland, a joint venture in which McGuinness has a stake. UV, which currently manufactures and mer-

chandises Planet Hollywood products in the UK, recently moved to premises in Chiswick, which are expected to provide a base for Cooper & Co.

Cooper, who stresses that the plan has the blessing of Island supremo Chris Blackwell, says, "I am very excited by the move, and glad that I can retain links with Island."

McGuinness stresses that Cooper's responsibilities will not include Mother Records, the label he controls with U2 and headed by Malcolm Dunbar. Over the past decade the U2 manager has created a multi-million business using the band as its springboard. Negotiations with Island in 1985 gave the band control of their catalogue and a 10% stake in the label, which is reported to have netted £30m for the manager and group when the label was acquired by PolyGram in 1989 for £320m.

CIN gets new chart supremacy



Charts company CIN has named business information expert Catharine Pusey as its new charts director.

She has the task of managing the switch of the charts compilation contract from Gallup to Millward Brown at the end of January, and of marketing chart information to the industry and outside customers.

Pusey, 37, was previously general manager of Waterlow Information Services, the company behind the Music Master guides to music releases, and was personally responsible for launching Music Master on CD-Rom.

"CIN's music charts are the most accurate and most sophisticated in the world," she says. "And the switch to Millward Brown means we can not only match and improve upon existing services, it means we can introduce many new ones based on computer technology."



Following a meeting with Millward Brown director Gordon Pincott last week, new CIN charts director Catharine Pusey says preparations for the new chart are almost complete. But she urges labels to ensure release information is sent to the new compiler to ensure product is included in the count-down.

No early judgment in Michael case

Judgment on George Michael's restraint of trade case is not expected before the end of February at the earliest.

Last week Michael's counsel Mark Cran QC told Mr Justice Parker that a "serious and difficult problem" had arisen which could cause severe delays, and may prompt an adjournment from February until March or April. Parker said he would resist a long delay. Earlier last week the court heard expert opinion on Michael's contracts with CBS/Sony from entertainment lawyers Robert Lee, for Michael, and John Kennedy for Sony. Their evidence on how the industry functions is expected to be among the most important.

Terry Connolly, ex-head of Chrysalis Music, was due to take the stand today (Monday). Five more witnesses will be called when the hearing resumes on January 13.

Pearl Jam single aimed at the chart

After deliberately disqualifying Pearl Jam's last single from the charts, Epic is hoping the band's forthcoming *Daughter* will go straight into the Top Five.

The single, already on Radio 1 FM's A list, is one of only a handful released on December 20 and will qualify for the chart immediately after Christmas.

Epic marketing director Kip Buckler says, "We felt it was an opportunity to focus attention on the single."

Meanwhile, Virgin's Phil Collins heads the list of top artists releasing singles in the fortnight after Christmas.

Epic has releases by acts including Dinosaur Jr, Cindy Lauper, Culture Beat and The White EMJ launches

singles by priority acts Tasmia Archer, Eternal and Terravision.

Other acts with singles out on December 20 or January 4 include Wet Wet Wet (Phonogram), Bryan Adams, Rod Stewart and Sting (A&M), Bitty McLean (Brilliant), Alison Limerick (Arista) and D-Ream (Magnum).

EMI divisional managing director John Francois Ceillon says releasing his singles after Christmas should ensure them better retail exposure.

Meanwhile, RCA is hopeful that Take That, slugging it out last week for the Christmas number one slot with Mr Blobby, will benefit from extensive TV exposure over the next two weeks.

Agencies and NUS join forces

Leading booking agents met student representatives last week to launch the campaign against government proposals which threaten to decimate the college gig circuit. The agents, who between them represent nearly 800 acts, offered to help the NUS gain access to leading music industry figures and provide artists for protest gigs. Primary Talent International agent David Levy, who chaired the session, hopes to arrange further meetings with Concert Promoters' Association chairman Harvey Goldsmith and Virgin Records' managing director and BPI council member Paul Conroy in the new year.

UK companies head for Cannes

Some 24 companies have signed up under the British Art Mids banner including independents Ace Records, Biggles Banquet, the Brothers Organisation, Conifer and The Total Record Company as well as the UK arms of majors such as EMI, MCA, Phonogram, Sony Music Entertainment and Warner Music. UK acts performing at Mids, which takes place in Cannes from January 30 to February 3, include D-Influence, Duran Duran, Eternal, Freaky Power, Pauline Henry, Misty Oldland, Secret Life, Still Little Fingers and Urban Cockle Collective.

Castle's Packer goes it alone

Former Castle Communications head of marketing and promotions Malcolm Packer has left the company after six years to form his own press and promotions firm, The Garden Record Company (tel: 0483-537371).

GWR buys four stations

Local radio group GWR has doubled its reach with the acquisition of four stations. Three of them - Radio Trent, Mercia Sound and Leicester Sound - have been sold for £4.8m in cash and £5m-plus in shares by Capital Radio, which acquired them as part of its takeover of Midlands Radio over this year. Capital's 42% stake in GWR has been increased to 26%, and a further 20% has been acquired by the Daily Mail and General Trust. In a separate deal, GWR has acquired Shropshire-based Beacon Broadcasting for £3.7m.

Branson to bid for Lottery

Virgin founder Richard Branson and Cable and Wireless chairman Lord Young of Grafton have launched a bid to run the National Lottery. IBM is the Lottery Foundation consortium's technical partner and ad agency J Walter Thompson will handle marketing.

BBC celebrates Top Of The Pops

BBC celebrations of the 30th anniversary of Top Of The Pops include two BBC1 specials on January 4. Harry Enfield and Paul Whitehouse don their Smashie & Nipsie guises in 30 Years Of Top Of The Pops, while Digging The Dancing Queens is a tribute to choreographer Flick Colby and Pan's People.

Southern group sees profits leap

Southern Radio, which includes Ocean FM, Southern FM, Power FM, South Coast Radio, Invicta FM and gold station Invicta AM, says its commitment to local programming helped increase pre-tax profits by 24% to £55,000 in the year to September 30. Rejar figures in the third quarter of 1993 show the group increased its market share from 22.2% to 24.5%. Meanwhile, USM-quoted Radio Clyde also had a good year, reporting a healthy pre-tax profit of £3.03m, up from £1.08m in 1992.

Classic FM in sponsorship deal

Classic FM is to sponsor the Royal Philharmonic Orchestra in a deal worth £500,000. The news comes two days after the Arts Council shelved its plans to create a London super-orchestra by opting to keep its funding for the Philharmonia, London Philharmonic and Royal Philharmonic almost unchanged next year.

Davies to join Virgin 1215

Former Radio 1FM presenter Gary Davies is joining Virgin 1215 from January 9 to present the station's Sunday lunchtime *W H Smith Classics Tracks Show*. He replaces Paul Coyle, who will continue to present the station's early morning slot. Graham Dene will take over the weekday afternoon programme when Kevin Greening joins One FM in January.

COMMENT

Proving the pundits wrong

Columnists, pundits, commentators: love 'em or hate 'em, they are still pretty irrelevant – even this one. Just to prove it, as we approach the end of 1993, it's worth looking at the conclusions they reached in 1993. The single is dead, they said.

You should tell it to those tens of thousands of kids betting their pocket money on whether Mr Blobby or Take That would be number one today. Pop is dead, they said.

Tell that to the thousands of kids who went to their first gig or bought their first record in 1993.

British music is dead, they said.

Tell it to Radiohead, The Cranberries; the Stereo MCs – all UK acts doing rather nicely in the US.

The industry is finished, they said.

Tell that to the staff of Island Records, currently hoisting their best year yet. Tell it to Arista, RCA, A&M.

Tell it to the people working in distribution warehouses this week battling to fill bumper Christmas orders.

Computer Games are the future of youth entertainment, they said. Tell it to Richard Branson who now looks the smart one, selling out of his Games Centres at the top of the market. It's downhill from here, boys.

The US is the only place happening musically, they said. Tell it to the US record company chiefs whose rap and country acts mean nothing outside their borders.

Ever heard of Doug Supernaw (the current top UK country singles artist)? Or DRS (*Billboard's* R & B number one)? And the point of all this? It isn't that pundits are full of hot air, though they are. It is that negative media coverage of this business has been such that there's a danger some of us might begin to believe it.

We can't afford to. The UK continues to produce a disproportionate amount of great music.

And it generates a great amount of business.

No matter what the pundits say. *Steve Redmond*

WEBBO

In one year, out the other

The first year of my "retirement" (as *Music Week* would have it) has been busier than ever. However, forgetting those projects I have been involved in, these have been the highlights and lowlights of 1993.

While the MMC inquiry has been an enormous burden for many, if it results in the removal of the CD pricing debate from the front pages then it will have been worthwhile. Turkey of the year has to go to Gerald Kaufman, however, for his self-seeking and ignorant highjacking of the pricing debate. Runners up: tressets go to Tim de Lisle of the *Independent on Sunday* and the Consumers' Association's *Which?* magazine.

Take that, whatever you think of them, brought good pop music and hysteria back, and very welcome it was too. As for Mr Blobby, it is an appalling record but something which is quintessentially British. Does any other country in the world have as many novelty hits? The George Michael court case just left me wondering why? It should never have come to court. Something is very wrong somewhere and I'm not sure what side this is – maybe both?

The re-establishment of Meatloaf was welcome with a magnificent single and mega-selling album surely welcomed by everyone. As I said earlier in the year, just winks the waffles up and they reappear in droves. After that though, the gig was a bit disappointing.

What is interesting is that in the combined chart it looks as if NOW 26 will beat Meatloaf to the number one album by a considerable margin.

Finally, the worst thing that happened this year was the ostrich-like behaviour of the entire industry with regard to the singles market. We must look ahead, not backwards. The sound of violins as Rome burns. Happy Christmas.

Jon Webster's column is a personal view

NEWS

Hit Label forges US country pact

Chrysalis Group's The Hit Label is banking on country music in 1994 by striking a UK licensing deal with Nashville-based label Curb.

Previously licensed by Sony in the UK, Curb has a pop/MOR catalogue which The Hit Label intends to tap for compilations and lower-priced releases, along with new releases from acts such as Wynonna Judd.

The arrangement is the first significant deal to be struck by The Hit Label, owned jointly by Chrysalis and John and Phil Cokell, since the termination of the non-compete clause Chrysalis chairman Chris Wright signed when he sold Chrysalis Records to EMI.

To date the imprint has concentrated

on TV-marketed albums.

Wright cites the Curb deal as an example of the sort of expansion he plans for the group's companies following the disposal earlier this year of troubled amusement machine business MAM Leisure.

Last week Chrysalis Group announced an annual pre-tax loss of £14.6m, almost all of which is attributed to MAM.

Continuing businesses recorded an operating loss of £937,000, compared with a £5.04m loss the previous year. Pre-tax profits in 1992 totalled £5.6m, but this included £11.6m earned from the sale of Chrysalis Records to EMI.

Stressing the group has retained its

strong cash position Wright says, "We are now cleaned out. We have management in place and are ready to concentrate on opportunities in our four main business areas: music; radio; TV/visual entertainment; and Logo exports."

Last week an egn approved Chrysalis' deal with Fujianhai offshoot Pony Canyon, which will result in a \$17.5m injection into the group's new label Echo.

Wright says Echo's first release – by rock act Zu – will be out in mid-February.

He adds that a successor to Jason Guy, who recently resigned as label managing director, will be appointed early in the New Year.



London auction house Bonhams is today (Monday) holding a charity sale of hundreds of photos, graphics and artwork associated with rock legend Jimi Hendrix. Money raised by the sale will go towards Heart And Soul, which helps young people with learning disabilities. The sale comes a week after Scotland Yard announced it is to look again at the late guitarist's death in 1970 after former girlfriend Kathy Etchingham called for the inquiry to be reopened. Last month Polydor reissued the Jimi Hendrix Experience's first three albums, while Reprise released the Hendrix tribute album Stone Free.

1FM series to probe industry

A new Radio 1FM series is to take a behind-the-scenes look at the UK music industry.

Controller Matthew Bannister says the as yet unnamed series of one-hour programmes will contain "journalism about, and criticism of, popular music in the UK" using interviews, features and topical investigations.

The broadcasts will run for 39 weeks from mid-May on Thursdays at 9pm between the Evening Session and the Mark Radcliffe programme.

Each show will include only 25 minutes of music, breaching the network's own unofficial policy of limiting speech in any programme to 50% of airtime.

Speaking at a conference for independent producers last week, Bannister announced plans for a weekly half-hour, half-speed mainstream entertainment programme "to contrast with the Danny Baker show". The one-hour programme will run for six months from mid-October.

"I am trying to integrate music into all programmes – there will be no all-speech shows on Radio 1FM," says Bannister.

EMI pins hopes on Brooks show

EMI hopes Garth Brooks' first UK live show since he shot to fame in the US will help him achieve similar success in this country.

The country star is to perform at Birmingham's NEC Arena on April 10 as part of his European tour.

Andrew Prior, EMI's strategic marketing divisional managing director, says the one-off show will play a central part in the six-month plan for Brooks' new album *In Pieces*, released on January 31.

"Live performance has been a major part of his success in America and it should be a key part in the UK," he says.

The album, which has already sold

4m copies in the US, will be flagged by a single, *The Red Strokes*, released on January 10 and backed by press, POS and poster advertising as well as television appearances.

Prior says the album will then be given a "monster" launch involving co-op retail campaigns, solus TV ads and press and radio advertising.

The publicity launches on December 23, when Channel 4 shows a repeat of an NBC live Garth Brooks special. Brooks also appears in the Country Music Association awards, which will be aired five days later.

The second NBC TV special is set for broadcast on May 2.

Beggars serves up under a tenner deal for debut artist CDs

Beggars Banquet is launching a "special CD" category in its New Year dealer prelist to allow indie stores to sell albums by new artists for less than £10.

Some titles by new acts will have a dealer price of just £6.10, says Graham Jells, marketing manager of the London-based independent. "This is not mid-price – there will be no change in 'prefix', he says. "But we expect most Indies to charge £9.99."

The category will be introduced with Beggars' new prelist, which comes into effect on January 1. The limited price increases are: seven-inch singles/1.96 (previously £1.20); 12-inch singles/1.96 (previously £2.47 (£2.27)); CD singles £2.47 (£2.45); mini/mini-disc vinyl album £2.24 (£2.95); and vinyl albums £5.40 (standard previously £6.20, deluxe previously £4.99). The price of other CDs and cassette albums remain unchanged.



For the record, the co-writer of Twist And Shoot is not Burns as on the label of the Chaka Demus and Pliers record, but Berns. This is 1983's second UK hit by Bert Berns, a songwriter and producer who was unusual in producing hits in the Sixties in both New York (The Drifters, Solomon Burke, for Atlantic) and London (Lulu, Them, for Decca). For his own Bang label, Bert wrote and produced the classics Hang On Sloopy for The McCoys and Piece Of My Heart for Erma Franklin (recently featured in a Levi's ad, and the UK Top 10); and launched Neil Diamond and Van Morrison (as a solo artist). After Bert died during the Seventies, his widow Eileen moved Bang to Atlantic where for several years she kept the hits coming, notably from singer songwriter Paul Davis and funksters Brick.

It's all over now, but let's spell his name right. Charlie Gillet
Oval Records & Music
Brixton Road
London SW9

Blobby snub to rebound on 1FM

Through its playlists, Radio 1FM has a great deal of make-or-break power. Far too many good and entertaining songs have not made it into the public domain over recent years thanks directly to their exclusion from One FM.

And this has had a knock-on effect by keeping those same songs off other playlists thanks to plagiarising by the UK's smaller radio stations.

So it should follow that Mr Blobby would not find a niche in today's market, if One FM's playlist is to be believed, however entertaining Mr Blobby's contribution might be.

One FM has instead been concentrating on pushing "serious" music which is obviously seen as being more mature and suitable for today's sophisticated listener. Whether the listeners like One FM's choice of music or not is of course beside the point.

So to see Mr Blobby, with one of the

naïfests songs ever released, jump straight into the Top 10 then get to number one should warm the heart of every small label (and even some of the big ones).

Clearly the record buying public still has a significant degree of independence. They are choosing to buy what they want, and not what the radio stations want.

When we see flashback programmes on television of "the good 'ol days" one thing is apparent - the diversity of the music available. One minute it's very heavy metal, the next a party piece sing along.

Compare the good 'ol days to today's radio programmes and charts. Mr Blobby would have fitted in nicely back then, but seems at odds with the serious scene of today.

Record companies must stop producing material merely to appease the egos

of radio DJs and remita of radio stations simply to ensure airplay. DJs should be knocked down off their high perches and forced to play what listeners really want.

Trust the public. They do buy if it's good enough. The de-throning of Meat Loaf by Mr Blobby will be seen all over the world, and I expect a backlash from One FM in some form soon.

Consider the charge made during the Top 40 countdown on December 5: "Well you went out and bought it, you made it number one", implying it's our own fault.

I hope One FM has been sufficiently embarrassed by Mr Blobby for them to sit up and realise that one golden rule - you can't back the market!

Darren White
Chiswick
London W4

New formats put buyers in a spin

After purchasing the recent BPI statistical handbook I compiled a graph of album trade deliveries which suggests that total trade deliveries are directly proportional to those of the leading format, previous booms occurring when vinyl and cassette hit their peaks.

The predicted deliveries of 96m CDs in 1993 (no doubt increasing in 1994) looks like a good sign for total sales in the years to come.

It seems the reasoning in *NW's* recent technology supplement that

new formats increase the market overall is not true.

It is only when consumers are sure of one popular format that they are willing to part with their money.

Extra formats only serve to confuse consumers who will wait for a clear winner before purchasing such a format.

Steven Wheeler
Lovely Records
Weston
Swindon

All formats in stock at Adrian's store

In last week's *MW* our audio store was referred to as CD-only. In fact, we not only stock a vast range of cassettes but also around 15,000 titles on vinyl!

Adrian Roudou
Adrian's
Wickford
Essex

A tribute to Philip Hall

If a man can be judged by the depth and breadth of grief he leaves at his passing then Philip Hall was a fine man indeed. But then, we all know that anyway.

Jeff Clark-Meads
Rye Hill Park
London SE15

NME to mount 'Brats' awards

The *NME* is reviving its awards show after 23 years with a "Brats" party for the winners of its annual readers' poll. The event will be staged at The New Empire in London's Tottenham Court Road on January 25 and hosted by comics Vic Reeves and Bob Mortimer. The nominees will feature on a free cassette cover-mounted on the issue of the paper that goes on sale the day of the ceremony. Stars of the *NME's* last readers' poll party in 1970 were Hank Marvin, Juicy Lucy, The Brotherhood Of Man and Cliff Richard.

Island Music moves HQ

From today Island Music can be contacted at its new address of 47 British Grove, London, W4 2NL. The telephone number, 081-846 5141, remains the same.

Choice FM puts in for new permit

Dance, soul and reggae station Choice FM is re-applying for the local FM ILR licence it holds for Brixton, south London. The station, which was awarded the licence in 1990, is competing with Asian music stations Akash Radio and Radio Britania. The Radio Authority will announce its decision early next year.

Rockteam editor quits

Harry Doherty, group editor in chief at Rockteam Editorial & Production, publishers of *Metal Hammer* and *Rock World*, has resigned. Doherty, who was also a company director, says he disagreed with certain business decisions and practices at Rockteam.

Video sales soar by more than third

Retail sales of video between January and early December are up 35% year-on-year, according to CIN figures, representing an extra 250,000 sales a week. This year's biggest hits have been Walt Disney's *The Jungle Book* which has sold more than 2m units, and *The Muppets'* 700,000-selling Christmas Carol. 1992's top release was Disney's 1m-selling *Cinderella*.



lover

▶▶▶▶ CAMPAIGN OF THE WEEK TELSTAR'S DANCE TOPPERS - p10 ▶▶▶▶



The new faces of '93: (from left) Lena Fiagbe, Shaggy, Bad Boys Inc, Willtams and Gooden, (top) Freak Power, Romeo's Daughter, Pooha, Juliana Hatfield Three

1993 signings: the stars

With a wave of "restructuring" afflicting the country's A&R departments, 1993 has proved a

When Graham Taylor bowed out as manager of England's national football team, it looked very much like one man was becoming a scapegoat for a much larger problem.

Admittedly, Taylor may not have been the best man for the job but the overwhelming feeling after his departure was that there was a country finding it hard to admit that it was no longer the world force it once was.

One look at the headless A&R departments of some of today's major UK record companies and you could be forgiven for thinking that the same knee-jerk reaction has occurred.

Until the late Eighties, few questioned the strength of British pop and rock around the world. The industry was producing new trends and big acts apparently at will: remember the ease with which Soul II Soul and Lisa Stansfield translated their success overseas?

But by 1993, the UK music industry was being seen as a poor relative of the US and other hitherto less sophisticated musical nations such as Australia and Italy.

In the big league, acts like REM, Crowded House, INXS and new names such as the Spin Doctors have been the ones making the impression while US grunge and rock acts continue to thrive ahead of the UK pack.

At the end of 1993, the UK chart is dominated by a dance scene bewildering in its variety and speed of change and a slew of pop acts such as Take That and East 17.

While the latter two names may be an exception, what most of the UK's recent successes have had in common is their short lifespan.

And even in the less-led pop arena, a significant proportion of the commercial successes have come from foreign acts such as Snap, Ace Of Base and Haddaway and US artists such as 4 Non Blondes.

There are exceptions of course - Nude's Suede and One Little Indian's Shamen, for instance - but there is no longer a belief, particularly in the US, that the UK is generating world-beating acts.

"Creatively, there is no question that in almost every music genre the US is wiping the floor," says MCA Music Publishing boss Paul Connolly, himself an A&R man, who signed dance guru Andrew Weatherall and controversial rapper Ice T this year. "I don't think there is much argument that today their acts are superior."

And the past 12 months have seen the heads of many of the UK's record company A&R departments take the brunt of the blame. MCA, Arista, RCA, Chrysalis, Go! Discs and a number of others have said goodbye to A&R staff this year. MCA, Epic and WEA are all without heads of A&R.

The pressures on A&R departments have always been great but the difference in 1993 is that the chances of failure seem so much greater. "Commercial expectations always get in the way and have become the beast of an industry that doesn't allow genuine interest and creativity," says Beggars Banquet's head of A&R Roger Trust.

Today's key A&R players are genuinely worried about the development of new artists in the UK. "It's fucked," says one major label A&R head. His is a blunt, but widely shared opinion.

The problem of acts being signed too early and before they have really begun developing their talent has become an acknowledged trap for many A&R departments.

"I think the scouting process in the UK is very good but it's become too good," says Connolly. "Bands are being signed after two or three rehearsals. In the US, they get signed after two or three tours."

And the pressure to succeed can often create a downward spiral that has devastating effects on A&R staff as well as the artists.

"As individuals, they are still working very hard but they are too busy worrying about their jobs to develop their own tastes."

"That could be why fewer interesting and original bands are

being signed," says Connolly.

Others would argue that record companies have been signing too many acts.

"Most labels want a broad profile of artists but you can do that with 16 acts rather than 160," says RCA's A&R head Mike McCormack, whose label this year signed Michelle Gayle, Omar, West End, Sleeper and NT (through the Stereo MCs' new label Natural Response).

But as with English football, there is a more deep-rooted problem than that.

It's clear how the recession has streamlined A&R departments and rosters, but what's not so obvious is how it has affected today's young musicians and songwriters.

