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"BIGGER THAN EVER"



The London Records-financed Laurel label has won the race to sign the hotly-tipped five piece outfit Menswear. With just four gigs and not that many more songs to their name, the guitar pop group from London were signed by Laurel boss Howard Gough last week, despite a last minute bid by RCA. A debut single is pencilled in for March with more gigs and support slots in January. Gough (who manages Lush and signed Tinsy Monroe to the Laurel label) and the band's manager Adrian Webb are recruiting the Savage And Best PR company to handle press. The Laurel label launched a year ago as a result of Gough's frustration at just managing bands. He struck the deal with London after signing Tinsy Monroe.



Christmas spree rescues season

Music retailers are predicting Christmas 1994 will prove to be one of the best ever, with boosted CD sales, turnover and customer numbers.

Sales have increased by up to 25% on last year, with two big shopping weekends to go before the Christmas break. Bard chairman Charlie McAuley, head of Woolworth's entertainment division, says: "The quality of product on album is outstanding," he says. "It has been incredibly busy because we have very good titles out there. Video is doing well but not as well as music."

Indie retailer Brian Mack, of Stoke on Trent's Replay Records, reports that the increase in business began unusu-

ally early at the beginning of November. "Sales) are up by about 25% of overall business. That's because there is more good product and more money about. It will be a great Christmas."

WH Smith music product manager Alan Parker says in-store traffic is up. "Our stores were saying people were coming into the shops this week at 8am. Sunday trading has also been buoyant."

Millward Brown's Kevin Grant reports that Sunday of last weekend made up 6% of the week's total sales, against just 1% during the summer.

Retail analyst Clive Vaughan of Verdict Research says music retail is bucking the trend. "Most other sectors

are reporting consumer spending is still low. The clothing retail sector has been hit badly by the warm weather and consumer confidence still seems to be low."

The strength of the music market has been particularly boosted by sales of cut-price double-CD compilations such as New 53 and Virgin's The Best Album In The World... Ever series. The effect is to push up CD sales particularly, says Andy Gray. "More people are buying CDs," he says. "I'm sure that is price led."

CD sales at HMV are up by 50% on last Christmas, says managing director Brian McLaughlin. He estimates the chain will sell nearly four million CDs in the two months to Christmas.

R'n'B chart to go live in New Year

The UK is to get its first R'n'B chart next month following a successful three month trial period.

The first R'n'B singles rundown will be published in *Music Week* on January 14, based on CIN data, and compiled by Millward Brown. *MW's* editor-in-chief Steve Redmond says, "We are pleased to reflect one of the most exciting sectors of the business - and one with an increasing influence on the mainstream."

CIN chart development manager Reuben Pearson says, "The test chart has gone very well. It has been accepted by the Chart Supervisory Committee and CIN as representative of UK R'n'B." The British R'n'B Association has

approved the first test charts, on which mainstream UK artists such as Sade and Jamiroquai joined US acts like R. Kelly and Boyz II Men.

Imports, funk, reggae, soul and hip hop are all expected to be eligible. A final decision on jungle tracks has yet to be made, says Pearson. The chart will be compiled by Millward Brown from the 1,800 stores on the standard sample.

The R'n'B chart launch comes four months after the BRBA approached CIN. Besides *Music Week*, CIN is in discussions with other media outlets over exposure for the chart. Pearson says he hopes to strike additional print and broadcast deals in the New Year.

MMC probe into PRS names panel

The MMC's inquiry into PRS began last week with the announcement of the men who will lead the probe.

Included is competition law specialist Dan Goyder, who sat on the MMC study of the UK record industry. The others are ex-Unité International chairman Ian Barten, British Airtel managing director John Bridgeman, the ex-chairman of Thomson Travel, Roger Davies, economics specialist Professor Stanley Metcalfe and Throckmorton Estates head Clays Felton QC.

The MMC will invite industry views on the year-long inquiry next week via advertisements in magazines including *Music Week*.

Meanwhile, Leosong chairman Tim Hollier has condemned the PRS for its "totally unacceptable" delay in appointing a new chief executive.

EMI's Green jumps to Phonogram

Phonogram's Howard Berman has appointed Jonathan Green from EMI UK as his new marketing director.

The move follows the departure of general manager Alan Edwards last month after just three months in the job.

Although Green will not hold the same title, he will handle all the functions previously overseen by Edwards apart from promotions, which will report directly to Berman. Green, for-

merly head of product at EMI UK, will oversee product management, publicity, creative services, video and production.

Berman began seeking a new marketing director last month after Edwards decided to return to Poole Edwards, the PR company he founded with Chris Poole.

Green's departure coincides with a restructuring of EMI UK's marketing operations, including the appointment of senior product manager Amanda Knight

as marketing manager. Sales operations co-ordinator Aaron Moore is appointed product manager - also reporting to Knight - and video commissioner Trudy Bellinger takes on the new role of creative affairs manager.

EMI UK divisional managing director Jean Francois Ceillon has promoted three staff to A&R directors, Julian Chase, Nick Mander and Nick Halken, who will be A&R director for Positive.

Beautiful news for Go! Discs

Go! Discs' Beautiful South compilation Carry On Up The Charts has become one of the fastest-selling albums in history, certified triple platinum last week after four weeks on sale. This rivals Michael Jackson's *Dangerous* which reached triple platinum in two-and-a-half weeks in 1991 and Phil Collins' *But Seriously...* which went four times platinum in five weeks in November 1983.

When Love just isn't All Around

Phonogram has amended its TV ad for Wet Wet Wet's *End of Part One (Their Greatest Hits)*, after a complaint was upheld by the Independent Television Commission. Three viewers complained the ad, run on MTV Europe, inaccurately claimed the album included the number one Love Is All Around. A Phonogram spokeswoman says the inaccuracy was a mistake; the version of the album released in all European territories outside the UK does include the track. A disclaimer pointing out the track's non-appearance on UK copies of the album has since been added to the MTV commercial.

Tolhurst Music must pay Lo! legal bills

Lo! Tolhurst's Tolhurst Music company has earned more than £1m in royalties since the drummer left the band in 1987, the High Court has heard. The figures emerged as a manager Chris Parry and band frontman Robert Smith won a ruling that Tolhurst Music should bear the costs of the recent legal action between Tolhurst and the band. Tolhurst argued that the company was not directly involved in the action. But Smith and Parry claimed that "Tolhurst might, personally, be unable to foot the bill, which is estimated at around £1m.

Media Monitor appoints Poole

Mark Poole has been appointed head of marketing for broadcast tracking company Media Monitor. Poole, formerly promotions manager for Radio Music, will be responsible for sales and marketing of the company's Aircheck and Medior III electronic airplay monitoring systems. He reports to director Adrian Westreich.

Radio Academy Festival for Midlands

The Radio Academy Festival is set for June 19-21 next year at Birmingham's ICC. The event will be produced by Unique Broadcasting's Stuart Grundy and the organising committee will be chaired by the AIRC's Brian West.

Sore throats and red faces

Dina Carroll has rescheduled last Tuesday's cancelled Wembley Arena show for December 21. The original date was called off at the last minute with Carroll suffering from respiratory problems. East 17 have also apologized to fans for failing to reappear at BT's Prince's Trust Concert at the London Arena on the same evening. The chart-topping founders said they would be back later in the show after performing their current number one to open the event. They failed to reappear after singer Brian Harvey's tonsillitis deteriorated.

Pickwick results show downturn

Pickwick had a "disappointing year" according to the annual report of parent Carlton Communications. The report offers no detailed financial breakdown for Pickwick, but Carlton managing director Jean De Moller says, "Pickwick's audio sales suffered from a decline in the availability of catalogue from major record companies." The performance of the French subsidiary was particularly unsatisfactory, she adds, and it has been disposed of.

Brian Johnston: spoken word number one

A compilation error at CIN last week led to the omission of the number one title, Listen with Pleasure's An Evening With Johnners by legendary cricket commentator and raconteur, Brian Johnston, who died earlier this year. CIN asks us to pass on its apologies for the error.

▶▶▶▶▶ LEAMINGTON SPA STRETCHED BY BEATLEMANIA - P5 ▶▶▶▶▶

COMMENT

Respect to a reggae legend

Said to say, I had never heard of George Price until I read the obituaries. But it would be no exaggeration to say that George Price, known to the reggae community as Daddy Peckings, was one of the most influential forces on British music of the past 30 years.

It was Price whom Coxsome Dodd, the founder of Jamaica's legendary Studio One label, chose as his right hand man when he launched his sound system in 1950. When Price sailed into Southampton in 1960 to start a new life in England, the suitcase he brought with him contained some records. Dodd had given him; thus began the distribution of Jamaican music in the UK.

His influence from the early Fifties right through to the present day through the Sir Price's Studio One shop he founded in west London cannot be overestimated. Yet, except within the confines of the close-knit reggae business, he was barely recognised.

Daddy Peckings' death comes just a couple of weeks after the demise of Tommy Boyce, a well-known figure in the UK business in the Seventies, but whose career as a songwriter stretched back to the Fifties. His credits included such classics as Pretty Little Angel Eyes, Under The Moon Of Love and, most famously, Last Train To Clarksville and Stepping Stone for the Monkees. I continue to believe it is a dreadful shame that in both these cases, and in far too many others, we fail fully to recognise their achievements while they are still alive. *MW* does its bit with the Strat Award—presented in memory of Tony Stratton-Smith—and the Brit Trust now has its 'Man of the Year', but it is only the publishing community, notably *Basca*, which really makes an effort. Is it not time to reconsider again the idea of a British Music Industry Hall Of Fame which would preserve the heritage of our business not just in terms of the music and artists, but which also gives due recognition to the pluggers, A&R men, retailers and all those who have made a contribution to that success? *Steve Redmond*

WEBBO

Beatles: why was EMI caught out?

The world is not a perfect place. And one of the most inexact sciences of all is predicting how many copies a new release will sell. Two weeks ago it appears practically everyone got it wrong with the Beatles album. Whose fault? Well it's academic but a few pertinent questions need to be posed.

The results of the PR job done by EMI on this release must have exceeded its wildest dreams. If the retail trade had known the media blitz that was going to occur they no doubt would have ordered more. But in the era of a re-born commercially minded BBC you might have predicted that some high-up bod would have realised they were potentially going to make a mint out of this record and to push it hard.

By offering a deal to independent retailers of discount on a minimum (but unusually) up to a maximum figure wasn't EMI trying to control the marketplace and not let some people order silly quantities. Normally laudable but in this case it backfired.

Did EMI not realise until the day of the release it was going to run out? How much back-up stock did it have? If it shipped 200,000 it must have had some. While I get annoyed with retailers complaints about this (it sounds like they want business given to them on a plate), the onus was surely be on the higher margin record company to take the bigger risk and have sufficient stock. After all their risk is basically only the pressing cost at that point. At least EMI admitted that it got it wrong. How many retailers will be telling their customers the same thing?

Finally there is some good news. It is that even in the year of the MMC, if you put a good value product in front of the consumer with the right promotion, they will actually go out and buy it.

Jon Webster's column is a personal view

NEWS

Curran hires Fox in BMG shake up

Former East West A&R director Marc Fox is to join BMG Music Publishing as senior creative manager next year.

The move, which coincides with the promotion of Mike Sefton to head of A&R, is part of a shake-up which sees the company's creative department divided between A&R and exploitation of the company's writers and catalogue. Fox, 38, will be responsible for producer/writer development and catalogue exploitation, while Sefton, 33, will be concentrating on signing new writers.

Both will report directly to Paul Curran, head of BMG Music Publishing.

Curran says, "I am confident this restructuring will lead to keener focus in both [A&R and writer/catalogue

exploitation] and enable the company to build on its successes, as well as fulfil the potential of its roster and its staff alike."

Marc Fox adds, "It is a new role. I will be consolidating what the writers are doing within BMG, while Mike is looking for new bands. It's a return to what I started doing—developing artists and musicians to create new songs."

"This is being done more by publishers and production companies than it is by record companies. It's getting back to making music rather than just marketing it," he adds.

Fox, a former member of early Eighties pop success Haircut 100, left East West Records at the end of September after seven years at the

label. After joining the company from Zomba Music Publishing as an A&R executive, he was promoted to A&R manager and later head of A&R, a position he held for his last 11 months with the label.

In his time at East West he signed acts such as Beloved and Jimmy Nail to the label.

Since joining BMG in 1990, Sefton has signed Steven Anderson, one half of Brothers In Rhythm, New York producers the Basement Boys and M People's Mike Pickering and Heather Small.

He says, "Now we have a good cross section of acts and a nicely balanced roster. [The restructuring] will give us more control over what we do and will free us up to work with songwriters."

Stars line up for Dance Awards

Eternal, Dina Carroll, Aswad, and Carleen Anderson have all been confirmed to headline next month's International Dance Awards.

Levi Strauss will now sponsor the awards, which take place at London's Piccadilly Theatre on January 22, after a deal was finalised last week.

The involvement of Levi's is expected to provide a substantial boost to the number of consumers voting in the awards, with voting forms now available in 35 Original Levi's Stores across the country.

Forms have also been available from Kiss 100—which is supporting the event for the second year—and in selected magazines, including *Record Mirror*, over the past two months. More than 20,000 votes have been received across the 15 categories, with a closing date of December 25.

Director of the IDAs Lindsay Wesker says a deal for TV coverage of the event is currently being discussed, but no details are as yet finalised. As usual, all profits from the awards will be donated to the Dance Aid Trust.

Industry tickets for the event are available from the Dance Aid Trust on 081 840 1297.

R1 trawls archives for festive schedule

Radio One is to broadcast a series of archive concerts from the Seventies as part of its Christmas schedule, which was unveiled last week.

Led Zepppelin, The Rolling Stones and The Jam all feature in the recordings, which kicks off on Christmas Eve with a 1973 Elton John show. Most of the recordings have not been aired since their original broadcast.

The schedules also include the Radio One Top 100 Songs Of All Time presented by Steve Wright. The rundown, in which each entry will be played in full, has been put together by a panel of music journalists and commentators, and will be broadcast throughout the Christmas period before a full broadcast

on New Year's Day.

Highlights on Radio 2 include The Real Glenn Miller Story on December 17 and an interview with Plácido Domingo on New Year's Eve, while Radio Three focuses on a traditional Christmas programme with carols from King's College on Christmas Day and a look at ancient Christmas music from around Europe.

Opens over the festive season says Radio Three include Verdi's *Rigoletto* on December 17 and Mozart's *Don Giovanni* on Christmas Eve. *Record Mirror* dance guru James Hamilton is to present a special dance marathon mix show on Radio One on New Year's Eve.



RPM Records is to reissue and repackage its Reg Dwight's Piano Gods Pop album after the first run of 7,000 copies sold out within its first five weeks on sale. The album, which was initially released at the beginning of last month, features 20 songs performed by Elton John in 1969 and 1970 for budget compilations. Among the titles included are *Spirit In The Sky*, *You Giffted & Black* and *In The Summer*. The album will be repackaged with Elton John's name in the title and a small royalty paid to the singer's Aid trust fund after he gave the project his blessing. The new pressing is expected to be ready next month.

Vital set to expand on successful year

Vital Distribution is expanding its staff by almost a third and finalising details of a new warehouse after a breakthrough year.

Around 20 new staff will be recruited including a marketing manager, additional reps, telesales and label management executives.

The company, which was established in January 1993 and changed its name from APT/Revolver in April, has enjoyed a strong year which saw the Oasis album, *Definitely Maybe*, enter the chart at number one.

Product director Pete Thompson says, "The Oasis record has helped to show we could put an album straight in at number one."

He says the company expects to continue 1994's success with debut albums due from Elizabeth, Gene, Sielster and Salad in the first half of 1995.

Warner Chappell Music Publishing is turning the BBC's music industry drama *Crocodile Shoes* into reality after signing one of the songwriters of the series, Tony McAnaney, to a new publishing deal. The writer is heading for Nashville in March to team up with established country songwriters – just like Jimmy Nail's character in the hit TV series. McAnaney, 36, co-penned Jimmy Nail's *Crocodile Shoes* single and all the incidental music for the BBC series and co-produced the album of the same name. Robin Godfrey Cass, managing director and senior vice president of A&R at Warner Chappell, says, "I heard *Crocodile Shoes* on television and I wondered who wrote it. I tracked McAnaney down and he had some other songs which were great. We send a lot of our writers to Nashville, so it's just pure coincidence we're sending him there." McAnaney, whose TV soundtrack credits include Spender, Harry and The Negotiator, has been out of a publishing deal since a deal with Rondor expired in the late Eighties. Pictured putting their feet up are (l-r) Godfrey-Cass, McAnaney and McAnaney's manager Iain Jones.



Beatlemania puts EMI at full stretch

EMI Records is still struggling to meet demand for The Beatles Live At The BBC album.

As Beatlemania continued last week, the major was able to satisfy only 50% of retail demand with re-orders adding up to 350,000 units by Monday.

Staff at EMI's Leamington Spa distribution plant were on increased shifts and are working over Sundays in a bid to satisfy demand.

Although EMI could not provide details on units, a spokesman says the number of boxes leaving the plant was up by 50% compared with the normal weekly total.

EMI's head of communication and external affairs David Hughes says,

"Demand is continuing to outstrip supply. We're fighting to keep everybody partly supplied and are making copies as fast as we can.

"Certainly before the end of next week we should be in a position to satisfy everybody," he says.

"We want to ensure that every dealer who requested stock will get some of its order. We can supply part of the order to every dealer," he adds.

When the album was released last week on pre-orders of 200,000 units, some dealers sold out within two days. EMI was initially unable to satisfy re-orders as it only had 50,000 back up copies.

Besides the demand for The Beatles

album, the Leamington Spa depot has been stretched by the success of other releases including Eternal, Cliff Richard, Blur, Pink Floyd and Virgin's UB40, as well as compilations including Now 29 and Virgin's The Best Rock Album In The World Ever. Seven of the Top 10 albums in last week's compilation chart were made up either EMI or Virgin titles. "EMI has a number of priorities and The Beatles is only one of them," says Hughes.

The combination of the Beatles factor and a raft of other releases has pushed Leamington Spa close to EMI's biggest ever ship-out which was recorded last month with 2.9m units delivered in one week.

NME Brat Awards get higher profile

IPC Magazines is raising the profile of the second NME Brat Awards with a number of events including a Brats Bus Tour.

The awards, hosted by the Tip Top TV team, will be held at London's New Empire on January 24, and will be broadcast live on Radio One's Evening Session show.

Carlberg sponsorship has allowed the event to be expanded, says NME marketing manager Adrian Pettett. Among the innovations is the six-date Brats Bus tour – also featured on The Evening Session.

The tour starts in Sheffield Leadmill on January 14 featuring British bands Marion, Skunk Anansie and US hopes Veruca Salt. Gene, Rub Ultra and Supergrass will play an On Night gig at London's LA2 on January 21, followed by a Brat Nominees gig at London's Forum on January 23. A

Vibes dance night is also being planned. NME editor Steve Sutherland says, "We're really stretching our wings this year."

● RCJA scooped a record number of awards at the *Smash Hits* Poll Winners' Party at London Arena last weekend, with Take That picking up seven, including Best British group, best single for Sure and best group in the world.

Columbia scored best female solo singer with Mariah Carey, while Parlophone's Sean Maguire won best male solo singer and had further success with Food's Blur, who won the best alternative/indie type band award and best album for Parklife.

PWL won the best dance act with 2 Unlimited while Phonogram picked up the award for best rock outfit with Bon Jovi. Telstar scooped best new act with PJ & Duncan.

Mail order scheme offers lower prices

A new mail order company is to offer more than a thousand classic albums at discounts which it claims will undercut standard shop prices.

The newly-established Music Catalogue Company is this month launching the Directory Of Great Music, which offers 1,200 albums at prices it claims fall £1-£2 cheaper than standard High Street prices. Among the titles are Sade's *Love Deluxe* at £11.99, Neil Young's *Harvest* at £8.99, Blur's *Parklife* at £10.99 and Madonna's *Like A Virgin* at £11.99.

Subscribers will pay £2.95 for the 150-page directory, which gives details of all the titles on offer – around 700 are pop and rock, with 140 classical titles, 30 country titles and 100 jazz. First copies of the directory were despatched in the middle of last week.

Director Mike Conlin says the Music Catalogue Company is an independent concern with no experience in mail order or the record business. The service, which is currently being promoted through national press inserts is being run in partnership with N Brown plc, which runs the Odhams record club and fashion mail order services Fashion World and Classic Collection.

NEWSFILE

Reggae mourns death of Daddy Peckings

The UK reggae music industry has lost one of its founding fathers following the death of George Price – better known as Daddy Peckings – at the age of 67. Peckings founded the country's oldest surviving reggae shop, Sir Peckings' Studio One in London's Shepherd's Bush, in 1974. He was probably the first man to import Jamaican music into the UK and became a mentor to many leading reggae figures.

Sony appoints new head of classical

Sony has appointed Steve Finnigan as the new head of its UK classical division, six months after the departure of Ronald Gierks. Finnigan, who was previously head of sales and marketing for classical specialist Select Distribution for three years, will take on the title of head of classical marketing. Finnigan will report directly to Sony commercial marketing manager Tony Clark.

Du Noyer scoops editor award for Mojo

Departing *Mojo* editor Paul Du Noyer has won an editor of the year award in the British Society of Magazine Editors awards. The award, in the non-weekly consumer magazines category, was picked up at London's Lancaster Hotel a week ago. The recognition follows a month after Du Noyer announced his resignation.

Windswept Pacific

Windswept Pacific has not bought the Burt Bacharach Music Group, as stated in last week's *MW*. Windswept has signed a long-term deal to represent the catalogue in the UK.



Music Week news is available across the continent on MTV Europe on pages 260 to 265 of MTV Text.

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▶▶▶▶▶ SIMON COWELL'S HIT MACHINE CONTINUES - p6 ▶▶▶▶▶

Two Christmas hits have confirmed Simon Cowell's pop credentials

That Simon Cowell has come up with the two hottest favourites for the Christmas number one slot will be no surprise to those familiar with the most recent addition to RCA's A&R team.

As Go! Power Rangers hurtled into the top five yesterday (Sunday), Cowell's Zig & Zag single, Them Girls, was already being cued for release today (Monday).

But turning children's stars into chart toppers is familiar territory for the pop A&R man, who had his biggest previous Christmas hit two years ago with WWF's Slim Jam. The secret is a keen eye for the latest trend.

"Last Christmas when I was on holiday in Malaysia I saw the Power Rangers on TV and I was fascinated. I knew I had to follow it up over here," he says. Working on both the Rangers and Zig & Zag projects began back in the spring. "With Zig & Zag I just saw the cult appeal and I knew it could hit all age ranges," he says.

Since joining RCA six weeks ago from sister label Arista - which simply wasn't "pop" enough - Cowell has already brightened things up on the fifth floor of Bedford House.

"He's a big kid at heart and that's what gives him the edge," says A&R director Mike McCormack. "He's like a cross between Maccusly Oulkin and Noel Coward; he's not interested in serious rock music because he thinks it's too posh. If something makes him laugh and it's got commercial possibilities he loves it."