Many A&R staff believe that the standard and depth of talent in the UK has suffered over the past three years as a direct result of changes in

RECORD COMPANIES

A&M	Deep Distraction	Grease cast (AOR)
Bad Boys Inc (pop)	Back2Front (dance)	Headswim (rock)
Jan Johnstone (rock/pop)	Demon	Two Thirds (pop)
Carli Pollard (rock/pop)	Phil Burdett (rock)	ETN
Acid Jazz	Nicola Hitchcock (rock)	Bluefoot 31 (pop/dance)
Emporer's New Clothes (jazz/dance)	Rainer (blues)	Go Beat
Domino	Domino	Portishead (dance)
The Royal Trux (rock)	The Royal Trux (rock)	Gaerica
East West	East West	Insides (rock)
Baby Chaos (rock)	Baby Chaos (rock)	Hard And Pure
Best Shot (rap)	Best Shot (rap)	E4XTC (dance)
Da! (A&R)	Da! (A&R)	Human Conditions
Heitor (Brazilian guitarist)	Heitor (Brazilian guitarist)	The Naked See (indie)
The Human League (pop)	The Human League (pop)	Island
Juliana Hatfield (rock)	Juliana Hatfield (rock)	Act of Faith (dance)
Men United (pop)	Men United (pop)	The Affair (dance)
Ramona 55 (soul/rock)	Ramona 55 (soul/rock)	Bomb The Bass (dance)
Dave Stewart (pop)	Dave Stewart (pop)	Cath Coffey (dance)
Elektra	Elektra	Freak Power (dance)
Longpigs (pop)	Longpigs (pop)	Holy Ghost (dance)
EMI/Positiva	EMI/Positiva	Hugo Nicholson (ambient)
Babylon Zoo (rock)	Babylon Zoo (rock)	Nash (dance)
Baby Stafford (rock)	Baby Stafford (rock)	The Orb (dance)
Blaggers (TA rap)	Blaggers (TA rap)	Pop! (rock)
D Tek (dance)	D Tek (dance)	Salad (rock)
Disco Evangelists (dance)	Disco Evangelists (dance)	Andrew Taylor (songwriter)
Hyper Go Go (dance)	Hyper Go Go (dance)	Tricky (jazzy hip hop)
Phillip Leo (soul)	Phillip Leo (soul)	Ja! Wobble (indie dance)
Kerry Shaw (alternative)	Kerry Shaw (alternative)	Kitchenware
2am Jam (R'n'B)	2am Jam (R'n'B)	Wuschette (indie)
Judith Weinsiey (ballad)	Judith Weinsiey (ballad)	LEC
Wall of Sound (dance)	Wall of Sound (dance)	The Absolute Loves (pop)
Epic	Epic	Fracture (dance)
Apollo 440 (dance)	Apollo 440 (dance)	London/ffr
Colbalt Jury (rock)	Colbalt Jury (rock)	DJ Duke (dance)



Part of the UK revival?

troubled year. But, as Nick Robinson discovers, the 300 acts signed provide hope for 1994

the standard of living.

"The hole is so hard to live on and is harder than ever for people in creative careers such as musicians to make a living. They can no longer afford the time that such a career needs," says McCormack.

Some independents would see this as a lame excuse for major label A&R staff not doing their job properly.

"I would have to agree with Steve Albini (artist and Nirvana/PJ Harvey

producer) that at the moment the most creative music is happening outside of the record industry," says Roger Trust.

"In that respect, it is similar to the film industry where the genuine innovation comes from the smaller companies. In music, that's why dance has taken over. It has become the underground."

But Trust admits that 1993 has not been encouraging for new UK artists

in general. "People are confused by society at the moment and there is no particular creative output out there. The tapes I receive from the US are more exciting overall because I think they have more self-belief there," he says.

And Nude Records boss Saul Galpern, who is responsible for signing pop act Sharkboy this year, believes the Spinal Tap lifestyle is not the draw it once was.

"I think all the wannabe rock stars don't want to be rock stars anymore. There's no doubt that a new generation has grown up with computer games and rave music as their interests," he says.

Galpern believes this has led to a distinct lack of new interesting bands. "There used to be two bands worth seeing every week, in 1993 it's more like one every six months," he says.

Of the 150 artists identified by MW as being signed by UK record companies this year (see panel on left), 50% were pop and dance acts – ranging from Bad Boys Inc to Bizarre Inc – with the rest comprising rock and indie acts.

Overall, dance represented the majority of signings.

What bands have been signed have often been discovered by independent labels first, such as Coldcut, Omar, Bivouac and Messiah this year.

Also, the number of licensing and marketing deals between

independents and majors over the past two years – like Nude/Sony Music and Dome/EMI – is a sign that the big companies are turning increasingly to independent A&R expertise to help find the acts.

Majors have also formed their own "independent" arms to develop acts outside the major system, such as Virgin's Hut two years ago and RCA's Indolent this year.

The music press has dubbed these new labels Mandies – a meeting of majors and indies.

"I think a lot of majors have a problem operating on a small budget and the trend is for this third tier of record company," says former *NME*

journalist Steve Lamacq, who now hosts Radio 1FM's Evening Session and has been involved with the new Deceptive Records independent label, which signed rising stars Elastic.

"In the dance field, some of the smaller labels have become more important than their acts – for instance, R&S and Junior Boy's Own – and many of them have become Mandies through licensing deals with majors."

New independent Nude's worldwide licensing deal (excluding the UK) this year with Sony resulted in two ways.

While providing the major with another high-profile addition to its international roster, it provided Nude with the capital to support not only Suede but other artists on the label.

"A lot of deals like this are happening because the major label A&R men find it hard to break acts through the systems they have to operate under," says Galpern.

"It's extremely difficult A&Ring for a major these days. Having done it myself, I found that all the love and passion I had for music was being squeezed out."

The old merry-go-round of A&R staff moving from label to label seems no longer to work, and companies are looking to outsiders to do the job.

Music publishers have begun to take a greater role in discovering and nurturing new talent and their successes have clearly been noted by the record companies.

In 1993, Polydar's MD Jimmy Devlin recruited all of PolyGram Music's creative and A&R team to help run his label and MCA Records appointed Nick Phillips – previously MD of MCA Music, as its new UK boss.

It's too early to say whether these moves will establish a trend, or even be successful. But while publishing may continue to thrive, across the whole A&R spectrum things are, realistically, going to get worse before they get better.

Many of the acts listed here – particularly the long-term indie and rock signings – are unlikely to

NEW SIGNINGS 1993

Finimbe (dance)	Oxygen	Velvet Jungle (soul)
General Levy (reggae)	Angel Pie (pop)	Sound Cakes
Passionfruit and Holy Bread (rock)	Pandemonium	Sara Davis (pop)
Magnet	Echobelly (dance)	World Of Leather (rock)
Richard Travis (pop)	Phonogram	Sub Rosa
Ingrid Schroeder (pop)	Kerbdog (rock)	New Tropic (dance)
MCA/Geffen	Let Loose (pop)	Suburban Base
Bivouac (rock)	Polydor	Cool Hard Flex (dance)
Courtney Buchanan (dance)	Darkman (rap)	DJ Hype (dance)
Global State (dance)	The Lighthouse Family (soul)	Johnny Jungle (dance)
M&R Records	Shed 7 (rock)	Noise Of Art (dance)
Good Strawberries	Steamboat (rock)	Ultimate Records
(dance/rock)	Transformer (indie/pop)	Senser (rap/rock)
Mission	Planet 3	Virgin
Serenade (swing)	Intastella (pop)	Daryll-Ann (indie pop)
Mother	Playtime	Ica-T (rap)
Lena Fygie (dance)	Molly Hallhead (indie)	Shaggy (reggae)
Music For Nations	Profile	Thieves (indie rock, via Hut)
Mini Funk (rock)	Prohibition (dance)	WEA
Rem's Daughter (rock)	RCA	Kandiah Binns (soul/R'n'B)
Mute	Michelle Gayle (pop)	Bizarre Inc (dance)
Moby (dance)	NT (dance)	Intermission (dance)
Rancho Diablo (rock)	Omar (soul)	Lucas (rap)
Nude	Sleeper (indie)	Messiah (dance)
Sharkboy (pop)	West End (pop)	Pooks (folk rock)
Chumbawamba (indie)	Rise Music International	Scarlet (pop)
Compulsion (rock)	Eleventh Hour (soul)	Vertigo (dance)
Credit To The Nation (rap)	Rough Trade	XL/Dore/Ruffness
Katy Jane Garside (indie)	Discio Inferno (indie dance)	Mount Rushmore (dance)
Orphan	Scratch	Loke Rankin (reggae)
Headcleaner (rock)	Booker Newberry III (soul)	Zuk
Oval	D-Tension (dance)	The Bunch (rock)
Crazy Fan Tutti (pop/dance)	RRH (dance)	Shining (rock)
	Sony Soho Square	ZIT
	Sunchilde (rap)	Horky (rap)

PUBLISHER SIGNINGS 1993

Big Life Music
My Life Story (rock)

BMG Music
Rollo Armstrong and Rob Dougan (writers)
Dreadzone (dance)
Evolution (dance)
The Grid (dance)
Reborn (rock/pop)
Sagat (dance)
Secret Life (dance)

Chegwin Music
Daniel James (writer)
Corrina Lowe (country)
John Mellor & The Night (acoustic)

Ethnic Minority (rap)
Chrysalis Music
The Aphex Twin (dance)
APL (dance)

Victor Davies (dance)
Alan Griffiths (songwriter)
Steve Hillage/Miqute Giraudy (dance)
Grant Lee Buffalo (rock)

Ian Lodge (dance)
Malcolm McLaren (pop)
Kris Needs/Wanda Schneider (dance)

Phil Parfit (indie dance)
Rollerskate Skinny (indie)
Seefeel (indie)

Saxus (pop)



1994 hopefuls: (left) Credit To The Nation / Chumbawamba and Eternal

Sugar Merchants (ragga/pop)
D.Ream (dance)
EMI Music Publishing

Elastica (indie)
Eternal (pop)
Fekisha (dance)
The Fuzz (dance)

Heitor (Brazilian guitarist)
Hysterix (dance)
Janet Jackson (pop)
Mother (dance)

Bath Orton (folk rock)
PJ Harvey (indie)
Plexus (songwriter)

Skyscraper (indie rock)
Vangelis (ADR)

Peter Vettesse (songwriter)
Doug Wimbush (dance)
Hit And Run
Marie Claire D'Ubaldo (pop)

Human Pitbull
Die Cheerleader (rock)
Island Music
Credit To The Nation (rap)

Lena Fiegbe and Michael Graves (dance)
Sabres Of Paradise (dance, two members not Andy Weatherill)

Scary Eira (rock)
Tricky (jazzy hip hop)
MCA Publishing

Ice-T (rap)



Andy Weatherill (dance)
Momentum Music
Katy Jane Garside (indie)

NTV Music
Scumpuss (grunge)
Perfect Songs
Gabrielle (dance)

PolyGram Music
Act Of Faith (dance)
The Authors (indie rock)
Big Life Music for The Orb (dance)

Bjork (indie dance)
Don Black (ADR songwriter)
Bliggers ITA (rap)
Boilerhouse Boys (dance)

James Diplock and Alex

Bell - Electroset/Hyper Go-Go (dance)
Freak Power (dance)
Tim Lewis (pop songwriter)
The Lighthouse Family (soul)

PAW (rock)
Sasha & Tom (dance)
Bernard Sumner (dance)
Roadster

Tracy Ackerman (pop/R'n'B)
Kim Appleby (pop)
Kevin Brown (blues rock)
Dave James (R'n'B)

Mo' Wax Records (jazz)
Mark Nevlin (songwriter)
John O'Kane (soul/pop)

Leo Sayer (ADR)
Spooky (dance)
Sunchild (rap)
Urban Species (rap)
Bo Walton (rock 'n' roll)
Rough Trade Publishing
Trumans Water (rock)

Scratch Music
Glen Goldsmith (soul)
Sony Music Publishing
Russ Ballard (songwriter)
Devilins (rock)

Everything But The Girl (pop)
The Future Sound Of London (dance)
China Garden (singer songwriter)

Nick Hayward (pop)
NMET (hard rock)
Orbal (dance)
Jack Roberts (singer songwriter)

Simon and Diamond (dance)
Zam Jan (R'n'B)
Warner Chappell
Dear John (pop rock)

Gina Gomez (Playful Music) (songwriter)
Kerosene (Playful Music) (rock/dance)
Singing Ringing Tree (rock)
Strange Nature (rock)

really break through within the next year and only a handful 1993's signings made a big impact this year, the exceptions including Suede, The Levellers, M People, Dina Carroll and East 17.

Less than 300 were signed by record companies and publishers last year, a figure roughly 50% down on previous years.

Of these, a number included licensing deals with smaller labels such as Mo Wax, artists switching labels (The Human League and Coldcut) and a variety of short-term deals for dance acts.

But the outlook is not all bleak. The cutbacks within A&R have their advantages too.

"Labels like Epic and Columbia have signed just a handful whereas in previous years it would have been a lot more. There is a lot more quality control now," says Paul Connolly.

The tendency to sign more pop acts

this year could also reap long-term rewards.

Tom Watkins, manager of East 17 and former Bros and Pet Shop Boys supreme, is positive about the trend.

"There's been a great return to songs about teenage sex which you can dance and sing along to," he says. "It's the perfect pop formula. Next year I think it's going to get even more sophisticated too."

Indeed, anyone who saw the line-up of new acts featured at the *Smash Hits* Poll Winners Party will know that there are a number of potential stars are waiting in the wings.

Smash Hits editor Mike Soutar says 1993 has witnessed a return to traditional pop values.

"People want pop stars," he says. "And there's a whole new generation of boys bands clamouring to get on the front of *Smash Hits*. Pop has found its face and its sense of community again, which is something you always get

during pop's most exciting periods."

RCA senior A&R manager Nick Raymonds, who signed Take That in 1991, adds, "Pop has been a dirty word for too long because we were all hung up on credibility and as a result I think we lost the plot."

"But now bands, management, A&R and marketing departments have realised that if you work together as part of a team, not only is there still a singles market out there, but you can turn it into an album market too."

Once that happens, the money made from those successful artists can then be ploughed into developing other types of acts - the acts most likely to break overseas.

"I think this move will give the independent and rock scene a little more time to breathe and more time for the genuine talent to come through," says McCormack.

But others fear the big change will not come until a new breed of A&R staff comes through.

Record companies have had problems this year filling vacancies and many current A&R heads believe it will be those that have a wider knowledge of the business, whether it be studio experience or business affairs, that will have more chance of succeeding.

"It is the responsibility of the record industry to provide that training. At the moment, it's real deep-end stuff for anyone coming into A&R - you have an invisible target on your back," says McCormack.

Saul Galperin adds, "A long time ago, the heads of A&R spent time developing and training their staff personally. Those people who have since become heads themselves are not doing the same to the people below them."

Both BMG and Phonogram have developed training schemes for staff

this year, and this shows signs that the industry is taking a more positive approach to the role of A&R staff.

"You have to remember that the music business is two words, 'music' and 'business' and every part of the industry has to understand that," says McCormack.

"A&R staff, in particular, need to know about all the areas they are involved in - from the costs of making an album to the marketing budgets involved with new acts."

As with recessions and football teams, the UK music industry is also a victim of cycles of fortune.

Many record companies expect there to be lulls - it's just a case of not prolonging them.

"I'm sure that while the US is enjoying a creative spell now, they will soon find that they signed too many post-Nirvana bands. You just have to keep looking for something new and exciting," says Trust.

Almost every A&R executive today is positive about the future - even if they don't know exactly where the answer lies.

"You have to be positive. I've been buying great records for the past 20 years and that doesn't just stop happening," says Galperin.

But it is now more important than ever that the record industry doesn't continue to lose ground to the likes of the computer games companies.

The music offered by the record labels has to be attractive to as wide an age group as possible and to keep that balance between music and business, the need to invest in the future is paramount.

1991 and 1992 were traumatic years for the record business, but the industry can be hopeful that some of the acts listed on these pages signed during 1993 will show the way forward for 1994.

Midem from £195

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Bookies catch a cold with Bobby ● Meat Loaf has year's biggest album

CHART FOCUS

While Mr Bobby reclaims the singles chart title, and in the process provides a windfall for those smart enough to back him at 20:1 earlier in the week, the real hero of the week is once again Meat Loaf.

Like Dina Carroll last week, Meat Loaf has two singles in the Top 10 simultaneously, with 'I'd Do Anything For Love' dipping to number six and 'Bat Out Of Hell' climbing to number eight.

His album *Bat Out Of Hell II - Back Into Hell* reigns supreme on the album chart for the 11th time, and the original *Bat Out Of Hell* album climbs to number 32. In all, Meat Loaf records probably generated around £1.8m at retail last week - that's 10 times the value of Mr Bobby's sales.

As his sales reached a new seven day high last week, *Bat Out Of Hell II* surpassed *The Bodyguard* soundtrack to become the biggest selling album of the year.

Meanwhile, I Will Always Love You, the Whitney Houston smash which launched *The Bodyguard*, and which was last Christmas's number one, has fallen a long way short of Houston's desire that it be number one this Christmas too. It rises ten places from number 50 to number 40, but Whitney can console herself that she has sold more singles in 1993 than any other woman, while Dina Carroll and Gabrielle's current success them second and third place respectively.



A dip of 31% in sales of Take That's Babe means that, even though his own sales slumped 20%, the Mr Bobby single bounces back to become the UK's Christmas number one. As sales of singles normally rise hugely just before Christmas, this may mean the newly apex of Mr Bobby is beginning to wear thin, despite his triumph. It's noteworthy that while shipments of the Bobby disc are said to exceed 600,000, actual retail sales up to Saturday were only around 375,000. Nevertheless, the record makes history as the first single to dip from number one and then reclaim the position since 1969, when the Scalfallo's Lily The Pink and Marmalade's Ub-Lu-Oh-La-La traded places for four weeks.

The most reliable performers at Christmas are again Michael Bolton and Cliff Richard. Michael's latest album, *The One Thing*, is number nine this week

and Cliff's hit *Healing Love* is number 19.

Michael has uniquely placed an album in the Christmas Top 10 in each of the past four years. In 1990 it was *Soul Provider*, in 1991 it was *Time Love & Tenderness* and last year it was *Timelovers (The Classics)*. Cliff, meanwhile, has not only scored a record 113 hits from 120 starts, but has also had a single in the Top 40 for six Christmases in a row.

With most of the best records released a week or two ago, there are no brand new entries to the album chart, while even the singles chart has a mere nine newcomers, of which the highest is *Shabba Ranko's* Family Affair at 25. Taken from the movie *Addams Family Values* it is Shabba's fourth substantial hit of 1993, and the second version of the song first performed by Sly and the Family Stone to make the Top 40 in the nineties.

Though Addams Family Values is doing terrific business, Aladdin is doing even better, hence the dramatic pick-up of Peabo Bryson and Regina Belle's theme. A *Whole New World*, which soars from 26 to 12. The song's lyrics were written by Tim Rice, whose long-time partner Andrew Lloyd Webber is faring even better, thanks to Dina Carroll's cover of *The Perfect Year*, which climbs to number seven.

Taken from his stage musical, *Sunset Boulevard*, it is even tipped to become a hit in the US - but for Glenn Close, whose performance has won critical in the Los Angeles production of the musical.

Alan Jones

SALES AWARDS

- **Platinum:** Dina Carroll: *So Close* (2); Take That: *Everything Changes* (2); Dina Ross: *One Woman - The Ultimate Collection* (2); Phil Collins: *Both Sides* (2); *Put She Boys*: *Very*; Mr Bobby: *Mr Bobby* (single).
- **Gold:** Beverley Craven: *Love Scenes*; The Lemonheads: *Come On Feel The Lemonheads*; Various: *The Greatest Love*; Various: *100% Reggae*.
- **Silver:** Take That: *Blue*.

AIRPLAY AWARDS

- RADIO 1 FM:** w/c 20.12.93: A List: Phil Collins - *Everyday*; Dal Leppard - *Action*; Bryan Adams/Rod Stewart/Sing - *All For Love*; B List: Inspiral Carpets - *Salam & Culture Beat* - *Anything*; C List: Guns N' Roses - *Since I Don't Have You*; Ice-T - *That's How I'm Livin'*; Cyndi Lauper - *Who Let The Rain*; Oasis - *Columbia*; Satellite - *Intelligence*; **Capital FM:** w/c 14.12.93: A List: Phil Collins - *Everyday*; DREAM - *Things Can Only Get Better*; Frankie Goes to Hollywood - *Power Of Love*; Whitney Houston - *I Will Always Love You*; Bitty McLean - *Here I Stand*; Meat Loaf - *Bat Out Of Hell*; B List: E.Y.C. - *Fedini*; Knight, Ce Ce Peniston - *I'm In The Mood*.
- Virgin 1215:** w/c 18.12.93: C List: Kate Bush - *Top Of The City*; Lemonheads - *I'll Do Anything, You - Stay Forever* - *So Close*; D List: Teenage Fanclub - *Esoter*; The - *That Was The Day*; **The Box:** w/c 17.12.93: Bing Crosby - *White Christmas*; Chaka Demus & Pliers - *Twist And Shout*; Drag McLachlan - *Grease*; Darryl Hall - *Stop Loving Me*; Fin - *Headstrong*; Frankie Goes To Hollywood - *Power Of Love*; Haddaway - *Miss You*; Meat Loaf - *Bat Out Of Hell*; Prince - *Controversy*; MTV: w/c 20.12.93: M People - *Don't Look Any Further*; Phil Collins - *Everyday*; Tom Petty & The Heartbreakers - *Mary Jane's Last Dance*; Blind Healy - *No Rice*; Jam & Spoon - *Right On The Night*; Culture Beat - *Anything*.

NEXT WEEK'S CHARTS

Music Week is taking a Christmas break and will return with a special chart-only issue, dated January 9th. Jan 9, containing next week's singles and albums charts is full. Normal service will resume in our January 15 issue (out Jan 11). In the meantime we extend Christmas greetings to all our readers with best wishes for a prosperous New Year.

NEWCOMERS

25 SHABBA RANKS: Family Affair (Polylog) Jamaica. 8th hit. Producer: Salsam & Remi. Publisher: Warner Chappell. Writer: Stewart/Ranks/Dillon/Patra. First hit: *Trailer Louda Girls* (63, 1991). Biggest hit: Mr Loverman (3, 1993). Last hit: *Whatcha Gonna Do* (21, 1993). Notes: This song is a cover of the Sly Stone classic, which originally got to number 15 in 1972. It is taken from the soundtrack to Addams Family Values. The single features a woman, who with the release of her debut solo album is getting considerable recognition in the press. Epic's new signings Terri & Monica provide the backing vocals. Album: Addams Family Values OST.

29 HULK HOGAN with GREEN JELLY: I'm The Leader Of The Gang (Arista) US. 4th hit. Producer: C.J. Burgin. Publisher: MCA. Writer: Leader/Glitter. Notes: Hulk Hogan is a "global wrestling superstar" who has starred in such movies as Mr Nanny, *Suburban Commando* and *The A Team*. The cartoon series of Hulk's adventures is a popular children's TV show in the UK. The exploits of Green Jelly have also recently been made into a cartoon. Green Jelly's debut long-form on the Central Killer, where they warned "prolonged viewing can lead to eye-strain, increased irritability, nausea, lethargy and generalised loss of will to live." The



video became a best-seller in the US and further success was to come with their single *Three Little Pigs* which was a Top Five hit in the UK and US. Album: *Jan* 1994.

44 CRAIG McLACHLAN: Grease (Epic) Australia. 7th hit. Producer: Nigel Wright. Publisher: Gibb Brothers/BMG. Writer: Gibb. First biggest hit: *Monna 2* (1990). Last hit: *You're The One That I Want* (with Debbie Gibson) (13, 1993). Notes: Another track taken from the stage album *Grease*, this time a cover of the Frankie Valli hit which got to

number three in 1978. McLachlan is still starring in the hit musical at London's Dominion Theatre. Album: *Grease - Original London Cast Recording*.

59 IGNORANTS: Phat Girls (Spaghetti) UK. Debut. Producer: Trell Ten Val/Marylyn Ten Val. Publisher: Copyright Control. Writer: Ignorants. Line-up: Marikan (K), Trell (K). Notes: Two Londoners who have been together for five years. They were former dancers on the *Put She Boys* show and have featured in their videos and song background on *Can You Forgive Her?* Album: *Epitome Of Ignorants* (early 1994).

75 THE FALL: Behind The Counter EP (Permanent) UK. 11th hit. Producer: Rex Sargeant/Mark & Smith. Publisher: SBK. Writer: Burns/Smith. Line-up: Smith (V), Craig Scanlon (G), Dave Bush (K), Simon Walburn (D), Steve Henley (B), Karl Barnes (Perc). First hit: *Mr Pharmacist* (75, 1986). Biggest hit: *There's A Ghost In My House* (30, 1987). Last hit: *Why Are People Grateful?* (45, 1993). Notes: These tracks are the first new songs since *The Infotainment Scan* gave The Fall their first Top 10 album earlier this year after 17 attempts. It is also worth noting that *Grateful?*'s biggest hit was a cover of the R Dean Taylor hit. The band are currently on a European mini-tour which follows four shows at Manchester's Roadhouse venue earlier this month.

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A·D·F·O·C·U·S

E·X·P·O·S·U·R·E
AIRING THIS WEEK

Blues Brother Soul Sister, Dino's current blues and soul compilation, will be nationally TV advertised on ITV and Channel Four in a campaign that runs until Christmas Eve.

Toni Braxton's single *Breathe Again*, released on January 4 by Arista, will be advertised in *Echoes, Blues & Soul* and the national press. It will also be part of a generic Arista campaign entitled *The Class Of '94* which will be supporting four of its artists - the other three are **Alison Limerick**, **Cold Cut** and **Tittiyo** - all of which have singles out at the start of next year. The campaign will include fly posters nationwide and full-page ads in *The Face*, plus inserts in all releases promoting the other three artists.

Phil Collins's single *Every Day*, released on January 4 through Virgin, will be press advertised in the *Daily Mirror*, *News Of The World* and *Time Out*. Our Price, HMV and selected independent retailers will run in-store displays and the release is single of the week with **Woolworths**, **WH Smith** and **John Menzies**. In the London area there will be an **Adshel** and **London Underground** poster campaign running for the first two weeks of 1994.

Cry Of Love's single *Bad Thing*, released by Columbia on January 4, will be press advertised with a teaser and answer campaign in *Kerrang!*. The band are on tour with **Robert Plant** and leaflets promoting the release will be distributed at each concert and also at **Paul Roger's** gigs as **Cry Of Love's** music is of a similar style. In-store display material will be available to all retailers.

Culture Beat's third single, *Anything*, will be released by Epic on January 4 and advertised in *Smash Hits*. There will also be in-store posters available to retailers.

Def Leppard's single *Action*, a cover version of the old *Sweet* track, will be released by Phonogram on January 4 and

CAMPAIGN OF THE WEEK

20 CHART SMASHING GIANT...

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Taken-toting shoppers are being targeted by Telstar which is launching a national TV advertising campaign on December 27 to re-promote its current compilation **Number Ones Of Dance**. Twenty of dance's 25 dance chart-toppers, including **Adamski's Killer**, **Snag's The Power** and **The Commanders' Don't Leave Me This Way**, are included on the release. "There are a lot of dance compilations on the market but this one has a unique selling point - it contains tracks that everyone knows and is therefore a very easy concept for the buyer to understand," says **Adam Hollywood**, Telstar's creative manager. Hollywood describes Telstar's intro-designed ads for the TV campaign as "in your face".

Record label: Telstar.
Media agency: Zenith.
Media executive: Andy Smith.
Product manager: Adam Hollywood.

TV: A national ITV and Channel Four campaign will run for two weeks from December 27.

Radio: A two-week campaign will feature on Capital and Kiss FM, starting on December 27.

In-store displays: are planned with independent retailers.

Target audience: mainly teenagers, but with some crossover to older dance fans.

advertised in the rock press including *Raw* and *Kerrang!*. The single will also be heavily radio advertised on all IRL stations from its release.

DJ Duke's single *Blow Your Whistle*, already a club hit, will be on general release from January 4 through London Records. The

single will be advertised in the dance press.

DReam's single *Things Can Only Get Better*, released by East West on December 29, will be press advertised in *Smash Hits*. *Just 17*, **Big Maxx's** *Update Melody Maker* and the *NME*. The single comes in a 12-inch doublepack

format and contains various mixes.

Merina's single *Save Our Love*, out on January 4 through EMI, will be press advertised in *Touch*, *Record Mirror*, *Echoes*, *Just 17* and *Smash Hits*. The release is single of the week with HMV, which is running in-store displays, and poster campaign.

Horse's single *Celebrate*, released on January 4 by MCA, will be press advertised in the *NME*, *Melody Maker*, *Time Out*, *Record Mirror*, *Scotland On Sunday* and the *Scottish Sunday Mail*. There will also be a nationwide street poster campaign.

100% Reggae, Telstar's compilation of current reggae tracks, will be nationally advertised on ITV and Channel Four for two weeks from December 27.

Barbara Streisand's duet with **Michael Crawford** - *Music Of The Night* - will be released as a single on January 4 through Columbia. The release will be press advertised in the nationals and there will be in-store point of sale material available to retailers. Streisand's *New Year's Eve* concert in Las Vegas is expected to generate considerable publicity.

Terrorvision's single *My House*, released on December 29 by EMI, will be advertised in *Kerrang!*, *Raw*, *Melody Maker* and the *NME*. It will also be TV advertised on **Raw Power** and radio advertised on **KFM**. A nationwide street poster campaign will run for the week of release.

The Very Best Of That Loving Feeling, Dino's compilation of love songs, will be nationally TV advertised on TV and Channel Four this week in a campaign that runs until Christmas Eve.

The Best Of The Village People, out now through Arista, will be nationally TV advertised on Channel Four this week in a campaign that runs until Christmas Eve. Compiled by Sue Siltzer: 071-228 6247

TUESDAY DECEMBER 21

Xmas In New York: **RuPaul's** Christmas Ball featuring **Elton John**, **Boy George** and **Nirvana**, Channel 4: 10-11.05pm

WEDNESDAY DECEMBER 22

The Complete Story Of Tina Turner, Channel 4: 9-10pm

THURSDAY DECEMBER 23

Oppah Winfrey featuring **Liza Minnelli**, **Michael Bolton** and **Tina Turner**, Channel 4: 5-5.50pm

Christmas Time In Vienna featuring **Placido Domingo** and **Dionne Warwick**, BBC2: 8-9pm

Erasure: The Tank, **The Swans And The Balloon Live!**, BBC1: 11.55-12.45am

FRIDAY DECEMBER 24

Tina Turner: What's Love Live recorded in California, Channel 4: 9-10pm

Camp Christmas featuring **Andy Bell** and **Jimmy Somerville**, Channel 4: 10-11.05pm

The South Bank Show profiles **Cliff Richard**, ITV: 10-11.50pm

Xmas In New York: **Diana Ross**, **The Lady Sings**, Channel 4: 11.05pm-12.10am

The World Christmas Special featuring the **Stereo MCs**, **Hole** and **Stalka Bo**, Channel 4: 12.10-1.10am

SATURDAY DECEMBER 25

Live And Kicking featuring **Eternal**, BBC1: 8.30-10am

Top Of The Pops with 2 Unlimited, **Snow** and **Take That**, BBC1: 2-3pm

Take That Christmas Take-Away, Radio 1FM: 2-4pm

Christmas With Luciano Pavarotti, Channel 4: 6.20-7.25pm

SUNDAY DECEMBER 26

Take That Live At Wembley, Channel 4: 10.25-11.35am

Ustinov Meets Pavarotti, BBC1: 11.50am-12.30pm

Unplugged featuring **Rod Stewart**, BBC2: 11.05pm-12.50am

THURSDAY DECEMBER 30

Xmas In New York: The Apollo Theatre Hall Of Fame featuring **Diana Ross**, **Eric Clapton** and **Bryan Adams**, Channel 4: 11.45pm-1.45am

FRIDAY DECEMBER 31

Opening Shot: Suede, Channel 4: 7.05-7.35pm

Later With Jools Holland features **Sting** and **Otis Rush**, BBC2: 11.50pm-12.30am

PROMOS IN PRODUCTION

ARTIST	TRACK	COMMISSIONER	DIRECTOR	PRODUCER	RELEASE DATE	CONCEPT
APOLLO 440	Astral America	James Covill for Epic	Dan Fontaine	Christine Fontaine for Hubner Films	January 10	The band perform on a vast American flag.
THE BLESSING	Soul Love	Catharine Griffin for MCA	John Clayton	Ted Thornton for Swivel	January 24	Shot in Soho's infamous Madame Jolios with a curious cast of extras.
PAULINE HENRY	Can't Take Your Love	Dana Sifen for Sony Sono Square	Marcus Nispel	Dwayne Pereman for Portfolio Artists	January 10	Henry strolls around in downtown New York.
HERSE	Celebrate	Catharine Griffin for MCA	Howard Greenhalgh	Megan Hellister for Why Not Films	January 4	A performance film steeped in rich colours.
LET LOOSE	Face To Face	Tom Bird for Vertigo	Tim Royes	Tudy Bellinger for Expressive	January 24	The band take an unpredictable journey.
MEAT LOAF	Rock N' Roll Dreams Come Through	Carole Burton-Fairbrother for Virgin	Michael Ray for Propaganda	Scott Gardenhour	February 7	An epic featuring Meat as a rock n' roll giant.
TARA	Save Me From Myself	Maxine Cotton for WEA	George Triffin	Anthony Taylor for Axis Productions	January 17	A performance against fluctuating backdrops.
TEXAS	So In Love With You	Tom Bird for Vertigo	Matt Mahurin	Louis Feldman for O Pictures	January 17	Sadness, humour and longing are explored in this emotional odyssey.
THERAPY?	Nowhere	Robin Dean for A&M	Nico Bayer	Chris Symes for Propaganda	January 17	Shot against the backdrop of New York's Hushing Meadow.
ULTRAMARINE	Happy Land	Darcy Meyers for WEA	Lindy Heymann	Richard Spalding for M Olan	January 10	A dreamy performance film featuring a young boy as narrator.

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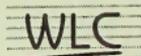
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For Further information, contact Gordon Campbell at
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Jill Berry, Personnel Director, Virgin Records
(The Scottish Music Guide '94)



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T.P. 75 NEW RELEASES

THE OFFICIAL
music week
 CHARTS
 25 DECEMBER 1993

Pos	Weeks	Title	Artist (Producer/Publisher)	Label	CD/Cas (Distributor)
1	4	MR BLOBBY ★	Dastiny Music CD/MS 104/CD/MS 104 (TRC/MS)	MS 104-104	
2	1	BABE ○	RCA 7421182122/7421182121 (BMG)	7421182121	
3	2	TAKE ANOTHER SHOUT ★	Mango CD/M 814/M 814 (11)MG (GRP/VI)		
4	5	FOR WHOM THE BELL TOLLS ★	Polystar PZCD 299 P/305 P (F)		
5	7	IT'S ALRIGHT ★	London LD/NC 345/105 (3)MS	LD/NC 345	
6	10	DO TO ANYTHING FOR LOVE (BUT I WON'T DO THAT) ★	Virgin VSDP 146 (MCA)	VSDP 146	
7	10	THE POWER OF LOVE ★	ASM 38084/12580/384 (F)	38084/12580/384	
8	11	BAT OUT OF HELL ★	Epic 66002/65000/64 (MCA)	66002/65000/64	
9	6	TRUE LOVE ○	Rocket JSCD 326/JSC 32 (F)		
10	15	PLEASE FORGIVE ME ★	ASM 38003/329/384 (F)	38003/329/384	
11	6	A WHOLE NEW WORLD (ALADDIN'S THEME) ★	Columbia 65962 (MCA)	65962	
12	3	COME BABY COME ★	BMG 955/BLT 105 (F)	955/BLT 105	
13	4	DO NOT LOOK ANY FURTHER ★	London/RCA 742117711/742117711 (BMG)	742117711/742117711	
14	15	AGAIN ★	Virgin VSD50 148/VSD 148 (F)	VSD 148	
15	6	DON'T BE A STRANGER ○	ASB 50002/329/500 (F)	50002/329/500	
16	17	YOUR LOVE ★	Epic CDEM 229/CD 229 (E)	CD 229	
17	18	HERO ★	Columbia 65861/26589/128 (MCA)	65861/26589/128	
18	19	HEARING LOVE ★	Epic CDEM 294/CD 294 (E)	CD 294	
19	13	I WOULDN'T NORMALLY DO THIS KIND OF THING ★	Parlophone EMI		
20	24	THAT'S HOW I'M LIVIN' ★	Virgin SY/NO 25/NO 2 (F)		
21	1	I MISS YOU ★	Logi/Amca 742118152/742118154 (BMG)	742118152/742118154	
22	3	FEELIN' ALRIGHT ★	MCA MCST2 1892/MCS 1952 (BMG)	1892/MCS 1952	
23	14	STAY (FARAWAY, SO CLOSE) ★	Island CD 370/CD 370 (F)	CD 370/CD 370	
24	1	FAMILY AFFAIR ★	Polystar PZCD 304/PZCS 304 (F)	304/PZCS 304	
25	1	WALKING ON AIR ★	ASB 580/692/580 (F)	580/692/580	
26	1	LONG TRAIN RUNNIN' (KURTIS IS PURE RENT) ★	Mercury 80 (F)		
27	1	I AIN'T GOIN' OUT LIKE THAT ★	Columbia 65868/26586/64 (MCA)	65868/26586/64	
28	1	THE LEADER OF THE PACK ★	Arista 742117482/742117484 (BMG)	742117482/742117484	
29	1	AVE MARIA ★	Internal Affs 102/CD 102 (BMG)	102/CD 102	
30	1	NO RAIN ★	Capitol CD 8997/CD 89 (F)	CD 8997/CD 89	
31	1	RUNAWAY TRAIN ★	Columbia 65939/26539/64 (MCA)	65939/26539/64	
32	1	GONE TOO SOON ★	Epic 65997/62997/64 (MCA)	65997/62997/64	
33	1	THE BEST SENSUALITY ★	One Little Indian 132/TD/CD 127 (F)	132/TD/CD 127	
34	1	WHAT'S MY NAME ★	Innerscope East West 8337/CD 10 (F)	8337/CD 10	
35	1	ALL APOLOGIES/RAPE ME ★	Geffen GFST0 66/GFCS 66 (BMG)	66/GFCS 66	
36	1	I WAS BORN ON CHRISTMAS DAY ★	Heavy Hymn 362/HV 365 (F)	362/HV 365	

Pos	Weeks	Title	Artist (Producer/Publisher)	Label	CD/Cas (Distributor)
37	1	Y.M.C.A. '93 REMIX ★	Ball 742117712/742117711 (BMG)	742117712/742117711	
38	2	BRING ME YOUR BROTHER ★	DEP International DEP 42/DEP 42 (F)	DEP 42	
39	1	WHY ALWAYS LOVE YOU ★	Arista 742112062/742112064 (BMG)	742112062/742112064	
40	2	CONTRIVS ★	Prince Prodigy (Prince)		
41	17	SPOOKY ★	Mercury INCD 26/INCD 26 (F)	INCD 26	
42	22	I WISH ★	Gear 60002/62000/64 (MCA)	60002/62000/64	
43	2	PEOPLE GET READY ★	Warner Bros W 0226/D 0226 (W)	W 0226	
44	1	GOT TO GET IT ★	Epic 65971/26591/24 (MCA)	65971/26591/24	
45	1	LET ME SHOW YOU ★	Deconstruction/EMI CDR 3687/CD 367 (F)	3687/CD 367	
46	1	GIVE IT UP ★	Real Gone/Freeform 284/119/TABM 118 (F)	284/119/TABM 118	
47	1	REMEMBERING CHRISTMAS ★	Golden Sounds DSCC 1/MSDC 1 (GRP/VI)	DSCC 1	
48	1	MAXIMUM OVERTDRIVE ★	Polar PVCD 276/PVCD 276 (W)	276/PVCD 276	
49	1	FEELS LIKE HEAVEN ★	Pulse 8 CD/LOSE 5/CD/LOSE 5 (F)	CD/LOSE 5	
50	1	ALEX PARTY (SATURDAY NIGHT PARTY) ★	Cleveland City Imports (MCA)	CD 1700 / CD 1700	
51	1	LET HER DOWN EASY ★	Columbia 65868/26586/64 (MCA)	65868/26586/64	
52	1	LITTLE BIT OF HEAVEN ★	Arista 742117482/742117484 (BMG)	742117482/742117484	
53	1	GOT 2 LET THE MUSIC ○	Internal CD 3/MS 3 (RTMP)	3/MS 3	
54	1	WOPABOLABO ★	Imperial EP 65911/74-65911 (F)	65911/74-65911	
55	1	NO LAGER ★	SPM CDMSK 24/MSCK 24 (MCA)	24/MSCK 24	
56	1	I AM THE MUSIC, HERE I AM ★	Deconstruction/EMI CDR 3687/CD 367 (F)	3687/CD 367	
57	1	PHAT GIRLS ★	Spaghetti C/CD 8/MS 8 (F)	8/MS 8	
58	1	HANDS UP (4 LOVERS) ★	Top CD/MS 6/MS 6 (TRC/MS)	6/MS 6	
59	1	SAID I LOVED YOU, BUT I LIED ★	Columbia 65872/26586/64 (MCA)	65872/26586/64	
60	1	FUNK DAT ★	hm FCD 224/FCD 224 (F)	224/FCD 224	
61	1	IF I WERE A CARPENTER ★	Fontana FATE 4/FATE 4 (F)	FATE 4	
62	1	TONIGHT I'M FREE ★	Telstar CD/STAS 2706/CASTAS 2706 (BMG)	2706/CASTAS 2706	
63	1	AMAZING ★	Geffen GFST0 63/GFCS 63 (BMG)	63/GFCS 63	
64	1	MONTUNO ★	Gloria Estefan/Jan Casas/Gotswad (MCA)	65999/74-65999	
65	1	THE SKIN UP EP ★	Parlophone CDR 6303/129P 6303 (F)	6303/129P 6303	
66	1	LAST HORIZON ★	Parlophone CDR 6317/129P 6317 (F)	6317/129P 6317	
67	1	LIGHT MY FIRE ★	PWL International PVCD 272/PVWC 272 (W)	272/PVWC 272	
68	1	DOWN THE DRAIN ★	Polystar PZCD 301/PZCS 301 (F)	301/PZCS 301	
69	1	BELIGHT MY FIRE ○	Arista 742116722/742116724 (BMG)	742116722/742116724	
70	1	MERRY X-MESS ★	React CD/REACT 30/REACT 30 (SRD)	30/REACT 30	
71	1	LAY DOWN YOUR ARMS ★	Virgin VSD50 147/VSD 147 (F)	147/VSD 147	
72	1	BEHIND THE CURTAINS ★	Parlophone CDSPER 131 (TRC/VI)	131/SPER 131	

Pos	Weeks	Title	Artist
73	1	FLATIRON	CD
74	1	NEW PAPA	CD
75	1	APPLYING TAPE	My
76	1	ANGEL	60
77	1	BIBO	2
78	1	BAU DUT HELL	8
79	1	WANT THE HEARTS	35
80	1	Big Time Sensuality	35
81	1	Bring Me Your Cup	31
82	1	Coma Baby	13
83	1	Don't Be A Stranger	10
84	1	Don't Look Any Further	14
85	1	Down The Drain	35
86	1	Family Affair	25
87	1	For Your Night	23
88	1	For The Boys	51
89	1	For Whom The Bell Tolls	4
90	1	Frank Out	62
91	1	Get To The Top	48
92	1	Got It Better	46
93	1	Heads Up (I Wanna)	44
94	1	Healing Love	19
95	1	Here I Go	18
96	1	Here I Go 'Out Like That	39
97	1	I Am The Music, Here I Am	45
98	1	I Miss You	22
99	1	I'm On Christmas Day	33
100	1	I'll Always Love You	43
101	1	I Wanna Normally Do This Kind Of Thing	36
102	1	Do Anything For Love (But I Won't Do It)	51
103	1	I'm A Loner	50
104	1	I'm The Leader Of The Gang...	63
105	1	It's A Wonderful Christmas	45
106	1	Last Year	68
107	1	Lay Down Your Arms	74
108	1	Let's Get Back	41
109	1	Let Me Show You	47
110	1	Light My Fire	69
111	1	Love You This Way	38
112	1	Long Train Runnin' (Shuffle To Pure)	80
113	1	Martinis & Mescalitos	37
114	1	Merry X-Mess	73
115	1	More Than Words	66
116	1	My Love	67
117	1	No Lagger	57
118	1	No Paper	59
119	1	Phat Girls	58
120	1	Phat Girls	58
121	1	Phat Girls	58
122	1	Phat Girls	58
123	1	Phat Girls	58
124	1	Phat Girls	58
125	1	Phat Girls	58
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144	1	Phat Girls	58
145	1	Phat Girls	58
146	1	Phat Girls	58
147	1	Phat Girls	58
148	1	Phat Girls	58
149	1	Phat Girls	58
150	1	Phat Girls	58

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T.O.P. 5 A.B.B. music week CHARTS