It is a point which Cowell readily admits. "I'm much better at pop than the adult orientated market," he says. "I wouldn't know a good rock tune from a bad one, or a good alternative song. I

SIMON COWELL



COWELL: THE HITMAKER

FANFARE RECORDS		1992 WWF:		Slim Jam		4	
1986	Sinita:	So Macho	2	1992	Boney M:	Megamix	5
1987	Sinita:	ToyBoy	4	1992	Village People/TCA remix		11
1988	Sinita:	Cross My Broken Heart	6	1992	Sonic:	Better The Devil You Know	15
1991	Sonic:	Only Fools	10	1993	Worlds Apart:	Everlasting Love	19
1991	Sonic:	Only Fools	10	1993	Worlds Apart:	Could It Be I'm Falling In Love	15
1992	Curiosity:	Hang On In There Baby	3	1993	Kym Mazelle/ Jecelyn Brown:	No More Tears	13

like Take That and Elton John."

A look through his roster of hits shows an unwavering belief in out-and-out bubblegum pop, from the early days of steering Sinita to three Top 10 hits on his Fanfare label - which he formed at the age of 24 - to more "grown up" acts like 1991's Curiosity and this year's Arista success Kym Mazelle and Jecelyn Brown.

Across his entire career, Cowell can boast a particularly impressive strike rate. "It's pretty high I think," he says. "Around 80-90% of my songs have gone Top 20," he says.

Surprisingly, the number one spot

has as yet eluded him however. Cowell is confident his latest two releases will reach the top five, but a number one is not the holy grail. "It's very difficult to make a number one record. It's down to timing," he says. "The main motivation is sales. But we haven't given up yet. It would be a nice surprise if we did get a number one this Christmas."

And he is already lining up next year's festive hits. PWL veteran Tilly Rutherford, a friend and colleague, attributes his success to a determination to think laterally and remain always one step ahead. "He's a hustler, he's always on the phone, going

SIMON SAYS

Simon Cowell (b. October 7 1959)

1980: Aged 20, he takes his first job in the music business in the postroom at EMI ("And I'll probably end up there," he says)

1982: Lands a position in the International Department working as a song plugger.

1984: Forms small dance label, Fanfare Records, where he works with Sinita.

Scores five Top 40 hits including three Top 10s with Sinita and puts out a string of TV-advertised albums in The Hit Factory series.

1990: Resigns from Fanfare and forms 10 Records at BMG, which lasted a year. His biggest start is Sonic whose eponymous album goes Top 40.

1991: Joins the A&R department at Arista as A&R consultant where he signs and finds success with Curiosity Killed The Cat, Boney M, Village People, Worlds Apart, and more recently Jecelyn Brown and Kym Mazelle.

1994: Moves to RCA as A&R manager, working alongside A&R department headed by Nick Raymonds. His first two releases for RCA, by the Power Rangers and Zig & Zag, vie for the Christmas number one slot.

to parties, dinners, he's gleaming information and learning all the time."

Cowell admits to an incessant pursuit of something new. "I know it sounds naïf but I try to stay in touch with Joe Public - when you can spot a trend you've got a headstart," he says. "I listen to what my nephews say."

"There are a couple of things I expect to be huge next Christmas," he adds mysteriously.

Certainly, the RCA team are ready to be surprised. "You never quite know from Simon Cowell what he will come up with next," says marketing director Hugh Goldsmith. Catherine Esae

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Woolworths glitch mits chart data

For CIN chart director Catherine Pusey, last Monday proved a birthday to remember.

As the record industry returned to business after the weekend, it quickly emerged that problems had arisen with the week's singles and album charts. Corrupt data from Woolworths' computer systems had affected a handful of positions in the Top 75 singles and albums.

For the chart compiler Millward Brown, working under strict Market Research Society rules, once the mistake was identified, it had no choice — it had to re-compile the chart. But Pusey, along with chart partners Bard and the BPI, had a more thorny decision to make — should the re-compiled chart be published?

After an emergency discussion on Tuesday it was agreed to re-run all the charts and data, but that only the new product profiles and retailer reports would actually be published. The existing chart would be allowed to stand, although a new version of history would be reflected in the following week's charts (published today), which would refer to the corrected positions in the "Last Week's Chart" column.

The decision was a tough one, but based on common sense, says Pusey.

"The record industry needs accurate market research data to make its spending decisions, so we — and Millward Brown — felt we had to re-run the chart," she says. "But it was important not to confuse the public or inconvenience retailers. Many retailers had already started printing new charts and ordering on the basis of the new charts."

And, ultimately, the charts were not radically affected. Although several titles moved by one or two positions, only two Top 10 positions were affected — Mariah Carey swapping with (MC Sar) & The Real McCoy — and a handful more in the rest of the Top 75. Luckily the most disastrous scenario possible — that a new entry which ought to have debuted in the Top 40 was excluded — turned out not to have happened.

The most potentially contentious point arose over PJ & Duncan's Eternal Love single, which was shown standing still at 15 instead of moving up three spaces to 12. Telstar's Sean O'Brien remains satisfied that the mistake was not crucial. "It's one of those things," he says. "Fortunately we didn't drop a place. That would have been a disaster. We got Top Of The Pops by holding on at 15, so from that perspective it doesn't really matter."

Of more urgent concern however is to establish how the mistake occurred, a point on which all parties agree.

CHARTS: WHAT HAPPENED AND WHEN

SUNDAY, DECEMBER 4

1.00am: As Millward Brown begins compiling the new chart, it realises that no information has been received from Woolworths for Saturday's sales. Immediately, the Millward Brown computer begins calculating the week's chart, making estimates based on data collected from Monday through to Friday.

7pm: As usual, product profiles (which break down the sales of individual records according to region and day) are sent to record companies, and market share data is circulated to Bard member retailers.

MONDAY, DECEMBER 5

8.00am: CIN and Millward Brown notice, through the product profiles, unusually high sales figures for the previous Friday, with many titles showing figures higher than those for Saturday. Soon afterwards, CIN begins to receive queries from record companies' research departments who have noticed similar discrepancies.

Millward Brown immediately launches an internal investigation to see if its own computers are to blame.

2.30pm: It is established that data supplied by Woolworths for Friday's sales is corrupt. Sales for individual stores were counted more than

once by the Woolworths data systems, multiplying by two or three times the data fed into the system.

4.00pm: CIN chart director Catherine Pusey calls the members of the Chart Supervisory Committee to inform them that Millward Brown is re-running the chart using the correct data, which has now been supplied by Woolworths, and producing new product profiles.

TUESDAY, DECEMBER 6

7am: The re-compiled chart is faxed to Pusey's south London home. **8.30am:** Chart supervisor Pusey speaks to BPI director general John Deacon and Bard secretary Bob Lewis. CIN issues a statement outlining the problem and produces new product profiles for the record companies reflecting the revised data. They are faxed to record companies.

THURSDAY, DECEMBER 8

7pm: Since the re-compiled chart was not published, Top Of The Pops broadcast its chart published in the previous Friday. However, Week 49's chart (published in today's Music Week) does reflect the re-run chart positions in the "last week's positions" column of the charts.



STANDING STRONG AT NUMBER ONE: THE REVISED CHART LEFT THE BEATLES AND EAST 17 WHERE THEY WERE — AT THE TOP



BPI charts spokesman Paul Conroy says, "Everyone is worried about it because the chart is such a vital tool to us. It's disappointing since we've had such a good year so far. We have to be more diligent in the future. We have to make every effort to make sure things like this don't happen in the future."

Woolworths' head of entertainment Charlie McAuley — and chairman of retailers' body Bard — agrees, but insists it is not a point which will preoccupy Bard. "It's an isolated incident involving an individual retailer," he says. "It is not a Bard issue."

Indeed, the main focus of attention has fallen squarely on Woolworths, whose own data systems were at the root of the mistake. Every day, a computer at the High Street chain's office in

Castleton, near Rochdale, collates sales information from all 800 stores by automatically telephoning Epos machines in each individual store.

It appears that when the computer made its daily calls at the end of Saturday's trading, a computer error caused it to ring each individual store twice or even three times. The effect was to double or triple sales figures for individual records. But, since it was an automatic system, nobody noticed the error.

A senior Woolworth source blames Millward Brown's double-checking procedures for not picking up the multiplication, which created figures in some cases more than double those of the previous week.

But the problem, says Millward Brown's Bob Barnes, is that such a glitch

has never arisen before and so there has never been a reason to check for it. "It has happened that the same data has been sent more than once," says Barnes. "But that is picked up because it shows that lines of information are repeated. What appears to have happened here is that the Woolworths computer has added the figures together at the end."

The key to the problem is more checking systems, says Barnes. "It was a freak occurrence," he says. "We have safeguards in our systems, but will have to talk to Woolworths to see if we can build more safeguards into their systems."

Already, Millward Brown and CIN are lining up meetings with Woolworths to discuss the events of last weekend. It is certainly a weekend which will not be forgotten in a hurry. **Martin Talbot**

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JIMMY SOMERVILLE

POP ICON HAS FINALLY FOUND HIS TRUE VOICE

It's taken 11 years and numerous chart hits but Jimmy Somerville finally feels he's discovered his true talent.

Having spent half his career as part of a group or duo, the former Bronski Beat and Communards singer says his new album is the first he feels totally confident about as a songwriter.

"It's only now that I feel I am really coming into my own. Not only have I become a much better singer, but also a better songwriter, and at last I feel confident about what I am doing," says Somerville.

Maybe it was the five year break since his last album *Read My Lips* that allowed him to rediscover and explore his abilities.

"I had the greatest hits album out in 1990 but since then I've just been working on ideas. There's no point in getting stuck in that album/tour routine unless you've got something to say every time. I needed to have a life and experiences," he says.

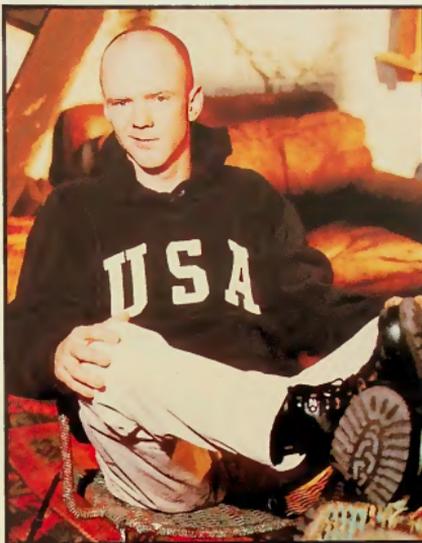
To that end, Somerville headed off to the US with the intention of staying there for good. "I went to San Francisco but after six months I had to come back to London to work and realised that I just love it here. I grew up in this country and I can't stay away," he says.

Once back, Somerville found himself writing with guitarist and songwriter and long-time friend Gary Butcher, as well as East 17 co-writer Richard Stannard. It's the first time that Somerville has written with someone else since going solo six years ago.

"It's not something I've ever really done seriously. As Gary is a friend it's a lot easier to do, and we have the same approach to the music," he says. It's these collaborations that he believes have helped Somerville realise his own strengths.

"It just makes you not be so precious about everything. It's much more fun working with someone else, much more creative and also it means there's someone telling you when something is shit."

The new London Records album was recorded mostly in Mickie Meek's RAK studios in London ("a bit of a time warp



but a great place to work") and a studio in Bearsiville in upstate New York.

"That was great because the place is just like Woodstock, and we were working in a huge barn converted into a studio. We spent three weeks there," says Somerville.

Work on the album suffered a delay as the singer waited for one of his favourite producers and frequent collaborator Stephen Hague, who happens to share the same manager, Carol Crabtree, to finish work on the

current New Order Best Of/Remixes album.

Hague produced half the album while Gary Wilkinson and Chuck Norman handled the rest. All the tracks were recorded with session musicians.

Somerville leaves much of the musical side of things to his producers. "I don't think I am experienced enough to say this is how it should sound, whereas someone like Stephen knows exactly how it should be," he says.

He believes there is more variation on the new album than any of his previous releases.

"It's a real mixture and I guess it's the album that The Communards would have done if we had stayed together. It ranges from blues to jazz fusion and pop and the track *Because Of Him*, even features a load of Gaelic instruments," says Somerville.

"The first single *Heartbeat* (out on January 16 and already being played by Radio One) is such a *Smash Hits* kind of pop thing and yet the next single (a cover which London is keeping under wraps) is a little different and will probably appeal to anyone, from grannies to nine-year-olds."

There are no immediate plans for any live dates from Somerville as the star is keen to take a little break from the live circuit which fuelled much of Bronski Beat and The Communards' success in the past. But he may well schedule a few acoustic shows to promote the album.

Somerville's A&R man at London, Tracey Bennett, who has worked with him since his Bronski Beat debut in 1983, says it's that wide appeal that makes a new album such an exciting prospect.

"There's at least three big hits on this album. It's acoustic, it's dancey, it's quirky and it's also slightly left-of-centre - like all of Jimmy's records," says Bennett, who also expects strong results for the record across Europe and the US when it is released in the spring.

"We had a bad start with America because no-one there really understood or liked the Bronski Beat Age Of Consent album, but Jimmy now has a cult following in the gay market which is committed to his music and very substantial."

Unlike Somerville, Bennett says he has had every faith in the singer's songwriting from day one. "How can you say whether he has become a much better songwriter over the years when his first attempt was a brilliant track like *Smalltown Boy*?"

"He has always been a great vocalist but it's his phrasing that makes him unique and his ability to do things in one take which must frustrate the shit out of some producers. He's an old pro now," adds Bennett.

And by the sounds of it, the former smalltown boy is about to take a step into the exclusive premier league of the UK's star players. **Nick Robinson**

NICK ROBINSON ON A&R

So London offshoot Laurel finally got its **Menswear** - which after the **Marion** and **Tiny Monro** signings shows just how serious London Records is about shaking off the 'pop singles' tag and getting itself an indie group. The band (and manager Adrian Webb) turned down higher bids to do with Howard and Ray at Laurel. Considering the duo have been friends of the band members since before they even formed the group, it's not so surprising that they did the deal. "Their songs are great and they're really nice people," was Gough's summary of the reasons for battling so hard. He adds that, in a bid to rid themselves of the 'only got five songs' tag, the group wrote four new ones last week. Meanwhile, gig of the week will probably be the Laurel label showcase at London's Dublin Castle tonight (Monday) where **Menswear**, **Tiny Monro** and **The Fuzz** all appear... Former **Suede** man and professional rent-a-guest-guitarist **Bernard Butler** is helping **Edwyn Collins** on new material as well as

recording his own debut album... Having left Creation quite a while ago now, it's odd that no-one has signed the mighty **Dreadzone** yet - particularly considering their corking **Glastonbury** and **Transglobal Underground** support gigs. Well, that all looks about to change in the next couple of weeks with the trio set to sign to a major... **UB40's Ali Campbell** is close to finishing his debut solo album and **Virgin** has it slated for June release... Serious bidding for Manchester's **Purescence** seems to have narrowed down to two labels, although there doesn't seem to be a rush from the band to get it all done before Christmas. They played their last gig of the year in their hometown last week in front of their strong local following and the usual array of awestruck record company bods. And another stunning show it was too, they say... **Cooltempo's Tyrrell Corporation** were hit by the gremlins at their **Madam Jo Jo's** album preview showcase last week. Technical mishaps were finally - well, almost - overcome

and the new stuff sounds very **D'Ream**-like... Considering the odd line-up - **A Certain Ratio**, house vocalist **Eddy** and dance/pop act **Deja Vu** - it's not too surprising that the **Astoria 2** was less than full last Wednesday. That said, the acts put on excellent performances with **Eddy** singing her heart out despite a virtually empty floor... The **BT/Prince** of **Trust** charity show was disappointing overall as a live showcase. Highlights were **Eternal**, **Belinda Carlisle** (but then she only played her one huge hit **Heaven Is a Place On Earth**) and **East 17**, who cut their appearance short as band member **Brian Harvey** was ill. Also appearing were **Pulp** who played a new track, **We Can Dance**, to a bemused young crowd... **A Tribe Called Quest**, meanwhile, put on the best hip hop show in the UK so far this year at London's **Subterrania** last week, with a whole bunch of people unable to get into the packed venue...



He may be renowned for his work on ear-splitting heavy rock albums by AC/DC and Bryan Adams but producer Matt Lange is about to reveal a secret passion—country music.

Lange has taken time off from his usual monster rock projects to spend much of 1994 in four Nashville studios meticulously recording country singer Shania (pronounced shoo-NYE-ah) Twain's second Mercury Nashville album *The Woman In Me*.

Spinal Tap comes to Tennessee for a shotgun marriage made in hell? No, not this time, and if Mercury Records Nashville's general manager Luke Lewis gets his way, and Shania sells "multiplatinum or more in 1995," the traditional stranglehold exerted on Music City by country producers and songwriters is about to shatter.

Shania and Matt happen to be husband and wife, songwriting partners (every song on the new album) and on the brink of a possible seismic shift in American music.

"For the last month she's been to around 100 major market country stations doing person to person promo," says Lewis, "and the response has been really positive. We're getting no negatives at all from Matt's metal connection. Country is not so simple as it seems, but not just a pretty face, and both these guys are very comfortable with the format, and have a genuine affection for the music."



SHANIA TWAIN

COUNTRY HEART MARRIED TO ROCK MUSCLE

The power of US radio and CMT, the satellite TV country channel, is at the heart of the Twain gameplan. Manager Mary Bailey, who has handled Shania since 1990, is in no hurry to schedule live dates, despite her singer's live

performance background, although Twain will visit Europe from March 5-18 next year for promotional purposes.

Twain's childhood reads like a backwoods Canadian soap opera, full of the experiences and emotions that lend

her relatively accentless vocals the maturity and understanding of all the best country vocalists.

Her self-titled first album sold some 130,000 units in the US, "respectable, without a Top 20 country single," says Lewis.

What has shifted her profile into a different league is the response from CMT and the US-only TNT channel. Last year, for example, CMT Europe voted Shania "Europe's Rising Video Star Of The Year" for 1993. "Video is a strong tool for us," says Bailey, and Mercury is committed to exploiting the medium's reaction. "We're spending pop money on imaging these days," says Lewis, and part of that spend is going on skills sets like video for the second US single, *Any Man Of Mine*, made by celebrated beauty-spotter and movie director John Derek (husband of Bo). The promo is his first venture into music video.

All the signs look good. As manager Bailey says, "This is fresh music but at the same time it's still traditional. It's a little like what the Eagles did for rock in the Seventies, only this time, it's what rock is going to do for country."

And just as the Eagles sold a distinctively American music to the world, in Matt Lange's own words, "I wanted to bring Shania's exceptional voice and songwriting to the fore and make a great country record, but one for all countries." Ian Nicolson



SKYLAB

TRIP HOP MEETS THE TRULY AMBIENT

With ambient heading in every possible direction these days, it's quite a novelty to hear something which truly deserves the name. But art graduate Matt Ducaese is creating precisely that.

His group are called Skylab, and their album, #1, is one of the year's most critically-acclaimed debuts.

More an art school graduate than musician, Ducaese has been making music for just three years, "mostly under psychedellic conditions in my attic studio, with prepared tapes and synths and stuff off the radio."

Ducaese admits his colleagues of film soundtracks and period jazz samples were too rough for release. "I didn't know how to realise what I wanted," he says. "I needed someone to pull it into shape."

"That someone was producer Howie B, former Nelloe Hooper engineer and knob-twiddler for his own Pussycat Records (and Mo Wax), who Ducaese met by chance. Says Ducaese, "It was like these are the bits, this is what can be done with it." Howie said it would be no problem, and it wasn't."

Howie called on his musical heroes Toshi and Kudo, the brains behind Japanese leftfield jazz act Love TKO and the Major Force label. This quartet worked on Ducaese's raw material by playing live in the studio, "to get the right kind of vibe".

"The result shares the trip-hop atmosphere of Purushood and Mo Wax but with an electronic, experimental edge. Despite its excellence, you might not expect Simply Red's management team of Elliot Rashman and Andy Dodd to pick #1 for their new L'Attitude label. But, says Ducaese, "We know Sally Gross, L'Attitude's MD, and Simon Bushell, the A&R manager, for a long time, otherwise I don't think it would have happened as the original tapes were really chaotic. It needed a bit of extra faith and they were the only people prepared to listen. Elliot wants us to get our live shit together, though that will take a lot of organisation."

First up is a new mini-album in early February and then it's back to the lab... Martin Aston

OUT OF MY HAIR

AMBITION BEYOND THE INDIE CHART

Having been called a genius and a lunatic by the same person at his record company, the man known as Comfort is an intriguing proposition.

Musically, Beck and the Beastie Boys are his current favourites, and yet on his own material as RCA's *Out Of My Hair*, Comfort (or Simon Eugene to his parents) sounds like a quintessential English folk drummer.

Founder of the four-piece, with two EPs released so far, he has written, played, sung, engineered and produced all of the seven tracks.

Head of alternative at RCA Steve Lowes knows the danger of such total artistic control. In fact, he feels it has been slightly detrimental to the band's recorded output and is searching for the right producer to bring a bit more "oomph" to *Out Of My Hair*'s sound.

"The guy is a genius," he says. "But also a lunatic. He sacked the band once, keeping just the guitarist in a Prince-like ego trip. I think with an outside producer we can bring the songs out a bit more than Comfort can himself."

Comfort agrees, up to a point: "I'll use a producer for a few songs on the album.

I've been engineering, producing and playing lots of instruments and I just can't handle it, I need some help. But whoever the producer is, he'll have to be like-minded. I know what I want."

Comfort calls his music psychedelic bubblegum folk, a fair description of the two deeply melodic singles so far—releases he has mixed feelings about: "The first single [in *The Groove Again*] is indicative of our feel, while the second, *Heart's Desire*, is not that hot actually. RCA wanted a single and that's all I had recorded at the time."

Lowes can see a bright future for the 24-year-old and the "fluid line-up" of *Out Of My Hair*: "There's not too many guitar pop bands who play good live shows. The others add a lot to the live shows and they're picking up a fanbase. They'll be playing Top Of The Pops in a year. Comfort wants to be number one—none of your indie chart nonsense."

Comfort is confident too: "In a year I could be pretty big. We'll either be really huge or dropped."

This lunatic genius' seems well aware of the harsh realities of the industry's he's working in. Leo Finlay



COXSIE AND THE BANSHEES

PUNK VETERANS REVITALISED BY VELVETS MAN CALE



Putting cult artists in the studio with a big name producer may work sometimes but Siouxsie And The Banshees say it only hampered their career.

The result was a crisis which has eventually delayed their new album *The Rapture* by over a year.

The band first came unstuck when they chose Stephen Hague, best known for his electronic pop work with the Pet Shop Boys, New Order and now Jimmy Somerville (see p6) to produce their 1992 album *Superstition*.

"He suggested working with us, which we thought was perverse, but we've always hoped that something unexpected may happen," recalls Banshees' drummer Budgie.