12 WEEK
music week
CHARTS
25 DECEMBER 1993

This Week	Last Week	Title	Artist (Producer)	Label/CD (Distributor)	Cass/Vinyl	This Week	Last Week	Title	Artist (Producer)	Label/CD (Distributor)	Cass/Vinyl	This Week	Last Week	Title	Artist (Producer)	Label/CD (Distributor)	Cass/Vinyl	
1	15	BAT OUT OF HELL II - BACK TO HELL ★4	Meat Loaf (Shearman)	Virgin CDV 2710/CTV 2710V 2710 (E)		26	23	THE SINGLES COLLECTION ●	EMI CDEM 1512 (E) David Bowie (Bovine)	EMI CDEM 1512 (E) TCM 1512/EM 1512		52	13	VS ●	Eric 474542 (ZM) Pearl Jam (O'Brien/Pearl Jam)	Eric 474542 (ZM) 445944/445941		
2	3	ONE WOMAN - THE ULTIMATE COLLECTION ★2	Diana Ross (Various)	EMI CDONE 170/ONE 170 (E)		27	25	BY REQUEST ●	Telstar TCD 2670 (BMG) Foster & Allen (Hynths)	Telstar TCD 2670 (BMG) 207657/STAR 2076		53	21	BLACK SUNDAY ●	Ruffhouse/Columbia 4740752 (SM) Cyprus Hill (Jazz Muggs)	4740752/4740751 124039/124039		
3	2	SO FAR SO GOOD ★2	Bryan Adams (Adams/Carrara/Grant/Lang)	AT&T 5401572 (F) 5401544/5401571		28	37	SIZE ISN'T EVERYTHING ●	Bea Gees (Bea Gees)	Parlophone 519562 (F) 519564		54	24	ZOROORA ●	One Little Indian TPL 4200 (F) The Shambles (The Shambles)	4200/124174 74221/74254		
4	16	EVERYTHING CHANGES ★4	Take That (Various)	RCA 74321165/92 (BMG) 74321165/94/74321165/93		29	31	VERY ★	Fat Spat Boys! (Fat Spat Boys/Mog)	Parlophone CDPCS 143 (E) 143PCS 143/PCS 143		55	52	BOSS DRUM ●	One Little Indian TPL 4200 (F) The Shambles (The Shambles)	4200/124174 74221/74254		
5	4	SO CLOSE ★3	Alma (Various)	AT&T 5401572 (F) 5401544/5401571		30	35	RIVER OF DREAMS ●	Elly Jay (Various/Joel)	Columbia 4738722 (E) 4738724/4738723		56	50	156 1983-1989 ●	RCA 7432117145 (BMG) 7432117145/4			
6	6	DUETS ★	Richard Marx (Various)	BMG 618492 (F) 5180494/518493		31	25	HITS 2 ★	Patricia Park 61826452 (W) Prince (Prince/Various)	Patricia Park 61826452 (W) 920555/529345/920555		57	64	ALBA - GREATEST HITS ★3	Polygram 517002 (F) 517001/517003			
7	7	END OF PART ONE (THE GREATEST HITS) ★	Priscilla QJ Wee Wee (Wee Wee/Wac/Vac/Vac)	51847201/47519071 (F)		32	41	BAT OUT OF HELL ★7	Eric 474542 (ZM) Meat Loaf (Ruedygen/Rick)	Eric 474542 (ZM) 418241/9EP 82419		58	59	COME ON LEAVE THE LEMONHEADS ●	Admiral 78678377 (BMG) The Lemonheads (Brother/Graham)	78678377/57925237		
8	3	BOTH SIDES ★2	Virgin CDV 3000 (E) Phil Collins (Collins)	TCV 3000 (E) 3000		33	30	BANG! - GREATEST HITS ●	Frankie Goes To Hollywood (Horn/Us)	0 ZTT 45999312 (E) 45999313		59	82	LOVE SCENES ●	Eric 474512 (ZM) Beverly Craven (Samwell-Smith)	Eric 474512 (ZM) 4745174/4745171		
9	9	THE ONE THING ★	Columbia 4742952 (BMG) Michael Bolton (Bolton/Lange/Manasse)	4742952/4742951		34	53	WALTMATHSTOW ●	Ronnie Harwood (E) East 17 (Various)	Ronnie Harwood (E) 1286284/82873		60	63	SAVE THE FAITH ★	Jambro 5141972 (F) Bon Jovi (Rock)	5141972/5141971		
10	10	MUSIC BOX ★	Columbia 4742702 (BMG) Mariah Carey (Carey/Manasse)	4742702/4742701		35	42	HITS 1 ★	Patricia Park 932454312 (W) Prince (Prince/Various)	932454312/932454311		61	41	ARE YOU GOING GO MY WAY ★	Virgin CDVUS 60 (E) Lenny Kravitz (Kavita)	Virgin CDVUS 60 (E) VSMC 60/VSM 60		
11	11	ELEGANT SLUMMING ●	Deconstruction 74321166/93 (BMG) M People (M People)	74321166/94/74321166/91		36	30	FIND YOUR WAY ●	Go Beat 828412 (F) Ginette (Levin/Forme)	Go Beat 828412 (F) 828414/828411		62	68	TEN SUMMONER'S TALE ★	AAI 540752 (F) Stry (Pugham/Song)	AAI 540752 (F) 540754/540751		
12	12	EXPERIENCE THE DIVINE - GREATEST HITS ●	Atlantic (W) Bette Midler (Midler/Various)	756782492/2756782494/4		37	37	JANET ★	Virgin CDV 2720 (E) Janet Jackson (Liam/Lewis/Jackson)	Virgin CDV 2720 (E) 2720		63	70	UNPLUGGED ★2	Duck 5362450242 (W) Eric Clapton (Trueman)	5362450242 (W) 5362450242 (W)		
13	13	A TOUCH OF MUSIC IN THE NIGHT ●	Atlantic (W) Michael Crawford (Ward/Martin/Gross/Stein)	STAR 2055/STAR 2076		38	24	ESPRESSO LOGIC ●	East West 450994312 (W) Chris Rea (Rea)	East West 450994312 (W) 450994311/450994311		64	71	SO SIMPLY THE BEST ★6	Capitol CDSTV 1 (E) The Torn (Various)	Capitol CDSTV 1 (E) 12571/12571/4		
14	15	NO NATURAL ●	Arista 7432117231 (BMG) Lisa Stansfield (Deveney)	7432117231/7432117231		39	33	ACES AND KINGS - THE BEST OF... ●	Chrysalis (E) Go West (Various/Various)	Chrysalis (E) LDCR 8207/TCR 8207		65	51	CODE RED ●	Chive 487816 (E) Chive 487816 (E)	Chive 487816 (E) 14019/140 (BMG)		
15	16	DUETS ●	Capitol CDST 2219 (E) Frank Sinatra/Various (Ramone/Catalano)	TCST 2219/ST 2219		40	28	TOGETHER AGAIN ●	Capitol CDSTU 2215 (E) The Beatles (Martin)	Capitol CDSTU 2215 (E) 2215/2215/2215		66	47	FULL MOUTH, DIRTY HEARTS ●	Mercury 5186372 (F) Hole (Gibson/Kimball)	Mercury 5186372 (F) 5186372/5186371		
16	12	JAMES LAST PLAYS ANDREW LLOYD WEBBER ●	Polygram 51892053 (F) James Last (Various)	51892053/51892054		41	34	THE BEATLES 1952-1966 ★2	Parlophone CDPCS 717 (E) The Beatles (Martin)	Parlophone CDPCS 717 (E) 717/PCS 717/PCS 717		67	RE	HITS OUT OF HELL ●	Eric 4504472 (SM) Meat Loaf (Various)	Eric 4504472 (SM) 4504472/4504471		
17	24	HEARTBEAT ●	AT&T 5401572 (F) Frankie Beverly (Bennett/Martin/Lynch)	5401572/5401571		42	33	AUTOMATIC FOR THE PEOPLE ★4	REM (L.A./REM)	Warner Bros 934549605 (W) 934549604 (W)		68	64	IN WUTERO ●	Defren 624538 (BMG) Nirvana (Albini)	Defren 624538 (BMG) 624538/624537		
18	23	PROMISES AND LIES ★	DEP International 522324 (E) UB40 (UB40)	522324/522323		43	43	AUTOMATIC FOR THE PEOPLE ★4	REM (L.A./REM)	Warner Bros 934549605 (W) 934549604 (W)		69	15	WILDA WOOD ●	Go! Discs 828432 (F) Paul Weller (Lynch/Weller)	Go! Discs 828432 (F) 828432/828431		
19	24	DEBUT ●	One Little Indian TPL 310X (F) Blush (Hooper/Bush)	TPL 310X/TPL 31 (F) 310X/TPL 31 (F)		44	45	THE BEATLES 1967-1970 ★1	Parlophone CDPCS 718 (E) The Beatles (Martin/Spector)	Parlophone CDPCS 718 (E) 718/PCS 718/PCS 718		70	61	DOGGYSTYLE ●	Death Row/Worshipers 654622722 (W) 654622723/654622721			
20	21	JUMP BACK - THE BEST OF...1971-93 ●	Virgin CDV 3704 (E) Boyz n the D (Various)	TCM 3704 (E) 3704		45	46	A DATE WITH DANIEL LIE ●	Ritz RITZCD 702 (F) Daniel O'Donnell (Ryan)	Ritz RITZCD 702 (F) RITZCL 702/		71	NEW	CHRISTMAS IN VIENNA ●	Sony Classical SC 52358 (E) Paolo Domingo/Diana Ross/José Carreras (Various)	SC 52358 (E) 5125358/5125357		
21	22	THE RED SHOES ●	EMI CDEM 1041 (E) Kate Bush (Bush)	TCM 1041/EMD 1047		46	36	THE BEST OF THE CHRISTIANS ●	Island CDCTV 6 (F) The Christians (Latham/Various)	Island CDCTV 6 (F) 1CTV 6/		72	10	LAID ●	Fontana 519432 (F) James (E)	Fontana 519432 (F) 519433/519431		
22	16	THE SPAGHETTI INCIDENT? ●	Geffen GED 2461 (BMG) Guns N' Roses (Dinklage/N'S/McKean/Mitchell/Ged)	2461/2462/2463		47	28	WHAT'S LOVE GOT TO DO WITH IT ★	Parlophone CDPCS 128/PC 128 (E) Tina Turner (Various)	Parlophone CDPCS 128/PC 128 (E) 128/PC 128		73	RE	UNPLUGGED...AND SEATED ●	Warner Bros 65246292 (W) Rufus Wainwright (Laurson)	Warner Bros 65246292 (W) 65246293/65246291		
23	17	VOLUME IN THE CLASSICS SERIES 88-93 ●	Virgin CDV 2724 (E) Soul II Soul (Jazzeiz/BHooper)	TCV 2724 (E) 2724		48	47	GREATEST HITS ●	MCA MD 1186/MCA 1186/MCA 1186 (BMG) Tom Petty & The Heartbreakers (Petty/Cordell/Howe/Kelly/Sher)	MCA MD 1186/MCA 1186/MCA 1186 (BMG) 1186/1186/1186		74	45	SONGS OF FAITH AND DEVOTION ●	Mercury 5187012 (F) Dorothy Moore (Dorothy Moore/Various)	Mercury 5187012 (F) 5187012/5187011		
24	30	GREATEST HITS ●	Telstar TCD 2659 (BMG) Doris Day (Various)	STAR 2659/STAR 2659		49	34	POCKET FULL OF KYPHONITE ●	EMI 4682952 (SM) Sgn Doctors (Sgn Doctors/Winning/LaRock)	EMI 4682952 (SM) 4682953/4682951		75	RE	THE FREDDIE MERCURY ALBUM ★1	Parlophone CDPCS 124 (E) Freddie Mercury (Mercury/Various)	Parlophone CDPCS 124 (E) 124/PCS 124/PCS 124		
25	5	A GIFT OF LOVE ●	EMI CDEM 3695 (E) Bill Turner (Wadsworth)	TCM 3695/EMC 3695		50	58	THE PLATINUM COLLECTION ●	Arista 7421175452 (BMG) Barry Manilow (Manilow/Dante/Vac)	Arista 7421175452 (BMG) 7421175451/7421175450								
						51	43	ALWAYS & FOREVER ●	EMI CDEM 1053 (E) Eternal (Lewis/Farrington/Charles/Vac)	EMI CDEM 1053 (E) 1053/1053/1053								

TOP COMPILATIONS

This Week	Last Week	Title	Artist	Label/CD (Distributor)	Cass/Vinyl	This Week	Last Week	Title	Artist	Label/CD (Distributor)	Cass/Vinyl
1	1	NOW THAT'S WHAT I CALL MUSIC! 26 ★2	Various	EMI/Virgin/Polygram CDW6W 26/W26V 26/W26V 26 (E)		10	8	100% DANCE VOL 3 ●	Various	Telstar TCD 2705 (BMG) STAR 2705-	
2	4	THE BEST CHRISTMAS...EVER! ●	Various	Virgin VTD02 22/VTD02C 23H-(E)		11	2	A HEART OF GOLD ●	Various	STAR 2652/STAR 2652	
3	4	THE VERY BEST OF THAT LOVING FEELING ●	Various	Virgin VTD02 22/VTD02C 23H-(E)		12	11	THE GREATEST HITS OF 1993 ●	Various	Telstar TCD 2663/STAR 2663 (E) 2663/2663	
4	5	BEST OF DANCE '93 ●	Various	Telstar TCD 2662 (BMG) STAR 2662/STAR 2662		13	6	THE VERY BEST OF DISNEY ●	Various	Parlophone CDPCS 473-(E) 473/PCS 473/PCS 473	
5	3	100% REGGAE ●	Various	EMI CDV 2659 (BMG) STAR 2659-		14	4	ENERGY RUSH - SAFE SIX ●	Various	Dino DINC 74 (F) DINC 74/DINC 74/V 74	
6	12	IT'S CHRISTMAS TIME ★	Various	EMI CDV 6171 (E) TCM 6171/EM 6171		15	3	SMASH HITS '93 - 40 TOP CHARTIN' GROOVES ●	Various	Chrysalis CDCHR 6565/TCR 6565/CHR 6568 (E)	
7	15	BLUES BROTHER SOUNZ SISTER ●	Various	DINMC 56/DINMC 56		16	52	FULL ON DANCE '93 ●	Various	Cookles Jar-JARCD 10 (F) JARC 10/	
8	13	THE BODYGUARD (OST) ★4	Various	Arista 74321166/92/74321166/94/74321166/91 (BMG)		17	NEW	LOVE IN THE SIXTIES ●	Various	Dino DINC 81 (F) DINC 81/	
9	7	BEST DANCE ALBUM IN THE WORLD...EVER? 22- (E)	Various	Virgin VTD02 22/VTD02C 22H-(E)		18	17	KEEP ON DANCING ●	Various	Dino DINC 80 (F) DINC 80/DINO 80	
						19	16	AS TIME GOES BY ●	Various	Dino DINC 77 (F) DINC 77/	
						20	15	ENERGY RUSH PRESENTS DANCE HITS OF THE YEAR ●	Various	Dino DINC 70/DINMC 70/DINO 70 (F)	

DANCE

DJ DUKE: Blow Your Whistle (FFRR FX228). One of the biggest import tunes in recent months, this track has been widely heralded as New York's answer to X-Press 2. It shares similar stomping house rhythms balanced with catchy disco samples. Originally surfacing in early November on the Black Rhythms Volume 2 EP on the US Power Music label, it was quickly snapped up by the new UK indie X-Clusive. With the track climbing the Club Chart on the back of import copies alone, FFRR has decided that it warranted major label backing and licensed it on from X-Clusive. Its commercial release includes new US mixes plus excellent UK remixes from X-Press 2 that are bound to attract plenty of extra demand. Definitely one to watch. **BB**

CE CE PENISTON: I'm In The Mood (A&M AMY455). After lying low in 1993, Ce Ce Peniston is poised to kick off 1994 in fine style with this single taken from her forthcoming second album, *Thought Ya Knew* (see *mainstream*). I'm In The Mood is almost as infectious as her first hits. Finally and We Got A Love Thing. David Morales contributes some excellent garage-house flourishes while Stevie Silk-Hurley goes for a more R'n'B feel. A Top 40 contender. **BB**

OPAL: The Snake (One Off FOF007). This well-crafted chunky house instrumental is the work of Keith Fernley who previously worked as part of Feedback Max, the Thompson Twins' credible dance offshoot. The single has already been well received by the press and it should make a good Club Chart showing. **BB**

FUNKY DISCO AND THE NU GROOVE: Gonna Make You Groove (Wizz Wizz). Hot on the heels of the well-received *I A Funky Groove*, which reached the Top Five of the Chart, comes this new disco-influenced poppy house track from the outfit who are not nearly as dodgy as their name would suggest. *Gonna Make You Move* is an out-and-out party tune that should pick up plenty of DJ support over the Christmas and New Year period. **BB**

LIVIN' LARGE: Love Is What We Need (Nice'n'Ripe NNR005). The next release on the London-based Nice'n'Ripe label is this pretty convincing NY-style house track with its simple

Hammond hook and rather clichéd, but neatly delivered, lyrics. One for the specialists. **BB**

SIGN OF THE TIMES

ERIK: Got To Be Real (PWL 278). Erik has taken Cheryl Lynn's late Seventies dancefloor anthem (which was also used on Brother D's Black Nation rap classic) and interpreted it in a bang-up-to-date disco house style. The result has been solid club support and its abundance of catchy hooks should earn some radio plays. **BB**

Andy Beechers

JAZZ

CARLA BLEY: Big Band Theory (Watt WATT25). Yet another demonstration of the exceptional composing and arranging talents of Bley. Nobly assisted throughout by a uniformly talented bunch of cosmopolitan sidemen (including top Brits like Guy Parker, Andy Sheppard and Julian Argüelles), Big Band Theory comprises four lengthy pieces, arranged with typical individualism. **BB**

BRUCE ADAMS/ALAN BARNES: Side-Steppin' (Big Bear Records BEAR CD38). A splendid debut by one of 1993's newest combos. The focal points, not surprisingly, are the leaders' superior solo. Adams' fiery trumpet work and saxist Barnes' constantly creative playing. A perfect celebration for Big Bear's 25th anniversary. **BB**

JOHN KIRBY: The John Kirby Sextet 1939-1941 (Columbia COL 472184-2). Long overdue for recognition on CD, this two-disc collection showcases a tight little band who concentrated on subtlety and understatement. A special bonus is the half dozen cuts by Maxine Sullivan, with Kirby & Co in complete empathy with her delightful vocals. **BB**

MEL TORME: The Great American Songbook (Telarc CD83328). Recorded live at New York's Michael's Pub this stunning 1954 tracker finds the mercurial Mel on rapport with a first-rate youthful big band. Included are such noble standards as I Let A Song Go Out Of My Heart, Sophisticated Lady, Autumn In New York and Stardust. One for all connoisseurs of pop/jazz vocalism. **BB**

PICK OF THE WEEK

FRANK SINATRA: The Columbia Years 1943-1952/The Complete Recordings (Columbia CD



Erik: catchy revamp of Cheryl Lynn's dancefloor anthem

48673).

A magnificently presented 12-CD collection which documents a standard-setting 10-year period in an extraordinary career. Comprising 285 titles – including 150 numbers unavailable since their 78rpm origins, 25 previously unreleased cuts, many

alternative takes and three newly-recovered gems – the material has been digitally remastered by Sony from original source material. Each CD has its own full-colour insert plus a handsome, 142-page book and the set is housed in a hand-made maple box. Despite a dealer price of

£104.50, this milestone release has already notched up sales way beyond Sony's expectations. **BB**

Stan Britt

CLASSICAL

VARIOUS: Music For Relaxation 5: The Heart Of Tchaikovsky. Various artists (Decca 440 366-2). With a shrewd eye on both mid-price secondary exploitation and the festive season letdown, Decca is planning a post-Christmas push for its five-disc Music For Relaxation series. The album covers bear moody black and white photographs aimed at the young adult buyer and each disc has a themed subtitle. Point of sale material is available and Boots is considering using the series as a highlight of its health and beauty displays in January. **BB**

BACH: The French Suites. Keith Jarrett (ECM/New Note 437 9552). Jazz pianist Jarrett's two previous ECM albums playing Bach on harpsichord have won followings from both jazz and classical enthusiasts, so press ads for this two-disc set will be aimed at both markets. **BB**

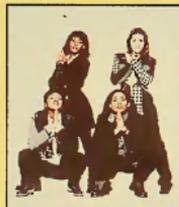
MAINSTREAM - SINGLES

FREDDIE JACKSON: Make Love Easy (RCA LOVE 1). Once tipped as a possible successor for Luther Vandross's soul crown, Jackson has a sweet and expressive voice, but has often underachieved. His switch from EMI to RCA may help. But while this gentle and soulful song is easy on the ear, it undoubtedly lacks that special something Jackson urgently requires to kick-start his career. **BB**

DEF LEPPARD: Action (Bludgeon Rifeola LEP 13). Eschewing their polished approach, Def Leppard take on Sweet's 1975 glitter anthem, rendering it in a style not far removed from the original. This is an immensely commercial single, and is sure to emulate the original's Top 20 success. **BB**

HORSE: Celebrate (Oxygen/MCA GASPO 11). Celebrate is a workmanlike but unexceptional song in its straightforward pop mix, but dance fans will delight in the Magix and Moulinix revisions, which provide trancey house alternatives, though at the expense of Horse's dramatic vocals. **BB**

WET WET WET: Cold Cold Heart (Precious Organisation JVI CD22). Two years ago, Wet Wet Wet



Eternal: glossy and soulful

released Goodnight Girl immediately after Christmas and were rewarded with a number one. By repeating the same strategy they are, however, unlikely to have similar success. Not that this song is unattractive – quite the opposite, it's a gentle ballad and will make a splash. It's just not a number one. **BB**

BITTY McLEAN: Here I Stand (Brilliant CDREB 3). This, McLean's third consecutive cover, was first recorded by American R'n'B star Wade Fleming in the Fifties, and is best known in a version by The Rip Chicks. It treated here like a traditional rocksteady song, and though it will have its admirers, it barely compares to Bitty's treatment of It's Raining. **BB**

CULTURE BEAT: Anything (Epic 600255). Hugely commercial hooks launched *Go To Get It* and *My Vain to Top 10* success, but Culture Beat's latest is an altogether less compelling record. It's much too frantic, rattling along like any number of rave/hi-NRG tracks, and possesses an uncharismatic rap. Sure to score, but don't expect it to chart particularly high, or hang around for long. **BB**

CYNDI LAUPER: Who Let The Rain (Epic 6590397). Written by Lauper and veteran Albi Willis (whose previous credits include any number of Earth, Wind & Fire biggies and the Put Shop Boys' *What Have I Done To Deserve This?*) this is a pleasant, low-key affair which builds nicely without ever completely breaking out. **BB**

PICK OF THE WEEK

ETERNAL: Save Our Love (EMI CDDEM 296). Eternal's glossy and soulful sheen is impeccably stamped all over a chiming mid-tempo cut that may not be as addictive as Stay, but is nevertheless uplifting and radio friendly. More propulsive and muscular mixes have already powered this to the top of the Club Chart, and pop success is assured. **BB**

Alan Jones

TARTINI: Eight Sonatas For Solo Violin. Andrea Cappelletti (Schwann)/Koch 311262). The 32-year-old Italian violinist Cappelletti won enthusiastic reviews for his album of Mozart concertos, and Tartini's works, while little known, are full of fireworks well suited to early play. Koch plans another key release of Respighi from the artist in March for which extensive editorial coverage is being sought. **★★**

RACHMANINOV: Aleko. Russian State Choir/Chistiakov (Russian Season/Harmonia Mundi LCD288079). Rachmaninov's concertos and symphonies are classical pops but his one-act opera Aleko is an obscurity, with no modern recording in the catalogue, so Harmonia Mundi will give this one prominence in its January classical press ads. **★★**



The Magic Of Mozart: one of five discs in Decca's laidback series

PICK OF THE WEEK
VARIOUS: An English Ladymass. Anonymous 4 (Harmonia Mundi HMU 907080). This album of medieval chant and polyphony has sold 40,000-plus units in the US but made little impact here on release earlier this year. Since then, however,

Anonymous 4's Christmas disc, On Yous Night, has zoomed up the UK chart, so Harmonia Mundi is relaunching the original album with classical and national press ads, and strong buying support from the multiples. **★★★**

Phil Sommerich

REISSUES: FULL-PRICE

DAVE BERRY: The Best Of Dave Berry (See For Miles SEECD 384). Berry had a run of eight hits in the Sixties, and they're all here, alongside a further dozen tracks. His three best known songs – The Crying Game, Little Things and Mama – all peaked at number five, and are staples of gold radio today. **★★**

MARY WELLS: The Complete Jubilee Sessions (Sequel NEXCD 257). This worthy reissue brings together Wells' recordings – some previously released – for Jubilee, where she arrived in 1958, two labels after leaving Motown. Sadly, Wells died of cancer recently, and Motown is preparing a long-overdue anthology of her work for the label. In the meantime, this will keep completists happy. **★★**

HOUSTON WELLS: The Complete (Sequel NEXCD 242) **MICHAEL COX:** The Best Of (Sequel NEXCD 243). Sub-titled The Joe Meek Story Volumes 3 & 4 respectively, these albums show two very different sides to the late, great and prolific

record producer. Both display the distinctive hallmarks of Meek, with his unusual recording techniques and use of guitar. That is primarily why they will sell well. **★★**

SANDIE SHAW: The Sandie Shaw Supplement (RPM RPM 112). This takes its name from Shaw's 1968 TV show and contains some fine songs penned by one of her regular writers, Chris Andrews, and covers of varying excellence. **★★**

PICK OF THE WEEK
TIMI YURO: The Lost Voice Of Soul (RPM RPM 117). As the title suggests Timi Yuro failed to make an impact in this country, though she did have some success in the US, and latterly her version of Hurt, which kicks off this splendid 26-track collection, was a huge hit in Holland. The tracks here were recorded between 1961 and 1968, and while a handful are workman-like, most are delivered with style and panache. As admirer Dinah Washington once said, "Timi's voice doesn't come from the throat, but from the heart." Spread the word. **★★★**

Alan Jones

- ★★★★ Guaranteed banker
- ★★★ Should do well
- ★★ Worth a punt
- ★ Only for the brave
- SOR only

MAINSTREAM - ALBUMS

BLONDIE: Blonde And Beyond (Chrysalis CDCR 6653). This interesting if uneven grab-bag includes the regular versions of some hits, otherwise unreleased studio cuts, foreign language rarities – Call Me in Spanish and Sunday Girl in French – plus live takes of Heroes and Get It On, a working version of Heart Of Glass. The formidable Ms Harry and her band still have many followers, and this offers the chance to catch up on what is surely the last chapter in the life of one of the punk era's finest bands. **★★**



Ce Ce Peniston: mature

ANDERSON BRUFORD WAKEMAN HOWE: An Evening Of Yes Music Plus (Fragile CDRFL 002). Comprising music originally composed and played by various incarnations of Yes, this double album of four-year-old live recordings is technically very proficient and musically interesting. The virtuosity of the musicians here is one of the strong points of the album, and many fans of the group will jump at the chance to add it to their collection. **★★**

K7: Swing Batta Swing (Big Life BLRCD 27). Casting an impressively wide net that takes them a long way from their debut hit single Come Baby Come, K7 utilise a dizzying

array of influences. There's only one real cover – a smooth remake of Johnny Bristol's Hang On In There Baby – but plenty of samples and still more reference points are here. Hi De Ho camouflages Cab Calloway's clarion call in a hip hop setting, while Body Rock boasts Eastern touches. Definitely a band to watch out for. **★★**

CE CE PENISTON: Thought Ya Knew (ARKM 540201-2). For a dance artist to land a Top 10 at the first attempt is as rare as it is impressive. But that's what Ce Ce Peniston achieved with Finally, which was powered to success primarily by the gorgeous

single of the same name. Unfortunately, Peniston's second album is unlikely to fare as well despite being a more mature and varied affair and the fact that it has already spun off a number three club hit. And though she impresses with her familiar house/garage groove and widens her scope to include more ballads and K'n'B flavoured material, there is nothing to match the spinechilling title cut of Peniston's debut. This should do well for the specialists particularly as the double vinyl version includes exclusive Steve 'Silk' Hurley 12-inch mixes of album track Searching. **★★**

PICK OF THE WEEK
VARIOUS: Classic Jazz Funk 4 (Mastercuts CUTSCD 16). Tom Brown's masterful Funk! For Jamaica, The Crusaders' Street Life and Herbie Hancock's I Thought It Was You will draw in the punters, as will Weather Report's jazz classic Birdland, the Brothers Johnson's soulfully mellow Strawberry Letter 23 and Wally Badarou's cult favourite Chief Inspector. Probably the best yet in this particular series, one of Mastercuts' most popular. Specialists will have a field day, and more general stockists can benefit too. **★★★**

Alan Jones

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TOP**THE OFFICIAL music week CHART****DEC****40****SINGLES**

1	MR BLOBBY 2 MR BLOBBY	DESTINY MUSIC	
02	BABE 1 TAKE THAT		RCA
03	TWIST AND SHOUT 4 CHAKA DEMUS & PLEERS/JACK RADICS/TAXI GANG/MANGO		POLYDOR
04	FOR WHOM THE BELL TOLLS 5 BEE GEES		LONDON
05	IT'S ALRIGHT 7 EAST 17		VIRGIN
06	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) 3 MEAT LOAF		A&M
07	THE PERFECT YEAR 10 DINA CARROLL		EPIC
08	BAT OUT OF HELL 11 MEAT LOAF		ROCKET
09	TRUE LOVE 6 ELTON JOHN & KIKI DEE		ZTT
10	THE POWER OF LOVE 15 FRANKIE GOES TO HOLLYWOOD		
11			



21	THAT'S HOW I'M LIVIN' ICE-T	24 VIRGIN	
22	I MISS YOU HADDAWAY	34 LOGIC/ARISTA	
23	FEELIN' ALRIGHT EYD	40 MCA	
24	STAY (FARAWAY, SO CLOSE) I'VE GOT YOU ... U2-FRANK SINATRA WITH BONO	14 ISLAND	
25	FAMILY AFFAIR SHABBA RANKS	NEW POLYDOR	
26	WALKING ON AIR BAD BOYS INC	28 A&M	
27	LONG TRAIN RUMMIN' (SURE IS PURE REMIX) THE DOOBIE BROTHERS	20 WARNER BROS	
28	I AIN'T GOIN' OUT LIKE THAT CYPRESS HILL	21 COLUMBIA	
29	I'M THE LEADER OF THE GANG HULK HOGAN WITH GREEN JELLY	ARISTA	
30	AVE MARIA LESLEY GARRETT/AMANDA THOMPSON/INTERNAL AFFAIRS	30	
31	NO RAIN BLIND MELON	19 CAPITOL	
32	RUNAWAY TRAIN SOUL ASYLUM	33 COLUMBIA	



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peel back your ears for the big orange

The birth of a new reggae label is set to top an incredible year for reggae's chart-friendly incarnation. Reggae stormed the reggae and national charts in 1993 with hits from Shaggy, Buju Banton and General Levy.