"But this was not what we expected. Fully embracing technology was to the detriment of the strength of the band as a live unit. Stephen is wonderful, but his way of working just left us out. It's like an arcade game - only one person can play and the others watch."

The experience was so uncomfortable that the Banshees produced the follow-up themselves, getting back to basics and dumping the keyboard samples. But, as Budgie recalls, when the sessions were completed in October 1993, the band's gut feeling was that the album still wasn't ready.

"We'd never before stood there and said, 'hold everything; but we did,' he confesses. "We wanted to do some more writing and we had a tour of Australia and European festivals to complete, after which we searched for a producer to help us bounce around ideas."

By chance, Budgie was contributing to a project by French writer Hector Zouliques, John Cale of The Velvet Underground - a huge influence on the Banshees' formative years. Says the

drummer, "I met him in the studio one day. We subsequently thought we'd give him a call as he could only say no, but he liked the material and seemed to understand what we were aiming at."

The Banshees still had to persuade their label: "Polydor threw up a bunch of names of people who'd just produced a hit album or had some success, which is never the best yardstick to judge anyone's merit," Budgie says.

Polydor A&R consultant Graham Carpenter defended the label: "Of course I came up with successful producers like Tim Simenon and Paul Oakenfold and it wasn't what the band wanted."

"But they understand that a hit single can make all the difference," he

says. "They had a Top 10 hit in America in 1992 with *Kiss Them For Me* and sold nearly 500,000 albums. Hit singles have helped sustain their career through the years - they've already released two singles compilations."

He says he was happy with the final selection: "I've used Cale before when he produced tracks for John Moore. I thought it was a good choice."

The band became convinced very quickly, says Budgie. "As soon as [John] arrived in the rehearsal room, we stepped up another gear, which is the role a producer should take. He gave us the confidence in ourselves not to worry about sounding like whatever we perceived we sounded like, and let the

songs speak for themselves." Cale ended up producing five tracks on the album.

The creative alliance was sealed when, even as the band were packing up the gear in the studio, Cale overheard a stray chord sequence and, suddenly, the band had written *O Baby*, the album's stunning opening track and the single Polydor felt the first sessions lacked.

Says Carpenter, "Geffen in America are really excited, just as we are, and waiting an extra few months in order to hit the New Year market looks like it's going to work too. Polydor are predicting a top five entry for *O Baby*."

The first new single is released on December 28, with the album following on January 16. **Martin Aston**

ONES TO WATCH

APACHE INDIAN

The Brummie Asian reggae man links up with hardcore US rapper Tim Dog for a much harder rap-chancing track. Could also elevate Dog's own career, which began a couple of years back with the infamous *F*** Cunt*.

WEEN

Ignoring the adolescent artwork, this is a remarkable album from Dean and Gene Ween in a new home at Pyram. Best cut: pop songs with folk and indie ramblings fill up the 16-track *Chocolate and Cheese* album.

CHRIS WHITLEY

Introduced as a long-haired good-looking US blues guitarist, Whitley has undergone radical style surgery. Imagine Sonic Youth or Nirvana with the technique of a blues guitar master and you'll be close to Columbia's Texan signing. The album *Di Of Ecstasy* is out in March.

OASIS

Afyer one of the best albums of 1994, *Definitely Maybe*, it would be too much to expect Oasis to top that with yet another classic single. But that's exactly what they've done and don't be surprised if this six-minute album is all epic songs close to the Christmas number one spot.

DIONNE FARRIS

The voice behind Arrested Development's Tennessee has gone solo with a fine mixture of southern soul and rock. *Wild Seed* - Wild features a Lenny Kravitz tune and a cover of Lennon/McCartney's *Blackbird*. Columbia releases the album at the end of February but check it know on February 13.

NEW SIGNINGS

ARTIST	DESCRIPTION	SIGNED TO	MANAGEMENT	TYPE OF DEAL	SIGNED BY
7PM	Dance publishing and label deal	SONY MUSIC PUBLISHING	Seven Webster	Sub-publishing	Blair McDonald: "We met Seven in a club and he seemed a nice bloke!"
MARK BURGESS	Ex-front man with The Chameleons	DEAD DEAD GODO	None	Album	Steve Harris/Andy Wood: "Pure songwriting talent."
LYDIA CANAAN	Strong vocalist from the Middle East	PULSE 8	Thomas Viens	Singles	Steve Long: "She's a stunning vocalist."
DREAM TEAM	Jungle duo	SUBURBAN BASE	None	Three singles	Dan Donnelly: "I signed them after the success of their label jokers."
FISHMONKEYMAN	Indie rock four piece from Liverpool	COPASETTIC	c/c Copasetic	Single and album	Mika Plumley: "The music and the lyrics fit around the world."
RUFF GABRIEL	Pure techno from Liss	INPUT NEURON MUSIC/IGPR	None	Exclusive worldwide album	Wayne Archbold: "Found him through Luke Slater - debut in February."
KING JUST	Rapper from NJ	RUFFNESS	None	Single with album option	Richard Russell: "He's a good hip-hop artist."
TAKESHI KUROSAWA	Experimental techno artist from Japan	INPUT NEURON MUSIC/IGPR	None	Four albums	Wayne Archbold: "His sent me a demo tape."
MARVELOUS CAIN	Jungle act	SUBURBAN BASE	None	Exclusive recording	Dan Donnelly: "One of the most consistent jungle acts on the street."
ROUPE	Experimental artist from Manchester	INPUT NEURON MUSIC/IGPR	None	Two albums	Wayne Archbold: "He appeals to men and women."
SPONGE	Jungle act	SUBURBAN BASE	None	Three singles plus album	Dan Donnelly: "Former member of Johnny Jungle goes solo."
KYM SIMS	United States garage duo	PULSE 8	Troy Berstein	Singles	Steve Long
THE ORIGINAL	Commercial dance artist from Ibiza	ORE	None	Single with options	Richard Russell: "DJ Pippi from Ibiza. Part of a handy storm."
BOOKER T	Garage/house act	SUBURBAN BASE	None	Exclusive songwriter agreement	Luka Calk: "He's currently hot property on the house scene."
THRUM	Glaswegian country rock four piece	SONY MUSIC PUBLISHING	Steve McKenna, Trash	Exclusive worldwide publishing	Charlie Pinder: "They do my head in. What songs, what a voice."
UNIVERSAL	South London pop/funk duo	COPASETTIC	c/c Copasetic	Two singles and album	Mika Plumley: "Wow!"
CHRISSE WARD	ORE	None	Gary Salzman	Album	Richard Russell: "Future star."
WINX	Techno artist from Philadelphia	XL	None	Single with option	Richard Russell: "Brainchild of Josh Wink. Unavailable to chop them."
YOUR NASAL MULTIPLEX	Indie trio from Leeds	INPUT NEURON	None	Four albums	Wayne Archbold: "Exceptional music"

Compiled by Sarah Davis Tel: 0181-948 2320

SINGLES

SIouxSIE & THE BANSHIEES: O Baby (Polydor SHED022). The original punksters had to come back with something original after a few years in the wilderness and this is a wonderful litting pop song that is destined to be a very large hit. Brushed drums and a calypso-style melodic drift under Siouxie's distinctive vocals on this remarkable track. □□□□

THE HUMAN LEAGUE: Tell Me When (East West Y2862). Four years on from the last Human League album and you'd be forgiven for thinking this was a follow-up to the classic *Dare* album of 1981. Yes, it's that good. Fristine synth pop as a deep Oakey lead and joyful harmonies make this the most joyful single of the week. Welcome back. □□□□

MALCOLM T: Ether (Hit DG 42). Malcolm's eagerly-awaited debut. Either is the precursor to the album due in January, and demonstrates the impressive vocal range of the former *Thieves* singer. Extremely mellow Elizabeth Fraser flavoured meanderings sit atop pleasantly jangly guitar. With enough exposure it could do well, and the album may fare even better. □□□□



THE SMASHING PUMPKINS: Rocket (Hit L48). The final track to be released from *Siamese Dream*, Rocket completes the limited edition '7' coloured vinyl series and is part of a limited box set including original artwork, and with Depeche Modes' *Never Let Me Down* on the B-side. Worldwide there will be just 6,000 copies of the box set including Cherub Rock, Disarm and Today, with only 1,600 copies of the coloured vinyl. A collector's dream. □□□□

MEGAETH: Train Of Consequences (Capitol 88194229). EMI scored a coup in the slack

post-Christmas week in 1991 with Iron Maiden taking the number one spot. Competition is stiffer now, but this solidly-riffing affair, the first single from the successful *Youthanasia* album, is boosted by extra tracks including a rumbustious reading of the Pistols' *Anarchy In The UK*. □□□□

RUNRIG: This Time Of Year (Chrysalis CDCHS5018). An acoustic-driven ballad from the Scottish roots rockers which should benefit from the band's appearance at the New Year's Eve celebrations in Edinburgh. Teamed with

exclusive live cuts of band favorites Dream Fields and I'll Keep Coming Home. □□

THE CHARLATANS: Crashin' In EP (Beggars Banquet B6044CD). Manchester's veteran lads rockers (pictured left) return with three brand new songs to herald a new album and their first full tour for three years in the spring. Strangely eschewing Oasis – or was it the other way round – it's a pretty raw groove but unlikely to push beyond their loyal fan-base. □□□□

DODGY: So Let Me Go Far (A&M S09503CD)

The second single from the London three piece's terribly under-rated Homgrown album is typically exuberant, but whether it will give them a long overdue breakthrough is doubtful. Mixes by Transglobal Underground and Jah Wobble may help extend their usual reach. □□□□

DEUCE: Call It Love (London LDCD355)

Already being described by London as 'a new Bucks Fizz', these latest teenage additions to the Tom Watkins tenage band have just finished a stint on the *Smash Hits* tour. It's Europop with a looser feel. □□□□

This week's review panel were:
Duncan Hollman, Martin Talbot, Catherine Eden, Paul Gorman, Nick Robinson and Steve Redmond.

ALAN JONES TALKING MUSIC

Way back when, K-Tel was the company in TV marketing. Once they'd exhausted all the more obvious concepts for compilations they moved on to some very odd alternatives. There was *The World's Worst Records* (a compilation of incomplete and plain naff moments captured on vinyl), a Coronation Street cast album (Julie Goodyear's take on *These Boots Are Made For Walking* is like no other) and even an album which attempted to recapture the magic of pirate radio, via swashbuckling recreations of those days by Ed Stewart and Tony Blackburn.

The latter idyll re-emerges on the new *Jumbo/Start* album *Don't Touch That Dial*, on which **Johnnie Walker** pretends it's 1968 and that he's on the high seas with Radio Caroline. 15 songs from the time, including some very closely identified with the pirates – David McWilliams' *Days Of Pearly Spencer* and Jay & The Americans' *Livin' Above Your Head* are included alongside jingles from the time and even a Coca-Cola advert sung by Petula Clark.

Most advertising jingles nowadays are adaptations or straightforward steals from old hits, but in those halcyon days Coca-Cola commissioned popular artists to write and perform adaptations of the basic Coke jingle,

and the Pet Clark recording is one of more than 100 made by top British and American acts in the '60s and '70s. Others who succumbed include the Beach Boys, the Troggs, Otis Redding, the Bee Gees, Marvin Gaye, Aretha, the Drifters, the Moody Blues and the Everly Brothers. A few of these fascinating artifacts have found their way on to albums – the Supremes, for example – in more recent times, but an import (Coca Cola commercials) is currently on sale in some of London's larger record shops with no fewer than 65 tracks by stars swearing "things go better with Coke".

Another recreational drink – Guinness – is behind two current hits – **Perez Prado's** *Guaglione* and **Louis Armstrong's** *We Have All The Time In The World*. And one of the last big albums of 1994 is a new Armstrong compilation (*We Have All The Time In The World*). Among its 20 tracks spanning the last 30 years of the legendary singer/trumpeter's life, are the chart-popping *What A Wonderful World*, *Cabaret*, *Hello Dolly*, and the sure anti-perspirant commercial soundtrack *Jeebers Creepers*.

Some of Satchmo's gravely vocal style, and the piano intro to Nina Simone's *My Baby Just Cares For Me* are two ingredients that will

make **Tenor Fly's**

lazy remake of Monty Python's *Always Look On The Bright Side Of Life* a hit. The reggae star's single was initially pressed on Fashion, but has quickly transferred to Mongoose, raising the possibility that Python star **Eric Idle** will have two songs in the chart at the same time – his **Richard Wilson** collaboration *One Foot In The Grave* came out last week.

Finally this week, **Dionne Warwick's** *Aquarela Do Brasil* has been available stateside for a while, but won't emerge here until the new year. Still the supreme stylist, Warwick sings a selection of familiar Brazilian tunes in both English and Portuguese, as well as some new songs, for which she wrote the lyrics, and a brand new **Burt Bacharach/John Bettis** composition entitled *Captives Of The Heart*, which, though not vaguely Brazilian in flavour, has the same perfectly-paced and laidback melodic feel. Warwick's move into Brazilian music is obviously sincere, and not just a career move – after all, she has just relocated there. And it's a pleasure to find that after upwards of 30 years in the music industry, her vocal talent remains undiminished.



Elastica and The Prodigy

Jamiroquai and Let Loose

Oasis and Rob Dickins

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DANCE

When the dance industry reflects on 1994, three facts will stand out. Perhaps, most significant of all, dance came of age with the success of *M People* in the Mercury Music Prize. It was also a year in which dance acts made their greatest impression yet on the mainstream charts, helped by a flood of European artists such as *Doop*, *Whigfield* and *Enigma*. Finally it was the year in which dance compilations hit a new level as the majors such as *PolyGram* and *Virgin* used all their resources to make a serious assault on the market. The strength of *London Records'* dance output through its *Systematic*, *Internal*, *ffrr* and *freedom* imprints, which have made it the most successful dance company this year, was capitalised on by *PolyGram TV* which struck an exclusive deal with *London* to ensure the benefits of the label's success

remained in-house. Other labels reporting an excellent year for dance sales include *PWL International*, *Virgin Records*, *Positiva*, and independents *Cleveland City* and *Logic Records*. However, smaller dance labels are finding their singles sales squeezed because the big chains are being increasingly restrictive on what they stock and too many releases are hitting the streets each week. This means they are having to rely more and more on albums to boost their finances. Those who are surviving on just singles sales are having to work harder than ever to repeat the volumes they enjoyed a few years ago. As for 1995, the industry seems divided about whether the European influence will have such an effect on the UK dance scene as it did this year. Industry pundits are predicting everything from a flood of European jazz funk to a further explosion of jungle both here and abroad. Whatever happens though, the last 12 months have confirmed once more dance's status as an integral part of the mainstream. Its success – like that of rap in the US – is not temporary but structural and fundamental.

STEPPING BEYOND THE SINGLES CLUB

THE SINGLE REMAINS CRUCIAL TO THE DANCE MARKET, BUT FALLING SALES HAVE PROMPTED LABELS TO LOOK INCREASINGLY AT THE ALBUMS SECTOR, AND COMPILATIONS IN PARTICULAR, TO MAKE ENDS MEET. BY TONY FARSIDES

Dance music without the single is unthinkable. But in times of survival, many labels are having to rely on a growing album market.

The arrival of new genres such as jungle and the blockbuster pop hits from *Doop* and *Whigfield* have disguised the real size of the fall in singles sales for many projects in recent years.

Labels which would have regularly recorded sales of 20,000 units for a release five years ago, are now having to settle for sales of just a few thousand. And for many this means finances remain tight.

Over-production is blamed for the decline in the dance singles market, with more than 200 new dance titles released each week. This has led to confusion at both consumer and retailer level and has damaged sales.

Meanwhile, the lack of identity of many dance acts continues to pose problems. In the clubs and on the radio what most people hear is a continuous dance soundtrack made up of very similar sounding records mixed together, with few clues to distinguish one track from

another. It is this continuous dance soundtrack, be it jungle, garage or techno, that many dance fans want to buy.

An isolated single piece of music often makes little sense on its own and, with the current turnover of dance music, can be obsolete within weeks.

The biggest benefactor in this situation, and the main reason for growth in dance album sales, has been the dance compilation market. The public view such albums as a value for money and user-friendly access point to an otherwise muddled dance environment.

For the dance labels themselves, the albums are an increasingly important source of revenue, either through their own releases or as outlets to license their singles.

While compilations have always existed on the dance scene, there is now a greater variety than ever, from television-advertised collections, selling hundreds of thousands of copies to indie albums covering the most specialist of genres. In the first week of December, 26 such packages were released.

The success of the compilations has enabled



THE PRODIGY: 300,000 SALES OF MUSIC FOR THE JILTED GENERATION, AND CLIMBING

DANCE

► indie dance labels to get a foot in the door of the multiple retail chains and smaller High Street record shops which were often alienated by the singles-orientated approach of the dance market.

RTM is the distributor for such dance labels as Junior Boys' Own and Warp, which have both enjoyed success selling albums through the chain network.

"The multiples know they can sell them and they've promoted albums that have been successful and it's grown. Dance is mainstream, and a lot of the time a dance album will sell more than an indie rock album," says Debbie Kavanagh, head of RTM's dance wing Demix.

The exporters are also reaping a reward: "For us it's obviously good because it's more money and less bulk. Also, you can get chains from abroad to stock an import dance compilation, where they'd never dream of taking an import single," says Martin Clench, the dance buyer for Lago exporters.

Outside of the mainstream TV-advertised dance compilation market, one of the leading companies is React Records which has released 55 dance compilations in the past five years, including titles such as Reactivator, Kinky Trax and House Nation.

Its managing director James Horricks is concerned that the over-production that has harmed the dance singles market could now begin to hit compilations as well.

"I think it's already started," he says. "The shops are beginning to get bored and confused."

"We've been doing this for nearly five years and have obviously got a good foothold. In places like Tower Records we have a running deal with our own section and end of rack displays, but for new people coming in, it's going to be very difficult. It's now a fiercely competitive market with companies bidding for the same tracks," he says.

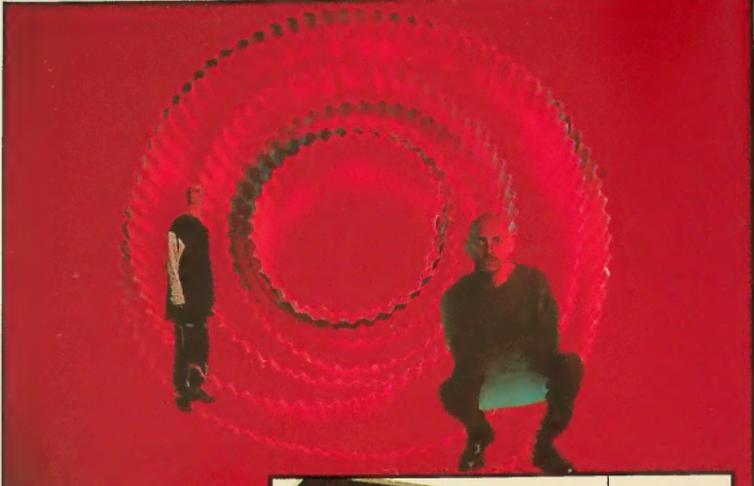
Suburban Base owner Daniel Donnelly says a well thought out compilation is vital to win sales. Its jungle/hardcore Drum & Bass series is currently in its third instalment and sales for the current LP are expected to near 40,000 units.

The company has TV advertised all the albums which Donnelly says appeal both to specialists and to general music fans.

"We put a fairly hefty marketing campaign behind the albums now and as a result they sell to a lot of different people. We're getting a good cross-section, from passionate fans who buy them because of the unreleased tracks to music fans who just want a good compilation," he says.

While the compilation market continues to prosper, a growth in the world of dance artist albums has also been noticeable in recent months.

Artists such as Aphex Twin, Orbital, Secret Life and Sabres Of Paradise have all topped into the market. And, according to distributor RTM's Debbie Kavanagh, indie rock retailers have become an important market for dance LPs.



TAPPING IN TO ALBUM SALES: ORBITAL (TOP), APHEX TWIN (TOP RIGHT), SABRES OF PARADISE (ABOVE) AND THE KINKY TRAX COMPILATION



"The indie rock shops are absolutely crucial. The whole market has shifted so much that the same people who buy a Suede album will also buy an album by a dance act. Specialist dance shops still have a cutting edge attitude and are more interested in turning over singles. The only LPs they'll go for are the more underground label compilations," she says.

One of the most successful acts to come out of the techno scene are The Prodigy who have sold 300,000 copies of their current album Music For The Jilted Generation on XL Records.

But XL head of A&R Richard Russell remains cautious about how many musicians can successfully launch themselves as album acts from a dance background.

"A lot of techno artists go straight to albums because the album has become the accepted genre in that field," he says.

"But what are you going to base that album on if you haven't had good singles and there isn't a fan base out there? In itself there's no achievement in making an album, the achievement is making a record people like. If you first sign a

bedroom artist they aren't naturally an album act," he says.

Unlike the mainstream music market which has traditionally viewed singles as promotional tools for forthcoming albums, much of the dance scene is still a singles-only business.

It's a sign of the fragmentation of the business that it is now developing an album-only business as well.

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MAJORS MOVE IN ON COMPILATIONS BOOM

THE DANCE COMPILATION MARKET IS ONE THE MAJORS SIMPLY COULD NOT IGNORE, ESPECIALLY AS IN MANY CASES IT WAS THEIR COPYRIGHTS THAT WERE POWERING THE RELEASES. TONY FARSIDES REPORTS ON A BATTLE FOR SUPREMACY

The battle in the compilation albums market has become fiercer this year as major companies have tried to wrest control of one of the most lucrative and competitive areas of the dance market.

Prime movers have been PolyGram and Virgin who have employed aggressive promotional campaigns behind series such as Dance Zone and The Best Dance Album In The World Ever.

The reason is simple. The market, which was developed by and has dominated for years by specialist compilation companies like Dino and Telstar, is now so big the major companies simply cannot ignore it, particularly since they know it is their copyrights that have fuelled the independent companies' growth.

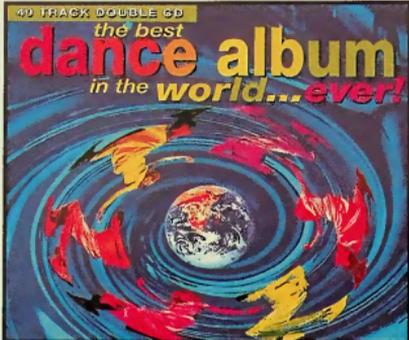
The current dance compilation boom has its origins in 1981 when a variety of relatively specialist albums like Dino's Energy Rush and Streets Generator hit the charts featuring the pop/club rave hits of the day.

The market has grown hand-in-hand with dance music's profile in the Top 40. Since dance has become the pop of the Nineties, a dance compilation nowadays is a pop compilation. And the size of the market which is at stake has consequently also grown in size. PolyGram's recent Dance Zone 3, for example, topped the compilation chart and eventually sold 575,000 copies.

This level of sales is hard to ignore, but in its wake it has led to a market which is now so overcrowded that two weeks ago six major dance compilations were released on the same day in anticipation of the Christmas market.