Now former manager and producer Othman Mukhlis is launching Big Orange Records to release commercially-oriented reggae tunes. Mukhlis set up the label to counter his frustration at the way reggae acts are considered one-hit wonders.

And he believes many major

labels are not developing the careers of reggae artists.

The label was set up in partnership with Mukhlis's long-time collaborator Wayne Rudder and Hong Kong businessman Michael Mann.

Mukhlis has managed artists ranging from Eek-A-Mouse and Black Uhuru to The Wee Papa Girl Rappers and Louchie Lou & Michie One.

Distributed by Grapevine, the first release on Big Orange is 'Let's Play' by Nerious Joseph and Tenor Fly, which is out on January 31.

sasha signs with decon

UK remixer Sasha switches record companies for the new year from Virgin to Deconstruction.

The move means Deconstruction now has one of the strongest line-ups of UK dance producer/remixers with The Grid, Liancock (Justin Robertson), M-People, K-Klazz, Evolution and Millionaire Hippees (Dannny Rampling) on its roster.

Sasha recorded one

mini-LP 'Apolonia' for Virgin's Union label under the name BMEX last January.

His co-manager Dabs says the label switch is a result of Sasha's frustrations over Virgin's non-release of his new material. "We wanted to speed things up and the best way was getting a new disc," says Dabs.

Virgin's head of club promotions Simon Gavin

says, "There were creative differences that we couldn't agree on. It was best that Sasha found a new home for his projects."

Sasha has spent most of 1993 remaining hits such as 'Jomama's 'Neva' and 'The Pal Shop Boys' 'West End Girls'.

The first release on Deconstruction will be 'Higher Ground' featuring Sam Millison, which is out on January 31.

inside

- 3 club chart breakdowns & number ones of 93
- 4 the top 100 club tunes of the year
- 6 93: how was it for you?
- 8 the competition that's a cut above the rest

club chart: WHAT WAS 93'S TOP CLUB TUNE? see p4&5

cool cuts: WHY WHY Dejo Vu



The most eagerly-awaited dance album of 1993 is at last due for release - in 1994. Underworld's debut 'Dub No Boss With My Head Man' has been causing a stir on pre-release cassette for two months and is finally out on January 24. The full track listing is 'Dark & Long', 'Mmm... Skyscraper', 'Sunbory', 'Spoonman', 'Tongue', 'Dirty Epic', 'Cowgirl', 'River Of Boss' and 'Mother Earth'. The album will be available on double vinyl, cassette and CD, on Junior Boy's Own, through RTM. It was written and produced by the band - Karl Hyde, Rick Smith and Darren Emerson - but does not include the classic 'Rez' or the latest single 'Spike/Dog Man Go Woof'.

18 SANTA'S MEGA XMAS MIX
19 SO DEEP
20 BACK TO FUTURE

dc CD + 12" only. Released 27 December.

evolutiondancepartone

RELEASED JANUARY 3RD
TAKEN FROM THE FORTHCOMING ALBUM
HERE IT IS - OUT ON JANUARY 17TH

11	9	PLEA BRYAL
12	26	A W PEABK
13	37	COM K7
14	12	DON' M PEI
15	16	AGAI JANET
16	8	DON' DINA
17	29	YOU DIANA
18	18	HERC MARI
19	27	HEAL CLIFF
20	13	IWO PET S

PREL JACK

100% PURE



Club:
Labyrinth, first Saturday of the month at Bogley's Film Studios, York Way, Kings Cross, London N1 (and every Friday and Saturday at 12 Dalston Lane, E8), London 9pm-6am.



Capacity/PA/special features:
Main room - 40K; other two rooms 20K each; every party has a theme.
Door policy:
18-25. "Only the happiest people need apply." - **Josh Lawford, promoter.**

Music policy:
"Happy, funtful - not moody." - **Josh Lawford, DJs:**

Residents - (hardcore)
Billy Bunler, Adrian Age, Jimmy J, Kenny Ken, Ellis Dee, Criminal, Devious D; (house) Skie, Corrie, Pete Tyle, Danny Gee.

Spinning:
Echo 'Avalanche'; Probe 'Eatable Tracks' Vol 1; Way Out West 'Shoof'; The Chameleon Project 'The Latin Alliance EP'; General Boss 'Poison (Remix)'.

DJ's view:
"I can play what I like. The atmosphere and the crowd are the best." - **DJ Skie.**

Industry view:
"The only club where the atmosphere is still like '88 - a really happy vibe, no moody stuff." - **Chris Howell, Nightforce.**

Ticket price:
£12 members or £13.50.

COOL cuts

1 (1)

WHY WHY WHY
Deja Vu

Cowboy

2 NEW

BELLS OF NY Sto Mochun
Big import track with the hip hop breakdown

Danso

3 (4)

SECRET STAR Womack & Womack

WEA

4 (7)

KEEP ON TRUCKIN' Mighty Dub Cats

Southern Fried

5 NEW

GHETTO JAM Daminio
Cool laid-back rap

Chaos

6 NEW

DO YA Inner City
Uplifting vocal version plus some deep cuts

Six6

7 (8)

CONDENSED Havana

Limbo

8 NEW

FUNKATARIIUM Jump
Classic underground tune from last year out again in new mixes

Dark

9 (10)

WHY D Mob featuring Cathy Dennis

fttr

10 (15)

GOT TO BE REAL Erik

PWL

11 NEW

HOUSE OF LOVE Smooth Touch
Opportunist remix with the 'Raise Your Hands' sample

Strictly Rhythm

12 NEW

DREAMS Quench
Deep pumping progressive house with bells

Infectious

13 NEW

TRACKS FOR WORKING DJs (no artist credit)
Catchy Todd -style EP of house grooves

Black Label

14 (19)

THE SNAKE Opal

One Off

15 NEW

HUSTLERS TAKE THE 5TH Hustlers Convention
Driving disco

Stress

16 NEW

DREAM DRUMS Lectroluv
Cut underground mix from Junior Vasquez

Eight Ball

17 NEW

GONNA MAKE YOU MOVE Funky Disco & The New Groove
More catchy disco grooves

Wizz

18 NEW

DEEPER SIDE OF LONDON VOL 2 Various Artists
Excellent five-track EP of underground house

Mouse Trap

19 NEW

RUNAWAY LOVE Serious Rope
Uplifting house with Sharon Dee Clarke on vocals

Rumour

20 NEW

SUBUMAN Skin Trade
Debut release for this new Aberdeen-based label

Beliboy

© guide to the most essential new club tunes as featured on 1m's "essential selection" with genre tags, broadcast every Friday between 6.30 and 10pm. Compiled by dj feedback and data collected from leading dj's and the following stores: city sound/mixing/zoom/black market (london), eastern bloc/underground (manchester), 23rd precinct (glasgow), 3 beat (Liverpool), warp (sheffield), trax (newcastle).

CHUBBY CHUNKS • DIRECT 2 DISC • DIG THE NEW BREED • TONY DI-BART • ALEX PARTY • ISHA-D • RHYME TIME PROD. • TST FEVER POSSE

B-LINE • ANNA-DALE • SCREEK II

MERRY XMAS

FROM

CLEVELAND CITY CLEVELAND CITY

P.S. THANKS FOR YOUR SUPPORT

Z&A Z&A W&B W&B • JUST BROTHERS

rm namecheck: editor: steve redmond © deputy editor: selina webb © associate editor: nick robinson © designer/sub-editor: fiona robertson

MI 2 Mm BLC

02 B&B TAKE T

03 T WIST CHAKA

04 FOR V BEE GE

05 It's A EAST 7

06 I'd Do MEAT 3

07 The P DINA C 10

08 BAT O MEAT 11

09 TRUE ELTON 6

10 The P 15 FRANK

11 9 PEA

TOP THE OFFICIAL music week CHART DEC



compiled by alan jones

1

CAUGHT IN THE MIDDLE

Julian Roberts

2 THE LOVE LOST West End featuring Sybil
 3 AIN'T NO LOVE (AIN'T NO USE) Sub Sub featuring Melanie Williams
 4 LOOKS LIKE I'M IN LOVE AGAIN Keywest featuring Erik
 5 LEMON U2
 6 SO IN LOVE (THE REAL DEAL) Judy Cheeks
 7 LET ME SHOW YOU K-Klass
 8 SWEET FREEDOM Positive Gang
 9 I'M EVERY WOMAN Whitney Houston
 10 FREE LOVE Julie Roberts

11 SHOW ME LOVE Baby's
 12 WHEN I'M DEAD AND READY Sybil
 13 GOOD LIFE Incast City
 14 BHEE TO YOU Wynne & Waka
 15 LOVE SO STRONG Secret Life
 16 THE POWER (Release) Love
 17 SLAVE TO THE VIBE Aftershock
 18 THE PROGRAM David Morales & The Busi Boys Club
 19 FANTASY Ten City
 20 POWER Not Culture
 21 I'VE GOT THE MUSIC Music Bushwacker
 22 SEIZE THE DAY F457
 23 HAMBURGY T.C. 185

24 BELIEVE IN ME Iiah Sains
 25 real time station's Sandy B
 26 ALL FUNKED UP Mother
 27 STRAY Eternal
 28 PRESSURE US subculture

Slam Jam/Deconstruction

Sanctuary
 2 Sanctuary
 3 Boobs
 4 Sanctuary
 5 Island
 6 Positiva
 7 Deconstruction
 8 PWL Continental
 9 Artist
 10 Slam Jam/Cooltempo

11 Champion
 12 PWL International
 13 Ten
 14 RCA
 15 Cowboy
 16 Cooltempo
 17 Virgin
 18 Mercury
 19 Colombia
 20 Wild Card
 21 Ore Music
 22 Uson
 23 Uson
 24 Mercury
 25 Existing
 26 EMI
 27 Sony Stereo Square

28



1 music club chart

49 I BELIEVE IN YOU Our Tribe
 50 WE GOT THE LOVE Lindy Layton
 51 HERE Dina Carroll
 52 U GOT 2 KNOW Cappella
 53 DE MIRO Disco Evangelists
 54 WE ARE FAMILY Sister Sledge
 55 BORN 2 B REED, Montie Love
 56 NOTHING BETTER Colourblind
 57 SHINE ON ME Lovestation
 58 MOVING ON UP I M People
 59 SING HALLELUJAH! Dr. Alban
 60 GROUND LEVEL Stereo MC's
 61 MOVE ON UP Star Children
 62 LOVE MAKES NO SENSE Alexander D'Neal
 63 LOVA LOVA Peppi S
 64 LOS AMERICANOS Lynda
 65 TRIPPING ON YOUR LOVE Kenny Rogers
 66 TAKE A FREE FALL Temp 2 Trance
 67 TULLWE MEET AGAIN Inner City
 68 U R THE BEST THING I Dream
 69 CAN'T GET ENOUGH OF YOUR LOVE Phyllis Diller
 70 GIVE IT UP The Goombas
 71 SHADES OF SUMMER Bruden Jones
 72 FALLING/THIS TIME Dina Carroll
 73 EXTERMINATE Soap
 74 DREAMS OF HEAVEN Ground Level
 75 JUST DON'T HELP ME 2 Examples
 76 HOW CAN I LOVE YOU MORE I M People
 77 GIVIN' IT UP The Goombas
 78 LONDON & PARIS K-Crack 2
 79 Junior Boy's Own



freedom
 PVL International
 Warner Bros.
 Internal Dance
 Positiva
 Atlantic
 Cooltempo
 Ore Music
 Artists
 Deconstruction
 Logic
 4th & B way
 Pulse 8
 Tabu/A&M
 Obsession
 Heavenly
 Cooltempo
 Logic
 Ten
 EXU/Magnum
 Fresh Fruit/Freedom
 A&M
 A&M
 Logic
 Positiva
 Five 2
 Hipna
 Discosound
 Tadpole Love
 Junior Boy's Own

How was it 4 you?



the grid

JULIE ROBERTS - ARTIST
 "1993 was a very positive and productive year. It was nice to get some records out and for them to be successful. There's now room for growth - or else to fall flat on my face!"
 "The most interesting thing was all the remixes of my singles. It's quite exciting that someone can offer a totally different interpretation of your music, and when they're done well - as mine were - it's a lot of fun. I certainly got my rocks off on them!"
 "Musically, I've been listening to more of my favourites this year - Joni Mitchell, Bob Marley, Will Downing and the new Earth Wind & Fire. As for what I've learned this year, I guess it must be how to put on my make-up in 15 minutes instead of an hour!"

EDDIE PALMER - ACID JAZZ
 "The thing that made 1993 for me from a label perspective was finally having Acid Jazz valued by the majors after five years of being told to fuck off. It's nice to know they all want to know us now. Also, Carbury's success was a nice surprise."
 "The most depressing thing was the complete stagnation of our country and its society, from education to the trains. Another blow was not getting the shirt sponsorship for Leyton Orient FC this year - \$3,000 short of Heat Electric's bid!"
 "One high point was the renaissance of Paul Weller and his re-acceptance by the music press."

LORNA CLARKE - KISS FM
 "Musical highlights were - Björk, Robin S, Sub Sub, Jamiroquai, Dr Dre, Future Sound Of London, Carleen Anderson, Guru, Cypress Hill, MC Solator, Mc-People, A

Trille Called Quest, Shorty Nelson and The Funky Poets. Other high points were: 'Beaverli Dogs' and 'Maboolin X (low point) Man Bites Dog'; the launch of MiniDisc (but no-one can afford it);

Arrested Development and Carleen Anderson at the Jazz Cafe; Prince's other show party; Kiss releasing its licence - yash away!; Lawlor Buffey Toothish loafers; the rise and rise of ambient; Nelson Mandela sending a message of good luck to Kiss; Beavis & Butt-Head; and Steve Coogan.

"The lows were: Madonna; searching for a beat on an ambient law; major law - the amount of newspaper coverage when Dave Lee Travis resigned on air!"

DARREN EMERSON - ARTIST & DJ
 "1993 has turned out to be a great year for me both in terms of DJing and my involvement with Underworld. I've travelled abroad (Japan was pretty mad even though I didn't rate the food) and the length of Britain DJing in some of the best clubs. I'm a total club junkie - I can't get enough of 'em!"

ralph lee's
 "Obviously, a high point has been making records both as Underworld and as remixers. We have worked with a lot of people and I really respect Björk being a particular favourite. The whole Underworld thing has been brilliant, a total high. What more can I say? I'm a lucky bastard. 1994 looks brilliant and I'm going back to bed!"

THE GRID
 "Highs - playing live, particularly at the Hub in both of the Megadogs in London and Manchester where the crowd proved you can be into

Senser, Aphex Twin and The Grid all at the same time; playing to 10,000 pissed-up Danes at the Roskilde Festival after a storming set by Darren Emerson; signing to Deconstruction; listening to an ever-increasing stack of great records from Sabres Of Paradise, Reload/Globa Communications, Hot-E & Scratch-E, Underworld and a cast of thousands; the Eno boxed sets; mad nights in Glasgow; doing 'Crystal Clear' on Top Of The Pops under various influences; doing 'Texas Cowboys' on Row Soup with Elton wearing a dress and hobnail boots; going to Thailand; enjoying gigs more than clubs for pure energy.

brod beatnik's
 "The lows were: leaving Virgin; hanging around; the haunted hotel in Belfast; the BNP getting elected; learning future A&R; not having our CD out for Christmas; hearing too much retro, conservative, headon trash; focking various deacon types at the The City party (I's a well-known Grid greeting you know)."

RICHARD PASCOE - RAMPAGE AND RONDOR MUSIC
 "Highs - making the jump from being in the post room of NLR to being international A&R manager at Rondor and the greater responsibility it brings; signing top production and writing team The Press; Rampage playing at the Nothing Hill Carnival for the first time to a crowd of 85,000-plus and being voted best newcomers; launching Rampage US in Los Angeles; being a nominee for best DJ of the International Dance Awards next January; joining up with Mark Taperal at Radio 1FM to do the first national non-watered-down show, getting engaged to my girlfriend Jennifer (well, sort of); making lots of good friends in the industry. "Lows - leaving MTV because they are such wonderful people there."

DAVE BEER - BACK TO BASICS CLUB, LEEDS
 "It's been a very mixed year for us but despite everything the club has had a brilliant 12 months. This is our third year and Back To Basics is stronger than ever with more punters than ever."
DAVID PIDDICOE - AZULABEL & BLACK MARKET SHOP
 "Highs were: the return of coloured vinyl; (cheese sauce) the hook-up DJ; Tony Humphries of Club Wumpus at Miami Music Conference; my daughter (aged two) learning the words to her first song, 2 Unlimited's 'No Limits'; Gromex Park's attempt at being Scottish; hearing KCC's 'Heaven' sung by 200 people at NY's Shelter club; Romantony's live rendition of 'Falling From Grace' - 15 minutes of guitar solo and nothing else; USA 2 England O."

andy beaver's
 1 'Raz/Cadw'r' - Underworld
 2 'Caught in the Middle' - Juliet Roberts
 3 'Big Time Sensuality' (Fluke Mixes) - Björk
 4 'Main 10 Love Right' - Romantony
 5 'I Had No Loo'r' - Tony Font
 6 'Texas Cowboys' (Justin Robertson Mixes) - The Grid
 7 'Stom To The Vibe' - AfterShock
 8 'Roi'r' - 3Phase
 9 'Texas Me' - Direct 2 Disc
 10 'Listen' - Urban Species

tim jeffery's
 1 'Plastic Dreams' - Jayce
 2 'Rees A Long Time' - Miami Soul
 3 'Open Up' - Lemnail
 4 'Conie De Fees' - Rene & Gaslan
 5 'Deep Inside' - Heretic
 6 'Big Time Sensuality' - Björk
 7 'Forever And A Day' - Brothers In Rhythm
 8 'Gimme Love' - David Morales
 9 'The Red Dog' - Judy Cheeks
 10 'Love So Strong' - Secret Life

without the usual marketing and gimmicks; eventually getting to meet Sports and producing their single 'National Crime Awareness Week' for the label - we hope to work with them again in 1994 on the new single 'Franky Scorrier'; signing electronic and musical genre Robin Renton to the label. How can be fail with a home like that; there are just too many highs to mention them all - you know what I's like running a label! The lows during the year were: the



sparks single not getting the exposure it deserved; not selling enough records"

STUART DOUGLAS - EASTERN BLOOD SHOP, MANCHESTER
 "The highs were: E-Bloc being signed at the eleventh hour by PWL; the shop's complete redesign; and most importantly new carpets; the launch of the E-Bloc label; long-term member of staff Elaine Berry having a baby; Cleveland City having a monopoly on the best UK tunes; the emergence of the Tribot UK label; the rise of Richard Billhel as one of the North's driving forces; US import sales going up; and more overseas labels getting licence deals; too late was Direct's 'Two Fat Guitars' "The lows were: too much retro and not enough looking forward; and Carbury Records almost losing it."

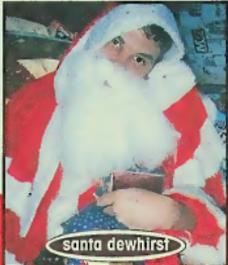
02	03	04	05	06	07	08	09	10	11
BABI TAKE	TWICE CHAK	FOR BIE CDE	IT'S EAST	TO D MEAT	TO DINA	BAT TRUE	TRUE ELTON	TO THE FRANK	TO PLEASE
2	1	4	5	3	10	8	6	15	9

beats

& pieces

That old (roast) chestnut of a rumour about **Acid Jazz** linking up with a major label is doing the rounds again. The funky independent's head honcho **Eddie Piller** says there's no truth in it although he adds that both **PolyGram** and **Sony** are showing a lot of interest...

Connoisseur Collection is releasing what it claims is 'The History Of Dances' on two five-CD sets - but don't expect too many obscure classics, they are full of predominantly mainstream hits... **Faze FM**, the dance station that won the Manchester area radio licence last week, is set to go on air at the end of '94. More news next issue... Farewell then



HalHoHo! If everyone in clubland had to make a list of the 10 most desirable Xmas presents, one would probably be a set of the **Mastercuts** albums. Well, here's your chance to win exactly that as **RM** offers all the 15 classic compilations released so far to the first card out of the bag with the correct answer to this question: Who wrote the Sergio Mendes classic 'The Real Thing'? Answers to **Mastercuts**, **RM**, Ludgate House, 245 Blackfriars Road, London SE1 9UR, by January 5.

to Loud & Proud's **Dean O'Connor** who leaves to join Germany's Eye Q Records in the new year and hello to **Chris Butler** (ex-Polydor promotions) who replaces him... Deconstruction finally releases **Evolution's** 'Evolution Dance' on December 27... What's all this about a **Pendulum** swinging at **Cooltempo?**... **SWV** have their US hit 'Downtown' on the B-side of the new UK single 'You're Always On My Mind', out on January 24... **Ice T**, **Bono** and **Dolph Lundgren** are the unlikely trio working together on a new film, apparently. The Ice man also stars work on a new rap album which is due in the summer... The new Leeds-based dance compilation mentioned last week, '**Horizon 1**', is only available by mail order from Jingo Recordings, PO Box 117, Leeds LS1 4TY. It's £8.50 inc. p&p... The new **Urban Cookie Collective** album gets its first official airing at the Pulse8/Cowboy do at Midem in January... Congrats to our XL competition winner **Garry Holmes** from Manchester and runners-up **Neale Ashford** (Poole), **Richard Smith** (Tonbridge), **Mr R Buckenham** (Luton) and **Susan Wilkes** (Staines). Finally, happy Christmas to all the clubbers, DJs, retailers and dance fans who read **RM** every week. Thanks for your support and see you on January 10... **AND THE BEAT GOES ON!**



XL
RECORDINGS

THE PRODIGY EXPERIENCE LP -
NOW OVER 170 000 UK SALES
THE 4TH CHAPTER OUT NOW
1994: THE PRODIGY ... JONNY L ... LIQUID...

RUFFNESS

HOUSE OF PAIN LP -
80 000 UK SALES & STILL RISING
1994: HOUSE OF PAIN MILK DEE ... BUTTER...
BRITISH UNDERGROUND VOLUME 2...

ore

1994: TOMMY MUSTO PRESENTS COLOURBLIND ...
MOUNT RUSHMORE ... THE 24 KARAT HOUSE LP ...
+ ALL NEW PROJECTS FROM 2 OF NEW YORK'S
HOTTEST HOUSE PRODUCERS...

cityBEAT

AWESOME 3 'DON'T GO' NOW A U.S. HIT -
1994: UK RE RELEASE WITH
DEVELOPMENT CORPORATION ON THE MIX ...
+ DREAM FREQUENCY...

ONE LOVE FROM ALL AT XL XMAS 93

...latest

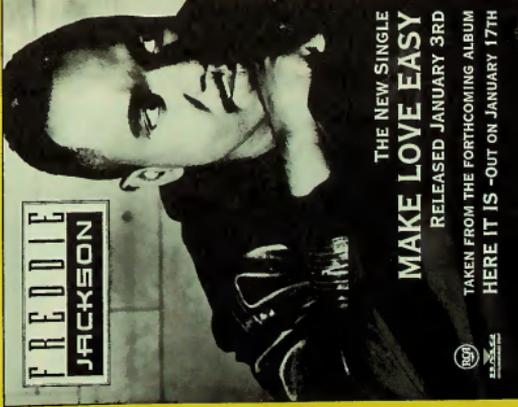
Sunscreen are to return as guests on new **Back II Front** single on Deep Disruption...

Underworld and David Holmes are remixing the new **St Etienne** single...

Felix Da Housecat and DJ Pierre are to tour the UK in early 1994...

1	2	Mr B	02	1	BABI TAKE	03	4	TWIS CHAK	04	5	FOR BEE C	05	7	It's EAST	06	3	It's D MEAT	07	10	THE DINA	08	11	BAT MEAT	09	6	TRUE ELTON	10	15	THE FRANK	11	9	PLEASE BE ORIGINALIVE
---	---	------	----	---	-----------	----	---	-----------	----	---	-----------	----	---	-----------	----	---	-------------	----	----	----------	----	----	----------	----	---	------------	----	----	-----------	----	---	-----------------------

11	PLEASE FORGIVE ME	A&M
9	BRYAN ADAMS	
12	A WHOLE NEW WORLD (ALADDIN'S THEME)	COLUMBIA
26	PEABO BRYSON & REGINA BELLE	
13	COME BABY COME	A&M
37	TOMMY BOY/BIG LIFE	
14	DON'T LOOK ANY FURTHER	EMI
12	MI PEOPLE	
15	AGAIN	Virgin
16	JANET JACKSON	
16	DON'T BE A STRANGER	A&M
8	DINA CARROLL	
17	YOUR LOVE	EMI
29	DIANA ROSS	
18	HERO	COLUMBIA
18	MARIAH CAREY	
19	HEALING LOVE	EMI
27	CLIFF RICHARD	
20	I WOULDN'T NORMALLY DO THIS KIND OF THING	PARLOPHONE
13	PET SHOP BOYS	



FREDDIE JACKSON

THE NEW SINGLE
MAKE LOVE EASY
 RELEASED JANUARY 3RD
 TAKEN FROM THE FORTHCOMING ALBUM
HERE IT IS - OUT ON JANUARY 17TH

Capitol
 A&M
 EMI



new single out now buy "best" first and "yellow indicator" first
 1" red strip, call 1-877-pretending (featuring stereo picture) 680020 7-2-16

TOP 20 Breakers

1	GREASE	Carole McCallan	EMI
02	REMEMBERING CHRISTMAS	Various Artists	Mercury/Reprise
03	PHAT GIRLS	En Vogue	Mercury
04	IF I WERE A CARPENTER	Boyz n the Bay	Mercury
05	THE SON UH EP	Perthmouth	Mercury
06	LIGHT MY FIRE	Phyllis Hyman	Mercury
07	MERRY X-MESS	Boyz n the Bay	Mercury
08	BEHIND THE COUNTER	Perthmouth	Mercury
09	DEAN MAN PRESIDENT	Perthmouth	Mercury
10	IT'S MY TIME	Perthmouth	Mercury
11	JENNY ONDIOURLE/FRENCH DISKO	Perthmouth	Mercury
12	MIRACLES	Perthmouth	Mercury
13	Tri-Ply	Perthmouth	Mercury
14	SWAYWAVILLE	Perthmouth	Mercury
15	DANCING THRU THE NIGHT	Perthmouth	Mercury
16	HAPPY NATION	Perthmouth	Mercury
17	SANTA'S MEGA XMAS MIX	Perthmouth	Mercury
18	SO DEEP	Perthmouth	Mercury
19	Bals To Future	Perthmouth	Mercury
20			

33	GONE TOO SOON	EPIC
35	MICHAEL JACKSON	
34	BIG TIME SENSUALITY	ONE LITTLE INDIAN
23	BLORK	
35	WHAT'S MY NAME	INTERSCOPE/EAST WEST
39	SNOOP DOGGY DOGS	
36	ALL APOLOGIES/RAPE ME	NIRVANA
32	GIFFEN	
37	I WAS BORN ON CHRISTMAS DAY	HEAVENLY
41	SAINT ETIERANNE	
38	Y.M.C.A. '93 REMIX	VILLAGE PEOPLE
25	BELL	
39	BRING ME YOUR CUP	DEP INTERNATIONAL
31	UB40	
40	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON
50	ARISTA	

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COMPUTER GAMES

PENGUIN ELISPA

THIS	LAST	TITLE	FORMATS	LABEL	11	11	ZOOL	ST AG PC AA OT	Gremlin Graphics
1	2	CANNON FODDER	AG	Virgin	12	23	INDY CAR RACING	PC	Virgin
2	1	FRONTIER: ELITE 2	ST AG PC	Gametek	13	13	PREMIER MANAGER	ST AG PC	Gremlin Graphics
3	3	MORTAL KOMBAT	AG	Virgin	14	14	NETWORK Q RAC RALLY	PC	Europross Software
4	4	PREMIER MANAGER 2	AG	Gremlin Graphics	15	RE	MICROSOFT FLIGHT SIMULATOR V3	PC	Microsoft
5	6	ZOOL 2	AG	Gremlin Graphics	16	9	ALIEN BREED 2	AG AA	Team 17
6	7	SENSIBLE SOCCER 92/93	ST AG PC OT	Renegade/Mindscape	17	27	CIVILIZATION	ST AG AA PC AP	Microprose
7	10	LEMMINGS 2	ST AG PC	Psygnosis	18	21	SYNDICATE	AG PC	Electronic Arts
8	5	JURASSIC PARK	PC AA OT	Ocean	19	15	BODY BLOWS GALACTIC	AG AA	Team 17
9	8	CHAMPIONSHIP MANAGER 93	ST AG PC	Damark	20	22	THE CHAOS ENGINE	ST AG PC	Renegade/Mindscape
10	12	MICRO MACHINES	AG	Code Masters	Source: ELSPA. Compiled by Gallup				

COUNTRY

THIS	LAST	TITLE	ARTIST	LABEL	11	15	SOME GAVE ALL	Billy Ray Cyrus	Mercury 5106352 (F)
1	2	A DATE WITH DANIEL O'DONNELL	Daniel O'Donnell	Ritz RTBZCD 702 (P)	12	11	I NEED YOU	Daniel O'Donnell	Ritz RTBZCD 104 (P)
2	2	EVEN COWBOYS GET THE BLUES	kd lang	Sire 536245433 (W)	13	14	DON'T FORGET TO REMEMBER	Daniel O'Donnell	Ritz RTBZCD 105 (P)
3	4	COME ON COME ON	Mary Chapin Carpenter	Columbia 471892 (SM)	14	—	CROSS THE BORDERLINE	Willie Nelson	Columbia 4729422 (SM)
4	4	FOLLOW YOUR DREAM	Daniel O'Donnell	Ritz RTBZCD 701 (P)	15	17	SHOOTING TORCH AND TWANG	kd lang and The Reclines	Sire 9259772 (W)
5	5	HONKY TONK ANGELS	D Parson/Lenn/T Wyette	Columbia 474630 (SM)	16	18	ABSOLUTE STRAIGHT IN THE DARK	Mary Chapin Carpenter	Columbia 4674682 (SM)
6	9	IN PIECES	Garth Brooks	Liberty CDE5T 2212 (Imp)	17	20	FAVOURITES	Daniel O'Donnell	Ritz RTBZCD 0052 (P)
7	6	NO FENCES	Garth Brooks	Capitol CDE5T 2136 (E)	18	—	INFAMOUS ANGEL	Iris Dement	Warner Bros 932452382 (W)
8	7	SOMETHING UP MY SLEEVE	Suzy Grogguss	Liberty CDE5T 2211 (E)	19	16	ROPIN' THE WIND	Garth Brooks	Capitol CDE5T 2162 (E)
9	10	SHADOWLAND	kd lang	Warner Bros 9257242 (W)	20	12	THE LAST WALTZ	Daniel O'Donnell	Ritz RTBZCD 0058 (P)
10	8	OTHER VOICES/OTHER ROOMS	Nanci Griffith	MCA MCD 10796 (BMG)	Source: © CIN. Compiled by Gallup				

JAZZ

THIS	LAST	TITLE	ARTIST	LABEL
1	2	JAZZMATAZZ	Guru	Cooltempo CTCD 34 (E)
2	NEW	THE QUIET REVOLUTION	Ronny Jordan	Island CD 8009 (F)
3	8	THE BEST OF JOHN LEE HOOKER	John Lee Hooker	Music Club International MCD02 (MCI)
4	1	MUDDY WATER BLUES	Paul Rodgers	Victory 82842 (F)
5	NEW	SONGBOOKS	Ella Fitzgerald	Polydor 5198042 (F)
6	NEW	NECK AND NECK	Chet Atkins/Mark Koopler	Columbia 4674332 (SM)
7	5	BLUES ALIVE	Gary Moore	Pointblank CDV 2716 (F)
8	NEW	A KIND OF BLUES	Miles Davis	Columbia 4606432 (SM)
9	4	MONTAGE	Keeny G	Arista 250621 (BMG)
10	6	BOOM BOOM	John Lee Hooker	Charly Classics CDCD 1038 (CH)

Source: © CIN. Compiled by ERA from Gallup figures

TSHIRTS

THIS	LAST	TITLE	SUBJECT	DESCRIPTION
1	1	Take That	Take That	Various
2	2	Red Dwarf	Red Dwarf	Various
3	9	Reg Holdsworth	Reg Holdsworth	Knowledge is Power
4	—	Mr Blobby	Mr Blobby	Mr Blobby
5	—	The Wonderstuff	The Wonderstuff	Idiot and Construction
6	5	Pearl Jam	Pearl Jam	Various
7	—	Victory Mellowed	Victory Mellowed	I Don't Believe It
8	—	Ben Jovi	Ben Jovi	Elvis and Flaming
9	3	Leveriers	Leveriers	Green Eye and Subvert
10	7	Cypress Hill	Cypress Hill	Various

© Music Week Compiled data collected from HMV (Bristol, Nottingham), Our Price (Swansea), Tower (Glasgow), Virgin (Birmingham, Manchester)

INDEPENDENT SINGLES

THIS	LAST	TITLE	ARTIST	LABEL
1	1	BIG TIME SENSUALITY	Bjork	One Little Indian 132 TP7CD (P)
2	NEW	I WAS BORN ON CHRISTMAS DAY	Saint Etienne	Heavenly HVN 360 (P)
3	6	FEELS LIKE HEAVEN	Urban Cookie Collective	Pulse 8 CDLOSE 55 (P)
4	NEW	SPIKEDOGMAN GO WOOF	Underworld	Junior Boys Own JBO 11CD (RTM/P)
5	3	U GOT 2 LET THE MUSIC	Cappella	Intenral IDG3 (RTM/P)
6	4	OPEN UP	Leiffield Lydan	Hard Hands HANC 09090 (RTM/P)
7	5	ON	Aphex Twin	Warp WAP 39CD (RTM/P)
8	2	TREHOUSE	Buffalo Tom	Beggars Banquet BBQ 25CD (RTM/P)
9	6	MORE AND MORE	Captain Hollywood Project	Pulse 8 CDLOSE 50 (P)
10	NEW	WE WANNA LIVE	Sardats	Open Top OTD01 (RTM/P)
11	7	LENNY VALENTINO	The Austers	Hut HUT02 36 (RTM/P)
12	8	JENNY ONDOLINE	Stereolab	Deopich Ultra High DUHFCD 01 (RTM/P)
13	3	TIMBOMB	Chumbawamba	One Little Indian 99 TP7CD (P)
14	10	5 EP	Sloowid	Creation CRECD 157 (P)
15	NEW	1 ROCK THE DISCOTEK	Ramp	Loaded LOAD 12 (MO)
16	11	7 THE S.O.S. EP	The Shamen	One Little Indian 108 TP7CD (P)
17	NEW	1 GOOD TIME	Luvup	UFG UFG 6 (GRA)
18	1	DARK STRANGER	Boogie Tunes Tribe	Suburban Base SUBBASE 2TR (SR0)
19	8	THIS GARDEN	Leveriers	China WOKCD 2039 (P)
20	3	THEME FROM OUTRAGE	Outrage	Junior Boys Own JBO 015CD (RTM/P)

Source: © CIN Compiled by ERA from Gallup data from independent shops

INDEPENDENT ALBUMS

THIS	LAST	TITLE	ARTIST	LABEL
1	1	DEBUT	Bjork	One Little Indian TLP 31CD (P)
2	10	2 SONGS OF FAITH AND DEVOTION	Depeche Mode	Mercury CDSTUMM 100 (RTM/P)
3	RE	1 BOSS DRUM	The Shamen	One Little Indian TLP 42CD (P)
4	2	16 THE LEVELLERS	The Levelers	China WOLCD 1034 (P)
5	6	27 LEVELLING THE LAND	The Levelers	China WOLCD 1022 (P)
6	21	SIAMSE DREAM	Smashing Pumpkins	Hut CDHU 11 (RTM/P)
7	5	3 YOU NEED A MESS OF HELP...	Saint Etienne	Heavenly HVNLP 3CD (P)
8	11	11 (BIG RED LETTER DAY)	Buffalo Tom	Beggars Banquet BBQCD 142 (RTM/P)
9	9	9 CHAOS A.D.	Sagittaria	Roadrunner RR 90002 (P)
10	12	7 SUCKE	The Sies Radies	Nude NUDE 121 (RTM/P)
11	9	15 LAST SPLASH	The Breeders	4AD CAD 3014CD (RTM/P)
12	4	2 FLOORED GENIUS 2	John Cope	Nightcads CDNT 003 (P)
13	NEW	1 STRICTLY 4 GROOVERS	DJY	Warp WARP CD 18 (RTM/P)
14	3	2 UNCUBABLA	Autechre	Warp WARP CD 17 (RTM/P)
15	RE	1 GIANT STEPS	Frank Zappa	Creation CRECD 149 (P)
16	15	10 THIRTEEN	Teenage Fanclub	Creation CRECD 144 (P)
17	19	8 DREAM OF 100 NATIONS	Transglobal Underground	Nation NR 021CD (RTM/P)
18	7	1 KING PUCK	Christy Moore	Equator ATLAS CD 003 (P)
19	14	4 A WEAPON CALLED THE WORD	The Levelers	Musidisc 10534 (REAP)
20	RE	1 THE YELLOW SHARK	Frank Zappa	Zappa CDZAP 57 (P)

Source: © CIN Compiled by ERA from Gallup data from independent shops

Wishing you All A Very Merry Christmas
and a Prosperous New Year

from
COLUMBIA
THE STAR
STUDDED
LABEL

INSTEAD OF SENDING CHRISTMAS CARDS A DONATION HAS BEEN MADE TO 'THE MUSIC THERAPY CHARITY'

The definitive analysis of the global music industry to the year 2000

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1994

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A·R·P·L·A·Y

THE OFFICIAL
music week
CHARTS
25 DECEMBER 1993

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

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

2CR FM; 96.4 FM BRMB; 96.7 BCR; Aire FM; Atlantic 252; BBC Radio 1; Beacon; Broadland; Capital FM; Central FM; Chiltern Network; City; Clyde One FM; Cool FM; County Sound; North Sound; Orchard; Essex; North RFM; Fox FM; GWR FM; Hallam FM; Invieta FM; Leicester Sound FM; Lincs FM; MFM 1034 & 971; Mercia-FM; Mercury; Metro FM; Moray Firth; NorthSound; Orchard FM; Piccadilly Key 103 FM; Pirate FM; Power FM; Red Dragon; SGR FM; Signal One; Swansea Sound; TFM; Tay; The Pulse; Trent; Viking FM; West Sound.

THIS REPRESENTS
84.16% OF POP RADIO LISTENING IN THE UK

Rank	Title Artist (Label)	Last weeks IFM Playlist	Station with most plays
1	BABE Take That (RCA)	A	Invieta FM
2	WIND AND SHOUT (John Denver & Piers Fennell The Top Tenz) (Merigal)	A	Chiltern Network
3	BRING ME YOUR CUP (D&G) (DEP International)	A	Chiltern Network
4	I WOULDN'T NORMALLY DO THIS KIND OF THING (The B-52s) (Virgin)	A	WFM (S&P)
5	DON'T LOOK ANY FURTHER (M People) (Deconstruction)	A	Signal One
6	LITTLE BIT OF HEAVEN (Lisa Stansfield) (Arista)	A	Invieta FM
7	AGAIN (James Jackson) (Merigal)	A	Atlantic 252
8	I WISH (Gabrielle) (Go Beat)	A	Aire FM
9	CONTROVERSY (Prince) (Paisley Park)	A	Chiltern Network
10	PLEASE FORGIVE ME (Bryan Adams) (ABM)	A	Aire FM
11	THE PERFECT YEAR (Dina Carroll) (ABM)	A	Aire FM
12	STAY (FARAWAY SO CLOSE) (Jed) (Island)	A	Atlantic 252
13	TRUE LOVE (Evan John & Kiki Dee) (Rockwell)	B	MFM 1034 & 971
14	I MISS YOU (Hollywood) (Epic)	A	Chiltern Network
15	I'D DO ANYTHING FOR LOVE (Meat Loaf) (Merigal)	B	Aire FM
16	LONG TRAIN RUNNIN' (Doobie Brothers) (WEA)	A	Invieta FM
17	FOR WHOM THE BELL TOLLS (The Bee Gees) (Polygram)	MFM 1034 & 971	
18	DON'T BE A STRANGER (Dina Carroll) (ABM)	A	Atlantic 252
19	IT'S ALRIGHT (East 17) (London)	A	Wrist Sound
20	GOT TO GET IT (Culture Beat) (Epic)	B	Atlantic 252

Rank	Title Artist (Label)	Last weeks IFM Playlist	Station with most plays
21	FEELS LIKE HEAVEN (Urban Cookie Collective) (Pulse) (B)	A	Atlantic 252
22	WHAT'S MY NAME? (Snoopy Doggy Dogg) (Interscope)	A	Red Dragon
23	HERO (Mariah Carey) (Columbia)	A	Atlantic 252
24	A WHOLE NEW WORLD (Peaches Heron & Regine Belle) (Columbia)	A	City
25	RUNAWAY TRAIN (Cool Asym) (Columbia)	A	Invieta FM
26	JUST KEEP ME MOVING (Jed) (Jaguar)	B	Dorset FM
27	I WAS BORN ON CHRISTMAS DAY (Sue Evans) (Heavenly)	A	BBC Radio 1
28	LET ME SHOW YOU (K-Conn) (Deconstruction)	B	Power FM
29	FULL OF LIFE (HAPPY NOW) (The Wonder Soul) (Polygram)	A	BBC Radio 1
30	DAUGHTER (Fazal Jam) (Epic)	A	BBC Radio 1
31	ALL APOLOGIES (Hivern) (Gaffney)	A	BBC Radio 1
32	WOPBABLUBOP (Push-over) (Epic)	A	BBC Radio 1
33	LAY DOWN YOUR ARMS (Belinda Carlisle) (Virgin)	B	Trent
34	FIND THE RIVER (SEM) (Warner Bros)	B	Piccadilly Key 103 FM
35	BIG TIME SENSUALITY (Bjark) (One Little Indian)	B	West Sound
36	SPOOKY (New Order) (London)	A	Signal One
37	POWER OF LOVE (Frankie Goes To Hollywood) (ZTT)	A	Piccadilly Key 103 FM
38	AIN'T GOIN' OUT LIKE THAT (Cyprus Hill) (Columbia)	B	BBC Radio 1
39	COME BABY COME (Big Life) (Arista)	B	BBC Radio 1
40	PLEASE (YOU GOT THAT) (Jays & Ray Charles) (Mercury)	B	NorthSound

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BREAKERS

Rank	Title Artist (Label)	Rank	Title Artist (Label)	
1	WHERE I FIND MY HEAVEN (Gigolo Auris) (IFM)	11	ALL FOR LOVE (Bryan Adams) (Mercury)	(ABM)
2	STOP LOVING ME, STOP... (Sally Hall) (Epic)	12	PHAT GIRLS (Spectrum)	(Spanghott)
3	BEHIND THE COUNTER (The Fall) (Polygram)	13	ANGEL (Krazy MacColl) (ZTT)	(ZTT)
4	FRENCH DISKO (Storahead) (Disaphoric LPN Discs)	14	THAT'S HOW I'M LIVIN' (Ice-T) (Virgin)	(Virgin)
5	EVERYDAY (Phil Collins) (Epic)	15	BLACK GOLD (Soul Asylum) (Columbia)	(Columbia)
6	THAT WAS THE DAY (The Tea) (Merigal)	16	LANGA MORE (Bunk Jay) (Sisters) (Isis)	(Isis)
7	SOMETHING IN COMMON (Bobby Brown & Whitney Houston) (MCA)	17	HERE I STAND (Sly McLean) (BellSign)	(BellSign)
8	THINGS CAN ONLY GET BETTER (Cream) (Polygram)	18	FAMILY AFFAIR (Shabba Ranks) (Arista)	(Arista)
9	STOP WHISPERING (Radiohead) (Parlophone)	19	I CAN SEE CLEARLY NOW (Janet) (Cherry)	(Cherry)
10	TEARDROPS (Elton John & Kiki Dee) (Rockwell) (Merigal)	20	BUENA (Mogwai) (Hydrocast)	(Hydrocast)

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

US SINGLES

Rank	Title Artist (Label)	Rank	Title Artist (Label)	Rank	Title Artist (Label)
1	NEED (Mariah Carey) (Columbia)	26	DREAMLOVER (Mariah Carey) (Columbia)	43	CRYIN' (Aretha Franklin) (A&M)
2	AGAIN (James Jackson) (Merigal)	27	SEX ME (Paris & Il) (Arista) (Arista)	44	AMAZING (Aretha Franklin) (A&M)
3	ALL THAT SHE WANTS (Are De Leon) (Merigal)	47	THE POWER OF LOVE (Celine Dion) (S&W) (S&W)	45	FOUND OUT ABOUT YOU (Boyz n the Basc) (A&M)
4	IF I DO ANYTHING FOR LOVE... (Meat Loaf) (Merigal)	49	ALL ABOUT SOUL (B. J. Cole) (Arista) (Arista)	46	WILD WORLD (Boyz n the Basc) (Arista)
5	ALL FOR LOVE (Snoopy Doggy Dogg) (Interscope)	50	NEVER SHOULD WE LET YOU GO (Five) (S&W) (S&W)	47	ANOTHER SLOW LOVE SONG (Tommy Boy) (Arista)
6	GANGSTA LEAN INS (Capitol)	51	TIME AND CHANCE (Cee-Lo) (Merigal) (Merigal)	48	REAL MUTHAFUCKIN' G (Limp Bizkit) (Polygram)
7	SHOOP (Tina Turner) (Merigal)	52	OH DREAMS (Gloria Estefan) (Merigal) (Merigal)	49	TWO STEPS BEHIND (Limp Bizkit) (Polygram)
8	BREATHIE AGAIN (New Edition) (Arista)	53	JESSIE (Jagged) (Merigal) (Merigal)		
9	WHAT'S MY NAME (Snoopy Doggy Dogg) (Merigal)	54	UNITY (Sade) (Merigal) (Merigal)		
10	SAID I LOVED YOU... BUT LIES (Michael Bolton) (Columbia)	55	CRYIN' (Aretha Franklin) (Arista)		
11	PLEASE FORGIVE ME (Bryan Adams) (ABM)	56	ANNIVERSARY (Tina Turner) (Merigal) (Merigal)		
12	CAN WE TALK (Tommy Campbell) (Merigal)	57	BOTH SIDES OF THE STORY (Phil Collins) (Merigal) (Merigal)		
13	WHOMP... (There It Is) (Tina Turner) (Merigal)	58	THE RIVER OF DREAMS (Boyz n the Basc) (Arista)		
14	JUST KICKIN' IT (Sade) (Merigal)	59	KIDNAP I GOT SKILL (Sade) (Merigal) (Merigal)		
15	KEEP YA HEAD UP (Five) (Merigal) (Merigal)	60	SWEAT (A La La La Long) (Merigal) (Merigal)		
16	LINGER (The Cranberries) (Merigal) (Merigal)	61	NO RAIN IN SPRING (Sade) (Merigal) (Merigal)		
17	HEY MR DJ (The Cranberries) (Merigal) (Merigal)	62	UNDERSTANDING (Sade) (Merigal) (Merigal)		
18	BECAUSE THE NIGHT (Minnie Driver) (Merigal) (Merigal)	63	IF (Sade) (Merigal) (Merigal)		
19	GETTO JAM (Merigal) (Merigal)	64	SLOW AND EASY (Sade) (Merigal) (Merigal)		
20	MR MAIN (Columbia) (Merigal) (Merigal)	65	AMAZING (Aretha Franklin) (Arista)		
21	NEVER KISSING SECRETS (Sade) (Merigal) (Merigal)	66	FOUND OUT ABOUT YOU (Boyz n the Basc) (Arista)		
22	WHAT IS LOVE (Merigal) (Merigal)	67	WILD WORLD (Boyz n the Basc) (Arista)		
23	CRY FOR YOUR LOVE (Merigal) (Merigal)	68	ANOTHER SLOW LOVE SONG (Tommy Boy) (Arista)		
24	I CAN SEE CLEARLY NOW (Janet) (Cherry) (Cherry)	69	REAL MUTHAFUCKIN' G (Limp Bizkit) (Polygram)		
25	COME BABY COME (Big Life) (Arista) (Arista)	70	TWO STEPS BEHIND (Limp Bizkit) (Polygram)		

Chart courtesy of Billboard 25 December 1993. A asterisk are awarded to those products demonstrating the greatest airplay and sales gain. UK acts are signed acts.