Phil Ward is the dance buyer for Tower Records' flagship Piccadilly Circus store and he says he has experienced at first hand how confusing this can be for the consumer. "Last week four new albums came in. They all clash with one another because they each have virtually the same tracks, they've all been TV advertised and they all cost the same. So people will come up with five albums in their hand and ask 'Which one is the best?' What can you say?" he says.

At the moment it looks like the majors, with their large promotional budgets, will win the sales war. Their relatively new compilation titles, such as PolyGram's Dance Zone and



VIRGIN'S BEST DANCE ALBUM IN THE WORLD EVER AND LONDON'S TIN MAN

Virgin's The Best Dance Album In The World Ever are surpassing the longer standing Telstar and Dino titles like 100% Dance and Dance Massive.

The majors have managed to create this situation in less than a year using various methods. In PolyGram's case the company made a simple calculation. It looked at the number of tracks it was licensing out and realised that by keeping them in-house it could reap the benefits. Key to this was the London label which has had phenomenal success with pop-dance hits this year from the likes of Tin Man, DJ Miko, Whigfield and, currently, Baby D.

PolyGram TV has negotiated a deal with London that allows it to have tracks exclusively for the Dance Zone series for a set period of time, thereby denying them to any competitors.

This has given it a unique advantage. "We actually launched our Dance Zone 3 album when Whigfield's Saturday Night was number one and had a three week window on the market. It obviously gives you an enormous advantage to launch an album on the back of a number one single," says Nigel Goddard, PolyGram TV's senior product and repertoire manager. As a consequence of its Dance Zone project, PolyGram has now pulled out of Now Dance, the dance offshoot of the EMI/Virgin/PolyGram Now! joint venture to further strengthen its hand, though it says this has not affected its commitment to the main Now! brand.

Exclusivity deals are now the prime method labels use to fight off competition in the increasingly congested TV advertising market, where up to five albums can be competing at any one time. The importance of these advertising campaigns is such that not only will labels seek to control the availability of tracks to be included on compilations, they will also control the use of those tracks to advertise competing albums. As exclusives, based on TV adverts, are now key to brand awareness this can have a dramatic impact.

Dino's A&R manager Tom Parkinson says, "The key to the whole thing is what product you can get on your TV ads." All this has had a big impact on the performance of compilation series that have traditionally been market leaders. "The competition has splintered the whole thing. Last year you would be expecting a compilation like our Dance Energy to be selling up to 250,000 copies, now we'll be looking at about 100,000," says Dino's head of sales and marketing, Edward Short.

Another important development is that the margins on compilations are smaller. A move initiated by Virgin saw the number of tracks on compilations double overnight, while the dealer price was cut. Where last year's compilations offered 20 tracks for £14.99, now the public is getting more than 40 tracks for the same price.

The main victims of all these



factors are philosophical about the way the market has changed. "I don't have sleepless nights," says Dino's Mario Warner, "I just think in the future we have to be a bit more creative. Of course we'll still do dance compilations, but we might start specialising more and doing the more credible type of LPs. We'll also have to start looking away from just selling on TV which I think was becoming a bit of a rut because over the last year TV advertising rates have gone up by 16% anyway. So, maybe we'll start looking towards radio and press campaigns."

Telstar has already started to experiment and says it is experiencing encouraging results with compilations focusing on niche markets within the dance world rather than the mainstream. "What we're good at is bringing genres within the dance scene to a more national and mainstream audience," says Tom Parkinson. An obvious example of this is the company's

current TV-advertised Jungle Mania album which has sold 150,000 copies. Another strong seller was 100% Acid Jazz.

"There we got together a good LP that sold very well to a national audience, where people would have assumed it wouldn't sell outside London," Parkinson says.

Telstar has also started originating its own dance label repertoire via its own dance label. Multiply formed earlier in the year. Multiply has already scored two sizeable dance hits with 20 Fingers' Short Dick Man and Twanging's Three Fingers In A Box.

"We've all had to start thinking long term now. The aim in terms of repertoire in the future is to be able to have our own exclusives and do to the likes of PolyGram what they've been doing to us," says Tom Parkinson.

It all goes to show that the traditional compilation companies may not be ready to surrender quite yet.

XL

RECORDINGS

1994

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donna giles

house of pain

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THE TALENTS BEHIND THE DANCE HITS OF 94

A COMBINATION OF MASSIVELY POPULAR GERMAN DANCE ACTS AND ITALIAN AND DUTCH EUROPOP PRODUCERS HAS OVERTURNED THE TRADITIONAL US-UK TALENT AXIS. ELSA SHARP REPORTS ON 1994'S EUROPEAN HITMAKERS

This year has seen an invasion of European dance music penetrate deep into the UK's Top 40 charts.

Spearheaded by Doop, Whigfield, Corona, Culture Beat and Ace of Base, overseas labels say they are finally producing their own hits after years of relying on pop hits from Britain and the US.

Europe's new hitmakers expect the trend to continue into 1995, although they admit that the music must evolve to remain popular.

Bart Verbruggen, A&R director at Doop's original label (GN'R/Indie in Holland) predicts that European jazz funk will replace the Euro-pop sound next year, while Gianfranco Bortoletti, founder and executive producer of Media Records in Italy – the

force behind the success of Cappella and Clubhouse – says that dance fans demand harder and breakbeats.

Some British labels believe the Europop trend could fizzle out in 1995. Pulse 8's managing director Frank Sanson, for example, thinks Britain could lead the European dance scene next year, thanks to the huge success of jungle, considered by many to be one of the most original musical

genres to emerge from the UK.

Logic Records, which has licensed both Haddaway and MC Sar And The Real McCoy in the UK (who have both had Top 10 hits this year) agree there are signs of fatigue showing in the European market.

"Haddaway is an act who is involved with the record and can follow it right through. He is a genuine performer," says Logic's general manager Bill Worsley.

The trend towards quality performers looks set to continue. Jean Paul De Coster, managing director of Byte Records in Holland and producer of 2 Unlimited, says the acts likely to succeed next year are those involving talent genuinely able to perform and sing.

"The days of the Milli Vanilli stuff are over. If the artist is not singing it is difficult to take them to a higher level," he says. ■



INTERNATIONAL STARS: HADDAWAY (LEFT), FROM TOBAGO VIA WASHINGTON AND COLOGNE, AND (MC SAR &) THE REAL MCCOY (ABOVE), FROM JERSEY VIA HAMBURG

HADDAWAY

1994 Hits: I Miss You (January 9)
Rock My Heart (April 9)

Line Up: Nester Alexander Haddaway, vocals.
Production Team: Alex Trime (keyboards), Chris Le Blanc (keyboards), Dee Dee Halligan (aka Tony Hendrik, joint managing director of Coconut Records) producer and composer. Plus Junior Turello (aka Karin Hartmann, joint managing director of Coconut Records) producer and lyricist. Gary Jones, engineer.

Country of Origin: Germany.

Other Hits: Tony Hendrik and Karin Hartmann have produced Bad Boys Blue, Chyppotic and The Hollies.

Licensed in the UK by: Arista/Logic.

Original Label:

Coconut, Germany.

Other Successful Territories: Both

the singles have been hits in Europe and the US.

Album: Haddaway – The Album has gone gold and reached No 8 in November 1993.

Other Information: Tobago-born singer and dancer Haddaway lived in Washington DC before moving to Cologne. There he formed the band Elegato with keyboardist Alex Trime before starting work with the production team of Dee Dee Halligan and Junior Turello in 1992.

What Is Love? started life as a ballad and became a European hit, reaching number two in the UK in April 1993.

Life reached number two in August 1993. Haddaway was Europe's most successful solo artist in 1993. I Miss You stayed in the UK chart for two months during 1994.

"THE DAYS OF THE MILLI VANILLI STUFF ARE OVER. IF THE ARTIST IS NOT SINGING IT IS DIFFICULT TO TAKE THEM TO A HIGHER LEVEL."

JEAN PAUL DE COSTER
BYTE RECORDS
HOLLAND

(MC SAR &) THE REAL MCCOY

1994 Hits: Another Night (November).

Line Up: O Jay (Olaf Jeglitza), rapper; Patsy Petersen, vocals.
Production Team: Jeglitza, Quick Mix, J Wind, David Brunner.

Country of Origin: Germany.

Other Hits: Five other Top 50 hits with other acts in Germany. David Brunner is also executive producer of Maxx (see below).

Licensed in the UK by: Logic.

Original Label: Hansa, Germany.

Other Successful Territories: Number three in *Billboard* chart, number one, US dance chart. Top 20 in Italy and Austria, number one in France. Top 30 Benelux.

Album: Space Invaders to be released February 1995.
Other Information: Musician/producer/photographer Olaf Jeglitza met Patsy Petersen in a Berlin nightclub. Originally from New Jersey, Petersen has lived in Berlin for 10 years. The two worked with local producers Quick Mix and J Wind. The Real McCoy's first single *It's Only You* sold two million copies worldwide in 1990. It was number one in 12 countries. Followed by the single *Don't Stop* and album *On The Move*. Hamburg producers the Berman Brothers collaborated on Space Invaders (already released in Europe). PM Dawn and Shep Pettibone contribute tracks to the new version.

▶▶ MORE DANCE ON PAGE 29 ▶▶

● East 17 stand firm at number one ● Now! 29 set to be a record-breaker

CHART FOCUS

Anyone could be forgiven for thinking that Mariah Carey was closing the sales gap on **East 17** as she climbs from number five to number two in this week's singles chart. But the reality is that, even though Mariah's *All I Want For Christmas Is* actually over 85,000 copies last week, it actually fell further behind **East 17's** *Stay Another Day* which notched up over twice as many — over **170,000**. These are big numbers, but Britain's biggest selling audio product last week was still **Now That's What I Call Music! 29** which has dipped slightly, but still sold **175,000** copies to top the **750,000** mark in just four weeks.



On either Tuesday afternoon or Wednesday morning this week, Mariah Carey's *Music Box* will be probably be overtaken as the biggest-selling album of 1994 by **East 17's** *Cross Road*, which has sold over **800,000** copies in less than 10 weeks. Coming off their biggest hit single yet, *Always*, *Platinum*'s **Boy Jovi** return to the top 10 again this week with the seasonal *Please Come Home For Christmas*, a song written and originally recorded by bluesman **Charles Brown** in 1965, but hitlers to be known in the UK in its 1978 hit version by **The Eagles**.

Back on the singles chart, it's turning out nice again for two of the UK's most successful hitmakers, **Mike Stock** and **Matt Aitken**, who produced two of the week's highest new entries — **The Mighty**

Morph's *Power Rangers* hit number three and **21 A Tont's** *When I'm Cleaning Windows* at 28. The latter samples **George Formby's** 1936 recording of *When I'm Cleaning Windows*, which thus becomes a hit 55 years after it was recorded, 1936 was the year of the birth of **Bill Wyman**, formerly a member of **The Rolling Stones** whose first album without him, *Voodoo Lounge*, has now sold over 180,000 copies in the UK. It has spawned three hit singles in the past six months, the latest of which **Out of Tears** dips three places this week to number 39. The reason for mentioning it is that last time the **Stones** had three hits in a year was, incredibly, in 1966.

The problems **Millward** had with last week's chart are well documented elsewhere, and chart followers can recreate much of the correct chart by using the 'last week's position' column of today's charts. The exceptions are those titles which fell off the chart this week. For the record their positions last week were:

- Singles** — **Boy 12** (40); **Janet Jackson** (43); **Chandelle** (50); **Snag** (51); **Durkman** (52); **Stone Temple Pilots** (53); **Ultimate Kaas** (55); **Cyndi Lauper** (56); **Warren C** (57); **Beautiful South** (68); **David Seward** (**Caribbean** **Zeke** (69); **Golden/Metalheads** (60); **Pearl Jam** (61); **Roachford** (62); **Beastie Boys** (63); **Lisa Loeb** (64); **Status Quo** (66); **Sting** (67); **Crooked** (68); **Cowboy** (69); **Thane** (70); **O'Donnell** (70); **Captain Simobile** (71); **Urge Overkill** (72); **China Black** (73); **Sussex 74**; and **Roachford** (75).
- Albums** — **Sabres of Paradise** (07); **R Kelly** (63); **Running** (65); **Michael Crawford** (67); **Portishead** (68); **Prodigy** (71); **Enigma** (74); and **Roel 2** (Real) (75).

Alan Jones

SALES AWARDS

- **Platinum:** *The Beautiful South: Carry On Up The Charts* — The Best Of (13); **Boy Jovi: Cross Road** — The Best Of (4); **REM: Monster** (42); **M People: Rhythm First** (43); **THE DOPPELGÄNGER: Hit... And Again!**; **Crazy: East 17: Stay Another Day**; **The Best Of: Sade: The Best Of Sade**; **Michael Ball: The Man**; **Caray: Merry Christmas**; **Various: Greatest Hits Of 1994**.
- **Silver:** **Jimmy Nail: Crocodile Shins (single)**; **Snag: Welcome To Tomorrow (single)**.

AIRPLAY ADDS

- Radio 1 FM:** **w/c 12.12.94:** **List: Human League** — *Tell Me Where, Catherine Dion* — *Think Twice*; **B List: Salsoul & The Bananas** — *O'Baby, New Order*; 1983; **Lightning Seeds** — *Change*; **N List: Portishead** — *Gloria*; **Dave Bayser** — *You Love Me, Strive*; *I Sure Do*; **Deuce** — *Call In*.
- Capital FM:** **w/c 12.12.94:** **List: The Carpenters** — *Tryin' To Get The Feeling Again*; **B List: E.Y.C.** — *One More Chance*; **C List: Chantelle** — *One Man*; **Lightning Seeds** — *Change*; **Tommy Stinson** — *Heart Attack*; **Leony Semenov** — *Openheart*; **Nothing But**; **Jimmy Somerville** — *Geometry*; **Zig & Zag** — *Them Girls, Them Girls*.
- Virgin 123:** **w/c 10.12.94:** **List: Lightning Seeds** — *Change*; **D List: Guns N' Roses** — *Symphony for the Devil*; **MTV Europe:** **w/c 12.12.94:** **Sirius D'O'Connell** — *Thank You For Loving Me*; **Zig & Zag** — *Them Girls, Them Girls*; **Enigma** — *Come From The Deep*; **Lightning Seeds** — *Lucky You*; **Erasure** — *Love Sincerely; **Mark On** — *Teens Don't Lie*; **Mariah Carey** — *All I Want For Christmas Is You*; **Boy Jovi** — *Prison Game*; **Home For Christmas**.*
- The Box:** **w/c 09.12.94:** **Zoe Thord** — *I Want To Be Alone*; **Anthony** — *Age Ain't Nothing But A Number*; **Jon Ben Jon** — *Please Come Home For Christmas*; **East 17** — *Stay Another Day*; **Ice Cube** — *You Know How We Do It*; **Madonna** — *Ta-Ah*; **Michelle Yip** — *Find You*; **Miss Jones** — *When I Was In Love*; **Spangarners** — *I'll On Back Days*; **Tommy Campbell** — *Don't Say Goodbye*; **Tom Petty** — *You Don't How I Feel*; **Zig & Zag** — *Them Girls, Them Girls*.

NEXT WEEK'S HITS

Singles: **The Carpenters:** *Tryn' To Get The Feeling Again* (A&M); **Eternal:** *Crazy* (EMI); **Robert Palmer:** *You Glow Me Away* (A&M); **MI:** *Throwing Muses: Bright Yellow Green* (4AD); **Zig & Zag:** *Them Girls* (RCA).
Predictions compiled by **Era**. Last week's score: 8 out of 10.

SALES UPDATE

- SINGLES**
↑20%
versus last week
- ↑6.7%
Year to date versus last year
- ALBUMS**
↑10%
versus last week
- ↑4.5%
Year to date versus last year
- MUSIC VIDEO**
↑20%
versus last week
- ↑10.3%
Year to date versus last year

NEWCOMERS

- 3 MIGHTY MORPHIN' POWER RANGERS: Power Rangers** (RCA/US) debut hit. Line-up: **Green**, **Black**, **Yellow**, **Pink** and **Blue**. **Rangers** (RCA/US) debut hit. Line-up: **Green**, **Black**, **Yellow**, **Pink** and **Blue**. **Rangers** (RCA/US) debut hit. Line-up: **Green**, **Black**, **Yellow**, **Pink** and **Blue**. **Rangers** (RCA/US) debut hit. Line-up: **Green**, **Black**, **Yellow**, **Pink** and **Blue**.
- 11 REDNEX** (pictured): **Cotton Eye Joe** (Internal Affairs) **Sweden/US** debut hit. Line-up: **Pat Henz** (c. prog), **Mary Joe** (c. prog), **Tarky** (c. prog), **Billie Ray** (c. prog), **Bobby Sue** (c. prog). **Notes:** Swedish producer **Pat Henz** discovered his backing band for the project while on a visit to Idaho in the US. He was so inspired by their performance at a local dance club that he enlisted them to work on the track which has subsequently been number one throughout Europe. **Album:** none scheduled.
- 22 M-BEAT** featuring **NAZLYN: Sweet Love** (RCA) UK debut hit. First hit: **Incredible** (3). **1994:** **Line-up:** **M-Beat** (c. prog), **Nazlyn** (c. prog). **Notes:** Having signed to **Real Records** this year, 27-year-old singer **Naelyn** teamed up with labelmates **M-Beat** for this jungle down version of **Anta Bala's** 1985 Top 20 hit *Sweet Love* which became the record of the year's **Notting Hill Carnival**. **Album:** none scheduled.
- 28 2 IN A TENT: When I'm Cleaning Windows** (Turned Out Nice Again) UK debut hit. Line-up: **George Formby** (v), **Music Factory** (c. prog). **Notes:** Despite a previous commercial disaster about the similarity of this track to **The Gids** *Swamp* thing, **Mike Stock** and **Matt Aitken** who first sampled their own version of **George Formby's** classic single. **Album:** none scheduled.
- 35 BLACK DUCK: Whistle It's Live** (Flying Saucer) UK debut hit. **Notes:** Released with the Christmas party season in mind, rapper



Black Duck has interpreted **Whistle's** smash hit *Saturday Night* — which this week stands at number 24 — in a 1994 style in the apparent delight of mainstream clubbers. Prior to its commercial release, demand was so high for white labels of the record that three figure sums were changing hands for its novelty item. **Album:** none scheduled.

35 BOMB THE BASS featuring **SPIKEY TEE: Darkman** (Shored House) UK/10th hit. **First/biggest hit:** **Beat** (2, 1988). **Last hit:** **Bug Power** (24, 1994). **Line-up:** **Tom Simenson** (J. prog), **Spay** (Tee). **Notes:** After the driving rhythms of its predecessor **Bug Out** (1993), **Tom Simenson** has teamed up with vocalist **Spikey Tee** for the slice of mellow reggae. The track is available in seven mixes across two CDs for appropriate CD selection. **Album:** due in March.

46 JIMMY PAGE & ROBERT PLANT: Callous Pole (Fontana) UK debut hit. **Notes:** Despite their legendary album success with **Led Zeppelin**, this is actually the first single that the pair have ever released in the UK. This version was recorded in 1971. Unlabeled performance live first appeared on Zeppelin's third album. **Album:** **No Quarter** — Unreleased (out now).

47 MIKE OLDFIELD: Hibernation (WEA) UK/6th hit. **First hit:** **Mike Oldfield's** *Single* (Theme From *Tubular Bells*) (3), 1974. **Biggest hit:** *Portsmouth* (3), 1975. **Last hit:** *Moon Shanty* (2), 1982. **Notes:** The first single to be issued from **Mike Oldfield's** latest album, *The Songs Of Distant Earth*. Features a Gregorian chant and thus results in a familiar sound similar to the one popularised by **Enigma**. The sleeve to the second CD format is graced by a holographic image and includes a purple mix of the full track. **Album:** *The Songs Of Distant Earth* (intensity cut).

50 ERIC ILIC FEATURING RICHARD WILSON: One Foot In The Grave (VIVA) UK debut hit. **Notes:** Although this **Eric Ilic**-genre theme tune failed to chart on its original release, it has been re-recorded and mixed by **Paul Archer** and **Steve** for distributor **crossover** performer, the **Richard Wilson** (who plays **Victor Meldrew** in the television series) of the same name! Now features on the record and the video features footage of the pair, albeit with **Eric** in L.A. and **Richard** in London. **Album:** none scheduled.

51 U KWAN: I Need A Man (Deconstruction) UK debut hit. **Notes:** **Man** artist **U Kwan** first visited the UK to perform her **Deconstruction** attack and defence routines at commercial functions. While performing at a huge open air rave she demonstrated her techniques and **Paul Archer** who subsequently invited her to record this club favourite for him, claims the press release — or could it be the **Hub** boys at work? **Album:** none scheduled. See charts compiled by **Michael Annet** & Associates for www.itsok.com details.