US ALBUMS

Rank	Title Artist (Label)	Rank	Title Artist (Label)	Rank	Title Artist (Label)
1	MUSIC BOX (Mariah Carey) (Columbia)	20	EVERYBODY ELSE IS DOING IT... (The Cranberries) (Merigal)	39	ARON NELLER'S SOULFUL CHRISTMAS (Arista) (Arista)
2	DOGGY STYLE (Snoopy Dogg) (Interscope)	21	IN UTERO (Rivers) (Merigal) (Merigal)	40	THE SIGN (Are De Leon) (Merigal) (Merigal)
3	VS (Paul Janney) (Epic)	22	SIAMISE DREAM (Sealed Air) (Merigal) (Merigal)	41	EASY COME EASY GO (George Strait) (Merigal) (Merigal)
4	OUT OF HELL II - BACK TO HELL (Mötley Crüe) (Merigal) (Merigal)	23	UNPLUGGED... AND SEATED (Tina Turner) (Merigal) (Merigal)	42	CORIE Stone Temple Pilots (Merigal) (Merigal)
5	HELL LETHAL INJECTION (Sade) (Merigal) (Merigal)	24	BUILD MEUP (Beverly Hills) (Merigal) (Merigal)	43	DIETS (Dina Carroll) (Merigal) (Merigal)
6	ONE THING (Michael Stipe) (Merigal) (Merigal)	25	BARNY'S FAVORITES VOL 1 (Barney) (Merigal) (Merigal)	44	BREATHLESS (Kenny G) (Merigal) (Merigal)
7	DIETS (Dina Carroll) (Merigal) (Merigal)	26	EARTH (Kanye West) (Merigal) (Merigal)	45	NECESSARY (Sade) (Merigal) (Merigal)
8	JANET (Janet Jackson) (Merigal) (Merigal)	27	THE BEAVIS & BUTT-HEAD EXPERIENCE (Beavis & Butt-Head) (Merigal) (Merigal)	46	TEN (Janet Jackson) (Merigal) (Merigal)
9	COMMON THREAD - THE SONGS (Various) (Merigal) (Merigal)	28	IN PEICES (Kanye West) (Merigal) (Merigal)	47	GREATEST HITS VOL 2 (Mariah Carey) (Merigal) (Merigal)
10	THE RIVER OF DREAMS (Boyz n the Basc) (Arista)	29	THE SIGN (Are De Leon) (Merigal) (Merigal)	48	LET THERE BE PEACE ON EARTH (Kanye West) (Merigal) (Merigal)
11	SO FAR SO GOOD (Bryan Adams) (Merigal) (Merigal)	30	THE SIGN (Are De Leon) (Merigal) (Merigal)	49	TOM BRAXTON (Tom Braxton) (Merigal) (Merigal)
12	THE BEAVIS & BUTT-HEAD EXPERIENCE (Beavis & Butt-Head) (Merigal) (Merigal)	31	THE SIGN (Are De Leon) (Merigal) (Merigal)	50	A LOT ABOUT DREAMS (A. J. Jackson) (Merigal) (Merigal)
13	IN PEICES (Kanye West) (Merigal) (Merigal)	32	BREATHLESS (Kenny G) (Merigal) (Merigal)	51	CHRISTMAS INTERPRETATIONS (Boyz n the Basc) (Arista)
14	WEDD MY HEART (Sade) (Merigal) (Merigal)	33	NECESSARY (Sade) (Merigal) (Merigal)	52	THE BODYGUARD (Tina Turner) (Merigal) (Merigal)
15	THE SPAGHETTI INCIDENT? (Sade) (Merigal) (Merigal)	34	EASY COME EASY GO (George Strait) (Merigal) (Merigal)	53	MTV UNPLUGGED (Minnie Driver) (Merigal) (Merigal)
16	GREATEST HITS VOL 2 (Mariah Carey) (Merigal) (Merigal)	35	CORIE Stone Temple Pilots (Merigal) (Merigal)	54	A LOT ABOUT DREAMS (A. J. Jackson) (Merigal) (Merigal)
17	LET THERE BE PEACE ON EARTH (Kanye West) (Merigal) (Merigal)	36	ARON NELLER'S SOULFUL CHRISTMAS (Arista) (Arista)	55	CHRISTMAS THROUGH YOUR EYES (Dina Carroll) (Merigal) (Merigal)
18	TOM BRAXTON (Tom Braxton) (Merigal) (Merigal)	37	THE SIGN (Are De Leon) (Merigal) (Merigal)	56	IT'S ON (OR ELSE 187UM) (Eazy-E) (Merigal) (Merigal)
19	A LOT ABOUT DREAMS (A. J. Jackson) (Merigal) (Merigal)	38	BREATHLESS (Kenny G) (Merigal) (Merigal)	57	THE SONG REMEMBERS WHEN (Tina Turner) (Merigal) (Merigal)
20	CHRISTMAS INTERPRETATIONS (Boyz n the Basc) (Arista)	39	NECESSARY (Sade) (Merigal) (Merigal)	58	12 PLAY (Kanye) (Merigal) (Merigal)
21	THE BODYGUARD (Tina Turner) (Merigal) (Merigal)	40	TEN (Janet Jackson) (Merigal) (Merigal)	59	I'M READY (Tommy Campbell) (Merigal) (Merigal)
22	MTV UNPLUGGED (Minnie Driver) (Merigal) (Merigal)	41	BACK TO BROADWAY (Barney) (Merigal) (Merigal)	60	THE CHRISTMAS ALBUM (Sade) (Merigal) (Merigal)
23	A LOT ABOUT DREAMS (A. J. Jackson) (Merigal) (Merigal)	42	RONY TON CHRISTMAS (Arista) (Arista)	61	HUMMIN' COMIN' AT CHA (George Strait) (Merigal) (Merigal)
24	GET A GRIP (Arista) (Arista)	43	CHRISTMAS THROUGH YOUR EYES (Dina Carroll) (Merigal) (Merigal)	62	SHAD DIESEL (Sheep) (Merigal) (Merigal)
25	SLEEPLESS IN SEATTLE (OST) (Merigal) (Merigal)	44	IT'S ON (OR ELSE 187UM) (Eazy-E) (Merigal) (Merigal)		

N·E·T·W·O·R·K C·H·A·R·T

25 DECEMBER 1993

Pos	Last	Title	Label	This	Last	Title	Label	This	Last	Title	Label
1	1	MR. BLOBBY	Desiny	13	12	DON'T LOOK ANY FURTHER	Deconstruction	27	37	I MISS YOU	Logic
2	7	BABE	CDOMUS 104	14	14	LONG TRAIN RUNNING	WEA	28	30	HEALING LOVE	EMI
3	4	TWIST AND SHOUT	RCA	15	18	HERO	Columbia	29	10	U GOT 2 LET THE MUSIC	Internal
4	5	FOR WHOM THE BELL TOLLS	4321182132	16	13	AGAIN	Virgin	30	28	FEELS LIKE HEAVEN	Pulse 8
5	7	IT'S ALRIGHT	Mango	17	8	DON'T BE A STRANGER	YSCDG 148	31	34	NO RAIN	Capitol
6	3	THE PERFECT YEAR	CID 814	18	17	STAY (FARAWAY, SO CLOSE)	AS&M	32	24	GOT TO GET IT	Epic
7	10	I'D DO ANYTHING FOR LOVE	Polydor	19	16	RUNAWAY TRAIN	580389-2	33	32	FEEL LIKE MAKING LOVE	Sony/S2
8	28	BAT OUT OF HELL	PZCD 299	20	18	BRING ME YOUR CUP	Island	34	38	GONE TOO SOON	Epic
9	6	TRUE LOVE	London	21	23	A WHOLE NEW WORLD	Columbia	35	25	SAID I LOVED YOU, BUT I LIED	Columbia
10	32	THE POWER OF LOVE	East 17	22	19	LITTLE BIT OF HEAVEN	AS&M	36	NEW	COME BABY COME	Big Life
11	11	I WOULDN'T NORMALLY DO THIS KIND OF THING	Virgin	23	21	I WISH	4321178202	37	33	Y.M.C.A. '93 REMIX	Arista
12	10	PLEASE FORGIVE ME	VSCOT 1443	24	20	CONTROVERSY	Go Beat	38	NEW	FAMILY AFFAIR	Atlas
				25	27	WALKING ON AIR	GOCCD 108	39	NEW	IF I WERE A CARPENTER	Fontana
				26	31	YOUR LOVE	Parlay Park	40	NEW	WE CLOSE OUR EYES '93	FATED 4

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PolyGram budget Christmas card...

PolyGram

A PORTION OF THE COST OF THIS ADVERTISER WILL BE DONATED TO CHARITY



V.I.D.E.O

THE OFFICIAL
music week
CHARTS
25 DECEMBER 1993

This Week	Last Week	Artist Title	Label
1	1	THE MUPPET CHRISTMAS CAROL Children's	Walt Disney D 21782
2	2	THE JUNGLE BOOK Children's 1 hr 15 min	Walt Disney D 21122
3	5	THE BODYGUARD Action/2 hr 4 min	WHV SO 12391
4	16	BEAUTY AND THE BEAST Children's 2 1/2 hr 21 min	Walt Disney D 21325
5	8	ROY CHUBBY BROWN: Exposed Comedy 1 hr	PolyGram Video 0886163
6	4	HOME ALONE 2 Comedy 1 hr 55 min	FoxVideo 1589
7	9	BOTTOM: Live-The Stage Show Comedy 1 hr 41 min	VVL 082143
8	7	MR BLOBBY Comedy 1 hr 47 min	BBC BBCV 5157
9	7	TAKE THAT: The Party-Live At Wembley Music/1 hr 22 min	BMG Video 7432116493
10	12	SISTER ACT Comedy 1 hr 30 min	Touchstone D 41452
11	15	THE MERRY MISHAPS OF MR BEAN Children's TV 81/3	ThamesVideoCollection TV 81/3
12	14	PETER PAN Children's 1 hr 14 min	Walt Disney D 20452
13	10	BRAM STOKER'S DRACULA Drama/2 hr 2 min	Columbia TriStar CTR 24590
14	13	LESLIE NIELSEN'S BAD GOLF MADE EASIER Comedy/26 min	PolyGram Video 088943

This Week	Last Week	Artist Title	Label
15	16	THE TERRIBLE TALES OF MR. BEAN Comedy/55 min	ThamesVideoCollection TV 81/3
16	18	JIM DAVIDSON: The Truth, The Whole... Comedy 1 hr	Fickick PV 2802
17	15	THE BEANO VIDEO Children's/52 min	PolyGram Video 0885343
18	25	A PORTION OF JETHRO Comedy	PolyGram Video 079523
19	21	ABSOLUTELY FABULOUS: Fashion/Fat/France Comedy 1 hr 27 min	BBC BBCV 5121
20	27	DANNY BAKER: Right Hammerings Sport/1 hr	VVL 0882103
21	22	THE LAST OF THE MOHICANS Action/1 hr 47 min	WHV SO 12619
22	10	FREDDIE STARR: Live Comedy 1 hr 15 min	Castle Vision CVI 1660
23	23	DANIEL O'DONNELL: An Date With... Music/1 hr 38 min	Ritz RITZV 702
24	24	MIKE REID: Live - Uncensored Comedy 1 hr	Video Collection VC 0219
25	25	CLIFF RICHARD: The Story So Far Competition/1 hr 15 min	PMI MVD 4911883
26	17	BEATRIX POTTER'S TAILOR OF GLOUCESTER Children's	Fickick PV 2206
27	22	ABSOLUTELY FABULOUS: Iso/Birthday Comedy 1 hr 27 min	BBCV 5125
28	14	MICHAEL JACKSON: Dangerous-Short Films Music/2 hr 4 min	SNV 491642
29	29	BEN ELTON: Very Live Comedy 1 hr 40 min	WHV 0882043
30	NEW	NEWMAN/BADDIEL: Live & In Pieces... Comedy	WHV 0884763

This Week	Last Week	Artist Title	Label
1	7	TAKE THAT: The Party-Live At Wembley Live/1 hr 22 min	BMG Video 7432116493
2	3	DANIEL O'DONNELL: A Date With Danie Live/1 min	Ritz RITZV 702
3	4	CLIFF RICHARD: The Story So Far Competition/2hr 15min	PMI MVD 4911883
4	2	MICHAEL JACKSON: Dangerous-Short... Competition/2hr	SNV 491642
5	10	FOSTER AND ALLEN: By Request Competition/1 hr	Telestar TVE 1058
6	7	DIANA ROSS: One Woman-Video Coll. Competition/1 hr 30 min	PMI MVD 4911553
7	6	BON JOVI: Keeping The Faith Competition/1 hr	PolyGram Video 0677863
8	10	EAST 17: Pie And Mash Competition/1 hr	PolyGram Video 0677863
9	8	DAVID BOWIE: The Complete Video Coll. Competition/1 min	PMI MVD 4911883
10	15	TAKE THAT: Tape That Competition/1 hr 20 min	Wimenerwider WWR 2039
11	53	TAKE THAT: Take That & Party Competition/1 hr 12 min	BMG Video 74321120863
12	11	WET WET WET: Greatest Hits Competition/1 min	PolyGram Video 0837343
13	12	MICHAEL CRAWFORD: A Touch Of Music... Competition/45 min	Telestar TVE 1060
14	17	MEAT LOAF: Hits Out Of Hell Competition/52 min	SNV 49827 2
15	NEW	VARIOUS: Christmas Karaoke Competition/50 min	Waterhead CMPL 206

D.A.N.C.E.S.'N'G.L.E.S.

THE OFFICIAL
music week
CHARTS
25 DECEMBER 1993

This Week	Last Week	Artist Title	Label (12") (Distributor)
1	2	TWIST AND SHOUT Chaka Demus/Piers/Jack Redica	Mango 12MNG 814 (F)
2	1	ALEX PARTY (SATURDAY NIGHT...) Alex Party	Cleveland City Imports CC1 17000 (SM)
3	NEW	MY TIME Janet Tracy	3 Beat 3B1T 29 (TRC/BMG)
4	7	THAT'S HOW I'M LIVIN' Ice-T	Virgin SWYD2 1 (E)
5	NEW	TRI-PLY B-Line	Cleveland City Imports/CL13013 (SM)
6	2	I AM THE MUSIC, HEAR ME! The Millionaire Hippies	Decon/RCA 74321175431 (BMG)
7	NEW	FAMILY AFFAIR Shaboo Ranks	Polydor P2 304 (F)
8	5	I AIN'T GOIN' OUT LIKE THAT O'Jays	Columbia 6593606 (SM)
9	11	COME BABY COME K7	Big Life BLRT 105 (F)
10	9	SPOOKY New Order	Centredate Co/London NU30 4 (F)
11	10	WHAT'S MY NAME Snapp Doggy Dagg	Interscope/East West A 83377 (W)
12	13	FEELIN' ALRIGHT D.C.	MCA MCGT 1952 (BMG)
13	NEW	SKINNYBUMBLEBEE Geez	Limbo LIMB 21R (RTM/F)
14	4	SPIKE/DOGMAN GO WOOF Underwood	Junior Boy's Own JBO 10 (RTM/F)
15	1	BIG TIME SENSUALITY Bjork	One Little Indian 132 TP12 (F)
16	NEW	DANCING THRU' THE NIGHT Sharada Music Gang	Media MRL12 001 (RE-APT)
17	NEW	SO DEEP Scope	Olympic ELY 012 (RE-APT)

This Week	Last Week	Artist Title	Label (12") (Distributor)
18	18	LONG TRAIN RUNNIN' (SURE IS PURE) The O'Jays Brothers	Warner Bros W02171 (W)
19	12	DON'T LOOK ANY FURTHER M. People	Deconstruction/RCA 74321177111 (BMG)
20	3	WOPBABLUBOP Funknotions	Epic 6597116 (SM)
21	17	LET ME SHOW YOU K-Notes	Deconstruction/EMI 12R 6307 (E)
22	32	THE SKIN UP EP Skin Up	Parlophone CDR 6303 (E)

This Week	Last Week	Artist Title	Label LP/Cassette (Distributor)
1	2	DOGDIESTYLE Snapp Doggy Dog	Death Row 654492279/654922294 (W)
2	NEW	REGGAE HITS VOL 15 J. Roots	J&R J&R 1015/JELC 1015 (BMG)
3	9	ELEGANT SLUMMING M. People	RCA 1432118679/1432118679A (BMG)
4	7	SO CLOSE Dina Carroll	A&M A54034/1540344 (F)
5	1	LETHAL INJECTION Ice Cube	4th-B way BRLP 609/BRCR 609 (F)
6	NEW	JAZZ HIP JAP PROJECT Various	Mr Wax/WMLP011 (F)
7	3	12-PLAY R. Kelly/Pacific Announcement	Jive 01241415272 (BMG)
8	4	EVERYTHING Joe	Mercury 518071/518074 (F)
9	RE	SO NATURAL Lisa Stansfield	Arista 7432117231/17432117231A (BMG)
10	RE	BLACK SUNDAY Cypress Hill	Columbia 4740751/4740754 (SM)

This Week	Last Week	Artist Title	Label (12") (Distributor)
23	21	ROCK THE DISCOTHEQUE Rams	Loaded/LAD 12 (E)
24	19	FUNK DAT Sagat	Hit FX 224 (F)
25	16	DESTINY Baby D	Production House PNT 057 (L&S)
26	14	I WISH Gabrielle	Go Beat G00X 108 (F)
27	NEW	BACK TO FUTURE Dirty Mind	Jelly Street JELT 015 (F)
28	25	GOOD TIME Loudip	LFG UFG 6 (GRA)
29	NEW	LOVE IS THE ANSWER Use One	Third Floor TRF1 004 (TRC/BMG)
30	13	I WOULDN'T NORMALLY DO THIS... Pet Shop Boys	Parlophone CDR 6307 (E)
31	NEW	MERRY X-MESS Rotterdam Termination Sou	React 12REACT 33 (SRD)
32	4	RENEGADE SNARES - VOLUME III Dmz Trz	Moving Shadow SHAD0W 36 (SRD)
33	NEW	Y'D DO ANYTHING FOR LOVE (BUT...) Passion	PAS112 116 (SM)
34	21	GHETTO JAM Domino	Curbant (USA) 422277 (Import)
35	NEW	FREAK IT Spank Spank	Guerrilla GTB 078 (RE-APT)
36	15	LITTLE BIT OF HEAVEN Lisa Stansfield	Arista 74321178201 (BMG)
37	27	REALLY DOE Ice Cube	4th-B way 12BRW 302 (F)
38	NEW	PHAT GIRLS Ignorance	Spaghetto CIA0X 8 (F)
39	NEW	VOLUME 2 Ju Andrews	Formation FORM12 025 (SRD)
40	28	WALKING ON AIR Bad Boys Inc	A&M 5404632 (F)

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MUSIC WEEK 25 DECEMBER 1993

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1993: the good times ...and the bad times

It was the year that saw George Michael take on Sony and Gerald Kaufman fulminate over CD prices. But 1993 holds fond memories for some people in the music industry

WAYNE BICKERTON chairman, Performing Rights Society

"My favourite record this year is the Aladdin theme, *A Whole New World* by Peabo Bryson and Regina Belle: a nice song and nice lyric. I have pretty catholic tastes in music but I tend to like emotive ballads, like Whitney Houston's *I Will Always Love You* last year. The most affecting thing for me was to become chairman and acting chief executive of the PRS on January 1, which has given me a completely new insight in terms of how the society works. Relinquishing the chief executive role in May and picking it back up again in October made 1993 a tremendously eventful year, and very interesting from a learning-curve point of view. It's taken up so much time, it's become a way of life for me."

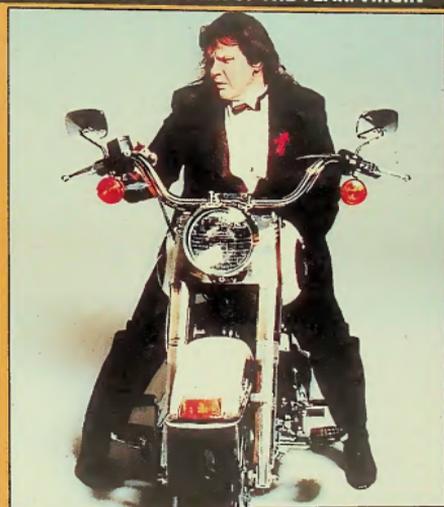
BINDY BINNING A&R controller, In The City

"My record of the year was PJ Harvey's *Rid Of Me*. For a start, it was so different from everything else. The songs were very powerful, and it really seemed to be from the heart. You could listen to it and put loads of meanings to the same song. It was a bit strange because it was so angry, bitter and loud, but I found myself able to relax to it; it got my aggression out. What stood out for me this year was *In The City* again. Last year, the gigs got slagged because there weren't that many, and we didn't have much time to organise them. This year was the complete opposite; there were five or six times more gigs, and the concentration of unsigned bands was much better. It was very satisfying."

PAUL BURGER chairman and ceo, Sony Music

"My favourite record of the year was Bjork's *Debut*. It's new, fresh. She stands out artistically and creatively as a true talent. There were several significant events for me this year, most notably arriving at Heathrow from Toronto in January. I didn't know if I would get through immigration because I didn't know if all my papers were sorted. Otherwise, I'd say I felt excited, motivated, curious and wishing I could skip the first six months and start with the second. Other highlights were learning how difficult it is to change the charts for the good of the industry, staying away from *Cord*, *39*, and *Spin Doctors*' *Two Princes* turning radio on its ear. It was the first big rock hit that moved from radio's increasing generic sound."

CORPORATE REBIRTH OF THE YEAR: VIRGIN



After a lacklustre 1992 Virgin was back with a vengeance in 1993. The label trounced all-comers with a record albums market share this year, proving that it had put its shaky start under Thom EMI ownership firmly behind it. Managing director Paul Conroy, who joined in April 1992, had the bit between his teeth and, judging by the stream of upbeat PR photos featuring his grinning face, clearly relished being at the helm. In the third quarter the label achieved its highest ever market share and the highest total by any albums label for eight years. The share - a hefty 8.3% - left nearest rival Columbia trailing with 6.4%. An eclectic bunch of artists contributed to Virgin's success including (pictured) Meat Loaf's *Bat Out Of Hell II*, currently nudging sales of 1m units, the quarter's top compilation, *The Best Dance Album In The World...Ever*, UB40's *Promises And Lies* and Lenny Kravitz's *Are You Gonna Go My Way*. All of which suggests an attractive return on Thom EMI's £560m buyout of two years ago. Indeed Virgin's sales surge helped EMI Music score record results in Thom EMI's interim results. And with Virgin albums by an array of talent such as Phil Collins and the Rolling Stones yet to be counted, who knows what the final quarter of 1993 will yield.

BJORK artist

"My favourite album of the year was *Bytes* by Black Dog Productions. It's hard to describe why you like things, but the music is beautiful, original, very simple and direct, with a lot of intuition. It's privately happy in a very intimate way, and also very modern pop music. The music managed to be modern, as in techno, but mystical at the same time. It proves that 1993 can actually be mystical without being antique. The

skillfully put together. They've definitely taken something from the Beach Boys and the Beatles, but it's not like they've copied the style. Rather, they've developed it in their own special way. For a band who basically write indie thrash songs, they've come a long way. Suede winning the Mercury Music Prize was my highpoint of the year. Because of all the hype, some people in the industry just want to hate them. It was so funny when they won. I felt relieved that someone had said, 'despite the hype, it was the best.' We'd put so much effort into it. I hope The Boo Radleys get it next year."

HARRIET BRAND director of talent and artist relations, MTV

"Bjork's album *Debut* was my favourite of the year. I think it's brave, musically very evocative and appealing, and I love the videos. As an MTV person, I appreciate the creative effort in each of them. We were very behind this record from the day one, and we put it in the Buzz Bin immediately. We should also mention Nellie Hooper as his production was extraordinarily effective, and showed tremendous perception of the artist - without ever overpowering her. Rather, he showcased her. The most significant event was the handshake between Ararat and Rabin. The news footage remains in my mind, because it was like the Berlin Wall coming down. It has the same thrill of hope."

DINA CARROLL artist

"My favourite record of the year was a cross between Sasha's *Live Collection*, Volumes One and Two, and Lenny Kravitz's album *Are You Going To Go My Way*. Sasha is a brilliant DJ who plays house and garage; I like his mixing and choice of music. I love Lenny's lyrics, his melodies, especially his ballads, and his style. The highpoint of the year was the tour I've just finished. While I had faith, I have to admit a few people were worried tickets wouldn't sell. But it sold out everywhere, and the response was pretty overwhelming. Sometimes it seems this year has been a lot longer than it has, but in a good way, as so much has happened. My whole attitude to life, everything, has changed, and for the better, except that I didn't realise how much my work would affect my family."

highpoint of the year was getting my band together. It was very emotional for me, something I couldn't have imagined even a few months before that it would happen, getting six top musicians that have a lot of character themselves, playing my music. You can't really ask for more than that."