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T.P. 7.5 BILLBOARD'S

THE OFFICIAL
music week
CHARTS
17 DECEMBER 1994

Rank	Title	Artist (Producer/Label) (Writer)	Label	CD/Cass (Distributor)	7/12
1	STAY ANOTHER DAY	LONDON LOUNGE 35ALON/CBS (S) 354-3	London	354-3	3
2	ALL I WANT FOR CHRISTMAS IS YOU	Columbia 68107/25635 (S) 68107/25635	Columbia	68107/25635	2
3	POWER RANGERS	RCA 1242125302/1242125304 (BMG)	RCA	1242125302	10
4	LOVE ME FOR A REASON	Polygram 8512802/8512784 (F)	Polygram	8512802/8512784	10
5	CROCODILE SHOES	East West 871867/2871C (W)	East West	871867/2871C	5
6	WE HAVE ALL THE TIME IN THE WORLD	EMI CDEM 35707C/35708 (S)	EMI	35707C	5
7	PLEASE COME HOME FOR CHRISTMAS	Jambro JVCMD 16/0JCMD 16/F	Jambro	16/0JCMD 16/F	7
8	THINK TWICE	Epic 66642/66504/2 (SM)	Epic	66642/66504/2	8
9	LET ME BE YOUR FANTASY	Systematic SYSCD 4/3SYSCD 4/F	Systematic	4/3SYSCD 4/F	9
10	ANOTHER DAY	Systematic SYSCD 4/3SYSCD 4/F	Systematic	4/3SYSCD 4/F	9
11	CITIGON EYE JOE	Interral Affairs KIDM 018K/018 (BMG)	Interral Affairs	018K/018	11
12	HOLD ME, THRILL ME, KISS ME	Epic 61680/62108/1 (SM)	Epic	61680/62108/1	12
13	ANOTHER NIGHT	Logic/Arca 7431123698/743123694/743123697 (BMG)	Logic/Arca	7431123698	13
14	ALL I HAVE TO DO IS DREAM/MY NIGHTS	EMI CDEMS 35701C/35702 (S)	EMI	35701C	14
15	ETERNAL LOVE	Virgin/Vestron CDECD 34/0DCD 3 (BMG)	Virgin/Vestron	34/0DCD 3	15
16	BABY COME BACK	Virgin 15202/152C 1522 (S)	Virgin	15202/152C 1522	16
17	TAKE A BOW	Maverick/Sire W 072803X/W 0728C (W)	Maverick/Sire	072803X/W 0728C	17
18	PUT YOURSELF IN MY PLACE	Deconstruction RCA 743214537/743214541 (BMG)	Deconstruction	743214537	18
19	OH BABY I...	1st Avenue/EMI CDEM 3517C/3518 (S)	1st Avenue/EMI	3517C/3518	19
20	SIGHT FOR SOME EYES	Deconstruction RCA 743214547/743214549 (BMG)	Deconstruction	743214547	20
21	ALWAYS	Jambro JVCMD 14/0JCMD 14/F	Jambro	14/0JCMD 14/F	21
22	SWEET LOVE	Renk CDEMS 45/0RENK 45 (S)	Renk	45/0RENK 45	22
23	ALL I WANNA DO	ABM 5038452/5038454/5038457 (F)	ABM	5038452	23
24	SATURDAY NIGHT	Systematic SYSCD 3/3SYSCD 3/F	Systematic	3/3SYSCD 3/F	24
25	ONE MORE CHANCE	Galaxy Alliance MCD 2025/MCD 2025 (BMG)	Galaxy Alliance	2025/MCD 2025	25
26	I'LL FIND YOU	1st Avenue/RCA 743214762/743214764 (BMG)	1st Avenue/RCA	743214762	26
27	LOVE SPREADS	Geffen GFST0 84/0GFF 84 (BMG)	Geffen	84/0GFF 84	27
28	WHEN I'M CLEANING WINDOWS (TURNED OUT NICE AGAIN)	Live The SPIN/011 19	Live	SPIN/011 19	28
29	POINT TO BE ALONE	SPC 0195/0195A (SM)	SPC	0195/0195A	29
30	THANK YOU FOR HEARING ME	Ensign CDEMS 80/27C/802 (S)	Ensign	80/27C/802	30
31	SWEETNESS	1st Avenue/RCA 743214761/743214763 (BMG)	1st Avenue/RCA	743214761	31
32	I LOVE SATURDAY	Musa EPICDEM 166/167 (F)	Musa	166/167	32
33	WHISLE MY LUNA	Flying South CD/04CD 11C/04CD 11 (F)	Flying South	04CD 11C/04CD 11	33
34	DOLLARS	Black Market BM/MT 020/BM 020 (BMG)	Black Market	020/BM 020	34
35	DARKHEART	Shinedig Heigh/WB W 9593/CD 305/9593 (S)	Shinedig Heigh/WB	9593/CD 305/9593	35
36	TEXAS COWBOYS	Deconstruction RCA 743214442/743214434 (BMG)	Deconstruction	743214442	36
37	THE SUNSHINE AFTER THE RAIN	3Beat/Interscope TARC 221/TARC 221/F	3Beat/Interscope	TARC 221	37

Rank	Title	Artist (Producer/Label) (Writer)	Label	CD/Cass (Distributor)	7/12
38	RAISE YOUR HANDS	Positive CDTV 27/27C/27TV 21/27TV 21/F	Positive	27/27C/27TV 21/27TV 21/F	38
39	OUT OF TEARS	Virgin VSCSD 1524V/SC 1524 (S)	Virgin	1524V/SC 1524	39
40	KEY'S GOT THAT VIBE	Jive JIVECD 344/JIVE 344 (BMG)	Jive	344/JIVE 344	40
41	RUDE TO YOU	EMI CDEMS 360/360C 3 (SM)	EMI	360/360C 3	41
42	ABC AND D...	Escape/Romance CD/4PE Escape/Romance (Capitol)	Escape/Romance	4PE Escape/Romance	42
43	ODE TO MY FAMILY	Inland CD/MS 0101/0101 (S)	Inland	0101/0101	43
44	LET THE HEALING BEGIN	Capitol CD/LS 727/727C 1/F	Capitol	727/727C 1/F	44
45	NECESSARY EVIL	Virgin VSCDX 1526V/SC 1529 (S)	Virgin	1526V/SC 1529	45
46	GALLOWS POLE	Fontana PP02 2/PMP 2 (F)	Fontana	PP02 2/PMP 2	46
47	HIBERNACULUM	WEA VZ 8121/012V 871C (W)	WEA	8121/012V 871C	47
48	PASSING STRANGERS	EMI CDEM 3627C/3627 (S)	EMI	3627C/3627	48
49	BE HAPPY	Uptown/MCA MCD 2033/MCD 2033 (BMG)	Uptown/MCA	2033/MCD 2033	49
50	ONE FIGHT AT A TIME	Victa CD/CA 11CA/CA 11 (F)	Victa	11CA/CA 11	50
51	NEED A MAN	Deconstruction RCA 743212519/743212519 (S)	Deconstruction	743212519	51
52	CIRCLE OF LIFE	Rebeck E/JSO 35V/JSO 35 (S)	Rebeck E/JSO	35V/JSO 35	52
53	RIVER DANCE	Son Rebeck V/RTB/341 (F)	Son Rebeck	RTB/341	53
54	TRUE FAITH - 94	Centrate/Capitol NCD 5140/MC 5 (F)	Centrate/Capitol	5140/MC 5	54
55	GUAGLIONE	RCA 743212501/743212501 (S)	RCA	743212501	55
56	HALF THE MAN	Sony SD 66103/66103A (3S)	Sony	66103/66103A	56
57	IF I ONLY KNEW	27/Atlantic Zang 86CZ/ANG 86T (W)	27/Atlantic Zang	86CZ/ANG 86T	57
58	NOTHING BUT LOVE	WEA VZ 864C/712 864C (W)	WEA	864C/712 864C	58
59	LOVE IS ALL AROUND '94	ABM 503870/503870A (S)	ABM	503870/503870A	59
60	DON'T TELL ME NO	Columbia 6810126/6810124 (SM)	Columbia	6810126/6810124	60
61	WANNA BE DOWN	Atlantic A 7272/CA 1 7272 (W)	Atlantic	7272/CA 1 7272	61
62	LOVE THE ONE YOU'RE WITH	EMI 6610126/6610124 (S)	EMI	6610126/6610124	62
63	SURE	RCA 743212362/743212362A (BMG)	RCA	743212362	63
64	Chloë	RAL/Inland RAL 292/AL 2 (F)	RAL/Inland	292/AL 2	64
65	IN AND OUT OF MY LIFE	2/RCA CD/MS 1 (F)	2/RCA	CD/MS 1	65
66	POINT OF NO RETURN	EMI CDEM 3647C/3647 (S)	EMI	3647C/3647	66
67	BORN TO RAISE HELL	Fontana/FMCA 743212301/743212301A (BMG)	Fontana/FMCA	743212301	67
68	SHORT DICK MAN	Multiply CD/MS 12/CD/MS 12 (F)	Multiply	12/CD/MS 12	68
69	PIPLON	Deconstruction RCA 743212512/743212512 (S)	Deconstruction	743212512	69
70	I'M GONNA GRAY MYSELF BLIND	Creation CRESC 102/CRESC 103 (F)	Creation	102/CRESC 103	70
71	SUPERMARKET SWEEP	Blanca Cass BC 101/CD/BC 101C (M/S)	Blanca Cass	101/CD/BC 101C	71
72	SEARCHING	Wild Card CARDD 1/CARD 1 (F)	Wild Card	CARD 1/CARD 1	72
73	OF COURSE YOU CAN	Capitol CD/LS 727/727C 1/F	Capitol	727/727C 1/F	73
74	LOVE SHOULD BROUGHT YOU HOME	Lafayette/Lafayette 743212417/743212417 (S)	Lafayette/Lafayette	743212417	74

Rank	Title	Artist (Producer/Label) (Writer)	Label	CD/Cass (Distributor)	7/12
75	I'M GONNA GRAY MYSELF BLIND	Creation CRESC 102/CRESC 103 (F)	Creation	102/CRESC 103	75
76	How Do You Do (Dance Mix)	Various Artists (Various)	Various	Various	76
77	Never Gonna Give You Up	Various Artists (Various)	Various	Various	77
78	Alone	Various Artists (Various)	Various	Various	78
79	Another Night	Logic/Arca (Various)	Logic/Arca	Various	79
80	Sally Come Back	Various Artists (Various)	Various	Various	80
81	Born To Raise Hell	Fontana/FMCA (Various)	Fontana/FMCA	Various	81
82	Chocolate	Various Artists (Various)	Various	Various	82
83	Circle Of Life	Rebeck E/JSO (Various)	Rebeck E/JSO	Various	83
84	Curtain Close	Various Artists (Various)	Various	Various	84
85	Corona Shoes	Various Artists (Various)	Various	Various	85
86	Dishant	Various Artists (Various)	Various	Various	86
87	Don't Tell Me No	Sony (Various)	Sony	Various	87
88	Eternal Love	Virgin/Vestron (Various)	Virgin/Vestron	Various	88
89	Give It Up	Various Artists (Various)	Various	Various	89
90	Hold Me For A Reason	Various Artists (Various)	Various	Various	90
91	How Do You Do (Dance Mix)	Various Artists (Various)	Various	Various	91
92	I Wanna Be Down	Atlantic (Various)	Atlantic	Various	92
93	I'm Free To Be Me	Various Artists (Various)	Various	Various	93
94	It's Not Over	Various Artists (Various)	Various	Various	94
95	Let Me Be Your Fantasy	Systematic (Various)	Systematic	Various	95
96	Love Me For A Reason	Various Artists (Various)	Various	Various	96
97	Love Me For A Reason	Various Artists (Various)	Various	Various	97
98	Love Me For A Reason	Various Artists (Various)	Various	Various	98
99	Love Me For A Reason	Various Artists (Various)	Various	Various	99
100	Love Me For A Reason	Various Artists (Various)	Various	Various	100

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A.I.R.P.L.A.Y.

THE OFFICIAL
music week
CHARTS
17 DECEMBER 1994

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

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

102 FM; Signal One; 2CR FM; 96.4 BRMB; Aire FM; Atlantic 252; BBC Radio 1; Beacon; Borders; Broadland; Capital FM; Central FM; Chiltern Network; Clyde One FM; Essex; Forth RFM; Fox FM GWR FM; Hallam FM; Hereford; Invicta FM; Lincs FM; Leicester Sound FM; MFM 103.4 & 97.1; Manx; Marcury; Metro FM; Moray Firth; NorthSound; Orchard FM; Piccadilly Key 103 FM; Pirate FM; Power FM; Q103; Red Dragon; SGR FM; Swansea Sound; TFM; Tay; The Pulse; Trent; Viking FM; Virgin 1215; West Sound; Wyvern

THIS REPRESENTS
84.74% OF POP RADIO
LISTENING IN THE UK

This Week	Title Artist (Label)	Last weeks IFM	Playist
1	ALL I WANNA DO Sheryl Crow (A&M)	P	
2	STAY ANOTHER DAY East 17 (EastWest)	A	
3	SIGHT FOR SORE EYES M People (Deconstruction)	A	
4	ANOTHER NIGHT Mc Sar And The Real McCoy (Capricorn)	P	
5	BABY COME BACK Patto Barnes (Virgin)	A	
6	RUN TO YOU Roxette (EMI)	A	
7	OH BABY L... Eternal (EMI)	A	
8	TRUE FAITH 94 New Order (London)	B	
9	HOLD ME, THRILL ME, KISS ME Doris Emerson (Epic)	A	
10	PUT YOURSELF IN MY PLACE Kylie Minogue (Deconstruction)	P	
11	LOVE THE ONE YOU'RE WITH Luther Vandross (Epic)	A	
12	TAKE A BOW Madonna (Maverick/Sire)	P	
13	I LOVE SATURDAY Crease (Mute)	P	
14	THINK TWICE Corina Dean (Epic)	B	
15	SHE'S GOT THAT VIBE B Kelly-Love	A	
16	LOVE ME FOR A REASON Beyonce (Polygram)	A	
17	WE HAVE ALL THE TIME IN THE WORLD Louis Armstrong (BMG)	A	
18	CROCODILE SHOES Jimmy Nail (EastWest)	A	
19	DONT DONT TELL ME NO Sophie B. Hawkins (Columbia)	B	

© Media Monitor. Compiled using electronically tracked airplay using Mediaset Software from BBC and IR stations combined with Selectec Software. Based on audience exposures for each play as calculated by Rios

This Week	Title Artist (Label)	Last weeks IFA	Playist
1	PLEASE COME HOME FOR CHRISTMAS Bon Jovi (Mercury)		
2	LET ME BE YOUR FANTASY Boyz II Men (A&M)	P	
3	SWEETNESS Michelle Gayle (RCA)	A	
4	STAY (I MISSED YOU) Lisa Loeb & Nine Stories (RCA)	A	
5	ALWAYS Bon Jovi (Mercury)	A	
6	STARS China Black (WMA Card)	A	
7	ONE MORE CHANCE EIC (RCA)	B	
8	WHEN WE DANCE (When We Dance)	A	
9	ETERNAL LOVE Jr & Duncan (X5/Sydney/Telstar)	A	
10	YOU WANT THIS Jason Jackson (Virgin)	A	
11	YOU BLOW ME AWAY Robert Palmer (EMI)	B	
12	CIRCLE OF LIFE (Eton John (Reckart)	A	
13	HEY NOW (GIRLS JUST WANT TO HAVE FUN) Cyndi Lauper (Epic)	A	
14	IF I ONLY KNEW Tom Jones (ZTT)	A	
15	7 SECONDS Trussard/Wesley (Restoring Normal Chrysalis/Columbia)	A	
16	NOTHING BUT LOVE Optimate (WEA)	A	
17	I'LL FIND YOU Michelle Gayle (RCA)	A	
18	ANOTHER DAY (Whitfield) (Systematic)	B	
19	LOVE SPREADS The Stone Roses (Selfish)	P	
20	LOVE SHOULDA BROUGHT YOU HOME Tom Branton (Arista)	A	

BREAKERS

This Week	Title Artist (Label)	Last weeks
1	HERE COMES THE HOTSTEPPER In The Kameo (Columbia)	
2	LET THE HEALING BEGIN Joe Dooker (Capitol)	
3	NO MORE BLUE CHRISTMAS Natalie Cole (Epic)	
4	I WANT TO BE ALONE Jazm Thord (Epic)	
5	CRAZY Eternal (EMI)	
6	COTTON EYE JOE Roxette (Globe)	
7	DOLLARS CJ Lewis (Black Market)	
8	THIS COWBOY SONG (A&M)	
9	TELL ME WHEN Human League (EastWest)	
10	WHERE'S YOUR LOVE BEEN Helenekester World (Talisman)	

Records are outside the Airplay Chart but set on last week's CRI Top 200 singles chart.

This Week	Title Artist (Label)	Last weeks
11	ABOUT A GIRL Nirvana (Selfish)	
12	DARKHEART Bush The Bass (Fourth & Broadway)	
13	GUERRILLA FUNK Pata (Priority)	
14	SECOND CHANCE Tongues n' Taz (Modern Groove)	
15	OUT OF CONTROL (A&M)	
16	TRYIN' TO GET THE FEELING AGAIN Carpenters (A&M)	
17	POWER RANGERS Mighty Morph & The Power Range (RCA)	
18	ONE FOOT IN THE GRAVE Eric Burdon & The Animals (Vocal)	
19	YUMMY YUMMY Suzette (RCA)	
20	LOVE'S GOT ME (ON A TRIP SO HIGH) Lou Clark (A&M)	

NETWORK CHART

This Week	Title Artist (Label)	Last weeks
1	STAY ANOTHER DAY East 17 (EastWest)	
2	ALL WANT FOR CHRISTMAS IS YOU Mariah Carey (Capitol)	
3	POWER RANGERS Mighty Morph & The Power Range (RCA)	
4	LOVE ME FOR A REASON Beyonce (Polygram)	
5	CROCODILE SHOES Jimmy Nail (EastWest)	
6	WE HAVE ALL THE TIME IN THE WORLD Louis Armstrong (BMG)	
7	PLEASE COME HOME FOR CHRISTMAS Bon Jovi (Mercury)	
8	THINK TWICE Corina Dean (Epic)	
9	LET ME BE YOUR FANTASY Boyz II Men (A&M)	
10	ALL I WANNA DO Sheryl Crow (A&M)	
11	SIGHT FOR SORE EYES M People (Deconstruction)	
12	ANOTHER NIGHT Mc Sar And The Real McCoy (Capricorn)	
13	OH BABY L... Eternal (EMI)	
14	TAKE A BOW Madonna (Maverick/Sire)	
15	LOVE ME FOR A REASON Beyonce (Polygram)	
16	TRUE FAITH 94 New Order (London)	
17	PUT YOURSELF IN MY PLACE Kylie Minogue (Deconstruction)	
18	LOVE THE ONE YOU'RE WITH Luther Vandross (Epic)	
19	WE HAVE ALL THE TIME IN THE WORLD Louis Armstrong (BMG)	
20	LOVE SPREADS The Stone Roses (Selfish)	
21	ALWAYS Bon Jovi (Mercury)	
22	SWEETNESS Michelle Gayle (RCA)	
23	ALL I HAVE TO DO IS DREAM (Capricorn)	
24	I LOVE SATURDAY Crease (Mute)	
25	DONT DONT TELL ME NO Sophie B. Hawkins (Columbia)	
26	SHE'S GOT THAT VIBE B Kelly-Love	
27	LOVE THE ONE YOU'RE WITH Luther Vandross (Epic)	
28	ETERNAL LOVE Jr & Duncan (X5/Sydney/Telstar)	
29	COTTON EYE JOE Roxette (Globe)	
30	STAY (I MISSED YOU) Lisa Loeb & Nine Stories (RCA)	
31	ONE MORE CHANCE EIC (RCA)	
32	STARS China Black (WMA Card)	
33	CIRCLE OF LIFE Eton John (Reckart)	
34	WHEN WE DANCE (When We Dance)	
35	IF I ONLY KNEW Tom Jones (ZTT)	
36	YOU WANT THIS Jason Jackson (Virgin)	
37	HEY NOW (GIRLS JUST WANT TO HAVE FUN) Cyndi Lauper (Epic)	
38	I'LL FIND YOU Michelle Gayle (RCA)	
39	LOVE SPREADS The Stone Roses (Selfish)	
40	SWEET LOVE M People (Deconstruction)	

VIRGIN 1215 CHART

This Week	Title Artist (Label)	Last weeks
1	CARRY ON UP THE CHARTS - THE BEST OF Peaches & Cream (Capitol)	
2	LIVE AT THE BBC The Beatles (Apple)	
3	CROSS ROAD - THE BEST OF Bob Dylan (Capitol)	
4	SECOND COMING - The Stone Roses (Capitol)	
5	FIELDS OF GOLD - THE BEST OF Sting (A&M)	
6	VITALITY Pearl Jam (Giant)	
7	CROCODILE SHOES Jimmy Nail (EastWest)	
8	THE BEST OF New Order (Compendia/Columbia)	
9	LABOUR OF LOVE - VOLUMES I & II U2 (Virgin)	
10	BEDTIME STORIES Madonna (Maverick/Sire)	
11	THE BEST OF Juice (Mercury)	
12	BIG ONES Aerosmith (Giant)	
13	MONSTER REM (Warner Bros)	
14	THE BEST OF (Epic)	
15	PARKIFUR (Mercury/Parlophone)	
16	THE BEST OF Chris Rea (EastWest)	
17	TWELVE DEADLY SINS... AND THEN SOME (Endelstar) (Epic)	
18	THE DIVISION BELL New York (EMI)	
19	UNPLUGGED IN NEW YORK Nirvana (Giant)	
20	END OF PART ONE (THE GREAT MISTERY OF INCHON) (Peaches & Cream)	
21	NO NEED TO ARGUE THE Commodores (Giant)	
22	HELL FREEZES OVER Cygnus (Selfish)	
23	GREATEST HITS I & II Queen (EMI)	
24	DEFINITELY MAYBE Louis (A&M)	
25	TUESDAY NIGHT MUSIC CLUB Sheryl Crow (A&M)	
26	THE SONGS OF DISTANT EARTH Mavis Driffield (EMI)	
27	NO QUARTER Jimmy Page & Robert Plant (Mercury)	
28	BALLADS & BLUES 1982-1994 City Mouse (Virgin)	
29	THE BLACK ALBUM Prince (Warner Bros)	
30	THE GLORY OF GERSHWIN Larry Adler/Vivian Perlman (Mercury)	
31	SEAL Seal (ZTT)	
32	THE DARK SIDE OF THE MOON Pink Floyd (EMI)	
33	FROM THE CRABBLE (The Crystals) (Columbia)	
34	OUR TOWN - GREATEST HITS Deacon Blue (Epic)	
35	DOG MAN STAR Suede (Polygram)	
36	THE COMMENTS (OST) The Commodores (RCA)	
37	THE VERY BEST OF... Caples (Mercury)	
38	BAT OUT OF HELL II - BACK TO HELL Meat Loaf (Mercury)	
39	HAVE A LITTLE FIRE Joe Dooker (Capitol)	
40	VOODOO LOUNGE The Rolling Stones (Virgin)	

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THE OFFICIAL CHARTS - 17 DEC

100% **music week**
 AS USED BY

SINGLES

1 STAY ANOTHER DAY		EAST 17	Labels
5	02 ALL I WANT FOR CHRISTMAS IS YOU	Menaul Carey	COLUMBIA
6	03 POWER RANGERS	The Miami Newns & Power Rangers	RCA
10	04 LOVE ME FOR A REASON	Eric Burdon	Parsons
4	05 CRICCOLE SHOPS	JAMES NAL	EAST WEST
3	06 WE HAVE ALL THE TIME IN THE WORLD	LIVE ANTHONY	EMI
8	07 PLEASE COME HOME FOR CHRISTMAS	Eric Burdon	JARVIS
9	08 THINK TWICE	Clare Daw	Eric
2	09 LET ME BE YOUR FANTASY	Ear'D	SONETRADE
13	10 ANOTHER DAY	Whitlark	SONETRADE
8	11 COTTON EYE JOE	Renee	Intrepid Artists
11	12 HOLD ME, THRILL ME, KISS ME	GLORIA ESTERAN	Eric
6	13 ANOTHER NIGHT	IMC S&B & The Real McCoy	Loch/Arista
14	14 ALL HIRE TO GO IS DISAPPOINTED YIP NIGHTS	Carl Rowley with Phil Entry	EMI
12	15 ETERNAL LOVE	RJ And Dancin	XChange/Atlantic
7	16 BABY COME BACK	PAUL BAYTON	Virgin
8	17 TAKE A BOW	MADONNA	MCA/RECORDS
16	18 PUT YOURSELF IN MY PLACE	Koue Frouze	Discomotion/RCA
19	19 OH BABY I...	Enthal	1st Avenue/EMI
17	20 SIGHT FOR SORE EYES	M People	Discomotion/RCA
18	21 ALWAYS	Boyz n the Jaz	JARVIS
8	22 SWEET LOVE	M'Boiz featuring M'Boiz	Peak
15	23 ALL I WANTS DO	Silent Dow	AMM
21	24 SUNDAY NIGHT	Whitlark	Sonnetrade
20	25

ALBUMS

1 CARRY ON UP THE CHARTS - THE BEST OF		The Blazenna Storm	Labels
1	02 LIVE AT THE BBC	The Beatles	Apple
3	03 CROSS ROAD - THE BEST OF	Eric Burdon	JARVIS
4	04 SECOND COMING	The Stone Roses	Geffin
9	05 STEAM	Ear'D	London
11	06 CRICCOLE SHOPS	JAMES NAL	East West
6	07 ALWAYS & FOREVER	Enthal	1st Avenue/EMI
5	08 FIELDS OF GOLD - THE BEST OF	Strag	AMM
7	09 BIZARRE FRUIT	M People	Discomotion/RCA
8	10 ? (THE BEST OF)	New Order	Discomotion
10	11 THE HIT LIST	Carl Rowley	EMI
12	12 THE 3 TENORS IN CONCERT 1994	Cassidy/Dimitris/Pavement with Minnie	Teldec
8	13 WE HAVE ALL THE TIME IN THE WORLD	LIVE ANTHONY	EMI
19	14 PSYCHE - THE ALBUM	PJ And Dancin	XChange/Atlantic
13	15 LABOUR OF LOVE - VOLUMES I & II	UB40	DEF INTERNATIONAL
18	16 BETWINE STORIES	MADONNA	MCA/RECORDS
14	17 THE GREATEST HITS	INXS	Mercon
16	18 MONSTER	BEA	Wahne Bass
21	19 PARKLIFE	Blur	Food/Parlophone
4	20 VITALOY	Prax Jam	Eric
15	21 BIG ONES	Abdenn	Green
22	22 THE BEST OF	Cass Bls	East West
19	23 THE BEST OF	Salt	Eric
20	24 HERO MC... TRILL MC... KISS ME

Mariah Carey

You Are My Christmas

xmas radio goes mix-mad

Dance fans are to get a feast of radio delights over Christmas with Radio One and Manchester's Kiss 102 both announcing exclusive big-name mix programmes as part of their seasonal schedules.

David Morales, Paul Oakenfold and RM's own James Hamilton are the stars being lined up to present the special shows.

Manchester's Kiss has announced a particularly contentious idea for New Year's Eve. In an exclusive deal with Def Mix, the station will be broadcasting all eight hours of the recent Def Mix Four Night at Liverpool's Cream club,

featuring David Morales, Frankie Knuckles and Satoshi Tomiie under the banner All Night Def Mix.

The mixing will be preceded by an hour-long documentary on the Def Mix organisation.

"We can't think of any bigger present to offer Manchester for New Year's Eve than three of the best DJs in the world," says David Dunn, Kiss 102's head of music.

Meanwhile, Radio One's highly successful Essential Mix show will be broadcasting Paul Oakenfold's first mix for the Beeb, to be broadcast on Saturday December 17. Oakenfold will join such big

dance names as Moby, Carl Cox, Laurent Garnier and Massive Attack, all of whom have contributed mixes to the show which is broadcast between 1 am and 3 am on a Saturday night/Sunday morning.

The Oakenfold show will be a special Goa mix, reflecting the sound and feel of the Indian resort that has become a haven for British clubbers.

Oakenfold says, "The Ibiza sound was about songs, about the best of all kinds of music. The Goa sound is more focused, it's a bit more melodic with a fantastic energy and a lot more excitement. It's the most

exciting thing to evolve since the summer of love in 1968."

Aside from dance tracks, Oakenfold will also be including soundtrack material in his set. DJs lined-up for the first quarter of 1995 include Andy Weatherall, Randall, Gordon Kaye, Smokin' Jo and DJ Disciple.

The Beeb also has another scoop having lured *RM* contributor James Hamilton from London's Capital Radio for a special Radio One New Year's Eve show.

James will be joined by Les Adams for the James Hamilton New Year's Eve Party from 11 pm to 4 am.

inside

- 2 thelma houston is back on track
- 6 mrs wood picks her classic cuts
- 7 sounds of beat-fitness

club chart:

1 GOOD LIFE E.V.E.

cool cuts:

1 JOY TO THE WORLD Mariah Carey



Mr Roy's 'Something About U' joined the great pantheon of dance hits that never were, having been huge in the clubs but not quite making it on the chart front. But things look set to be put to rights with his new single 'Saved', which is currently causing a storm on promo. Mr Roy (picture) are Bromley-based trio Mark Mumford, Alan Harrison and Graham Symons. The group's name was inspired by Basil Brush. "We were all big Basil Brush fans and Mr Roy is what Basil always used to call Roy North," says Mumford. The new single is based round Booker T's 'Soul Limbo', better known as the Test match theme music. "We wanted to make a real Christmas party record," Mumford says.

channel 4 beats a path through jungle

The jungle phenomenon looks set for its most in-depth investigation to date with a Channel 4 documentary next week.

The station broadcasts a one-hour documentary - "All Junglists" - at midnight on Monday December 19. The programme has been made by independent production team Sharp Image and will form part of the channel's Black Christmas series.

"There have been a few programmes before about jungle but this is really in-depth and looks at the characters on the scene, specifically some of the MCs, and shows all aspects of their lives not just focusing on them doing raves," says programme producer Shirvani Sabratman.

"All Junglists" took five months to make and features some of the biggest names on the jungle scene such as Fabio, Mickey Finn, Darren J and MC Navigator.

All those shown on screen expressed their satisfaction with the results, with some of the Junglists even being included at the editing stage.

a man, a van & a bleeper..



the E legal records story featuring productions by David Morales, Todd Terry, MK and Victor Simonelli

- includes:
- Hear the Music Gypsymen
 - Sure Shot Margaret Conway
 - Jungle Kisses Roc 'n' Cato
 - Feel So Right Solution

CD mix by Rocky & Diesel MC mix by Fire Island

Distributed by Vital: 081 746 6227

28	25	One Man	26	Tu Fnd	27	Love Sw	28	Wen In Day	29	I WANT	30	THANK Y	31	SWEETIE	32	I LOVE S	33	WHIRLIE	34	DOLLARS	35	DREAMS	36	TEXAS C	37	THE SUNK	38	RAISE Y	39	OUT OF T	40	SHE'S GO
28	25	One Man	26	Tu Fnd	27	Love Sw	28	Wen In Day	29	I WANT	30	THANK Y	31	SWEETIE	32	I LOVE S	33	WHIRLIE	34	DOLLARS	35	DREAMS	36	TEXAS C	37	THE SUNK	38	RAISE Y	39	OUT OF T	40	SHE'S GO

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THE OFFICIAL CHARTS - 17 DEC



Club:
Skank, Neptune, York Street, Aberdeen, Saturdays 9pm-2am.



Capacity/PA/special features:
2500G/weekly decor changes; free bus back to city centre; promotes up-and-coming DJs; occasional all nighters.

Door policy:
"We don't give a hoot what they dress like. Our crowd ranges from 18 to 35 and we just want them to enjoy themselves." - **Boggy.**

Music policy:
Hard, uplifting house.

DJs:
Residents - Michael Kilkie, Zammo. Guests include Paul Daley, Billy Nashy, Paul Crow, Parks & Wilson.

Spinning:
Beeswax 'The Dubbed Hamma'; Deep Thought 'Push the Feeling On (Remix)'; The 59th Floor Elevators 'Hooked'; Swing G 'Festival Of Fun'; Boomerang 'So Damn Tough'.

DJ's view:
"It feels like home there - they're so down to earth and friendly." - **Mrs Wood.**

Industry view:
"They're pretty upfront - we supply them with a lot of promos. A really friendly crowd." - **Jim Rennie, FOP Records.**

Ticket price:
£7, £12 for all nighters.

news thelma houston is back on track

In recent years Thelma Houston has been consigned to the history books - or just referred to as **Whizzy Houston's** outfit. However, she releases a new album, *Thelma*, back on the dance music map. First came T-Empo's rendition of Thelma's 1979 smash 'Saturday Night Sunday Morning' earlier in the year, and now there's an Italian remix of Thelma's other big hit from the period, 'Don't Leave Me This Way'. The British release of the single features new mixes from Serious Rope, as well as Joe T. Verrill's barnstorming Italian original, the heavy Italian connection coming about because Thelma now lives there.

The UK release of the single will also herald the debut of a new dance subsidiary label for Big Life called Dynamo, to be run by Ian Duff.



Essential items in the record box of any discerning trance fan are the 'Secret Life Of Trance' compilations of which number four has just been released on Rising High. The perfect antidote to post-club blues, RM has four copies up for grabs if you can answer this question correctly, which of the following is a famous hypothesis?
a) Graeme Park
b) Fabio di Pauli McKenna.
Entries by December 17 to **Trance Comp, RM, Ludgate House, 245 Blackfriars Road, London SE1 9UR.**

bristol dj cooks up an acid jazz storm

Bristol has always been of the forefront of the acid jazz scene - at one time it provided the music with its only genuine home outside London - so who better to compile the first in Record's new Jazz But series than the city's main jazz-based DJ John Stapleton?

As co-runner of the famous Cooler Club, Stapleton put on the likes of Galliano and The Heavies in their earliest days, and has kept up with the music

ever since through his day job at Vival Record Distribution. "Dops On Plastic" reflects the current clubby, hip-hop mood of the trip-hop genre Stapleton says. "The unifying force behind all the tracks is that they're very funky and a lot of jazz. Trip-hop is just slowed down techno."

However, leftfield music fans will find more than enough to

keep them happy. Given the amount of this music emanating from Bristol, Stapleton has included making a "Bristol sound" album.

"There are tracks from London, Leeds, Manchester and even California," he says.

If you want to catch John playing live, visit **Get It In St Paul's, Bristol, on Saturdays.**



say what?

Chris - White Noise Promotions:
"If you work in the industry, listening to mix shows is not all that useful because we hear new music all the time, but to do think it's great for the punters. One problem with these shows is that sometimes they don't tell you what they've played so it makes it difficult

radio mix shows - marvelous or monotonous?

for people to go out and buy the tracks. Colin Dale's show on Kiss is brilliant because he lists everything that he's played and it lasts for 20 minutes which is just about right for a mix show."

Alan Bennett - DJ:
"I'd rather listen to mix shows on portable stations like *Quest* and *Ruler* - there's less chat from the DJ, no adverts and the standard of mixing is generally better than at the larger stations."

Simon - techno hippy. Kent Mix shows can give a better insight into records of influence and there is more emphasis on the art of mixing. Radio One's Live From The Ministry sets on Saturday nights are unmissable. The records flow more naturally because they are being played in the manner in which they were intended."

Eddie Gordon - Pete Tong's manager:
"I first started getting mix tapes in the mid Eighties from WBLU

(legendary NY station) which gave a really platform for great new dance music and this is essentially what the R1 series is all about. It allows individual DJs an artistic licence."

Dave Footley - Fat Cat Records:
"I think they're a great idea. Some of the mix shows on Kiss feature very good underground DJs that you might not hear otherwise. It's great because there are no ads. It's totally uninterrupted music."

marusha
it takes me away

12" - PZ326
CD - PZCD326

available now

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1	2	3	4	5																									

THE OFFICIAL CHARTS - 17 DEC

SL



britain's nearest beats till

mca

19
12
94

7 ST

chart

compiled by alan jones from a sample of over 500 dj returns (fax: 071-928 2881)

5	02	All I Wt	
6	03	Power F	
10	04	Love Me	
4	05	Chocoon	
3	06	We Here	
7	07	Please C	
9	08	THINK T	
2	09	Let Me	
13	10	Another	
8	11	Cotton	
11	12	Hold M	
6	13	Another	
14	14	All I Me	
12	15	ETERNAL	
7	16	Baby Ct	
17	17	TAKE A	
16	18	Put Yo	
19	19	Oh Ban	
17	20	Start Fo	
18	21	ALWAYS	
22	22	SWEET L	
15	23	All I Wt	
21	24	SAYURA	
20	25	Our Mo	

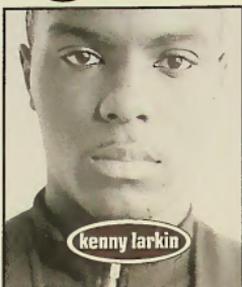
1	10	GOOD LIFE (DANCING DIVAZ/WEST END/3 BOYZ FROM NEWARK/GLOBAL STATE MIXES) E.V.E.	MCA doublepack
2	9	SAVED MR. ROY'S 52" MIDDLEBROCKET MIX (TWEED CLARK MIX) Mr Roy	Fresh
3	8	CRAZY (WEST END) THE ASSOCIATION (JOHNNY DOUGLAS/STRAK MIXES) Eternal	1st Avenue/EMI
4	7	JUST THE WAY IT IS (TIN TIN) OUTDELORMIGZE-SNOODOVE/FOUNDATION (ORIGINAL MIXES) Lisa Moorish	Go! Beat doublepack
5	6	APPARENTLY NOTHING (K-KLASS MIXES) Carleen Anderson	Circa
6	5	MESSAGES (MIXES) Deja Vu	Cowboy doublepack
7	4	BETTER DAYS AHEAD (DIDDY/SERIOUS ROPESA/TOSHI/ONE WORLD MIXES) The Tyrrel Corporation	Contempo doublepack
8	3	DON'T LEAVE ME THIS WAY (REMIXES) TheLina Houston	Dynamo
9	2	I NEED SOMEBODY (LOVELAND/X-CLUSIVE NINE O NINE/EXPLORER 1 MIXES) Loveland	Eastern Blue doublepack
10	1	BIG DICK MAN (EUROPEAN SPEED MIX)/(CLEAN SPEED MIX)/(PENETRATION MIX)/(RADIO MIX) Sex Club featuring Brown Sugar	Club Tools
11	1	FLU Y BABY (DANCING DIVAZ CLUB MIX)/(DANCING DIVAZ RHYTHM MIX)/(NO SWING MIX)/(TALL PAUL REMIX) The Original	One
12	1	FEEL IT (ROLLO & MR V MIXES) Hi-Lux	Chusky doublepack
13	1	LOVE'S GOT ME ON A TIP (SO HIGH/MOOD) J SWING/SPIDERSEEL & ETHER MIXES) Lon Dark	AM
14	1	THE HARDER THEY ARE THE BIGGER THEY FALL/EVERYTHING'S GONNA BE ALRIGHT/M GOING ALL THE WAY (MIXES) Sounds Of Blackness	Perspective/AM
15	1	PEACE AND JOY (12" MIX)/(TRANCE MIX) Soundisation	Irredem
16	1	BE HAPPY (UNO CLUB/TRACE JOSHUA/UBQ PROJECT MIXES) Mary J Blige	MCA
17	1	FUNK & DRIVE (MIXES) Ewlastoman	Wired
18	1	JOY & HAPPINESS (STONEBRIDGE & NICK NICE/ROZ BELORUM) Shabs	Hi-Life d-pack
19	1	I NEED A MAN (SEKA MIX)/(EURO BOY MIX)/(POINT ZERO) L J Kwan	Deconstruction
20	1	GUINE FIVE (VOL 5) WHATCHA GONNA DO (MIXES)/PASTICHE (Bingo Bangs) Collective	Wiz red wyl
21	1	U SURE DO (GUEST LIST MIX)/(FORAULA 2 MIX) Strike	Fresh
22	1	FEELING GOOD (PG TIPS REMIX) Virtue	Wired
23	1	MOVE IT (MTRAX/COMIX MIXES) Annabette Robertson	First Choice/Network
24	1	HOT (MAYSTARS AT WORK/MURK MIXES) Willy Minja	MCA/Nervous
25	1	YOU BELONGS TO YOU (TOUCHDOWN MIXES)/WOINT WASTE YOU (INCK HUSSEY) Uppomon/MCA doublepack	Network
26	1	THOSE WHO HAVE (THOSE WHO HAVE NOT) (KOMM/MATRIX MIXES) Mitch Benn	Deep Distraction
27	1	FREEDOM (TIN TIN OUT) - JAMES COPE 12" (MAX/TIN TIN OUT DUB) Michelle Gayle	RCA

49	16	ONLY ME (HEAT LOIC)	London
50	15	ROCK TO THE BEAT (CAT REMIX)/(CLUB MIX)/(SHEATH/SWEAT - DO DO'S DUB) (RM) Project	Hot Cat
51	14	GOOD HAVES BE FUNKY (ASHLEY BEEDLE MIXES) (D X-Spess)	Open Tribal UK
52	13	BOTTOM HEAVY (Dany Tenaglia)	Internal Adams
53	12	GETTIN UP & GET SOULFUL (Major's Genesis Volume 7)	US Strictly Rhythm
54	11	THATS HOW MY HEART SINGS (POSITIVE SCIENCE MIX)/(FX MIX)/(WATERHOUSE MIX) (BREAK & LOVE) (D) (E) (F) (G)	Accommod
55	10	TAKE YOU THERE (PLAYBOYS VOCALLY FULLY LOADED DUB) (JEN MANTRA TRIBAL DUB) (Break & Love)	Fresh/Network
56	9	GET LIFTED (MASTERS AT WORK/LOVELAND/DJ LEY MIXES) Barbara Tucker	Passive
57	8	LOVE IS THE COOL (ROGER SANCHEZ MIXES) E-V White	AM
58	7	A TRIBUTE TO BLADE RUNNER (BANGS TITLE 1.3) (M) TITLE Cosmic Baby/BLADE RUNNER (E) (D)	Umpirecast/Club
59	6	TULLUS (I USE THESE RACKS) (SONG/USHER/RESPONSE) (D) (E) (F) (G) (H) (I) (J) (K) (L) (M) (N) (O) (P) (Q) (R) (S) (T) (U) (V) (W) (X) (Y) (Z) (AA) (AB) (AC) (AD) (AE) (AF) (AG) (AH) (AI) (AJ) (AK) (AL) (AM) (AN) (AO) (AP) (AQ) (AR) (AS) (AT) (AU) (AV) (AW) (AX) (AY) (AZ) (BA) (BB) (BC) (BD) (BE) (BF) (BG) (BH) (BI) (BJ) (BK) (BL) (BM) (BN) (BO) (BP) (BQ) (BR) (BS) (BT) (BU) (BV) (BW) (BX) (BY) (BZ) (CA) (CB) (CC) (CD) (CE) (CF) (CG) (CH) (CI) (CJ) (CK) (CL) (CM) (CN) (CO) (CP) (CQ) (CR) (CS) (CT) (CU) (CV) (CW) (CX) (CY) (CZ) (DA) (DB) (DC) (DD) (DE) (DF) (DG) (DH) (DI) (DJ) (DK) (DL) (DM) (DN) (DO) (DP) (DQ) (DR) (DS) (DT) (DU) (DV) (DW) (DX) (DY) (DZ) (EA) (EB) (EC) (ED) (EE) (EF) (EG) (EH) (EI) (EJ) (EK) (EL) (EM) (EN) (EO) (EP) (EQ) (ER) (ES) (ET) (EU) (EV) (EW) (EX) (EY) (EZ) (FA) (FB) (FC) (FD) (FE) (FF) (FG) (FH) (FI) (FJ) (FK) (FL) (FM) (FN) (FO) (FP) (FQ) (FR) (FS) (FT) (FU) (FV) (FW) (FX) (FY) (FZ) (GA) (GB) (GC) (GD) (GE) (GF) (GG) (GH) (GI) (GJ) (GK) (GL) (GM) (GN) (GO) (GP) (GQ) (GR) (GS) (GT) (GU) (GV) (GW) (GX) (GY) (GZ) (HA) (HB) (HC) (HD) (HE) (HF) (HG) (HH) (HI) (HJ) (HK) (HL) (HM) (HN) (HO) (HP) (HQ) (HR) (HS) (HT) (HU) (HV) (HW) (HX) (HY) (HZ) (IA) (IB) (IC) (ID) (IE) (IF) (IG) (IH) (II) (IJ) (IK) (IL) (IM) (IN) (IO) (IP) (IQ) (IR) (IS) (IT) (IU) (IV) (IW) (IX) (IY) (IZ) (JA) (JB) (JC) (JD) (JE) (JF) (JG) (JH) (JI) (JJ) (JK) (JL) (JM) (JN) (JO) (JP) (JQ) (JR) (JS) (JT) (JU) (JV) (JW) (JX) (JY) (JZ) (KA) (KB) (KC) (KD) (KE) (KF) (KG) (KH) (KI) (KJ) (KL) (KM) (KN) (KO) (KP) (KQ) (KR) (KS) (KT) (KU) (KV) (KW) (KX) (KY) (KZ) (LA) (LB) (LC) (LD) (LE) (LF) (LG) (LH) (LI) (LJ) (LK) (LM) (LN) (LO) (LP) (LQ) (LR) (LS) (LT) (LU) (LV) (LW) (LX) (LY) (LZ) (MA) (MB) (MC) (MD) (ME) (MF) (MG) (MH) (MI) (MJ) (MK) (ML) (MN) (MO) (MP) (MQ) (MR) (MS) (MT) (MU) (MV) (MW) (MX) (MY) (MZ) (NA) (NB) (NC) (ND) (NE) (NF) (NG) (NH) (NI) (NJ) (NK) (NL) (NM) (NO) (NP) (NQ) (NR) (NS) (NT) (NU) (NV) (NW) (NX) (NY) (NZ) (OA) (OB) (OC) (OD) (OE) (OF) (OG) (OH) (OI) (OJ) (OK) (OL) (OM) (ON) (OO) (OP) (OQ) (OR) (OS) (OT) (OU) (OV) (OW) (OX) (OY) (OZ) (PA) (PB) (PC) (PD) (PE) (PF) (PG) (PH) (PI) (PJ) (PK) (PL) (PM) (PN) (PO) (PP) (PQ) (PR) (PS) (PT) (PU) (PV) (PW) (PX) (PY) (PZ) (QA) (QB) (QC) (QD) (QE) (QF) (QG) (QH) (QI) (QJ) (QK) (QL) (QM) (QN) (QO) (QP) (QQ) (QR) (QS) (QT) (QU) (QV) (QW) (QX) (QY) (QZ) (RA) (RB) (RC) (RD) (RE) (RF) (RG) (RH) (RI) (RJ) (RK) (RL) (RM) (RN) (RO) (RP) (RQ) (RR) (RS) (RT) (RU) (RV) (RW) (RX) (RY) (RZ) (SA) (SB) (SC) (SD) (SE) (SF) (SG) (SH) (SI) (SJ) (SK) (SL) (SM) (SN) (SO) (SP) (SQ) (SR) (SS) (ST) (SU) (SV) (SW) (SX) (SY) (SZ) (TA) (TB) (TC) (TD) (TE) (TF) (TG) (TH) (TI) (TJ) (TK) (TL) (TM) (TN) (TO) (TP) (TQ) (TR) (TS) (TU) (TV) (TW) (TX) (TY) (TZ) (UA) (UB) (UC) (UD) (UE) (UF) (UG) (UH) (UI) (UJ) (UK) (UL) (UM) (UN) (UO) (UP) (UQ) (UR) (US) (UT) (UU) (UV) (UW) (UX) (UY) (UZ) (VA) (VB) (VC) (VD) (VE) (VF) (VG) (VH) (VI) (VJ) (VK) (VL) (VM) (VN) (VO) (VP) (VQ) (VR) (VS) (VT) (VU) (VV) (VW) (VX) (VY) (VZ) (WA) (WB) (WC) (WD) (WE) (WF) (WG) (WH) (WI) (WJ) (WK) (WL) (WM) (WN) (WO) (WP) (WQ) (WR) (WS) (WT) (WU) (WV) (WW) (WX) (WY) (WZ) (XA) (XB) (XC) (XD) (XE) (XF) (XG) (XH) (XI) (XJ) (XK) (XL) (XM) (XN) (XO) (XP) (XQ) (XR) (XS) (XT) (XU) (XV) (XW) (XX) (XY) (XZ) (YA) (YB) (YC) (YD) (YE) (YF) (YG) (YH) (YI) (YJ) (YK) (YL) (YM) (YN) (YO) (YP) (YQ) (YR) (YS) (YT) (YU) (YV) (YW) (YX) (YY) (YZ) (ZA) (ZB) (ZC) (ZD) (ZE) (ZF) (ZG) (ZH) (ZI) (ZJ) (ZK) (ZL) (ZM) (ZN) (ZO) (ZP) (ZQ) (ZR) (ZS) (ZT) (ZU) (ZV) (ZW) (ZX) (ZY) (ZZ)	

beats

& pieces

Luther Vandross celebrated his latest album going platinum this week and was also apparently "over the moon" to hear that the readers of *Smash Hits* had voted him fifth in the Best Male Vocal category, ahead of the likes of Prince and R. Kelly. And the major vocal talent who pipped these great voices? **Sean Maguire**, who you might know better as the EastEnders character Aiden, the failed 16-year-old Irish footballer who lost ground our screens trying to jump off the top of a tower block... **Kenny Larkin**