ED BULLER producer

"My album of the year is The Boo Radleys' *Giant Steps*. The songs and production are wonderful, and it's so

More overleaf

DAVID CLIPSHAM managing director, Phonogram Records

"Even though I shouldn't pick a record from my own company, my favourite record of the year was definitely Laid by James, for its combination of intelligence, mood and sound quality. It's simply my kind of music. Otherwise, it would be Lemonheads' Come On Feel The Lemonheads, which was intelligent, bright music but youthful and fresh too. Without question, the CD pricing issue was the significant event of the industry year. It came almost as a sense of relief to get a monopolies commission referral as a means of redressing the craziness of the kangaroo court of the National Heritage Committee. The idea of welcoming an investigation, which has meant a lot of work and cost for the whole industry, is odd but at least it will be dealt with properly rather than with prejudice."

GAIL COLSON managing director, Gailforce Manager

"I don't want to come over as negative but I honestly can't think of anything that really impressed me aside from Neil Young's Unplugged, because of all those memories, all those fantastic songs. I also want to mention Girl A, Girl B, Boy C, the debut single by My Life Story I got their demo through the year and it really jumped out at me; just really good pop songs. I took their demo to every record label, and got turned down by every single one. When the single was released in November on a small indie, it was record of the week in *NME* and *Melody Maker*, so I feel that after all these years, I still know what I'm talking about. The most significant thing for me this year was the 25th anniversary of Charisma. I was amazed that I'm still here after all this time, watching bands and staying involved."

MARK COOPER music producer, The Late Show

"I love Cassandra Wilson's *Blue Light Till Dawn*. It's a very sparse album, and I love late-night records. It goes back to all kinds of traditions, with two Robert Johnson covers, and two 1960s soul cuts. Doing all the *Late Shows* was the highlight of my year, seeing all those musicians combine in different ways, while facing each other across a small floor in the studio. It's not often you see Sting, Diana Carroll and Paul Young perform together on a song they've only learned half an hour before in front of a 17-piece jazz orchestra. It's that irreplaceable thing in music, the fact that it will never happen again, that every second counts."

CHRIS CRACKNELL head of A&R, Greensleeves Records

"The favourite record of 1993, from anyone's point of view here, was one of our own, Shaggy's *Oh Carolina*. It was the ultimate satisfaction for an independent label to get to number one in the pop charts. Outside of our own label, Shabba Ranks' *Mr Loverman* was just a great record which sounds fresh whenever you

MAKEOVER OF THE YEAR: WOOLWORTHS



Woolworths chose 1993 to rid itself of an unwanted tag as the music retailer with confusing displays and a ill-defined stocking and pricing policy. As well as introducing its Street Value campaign, it generally focused its music offer. A hi-tech computer ordering system was installed at a number of stores and the chain updated its shelf strips and installed new racking. "Some Woolies had been looking worn and the revamp has given them a refreshing look. The stores are now uncluttered, the atmosphere is spacious and relaxed," says PolyGram head of sales Nigel Hayward. This year Woolies gave everyone a run for their money.

NEW EXPORT OF THE YEAR: RADIOHEAD



In a year when both the US and UK charts seem to have been dominated by acts from north America, Radiohead carried the banner for home-grown talent by doing what so many others had found it impossible to do – they broke in America. Indeed it was the US that alerted Britain to its own quartet. The UK, in the grip of Stateside grunge-mania, initially overlooked the Oxford band's debut single, *Creep*, when it came out in September 1992. However, when the track was released in the US this summer it was greeted with great acclaim and reached 32 in the *Billboard* singles charts, prompting Parlophone to re-release it over here. The band's album, *Pablo Honey*, has sold more than 500,000 units in the US to date, over 50,000 in Canada and is picking up sales in other territories including Europe, Japan and Australia.

ISSUE OF THE YEAR: CD PRICING

For two particular music industry parties courtroom 39 at the High Court was the venue of the year. But for the rest of the industry committee room 15 in the House of Commons was a more significant location. While the hirsute George Michael was the star attraction down at the Strand, Gerald Kaufman, the rather less hairy member of parliament for Manchester Gorton and chair of the National Heritage Committee on CD pricing, was the centre of attention. His presumption, even before hearing any evidence, that CD buyers were being "deeced" by the industry united the entire business in anger. But by the time the Grand Inquisitor summoned those evil barons who run the record business to his court he managed to provoke something tantamount to outrage. The media loved it, especially Kaufman's references to "ellegant paraphrases" of the word "rip-off". But by the time he published his report even the media realised how ridiculous it was. Indeed that self-appointed scourge of the music industry the *Independent On Sunday* denounced the document from its business pages. If Kaufman and all the pie-chart media coverage it provoked was the bad news, the Monopolies and Mergers Commission referral that followed it was, in a strange way, a relief. Yes, it has cost – and is still costing those required to produce further evidence – hundreds of thousands of pounds in lost work hours, accountants fees and the like. But the industry is hopeful it is being conducted fairly and thoroughly by people who understand business and are not setting out to penalise success. Latest indications suggest that CD pricing is no longer an issue. Clearly, the heat is still on. Overall, however, the whole process has forced every sector of the industry to re-evaluate its business and the final results should, at the very least, lay to rest the CD rip-off myth for good.

hear it. The event of the year had to be reggae music getting one, two and three single in the pop charts with Shaggy, Shabba and Snow. Radio One finally woke up; now they're gone back to sleep. It would be nice if our music was treated like all other music, as normal music, rather than something odd or unsuitable for the national audience."

MARTIN DAVIES trading controller for entertainment, Woolworths

"Commercially, my record of the year is *So Close* by Diana Carroll, since it created a lot of business, spawning a lot of singles and staying in the charts all year. Personally, it's Wild Wood by Paul Weller. It's undeniably Paul Weller, and back to his best, being nice and moody again. Apart from planning to get married, what stood out for me this year was the Monopolies and Mergers Commission which has obviously had an impact on

some retailers and record companies in terms of the sheer amount of information that they've acquired. I'm waiting to see how things turn out in 1994, but it's genuinely impossible to speculate. From a music point of view, the reggae phenomenon has been quite significant. There were some good singles, which gave the chart a bit of added interest. Singles are desperately important."

ROB DICKINS chairman, Warner Music

"My favourite single was Gabrielle's *Dreams*: great voice, great song, great image. Album of the year was Kate Bush's *Red Shoes*. I'm a big fan of Bush's to begin with, and maybe it wasn't as brilliant as I wanted it to be, there are so many great moments on the album. She can do it every time. It's music as art, which I rather like. Event of the year was the second series of *The Borrowers*. Why? Perfect television, for people who appreciate good things in life."

FLOOD producer

"My record of the year was the remix of *Ace Of Spades* by Motorhead. It's just a brilliant track – I've as many versions as possible. I couldn't tell you who did the remix though. There are several things that were really excellent this year. The Orb's live album *Live 93* in particular. But my favourite album was *Low* by David Bowie, which I bought on CD this year, and still manages to sound contemporary in 1993. George Michael in the High Court was, without doubt, the event of the year. Nothing like putting the cat among the pigeons."

STEVE GALLANT brand development manager, Our Price Retail

"My album of the year is Kate Bush's *Red Shoes*, although *Smashing Pumpkins*' *Siamese Dream* runs it a close second. It's fairly predictable –

LAUNCH OF THE YEAR: B.JORK



No album has ever captured as many "Best Of The Year" plaquettes in the *MV* year-end poll as Debut, the first solo album from ex-Sugarcube Bjork. It was a stunning debut: melodic, sensual, charming and innovative. The work Bjork and producer/collaborator Nellee Hooper seamlessly fused indie and dance styles is widely acknowledged as a triumph. The album went platinum the week before Christmas, giving One Little Indian its second platinum success in a year. But following The Shamen's spontaneous yet hugely successful campaign in 1992, managing director Derek Birkett admits there was no detailed strategy behind Bjork's launch as a solo artist. "I drew up a budget based on the Sugarcubes' past: 15,000 singles and 25,000 albums. She delivered the album, chose the sleeve photographer and video director herself. We released Human Behaviour as a single, and it went from there," he says. "Like The Shamen, we captured imaginations and have been chasing them ever since." Birkett says the key was to release lots of singles. "Bjork was initially reticent about that but the way she did it, with all the different mixes and reworking the tracks, was hardly ripping anyone off." Mayking Records supremo Brian Bonnar, Birkett's partner in One Little Indian since its inception in 1987, had a busy year too, setting up shop with Geoff Travis in a new Rough Trade label that hopes to emulate the creative success of the original punk indie. With three new One Little Indian signings - Chambawumba, Compulsion and acclaimed UK rappers Credit To The Look - all set to go with albums in the early part of 1994, and Bjork hotly tipped for a Brit award, it looks like being another onward-and-upward year for the Battersea-based duo.

every time she brings out a record it's my fave. Only Kate Bush could bring together Prince, Trio Bulgarka and Lenny Henry and make a brilliant song. Professionally, the most significant event of this year has been the redesign of Our Price stores. Musically, it's the return of Jackson Browne, another great singer songwriter, who produced a good album and played his first live dates in the UK for six years, which I was delighted to get along to. It was just me showing my age, but a couple of old troupers returning to form is very welcome."

SAUL GALPERN managing director, Nude Records

"I can't pick something I've been involved in but otherwise this year Bjork's Debut and Paul Weller's *Work* albums really stood out. Bjork, because it's a brilliant sounding record, one that sums up the vibe of 1993. Weller because he's proven he's

still a great songwriter. The most significant event was the Suede/Derek Jarman collaboration at the Clapham Grand. It was the culmination of the whole year, and summed up everything we'd been striving for. Suede winning the Mercury Music Prize was the most moving, as it was a complete shock. We thought we had no chance. The band giving the prize money to Cancer Research was even more brilliant."

HUGH GOLDSMITH marketing director, RCA Records

"The first event of 1993 that comes to mind was an unnerving moment at our sales conference when I entered a don's wrestling ring, and who should step in but my chairman, John Preston. Starting him out, all I could see was contracts not being offered to me. But the highlight of the year - apart from my wife getting pregnant with our first baby and seeing Fray go in at number one, which was a fantastic moment for Take That and

'ARE YOU RECEIVING US?' AWARD: VIRGIN 1215

A year can be a long time in radio. Last January Virgin 1215 was hailed its arrival as the national competitor to Radio 1FM the country's pop and rock fans had been waiting for. But Virgin has been unable to shake off the perception that its transmission quality is poor because of its AM frequency, and 400,000 listeners deserted the station between its launch in April and September. In October Virgin played its latest marketing card to try and reverse its fortunes. It re-focused its playlist policy to target the music it plays at specific audiences throughout the day, and moved its flagship albums chart show from Sunday to Saturday. Whether it turns out to be a winning hand for 1994 remains to be seen. Head of media at KPMG Peat Marwick David Murrell says Virgin is following the trend set by previous new national broadcasters. "BBC, GMTV and Channel Four all struggled in the beginning," he says. While Garry Blackburn of Anglo Plugging believes Virgin has been held back by not being on a FM band, "I did not have great expectations for a station restricted to AM, although it did help us with the Paul Weller album," he says.

UNPOPULAR DECISION OF THE YEAR: EMI AXES RECORD TOKENS

1993 was the year indie retailers said farewell to EMI record tokens - but it wasn't their choice. After more than 60 years, the handy stocking fillers were abruptly killed off in September. EMI blamed the decision on the increasing number of multiples issuing their own vouchers, but it left many retailers rather short on festive cheer. "EMI has dropped us in the proverbial shit," fumes retailer Julie Healey, owner of Disques in Heathfield, who, despite introducing her own tokens, expects to lose thousands of pounds in Christmas sales. EMI president and ceo Rupert Perry said the decision to terminate record tokens was regrettable. Now the indies want to see if Bard will take up the baton.

everyone here - was doing the Three Peaks walk for cancer research, climbing Ben Nevis, Snowdon and Scaffell in 24 hours. I'm not a fit man, and it pushed me beyond points that I've never been pushed before."

FERGUS HUNTER-SPOKES dance music buyer, Selectadisc, Nottingham

"My record of the year is Feedback's *I'm For Real* single, just because it's the most incredible, and the best produced piece of dance music this year. It was a straight trance record, from Britain, but licensed to the French label Pnac. No UK company seems to have picked up on it, which makes me like it even more. The musical event of the year was seeing the Apex Twin live at the Marcus Garvey Centre in Nottingham, which was the most amazing musical experience I've ever had. He produced sounds that I've never heard before, while the production was tackled in totally different directions."

STEVE JERVIER A&R manager, Polydor

"My favourite record this year was SWV's *I'm So Into You*, especially the Teddy Riley mixes. It did everything I felt a great R'n'B/swing tune could do, opening up a lot of ground in music, crossing over in such a way that it captivated a wider audience for that type of music. Just a great record. We moved more of them. To sum up 1993, I thought it was the best year we've ever had in the injection of music and real songs. Music with substance will always last. We've got back to grilles putting handbags on the floor and dancing around them, which is always a good thing. It can only get better."

GERALD KAUFMAN Labour MP and chairman National Heritage Select Committee

"Choosing a record of the year is a very interesting question as I've listened to so many during the year. I'll pick Unsung Sonheim, a various artists compilation of Stephen Sonheim songs that didn't make it into various shows. Why is it my favourite? I just thought it was a very good record. What was the most significant event of the year? I really don't have an answer to that. Thank you."

BILLIE KILTIE joint managing director, 23rd Precinct, Glasgow and director, Limbo Records

"My record of the year was Aftershook's *Slave To The Vibe*. Just a brilliant garage track, with an equally brilliant male vocal that I instantly loved. It got an excellent dancefloor reaction too. The highlight of the year for me was finally releasing an album, House Of Limbo, Volume One, on our label, after a year of releasing singles. On a negative tip, the midnight curfew on anyone entering clubs was a low point in Glasgow's club life. It means that people who work late can't go to clubs, while those who want to take guests around different clubs can't as you have to stay in one. The council say that violence was on the reason but now everyone is on the streets at the same time. It's a bad political decision."

DICK LEAHY managing director, Morrison Leahy Music

"My favourite single was Tease Me by Chaka Demus, which was a cracking record. Going to court with Sony has dominated my life this year, and now we're in it until January next year. It's more fascinating than I expected it to be, although sometimes quite wiring. I've been involved with a few actions before but never one as personal. Sadly, it's been a year of looking at the negatives rather than positives. It's been the least creative, productive year since I came into the business in the Sixties. Whether it's had an impact on what I've heard this year, I don't know, but certainly nothing as really hit me hard. I will say that the U2 show was pretty amazing, as were Sinead O'Connor's eyes when she turned up in the courtroom."

More overleaf

STEVE LEWIS executive director, Chrysalis Music Division

"My favourite record of the year is a dead heat between Kamakiriad by Donald Fagen and Very by the Pet Shop Boys. Both have literate, witty and interesting lyrics, great melodies and are impeccably arranged, performed and produced. The most significant event of the year was hearing the final mixes of the first tracks recorded by the first signing to Echo. That was the moment I felt we really had a record company."

RICHARD MANNERS managing director, Island Music

"My favourite album of the year is a toss-up between the James album *Laid* and Björk's *Debut*, but I'll go for Björk. It was a shimmering pop record that sits shivers up my spine in about 20 different places, and you can't ask for more than that. She's a major star. Track of the year, though, is *Credit To The Nation* and Chumbawumba's *Enough Is Enough*. It's all there in the lyric, like *The Clash* meets *Public Enemy*, a perfect mix of pop. Highlight of the year was the birth of my daughter. It throws everything else into the background."

NATHAN MCGOUGH A&R manager, East West

"My favourite record this year is *Transnational Speedway League* by Clutch. I like it for its humour, its darkness and its power, although the world didn't notice. *The Understand*, five boys from Southend-on-Sea and another hardcore band at *The George Robey* was my highlight of the year. It was the most exciting event I can remember since *Happy Mondays at G-Mex*, just one of those special shows where the band and audience are just totally involved. I have an offer on the table for them, but it's now in the face of fierce competition."

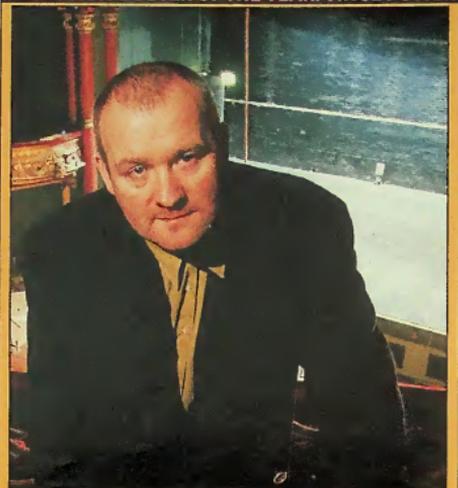
GORDON PINCOIT client services director, Millward Brown International

"My favourite record this year is Björk's *Debut*. I saw *The Sugarcubes* in London, and she has the most exceptional voice I've ever heard live. *The Sugarcubes* were occasionally brilliant, but *Debut* showcased her voice to absolute perfection. Two significant events dominated my year: getting married at the ripe old age of 36, and winning the contract for the music charts, which happened roughly the week before I got married. It's our first involvement with the music business, which is a complex, political, tricky but tremendously exciting business to be a part of."

RICHARD SKINNER programme director, Virgin 1215 Radio

"My favourite record is a tie between Björk's *Debut* and Sting's *Ten Summoners' Tales*. Apart from good songs and fantastic performances, Sting's production values are the warmest, most brilliant. Björk was a revelation. The production again was inspiring, while some of the touches

RECESSION BUSTER OF THE YEAR: VINCE POWER



Vince Power is not a man who lets a little thing like a recession get in the way of business. Where others would be happy to hutton down the hatches, he takes more risks. According to the Grand's promoter David Phillips, 1992 was the Mean Fiddler Group's busiest year yet. In March Power opened the Forum, the former Town & Country Club in north London, and although he wasn't a popular choice at the time, he has ignored his critics and pressed on with the job - successfully. The T&C may have been good. We resigned its passing. But the Forum is better. Power's full complement of London venues includes the Mean Fiddler, the Powerhaus, Sotteriana, the Jazz Cafe, the Forum, the Grand and the Garage. Paul Bolton, agent at Concorde International Artists, attributes Power's success to a thorough understanding of what bands want from a venue.

"Vince's venues are very band-orientated, which is very rare in London, so people like playing in them," he says. "He also employs people who like music and know what they're talking about rather than businessmen who don't." And Power is not one to sit back and let his venues do the work. This year his organisation staged the Reading Festival, the Irish Fresh in Tramore, the Phoenix Festival in Warwickshire, which attracted 30,000, the Glasgow Plead and popular Finisary park dates with Neil Young and the Cure.

TALKING POINTS OF THE YEAR

- George Michael vs Sony: why did they let it go this far?
- PolyGram: what is Roger Ames up to?
- PRS: how old is Ted McLean? (and when will it all be sorted?)
- Tring: for its creative approach to licensing
- The Breakers Chart: launched in January, all but dead and buried by August
- Michael Jackson: did he or didn't he?
- The Singles Chart: will the industry have the resolve to make it work?
- One FM: is Bannister its saviour or its nemesis?
- Mr Blobby: the industry's saviour or its nemesis?

bowled me over. I'm sorry to be so obvious but starting this radio station was my highlight of the year. It dominated my life, just the madness of putting it on the air and getting it right. As time goes by, more people will jump on to it. We're very confident for 1994."

PAUL QUIRK joint MD, Quirk's Records

"My favourite record of the year would have to be Jackson Browne's *I'm Alive* - it was a real return to form for him. The lowpoint of the year, and the thing that should have devastated every independent retailer, was when EMI ditched record tokens. We're

already having to explain to customers that we have no national record token, which is time consuming, and bad press for the industry."

OLLIE SMITH director, Town & Country Club

"My record of the year is *Crowded House's Together Alone*. It's a properly crafted, well-sung, fine album of tunes the likes of which, unfortunately, are few and far between these days, as are bands of that calibre who can reproduce the music live. Obviously the most auspicious event of the year was the closing of the two London Town & Country Clubs. The second

was celebrating 12 months of the Town & Country Club in Leeds. For some reason, I'm ludicrously confident about 1994, for no reason other than kids are picking up guitars and learning to play them. That said, the threat to the student union circuit, as if we didn't have enough hurdles to overcome as a music industry, is very worrying."

KEN TOWNSEND chairman, EMI Music UK Studios

"The job of working at a studio is such that you only have time to listen to your own stuff, so I'd say my favourite record of the year is *Kate Bush's Red Shoes*. It helps that I got reasonably well involved in its making. Aside from that, I'd go for *Bryan Adams' So Far So Good*. It's a super album, with a very good sound and good songs. My highlight of the year was receiving the MBE from Buckingham Palace. For the first time, it recognised that you have a proper job working in a studio, so the award wasn't just good for me, but even more so for the industry. I hope others will follow."

DAVID TERRILL marketing director, HMV Retail

"Album of the year was *Crowded House's Together Alone*. It's even better than *Woodface* which was my favourite album from 1992. It's perfect pop music. It's hard when it needs to be hard, it's songwriting at its very best. I'd encourage millions of people to buy it. The most important thing this year was that this industry is turning the corner on the recession. 1993 was clearly light at the end of the tunnel after two or three rough years. It was good to see people buying again with a measure of confidence and coming into stores in numbers."

NICKY TRAX joint managing director, Putnure Trax Promotions

"My favourite record this year was *Critical* by Wall Of Sound. It came out on Eight Ball in America and got picked up by *Positiva*, and got a scrape at the charts. It's a very up, hot, happy, dancefloor love tune. The highlight of the year was going to New York for the first time for the New Music Seminar which was awesome."

ALISON WENHAM managing director, Conifer Records

"My favourite record was *Grieg Songs* by Anne Sophie-Mutter. It brought me into a whole area of music I wasn't terribly aware of. I was aware of Grieg and the piano concerto, but I'd never listened to the songs, which were wonderful. The good news was that Conifer went up to number three in the classical music market share in the third quarter of 1993. But the thing that stuck with me this year was the National Heritage Select Committee, watching those boffins pronouncing on a subject that they didn't really have a handle on. It was like watching a bad horror movie - I couldn't really believe it was happening. Gerald Kaufman could just have been one of those gnomes off one of those B-movies."

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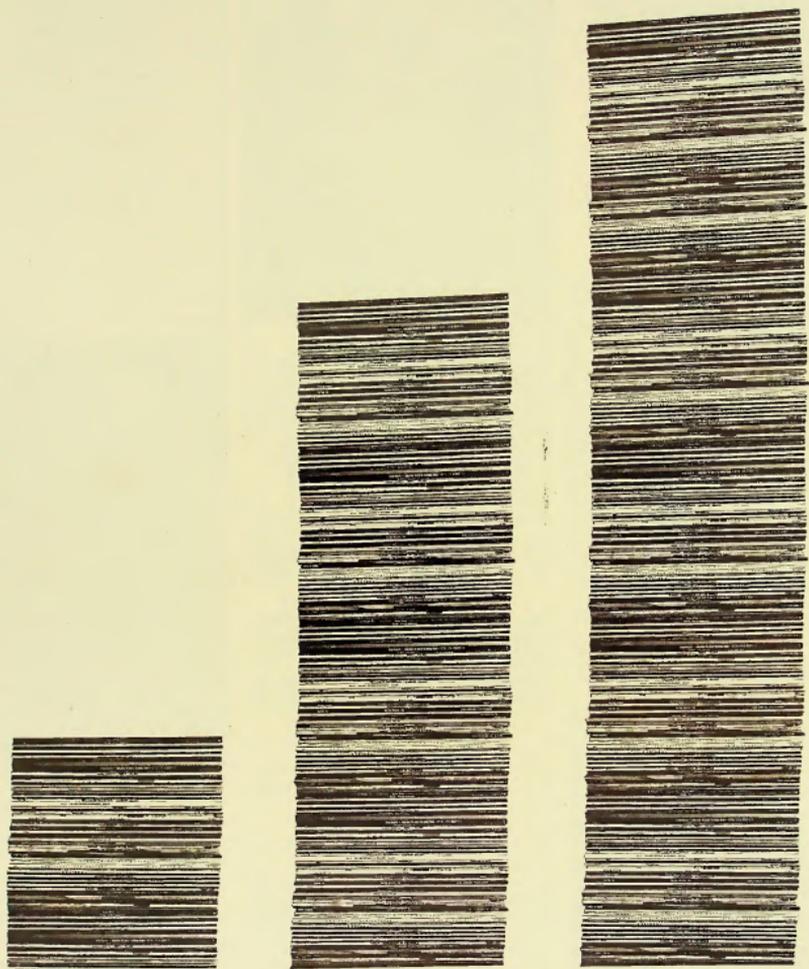
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