(pictured) has sufficiently recovered from being shot at recently to be booked for the R&S Xmas party on December 23 at Ormonds, Ormonds Yard, Mayfair. Live music comes from **Locust, Ken Ishii** and **Manna**, with the DJs being **Larkin, King Kong, Andrea Parker** and **Katrien Klausung**. Larkin also has a new album set for release on the label in February... **Imperial Music Services** is poised to launch three new dance labels in the new year covering all styles of house and it is looking for demos. Contact Richard Lehane at

Imperial Music Services, Unit A, 158 Doyle Gardens, Willesden, London NW10 3SS. (Tel: 081-961 542; fax: 081-961 5543)... **Teddy Riley's** group **Blackstreet** have added a further London date to their eagerly-anticipated debut UK tour - they will play the Laboff's Apollo on 18, 19 and 20. The support has been confirmed as the much-vaulted new US R&B act **The Whitehead Brothers**. Blackstreet will also have the single 'U Blow My Mind' released exclusively for the UK by East West... **Jet Star** has announced the line up for the follow-up to the hugely successful 'Jungle Hits' album. Among the 16 tracks are **DJ Monk's 'I Spy'**, **Stretch & DJ Ron's 'Worries In Da Dance'**, **Leviticus's 'Warning'** and jungle versions of tracks by **Frankie Paul, Ninjaman** and **Wayne Marshall**... Welsh dance fans should be aware of **Spice** at the Marquee Club, University Union, Cardiff on December 17. DJs are **Angel, Tim & Laurie** and residents **Dave Jones** and **Craig Bartlett**... **Slip'n'Slide** is releasing its first compilation - featuring **Karen Pollock, Roc & Kato, 3 Man Jury** and others - to cover its first year... 'Rumble In The Jungle', takes a lead out of the reggae book by featuring two MCs battling for supremacy across 12 cuts. The two MCs in question are **Top Cat** and **General Levy**. **AND THE BEAT GOES ON!**



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...latest
Deee-Lite have confirmed Graeme Park, Doc Martin, Dimitri, Ditzabone and Pushco DJs for their London Forum gig on Friday (18)...

1	17	STAR	5	02	All I W/	13	10	ANDRE
2	03	POWER	6	03	WE HAV	14	14	All I ME
3	04	LOVE M	7	04	PLEASE C	15	15	ETERNAL
4	05	CRACOD	8	05	THINK T	16	16	BABY C
5	06	WE HAV	9	05	LET ME	17	17	TAKE A
6	07	PLEASE C	10	06	11	11	11	POT YOU
7	08	THINK T	11	06	11	12	12	OH BAB
8	09	LET ME	12	06	11	12	12	OH BAB
9	10	ANDRE	13	06	11	12	12	OH BAB
10	11	COTTON	14	06	11	12	12	OH BAB
11	12	HOLD M	15	06	11	12	12	OH BAB
12	13	ANDRE	16	06	11	12	12	OH BAB
13	14	All I ME	17	06	11	12	12	OH BAB
14	15	ETERNAL	18	06	11	12	12	OH BAB
15	16	BABY C	19	06	11	12	12	OH BAB
16	17	TAKE A	20	06	11	12	12	OH BAB
17	18	POT YOU	21	06	11	12	12	OH BAB
18	19	OH BAB	22	06	11	12	12	OH BAB
19	20	OH BAB	23	06	11	12	12	OH BAB
20	21	OH BAB	24	06	11	12	12	OH BAB
21	22	OH BAB	25	06	11	12	12	OH BAB
22	23	OH BAB	26	06	11	12	12	OH BAB
23	24	OH BAB	27	06	11	12	12	OH BAB
24	25	OH BAB	28	06	11	12	12	OH BAB
25	26	OH BAB	29	06	11	12	12	OH BAB
26	27	OH BAB	30	06	11	12	12	OH BAB

DANCE SINGLES

This last week			
1	1 I KED A MAN	Ukwan	Deconstructive/RCA 10231262181 (BMG)
2	2 IN AND OUT OF MY LIFE	Torja Dancier	Int'l FX 246 (F) 25
3	3 LOVE'S GOT ME ON A TRIP SO HIGH	Lari Card	A&M 308881 (F) 24
4	4 COTTON EYE JOE	Redneck	Internal Affairs KGBI 916 (BMG)
5	5 SWEET LOVE	M-Soul featuring Nasty	Real RENT 491580 (F) 26
6	6 JUST CAN'T GIVE U UP	Muellers Connection	Street 125TX 50 (F) 27
7	7 VOLUMES - SOUL PROMENADE	Mary J Blige	Uptown/MCA MCST 202 (BMG)
8	8 BE HAPPY	Chanelle	Deep Discretion 303 823 (F) 19
9	9 ONE MAN	Billy D	Systematic 5VX2 41 (F) 23
10	10 LET ME BE YOUR FANTASY	Anti-Asia/Katana	Resonance/RT 321 (BMG)
11	11 HURRY UP	Block-Head	Flying South 12UE1K 11 (BMG)
12	12 WHIRLIGIG IN LINE	Rita Beahm	Beahm/Parade JPE 6 (BMG)
13	13 ABC AND D	Roch-Mead	Justin Boy's Own 202 42 (BMG)
14	14 HAPPY BUSINESS/WILD LIPS	Sensory Productions	Anti-Asian 32 (BMG)
15	15 DISCO ELEMENTS - VOLUME 4	Zwo Thirdz	Epic 661056 (BMG)
16	16 I WANT TO BE ALONE	Brandy	Atlantic A 7237 (F) 38
17	17 I WANNA BE DOWN	Cotton Club	Fantastic 015ST 009 (BMG)
18	18 CLUB GROOVES EP	Michelle Equie	1st Avenue/RCA 12414471 (BMG)
19	19 TLETRIO YOU	Int'l Helsinki	Int'l Helsinki 246 (F) 39
20	20 DARKHEART		

21	1 I GET LIFTED	Barbara Tucker	Positive 127IVA 23 (E)
22	2 INNER CITY LIFE	Goldie presents Methodz	the FOC251 (F)
23	3 PINKUS CITY	Ngi	Deconstructive/RCA 10231262181 (BMG)
24	4 SHIRT COLLAR	303 featuring Glitter	Moby 50602 02 (BMG)
25	5 DOLLARS	CJ Lewis	Black Market DMIT 02 (BMG)
26	6 THE SINGING AFTER THE MAN	Neo-Kidz/J&K/Amigo	Reedon 1482 (F) 21
27	7 KUT IT	Red Eye	Champion Champak 12215 (BMG)
28	8 THE COLOUR OF MY SKIN	Swing 52	CUTTING CR 317 (Intergal)
29	9 SCIT FOR SHRE EYES	Mr. X	Deconstructive/RCA 10231262181 (BMG)
30	10 SANE	J&A Pledge	Black 2 Basics 28K 12015 (BMG)
31	11 LET GO THE DREAMER	Misdirection	Tommy Boy 10244VB (RTM/F)
32	12 WHERE I WANNA BE	Billy Ray Cyrus	Magnus 104 102EV (F)
33	13 YOUR LOVING ARMS	O-Tex	2nd Precinct TMBQ 27 (F)
34	14 BELIEVE	Armed & Dangerous	Sony 82 661006 (BMG)
35	15 HOLD THE MAN	Janet Jackson	North Atlantic/Tha Music
36	16 KISS MY ASS	DJ SS	Fermentation FORM 12648 (BMG)
37	17 THE HOLLERS CONVENTION PART 1	Yee-Yee	Red/Atlantic 128AL 2 (F)
38	18 CHOCOLATE	Sam Stone	Stone 01 History 50H7 05 (BMG)
39	19 WHO'S KEEPING CHANGE YOUR MIND	Bobby Brown	MCA MCST 1673 (BMG)
40	20 TWO CAN PLAY THAT GAME		

This last week			
1	1 ISDN	Futura Sound Of London	Virgin V 2755 (E)
2	2 MY LIFE	Mary J Blige	Uptown - (F)
3	3 DUMY & BASS SELECTIONS	Various Artists	BDRLPWS/BORN/TM05 (E)
4	4 STRICTLY TUNTBALIZED	DJ Koolha	Mo Wax MW 0251/P (F)
5	5 DUMMY	Porcelain	Go Beat 826521/826524 (F)
6	6 BIANDY	Atlantic	826501/826504 (F)
7	7 ALWAYS & FOREVER	Bizarro	EMI 104AT/CEM 1353 (E)
8	8 BURNING FRUIT	M People	Resurrection/RCA 10231262181 (BMG)
9	9 ALONE SUPREME	Charina Moore	Sire/MCA MCST1197 (BMG)
10	10 HAUNTED DANCEHALL	Stars Of Paradise	War/PF 26/VAR/MPC 26 (E)

This last week			
1	1 I LOVE SATURDAY	Erasure	Mute COMUTE 166 (RTM/F)
2	2 (I'M GONNA) CRY MYSELF BLIND	Primal Scream	Creation CRESCD 183 (F)
3	3 ONE MAN	Chanelle	Deep Discretion GLYCD 821 (F)
4	4 HAPPY BUSINESS/WILD LIPS	Roch-Mead	Justin Boy's Own JBB 24 (RTM/F)
5	5 THE WILD ONES	Dee Dee	Nude NUD 11CD1 (RTM/F)
6	6 BELIEVE	Q-Tex	Limbo THORO 2CD (F)
7	7 SEETHER	Veruca Salt	Hi-Rise Recordings FLAT 52G 12 (F)
8	8 PRESSLY	Edwyn Collins	Sensory 303 823 (F)
9	9 THAT'S HOW HEARTACHES ARE MADE	Paul Young	Vision VISSO 1 (F)
10	10 WHERE I WANNA BE BOY/DON'T...	Miss Jingles	Tommy Boy TB 1042CD (RTM/F)
11	11 CIGARETTES & ALCOHOL	Oasis	Creation CRESCD 190 (BMV/F)
12	12 TRA LA LA ROOM (YOU BRING...)	Riprock	Red Pack RAK 910 (F)
13	13 THE MORE I GET, THE MORE L...	KWIS/Teddy Pendergrass	X-Change XCLU 81CD (F)
14	14 SMALL BIT OF LOVE	Saw Doctors	Shoutcast SWA 801CD (F)
15	15 TIED UP	LFO	Wary WAP 56CD (RTM/F)
16	16 TOWN CLOWS	Blameless	China WOMAC 2946 (F)
17	17 CLUB GROOVES EP	Cotton Club	Fantastic UDST 009 (MO)
18	18 HAND PASSES PLENTY	AC Acoustics	Elemental ELM 25CD (RTM/F)
19	19 SLEEP WELL TONIGHT	Gene	Cosmopolitan C02 003CD (V)
20	20 HOPE REMIX EP	Quench	Infectious INFECT 1YCD (RTM/F)

INDEPENDENT SINGLES

This last week			
1	1 I LOVE SATURDAY	Erasure	Mute COMUTE 166 (RTM/F)
2	2 (I'M GONNA) CRY MYSELF BLIND	Primal Scream	Creation CRESCD 183 (F)
3	3 ONE MAN	Chanelle	Deep Discretion GLYCD 821 (F)
4	4 HAPPY BUSINESS/WILD LIPS	Roch-Mead	Justin Boy's Own JBB 24 (RTM/F)
5	5 THE WILD ONES	Dee Dee	Nude NUD 11CD1 (RTM/F)
6	6 BELIEVE	Q-Tex	Limbo THORO 2CD (F)
7	7 SEETHER	Veruca Salt	Hi-Rise Recordings FLAT 52G 12 (F)
8	8 PRESSLY	Edwyn Collins	Sensory 303 823 (F)
9	9 THAT'S HOW HEARTACHES ARE MADE	Paul Young	Vision VISSO 1 (F)
10	10 WHERE I WANNA BE BOY/DON'T...	Miss Jingles	Tommy Boy TB 1042CD (RTM/F)
11	11 CIGARETTES & ALCOHOL	Oasis	Creation CRESCD 190 (BMV/F)
12	12 TRA LA LA ROOM (YOU BRING...)	Riprock	Red Pack RAK 910 (F)
13	13 THE MORE I GET, THE MORE L...	KWIS/Teddy Pendergrass	X-Change XCLU 81CD (F)
14	14 SMALL BIT OF LOVE	Saw Doctors	Shoutcast SWA 801CD (F)
15	15 TIED UP	LFO	Wary WAP 56CD (RTM/F)
16	16 TOWN CLOWS	Blameless	China WOMAC 2946 (F)
17	17 CLUB GROOVES EP	Cotton Club	Fantastic UDST 009 (MO)
18	18 HAND PASSES PLENTY	AC Acoustics	Elemental ELM 25CD (RTM/F)
19	19 SLEEP WELL TONIGHT	Gene	Cosmopolitan C02 003CD (V)
20	20 HOPE REMIX EP	Quench	Infectious INFECT 1YCD (RTM/F)

This last week			
1	1 DEFINITELY MAYBE	Dasin	Creation CRESCD 183 (BMV/F)
2	2 HAUNTED DANCEHALL	Sabres Of Paradise	Wary WAP 56 (RTM/F)
3	3 DOG MAN STAR	Paul Young	Nude NUD 303 (RTM/F)
4	4 REFLECTIONS	Paul Young	Vision VISSO 1 (F)
5	5 THE VERY BEST OF	Evis Costello	Decca DMAM 13 (F)
6	6 NINE DEADLY VENOMS	Charge Charge	Vinyl Solution TEAM 108CD (RTM/F)
7	7 STONE ROSES	Stone Roses	Silverstone GRECD 802 (F)
8	8 EVERYONE'S GOT ONE	Fuava	FAUV FAUV 3CD (BMV/F)
9	9 LIVE PERFORMANCE	Jools Holland/RhB Orch	Beautiful BT 002CD (V)
10	10 OFFICIUM	Jan Garbarek/Hilliard...	ECM 458362 (F)
11	11 GIVE OUT BUT DON'T GIVE UP	Primal Scream	Creation CRESCD 146 (F)
12	12 DEBUT	Veruca Salt	One Little Indian TLP 31CD (F)
13	13 GORGEOUS GEORGIE	Edwyn Collins	Setanta SETCD 014 (V)
14	14 BURN MY EYES	Machine Head	Roadrunner RR 90169 (F)
15	15 SNIVELISATION	Orbital	Internal Decca TRUCO 5 (RTM/F)
16	16 LEVELLING THE LAND	The Lovelliers	China WOLCO 1622 (F)
17	17 AMERICAN THIGHS	Veruca Salt	Mammy Fresh FLATCD 3 (F)
18	18 SUPPIN' IN	Buddy Guy	Silverstone GRECD 533 (F)
19	19 CASSA DE X	Elastic Reality	Tribal UK TRUK 822 (V)
20	20 TURNS INTO STONE	Stone Roses	Silverstone GRECD 821 (F)

INDEPENDENT ALBUMS

This last week			
1	1 CROSS ROAD - THE BEST OF	Bon Jovi	Jambou 522962 (F)
2	2 UNPLUGGED IN NEW YORK	Nirvana	Geffen GED 24727 (BMG)
3	3 BIG ONES	Aerosmith	Geffen GED 24546 (BMG)
4	4 NO QUARTER	Jimmy Page & Robert Plant	Fonitona 526352 (F)
5	5 BALLADS & BLUES 1982-1994	Gary Moore	Virgin CDV 2768 (E)
6	6 HOW TO MAKE FRIENDS...	Black Crowes	American Recordings 623123622 (BMG)
7	7 DOKIE	Green Day	Total Vegs VEGASCD 2 (E)
8	8 YOUTHANASIA	Megadeth	Reprise 8362455292 (E)
9	9 NIPERD	Capitol	Capitol DGET 2244 (E)
10	10 CHRISTMAS	Nirvana	Geffen GED 24425 (BMG)

This last week			
11	11 OUT IN L.A.	Red Hot Chili Peppers	EMI CDMTL 1082 (E)
12	12 SUPERKNUCKLOWN	Soundgarden	A&M 5402152 (E)
13	13 BAT OUT OF HELL II	Meat Loaf	Virgin CDV 2710 (E)
14	14 THE MIND'S EYE	Stetskin	White Water WW01 (BMV)
15	15 BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros 7599268612 (E)
16	16 IN ULTERO	Nirvana	Geffen GEC 24536 (BMG)
17	17 BURN MY EYES	Machine Head	Roadrunner RR 90169 (F)
18	18 LIVE IN L.A.	Meat Loaf	Pure Music PMCD 7062 (BMG)
19	19 RAGE AGAINST THE MACHINE	Rage Against The Machine	Epic 4722244 (SM)
20	20 TEN	Pearl Jam	Epic 4688942 (SM)

ROCK

This last week			
1	1 CROSS ROAD - THE BEST OF	Bon Jovi	Jambou 522962 (F)
2	2 UNPLUGGED IN NEW YORK	Nirvana	Geffen GED 24727 (BMG)
3	3 BIG ONES	Aerosmith	Geffen GED 24546 (BMG)
4	4 NO QUARTER	Jimmy Page & Robert Plant	Fonitona 526352 (F)
5	5 BALLADS & BLUES 1982-1994	Gary Moore	Virgin CDV 2768 (E)
6	6 HOW TO MAKE FRIENDS...	Black Crowes	American Recordings 623123622 (BMG)
7	7 DOKIE	Green Day	Total Vegs VEGASCD 2 (E)
8	8 YOUTHANASIA	Megadeth	Reprise 8362455292 (E)
9	9 NIPERD	Capitol	Capitol DGET 2244 (E)
10	10 CHRISTMAS	Nirvana	Geffen GED 24425 (BMG)

This last week			
11	11 OUT IN L.A.	Red Hot Chili Peppers	EMI CDMTL 1082 (E)
12	12 SUPERKNUCKLOWN	Soundgarden	A&M 5402152 (E)
13	13 BAT OUT OF HELL II	Meat Loaf	Virgin CDV 2710 (E)
14	14 THE MIND'S EYE	Stetskin	White Water WW01 (BMV)
15	15 BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros 7599268612 (E)
16	16 IN ULTERO	Nirvana	Geffen GEC 24536 (BMG)
17	17 BURN MY EYES	Machine Head	Roadrunner RR 90169 (F)
18	18 LIVE IN L.A.	Meat Loaf	Pure Music PMCD 7062 (BMG)
19	19 RAGE AGAINST THE MACHINE	Rage Against The Machine	Epic 4722244 (SM)
20	20 TEN	Pearl Jam	Epic 4688942 (SM)

This last week			
1	1 THE TENDORS IN CONCERT 1994	Carreras/Domingo/Pavarotti	Teldec 4509962002 (W)
2	2 CHRISTMAS IN VIENNA II	Warwick/Piacido Domingo	Sony Classical SK 4034 (SM)
3	3 CANTO NOEL	Monks Chorus Silas	EMI Classics CDC 5552172 (E)
4	4 CANTO GREGORIANO	Monks Chorus Silas	EMI Classics CMS 5552172 (E)
5	5 LAST NIGHT OF THE PROMS	BBC SO/DAVIS	Teldec 4509979862 (W)
6	6 IN CONCERT	Carreras/Domingo/Pavarotti	Decca 4934332 (F)
7	7 SIMPLE GIFTS	Lesley Garrett	Silva Classics SILKD 8004 (CON/SS)
8	8 DR HILARY JONES' CLASSIC...	Various	Deutsche Grammophon 4458112 (F)
9	9 THE PIANO - OST	Michael Nyman	Venture CDVE 919 (E)
10	10 CHRISTMAS WITH MARIO	Mario Lanza	RCA Victor GD 86427 (BMG)

This last week			
11	11 O HOLY NIGHT	Luciano Pavarotti	Decca 4337102 (F)
12	12 CLASSIC EXPERIENCE	Various	EMI Classics CDS 7903532 (E)
13	13 OFFICIUM	Jan Garbarek/Hilliard Ensemble	ECM 445362 (E)
14	14 A MUSICAL CHRISTMAS	Various	Conifer GHCD 941 (CON)
15	15 ORFF/CARMINA BURANA	RSO Berlin/Chailly	Decca445512 (F)
16	16 TRANQUILITY	Various	EMI Classics CDC 5552432 (E)
17	17 HMV SPRING... SAMPLER	Various	HMV HMV 558462 (E)
18	18 GORECKI/MISSERRE	Chicago SO/Nelson	Nonesuch 7559793482 (E)
19	19 CLASSIC ECSTASY	Various	Real Seal 74321236124 (BMG)
20	20 CLASSIC EXPERIENCE VOL 2	Various	EMI Classics CDS 7944312 (E)

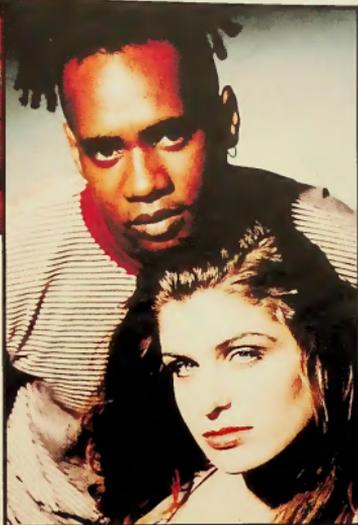
CLASSICAL CHART

This last week			
1	1 THE LION KING SING-ALONG	Various	Pickwick/Disney DSMCD 477 (PK)
2	2 WHITE CHRISTMAS	Various	Legends In Music LECD0 62 (CON)
3	3 BAT OUT OF HELL II	Meat Loaf	Virgin CDV 2710 (E)
4	4 KNOWING ME, KNOWING YOU 2	Steve Coogan	BBC Radio Collection ZBBC 1637CD (F)
5	5 CHRISTMAS FROM THE LAND OF SONG	Various	MBC For Pleasure CDXMAS 1 (E)
6	6 HITS OUT OF HELL	Meat Loaf	Epic 4765712 (SM)
7	7 SING SOMETHING SIMPLE	Cliff Adams Singers	Premier COPR 104 (E)
8	8 PARTYMIX	Various	Dino DINOCD 32 (F)
9	9 SLIPPERY WHEN WET	Bon Jovi	Ventigo 8302642 (F)
10	10 O HOLY NIGHT	Luciano Pavarotti	Decca 4337102 (F)

This last week			
11	11 CHRISTMAS ALBUM	Foster & Allen	Telstar TCD 2459 (BMG)
12	12 CHRISTMAS WITH MARIO	Mario Lanza	RCA Victor GD 86427 (BMG)
13	13 HEAVEN AND HELL	Meat Loaf & Bonnie Tyler	Columbia 4738662 (SM)
14	14 HAPPY XMAS SINGALONG	Various	Starward SWCD 1



MOVING ON: MEDIA RECORDS' EXECUTIVE PRODUCER GIANFRANCO BORTOLOTTI, THE FORCE BEHIND THE TOP 10 SUCCESS OF KELLY OVERETT AND RODNEY BISHOP — CAPPELLA



CAPPELLA

1994 Hits: Move On Baby (February 7), U & Me (June 10), Move It Up/Big Beat (October 16).

Line up: Kelly Overett, lead vocals, and Rodney Bishop, rapper.

Production Team: Media Records has 10 recording studios in Brescia, Italy. Each is staffed with a salaried producer and DJ working nine to five on new material and remixes.

Media's executive producer Gianfranco Bortolotti (pictured left), who founded the label in 1987, directs and finishes each project. Bortolotti's assistant producers on Cappella are DJ Pierre (Pierre Peroldi), RAY (Mauro Picotto) and Mars Plastic (Steven Zucchini). **Country of Origin:** Italy.

Other Hits: The production team has already scored several Top 10 hits in the UK operating under the guise of the 49ers, East Side Beat, MIG 29, Clock, Clubhouse, Anti-Cappella and DJ Professor. They have also remixed tracks by En Vogue, The Pet Shop Boys, Kim Wilde, Freddie Mercury, Salt 'n' Pepa, Magic Affair and Baby D among others.

Licensed in the UK by: Internal Dance.

Original Label: Media Records.

Other Successful Territories: Move On Baby has been awarded gold record status in France, Austria, Switzerland, Belgium and France and has been a Top 10 hit throughout Europe.

Album: First album release Helyum Halib was issued in 1988. Follow up U Got To Know was released in March 1994.

The new Cappella album has been completed and is scheduled for international release in early 1995.

Other Information: Baubaus/Push The Beat was the first Cappella record released in the UK in 1988.

Helyum Halib was a Top 10 UK hit in 1988. Everybody and Take Me Away (featuring Loleatta Holloway) were Top 30 hits in 1992 and were released through PWL.

U Got 2 Know was a Top 10 UK hit in 1993. U Got To Let The Music peaked at Number 2 in 1993 and was a Top 10 hit in Germany and a Top 30 hit across Europe.

Cappella is the creation of Gianfranco Bortolotti, the creative force behind Italy's Media Records, which has successfully placed more than one hundred records (by a huge variety of artists) on the UK Top 40 over the last five years.

English-born singer Kelly Overett was previously a dancer with SL2. She and Rodney Bishop auditioned for Bortolotti and joined Cappella in time to front U Got To Let The Music.

Rodney had met Bortolotti in London and became a member of his Media act Anti-Cappella before joining Cappella.

The band's second album, U Got To Know, has been certified gold in the UK.



THANKS
MERRY XMAS

CLUBHOUSE Featuring CARL

1994 Hits: Light My Fire (April 7)
Living In The Sunshine
(August 21).

Line up: Carl Fanini (vocals).

Production Team: Executive producer Gianfranco Bortolotti with Gianpaolo Viani and Mauro Picotto (RAF) of Media Records.

Country of Origin: Italy.

Other Hits: Mauro Picotto has produced Coppella (see p29) and RAF, producer Pierre Feraldi has produced the 49ers.

Licensed in the UK by: PWL International.

Original Label: Media Records.

Other Successful Territories:

Light My Fire was a hit in Scandinavia, USA and Australia and a European hit.

Album: Nowhere Land planned for March 1995.

Other Information: Media Records had its first hit under the Clubhouse name in 1983 with the single Do It Again/Medley/Billy Jean which reached number five.

Italian-American singer Carl Fanini was previously the vocalist for Media act Eastside Beat before fronting Clubhouse for Light My Fire this year.

Media's relationship with PWL began with We Gonna Get by RAF in 1991, and PWL licenced tracks by DJ Professor, Anticapella, Coppella, EastSide beat and Clubhouse from the label.

CORONA

1994 Hit: Rhythm Of The Night (September 2)

Line up: Olga De Souza, singer.

Production Team: Francesco Bontempi, producer.

Country of Origin: Italy.

Other Hits: The Italian-born Francesco Bontempi was one of the co-writers of Coppella's debut hit Bauhaus/Fush The Beat. He also produced Shanghai (a European hit in 1985), To Go Crazy and Do You Want Me under the name Lee Marrow.

Licensed in the UK by: WEA, signed by A&R manager Steve Allen in April.

Original Label: DWA Records, Italy.

Other Successful Territories:

Number one in Italy in January/February 1994.

Number one in Spain, top three in Germany, France, Ireland, Denmark and a Top 20 hit in Netherlands, Belgium, Switzerland and Australia. The single is currently on the *Billboard* chart in the US.

Album: Will be ready for release in January.

Other Information: Rhythm Of The Night was written and produced by Francesco Bontempi and features Olga De Souza.

Originally from Rio de Janeiro, Brazilian-born De Souza has lived in Italy for some six years. Rhythm Of The Night, first released in December 1993, was her first collaboration with Bontempi.

WHIGFIELD

1994 Hits: Saturday Night (September 1).

Line up: Sannie Carlson, vocals.

Production Team: Larry Pignagnoli, producer and David River, writer.

Country of Origin: Italy.

Other Hits: Pignagnoli and River were behind Italian singer Spagna who had several European hits during the early eighties.

Licensed in the UK by: Systematic. **Original Label:** X Energy Records, Italy.

Other Successful Territories:

Light My Fire was number one in Spain for 11 weeks, number one in Italy, Ireland, Switzerland and Germany and number two in France, Denmark, Austria and Norway. It has also achieved hit status in Portugal, Canada and Argentina.

Album: Planned for mid-January, 1995.

Other Information: Saturday Night was first released during 1992 in Italy, and was a hit in Spain at the end of 1993. It was then re-released this summer and sold more than 750,000 copies in its first week of release.

Danish-born Carlson also had a group, The Whigfield Project, with her brother in Denmark, which started in 1992.

Carlson, a former model, was introduced to producer

Pignagnoli in Italy by a mutual friend during 1992. Saturday Night is scheduled to be released on Atlantic Records in America in January 1995.

2 UNLIMITED

1994 Hits: Let The Beat Control Your Body, (February 4) The Real Thing (May 6), No One (October 17)

Line up: Ray Shingard, rapper and Anita Dels, singer.

Production Team: Jean Paul De Coster and Phil Wilde.

Shingard and Dels write the band's lyrics.

Country of Origin: Belgium.

Other Hits: De Coster co-wrote Don't Stop The Party Line by Biz Nizz, which was remixed by Phil Wilde. That song reached number seven in the UK in 1991 and was a Top 20 hit in Germany and Spain.

Phil Wilde and Peter Bauwens also produce Logic artist CB Milton. Milton has had four top five hits in Benelux and is signed to Logic Records.

Licensed in the UK by: PWL Continental.

Original Label: Byte Records. **Other Successful Territories:** Throughout Europe and Canada.

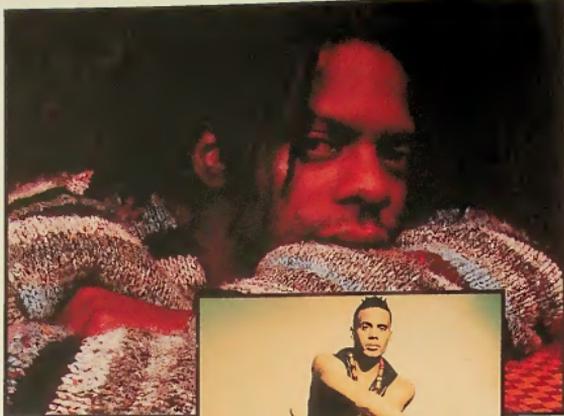
Album: Real Things released in the UK in June 1994.

Other Information: 2 Unlimited started life as a studio project when producers De Coster and Wilde made Get Ready For This in 1991. Wilde and De Coster met Ray Shingard through Dutch management company CBA.

Ray supplied the rap on Get Ready For This when it was an instrumental and introduced Wilde and De Coster to Anita Dels. They are signed to Paul De Costers Byte label.

2 Unlimited have sold more than three million copies of their album *No Limits* to date. In 1993 the act sold 1 million singles in Britain alone. *No Limits* was one of Europe's biggest selling records of 1993.

The trio have been nominated for two MTV awards: best dance act, and best song for Let the Beat Control Your Body.



EUROPEAN BREAKOUTS (FROM TOP): CORONA, 2 UNLIMITED, CLUBHOUSE AND WHIGFIELD



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02 09 No one
03 07 It's a rainy day

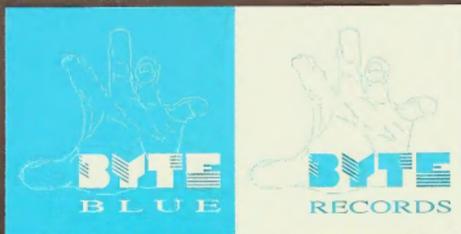
2 Unlimited
Ice MC

BYTE
BYTE

01 03 No One

2 Unlimited

BYTE



02 13 Ice MC
03 04 CB Milton

It's a rainy day
Open your heart

BYTE
BYTE

09 NW 2 Unlimited
10 08 BKS

No one
I'm in love with you

BYTE RECORDS SCHRIEKBOS 105 2980 ZOERSEL BELGIUM
Tel : +32 3 385 37 37 Fax : +32 3 385 39 39

17 NW X-static

I'm standing

BYTE

02 02 No one
03 06 It's a rainy day

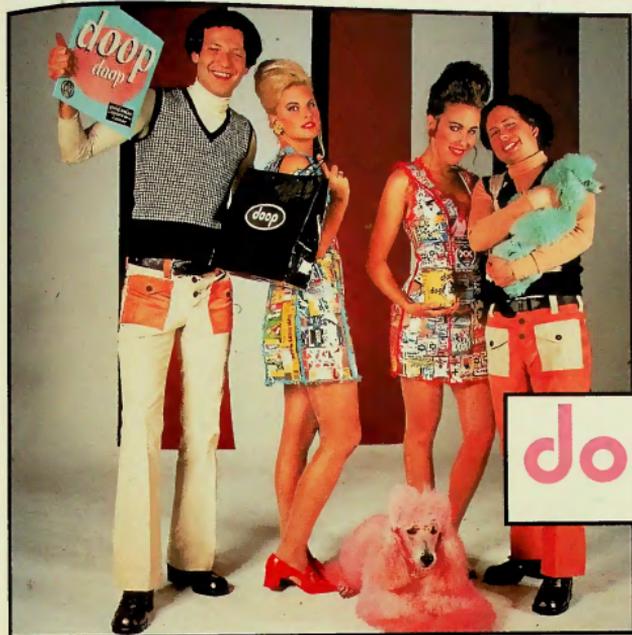
2 Unlimited
Ice MC

BYTE
BYTE

The international success of 2 UNLIMITED and CB MILTON has made BYTE RECORDS one of Europe's leading dance labels.

In addition to its own productions, BYTE has been actively licensing products in the Benelux market since last year. And most successfully too: ICE MC scored 2 consecutive top 10 hits in Belgium and Holland. The new clublabel BYTE BLUE has already an impressive number of clubhits to its credit since it was founded last september...

If your product is hot,
talk to the people
who cook the hits
in the Benelux



HAPPY HOUSE: DUTCH TRICKSTERS DOOP SHOW THE STYLE THAT TOOK THEIR DEBUT SINGLE, DOOP, TO THE TOP OF THE CHARTS

DOOP

1994 Hits: Doop (March 1)

Line up: Pascale Kryussen and Eline Van De Ploeg, Ferry and Garnefski

Production Team Ferry Ridderhof and Peter Garnefski (writers/producers)

Country of Origin: Netherlands

Other Hits: Doop producers Ferry and Garnefski have scored hits under several different names (including a cover of Yazoo's 'Don't Go' under the name Boobytrax - which was a Top 30 hit in Belgium, Netherlands, Denmark, France and Sweden). The duo have scored European hits with two dance tracks operating under the guise of Waxattack, and other hits across Europe as Hocus Pocus.

Licensed in the UK by Citybeat.

Original Label: CNR/Indisc

Other Successful Territories: Doop hit number two in the US and number one in the UK, Australia and across Europe. It also achieved Top 10 success in Finland, Germany, Holland, Hungary, Israel, Poland, Spain and Norway.

Album: A first album, called Circus Doop, is planned for January 1995 release.

Other Information: A second single, Huckleberry Jam, will be released in January. Producers Ferry and Garnefski created Doop after noting the similarity between house music and the Charleston dance craze of the Twenties.

US IN '94?

CJ LEWIS (*Huge*)

(*Fat*) **E.Y.C**

BOBBY BROWN (*Immense*)

(*Big*) **E.V.E**

BLAST (*Large*)

(*Obese*) **LIVIN' JOY**

PARADISO (*Grand*)

(*Bulky*) **INDUSTRY**

HEAVY D (*Colossal*)

(*Giant*) **JODECI**

SPIRITS (*Enormous*)

(*Heavy*) **WILLY NINJA**

MARY J BLIGE (*Massive*)

We've got a weight problem

MCA **More bounce to da ounce**

Ya better ask somebody!

THE WORLD IN THEIR HANDS: CULTURE BEAT (BELOW), AND MAXX (RIGHT)

**CULTURE BEAT**

1994 Hits: Anything (January 5) World In Your Hands (April 20). Live up! Tania Evans, vocals. Jay Suprone, rapper.
Production Team: Torsten Fenslau, producer, Peter Zweiger, co-writer/instrumentalist/engineer, Nossie Katzmann. Fenslau worked as a DJ at the Dorian Gray club in Frankfurt and was the driving force behind Culture Beat. After Fenslau's death in a car accident earlier this year, Alex Abraham was brought in to replace him.
Country of Origin: Germany.
Other Hits: Fenslau had a hit as Come Into My Life by Abfahrt which was released on Guerilla. Fenslau founded the label Abfahrt, which had some success with Kim Sanders in Europe. Alex Abraham was originally an A&R manager at Sony Dance

Pool. Alex Abraham is part of LDC and had a German hit with Die Schwarze Zone.
Released in the UK on: Epic Records.

Original Label: Sony Germany.
Other Successful Territories: Throughout Europe.

Album: Culture Beat - The Remix Album due on January 2. Serenity released August 1993 and reached Number 13 in February. More than one and a half million copies sold worldwide.

Other Information: Culture Beat's first European hit was Erdbeermann in 1990 (German lyrics). The group had success in the US with I Like You, which reached the Top Five on the *Billboard* dance chart in 1990. Mr Vain was released in 1993 and made number one in 10 countries across Europe. It was



number one for four weeks in the UK, and nine weeks in Germany, where it achieved gold status.

MAXX

1994 Hits: Get A Way (May 4), No More If Can't Stand It (August 8) You Can't Get It (October 21).
Line up: Linda Meek, vocals, Gary B, rapper.

Production Team: The Movement - co writer and programmer, Dee O'Neill and George Torpej.
Executive producer - the Hit Man (David Bruner).

Country of Origin: Germany.

Other Hits: Another Night - MC Sar and the Real McCoy.
Licensed in the UK by: Pulse 8.

Original Label: Intercoord, Germany.

Other Successful Territories:

Get A Way was a worldwide hit and went silver in the UK. It was number one in France and Sweden and a top five in Austria, the Czech Republic, Denmark, Finland, Sweden and Holland.

Album: Maxx's debut To The Maximum was released in the UK in July. It has sold over 400,000 copies worldwide. 150,000

copies in Germany.

Other Information: Swedish-born Gary B spotted Manchester-born Linda Meek on a national TV contest in Germany and asked her to front Maxx. Get-A-Way and No More have been Top 10 hits across Europe, Canada and Japan and combined sales of four million. You Can't Get It was a Top 20 hit across Europe. Executive producer David Bruner was head of A & R at BMG Germany and founded Maximum Music (Maxx's first label, marketed by Intercoord) and Maximum Songs in 1994.

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 NEXT BLOCK • NAMBY PAMBY • Z 100
 ORLANDO JOHNSON • SYSTEMATIC • GENER 8
 DAYDREAM • PAN POSITION • 2 BOYS • DOUBLE DARE
 FISHBONE BEAT • SIMA • PACIFIC PEOPLE
 FACE THE BASS • MULHOUSE • J.F.M. PROJECT • M.C.J
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1994

Renaissance. The Mix Collection



1995

Groove Corporation. Co-Operation



six our cups runneth over

a seasonal corporate message - wishing you a happy xmas and a new year full of repetitive beats...

TOP OF THE LABEL PARADE

ELSA SHARP REVEALS THE DANCE LABELS THAT HAVE DISCOVERED THE SECRET FORMULA THAT BRINGS SALES SUCCESS

London Records has been the most successful label for dance hits this year thanks to the success of its imprints Systematic, Internal, frr and ffreedom.

A glance at the Top 40 singles charts for this year indicates just how successful music from the dance/club scene has been in 1994, and London's record of 29 Top 40 dance hits over the past 11 months is unmatched by any of its competitors, none of which has achieved even half this figure.

But London is not the only label reporting a boom in dance sales. PWL International, BMG's Deconstruction, EMI's Positiva, Virgin Records, Midlands independent Cleveland City, and Logic Records have all achieved mainstream chart success with their dance acts this year.

In one week in February there were 21 records in the Top 75 singles chart which were derived from the club scene. And since January almost 50% of the singles to have charted can be classified as dance, making it one of the strongest, most vibrant and popular genres of music today.

No less than five club-oriented tracks have reached number one and proved they could stay there for successive weeks. The five chart toppers are D-Team's Things Can Only Get Better, Deep by Deep, Toni Di Bart's Real Thing, Saturday Night by Whigfield and Baby D's Let Me Be Your Fantasy.

London Records puts its success down to reacting to the fast-moving dance scene by releasing the biggest records from the club scene and tapping into a potentially vast market.

It has built on last year's success with Ace Of Base with a further two Top 20 hits. The label's dance imprint, ffreedom had a Top 10 success with 2 Cowboys' Everybody's Got A Gon in August and its frr offshoot has had 18 Top 40 hits in the past 11 months.

The majority of frr's success has been with one-off club derived singles, but it also had two top 20 hits from American act Degrees Of Motion, Joe Roberts and DJ Duke. And the label has had four top 30 hits with the Brand New Heavies in 1994. The Heavies' album Brother Sister was released in March and went platinum in November.

"The Brand New Heavies are an active album project that we've culled singles from," says Andy Thompson, label manager at frr and ffreedom. "If I sign 10 acts I am looking to develop two or three of them as long-term artists. Singles are a lot easier. Building a demand for an album is a six-month exercise."

Techno act Orbital, who are on sister label Internal, are a case in point. Although their single Eye In The Sky peaked at number 33 in September, the band sold more



CLOCKWISE FROM TOP LEFT: BABY D CONQUERED THE CHART FOR SYSTEMATIC IN NOVEMBER; REEL 2 REAL FEATURING THE MAD STUNTMAN SCORED BOTH SINGLES AND ALBUM SUCCESS; AND THE GRID'S SWAMP THING WAS ONE OF 11 TOP 40 HITS FOR DECONSTRUCTION THIS YEAR

than 60,000 copies of their album, *Snailisation*.

The Internal imprint, run by Christian Tattersfield, has had five other Top 20 hits with Cappella and X in the past year. Tattersfield has had three top six hits since April with the Systematic label he set up to release What's Up by DJ Miko. The other two Systematic releases – the million-selling Saturday Night by Whigfield and Let Me Be Your Fantasy by Baby D – both topped the chart, a commendable coup for the fledgling label.

"It's quite obvious there's been a revolution in this country with dance music. The best acts have come out of the dance genre with the exception of Oasis and Blur," says Tattersfield.

PWL International has had 12 Top 40 hits through PWL Peach, PWL Continental, PWL International and Eastern Bloc. "Our strategy is to sign focus labels that need development which we can use as A&R sources," says Nick East, head of marketing at PWL International.

Other PWL successes include 2 Unlimited, who had three Top 20 hits while their album *Real Things* has sold more than 300,000 copies.

"2 Unlimited have a high profile pop image. The market that buys house records doesn't respond to pop marketing which makes it difficult to sell albums. They are a Euro-pop techno act with a high profile pop image," says East.

BMG's Deconstruction label has also found a winning recipe for dance sales. *Eloquent* – Stummig's second album by Mercury Music Prize winners

M People, has topped 1m sales, which joint managing director Keith Blackhurst says proves dance-oriented acts can sell albums.

"It's not a fair criticism to say that dance acts don't sell albums, but it's an easy one," he says. M People's third album, *Bizarre* Fruit, entered the chart at number four in November and Pete Hadfield, joint managing director at Deconstruction, is confident sales will exceed 500,000 by early next year.

He says, "M People are the exception that proves the rule. The album format is not a problem for the dance community and hasn't been for at least two years."

He adds that any resistance the market had to buying CDs has evaporated. "Your dance fan of 1991 was more interested in 12-inch releases than dance albums. That is not the case now. The album is as valid an item for the dance fan as the single."

Deconstruction has had 11 singles in the Top 40 this year. *Swamp Thing* by former Virgin act The Grid peaked at number three in August and has sold more than 344,000 copies in the UK. The Grid, M People and Kylie Minogue will all have singles in the new year, while the label is also pinning its hopes for 1995 on releases by Hysteria, Republic and N-Joi.

Meanwhile, EMI's Positiva label is building its hits through the club scene, which head of Positiva Nick Halkes says is vital to its marketing plans.

"The general strategy in 1994 has been to build grass roots support in clubs on which the pop support can rest. Our main aim is to bring artists through to the album stage," he says.

Positiva's success this year has included 1 Like To Move It by Reel 2 Real featuring The Mad StunTMann, which entered the chart at number nine in February and, despite little radio play,

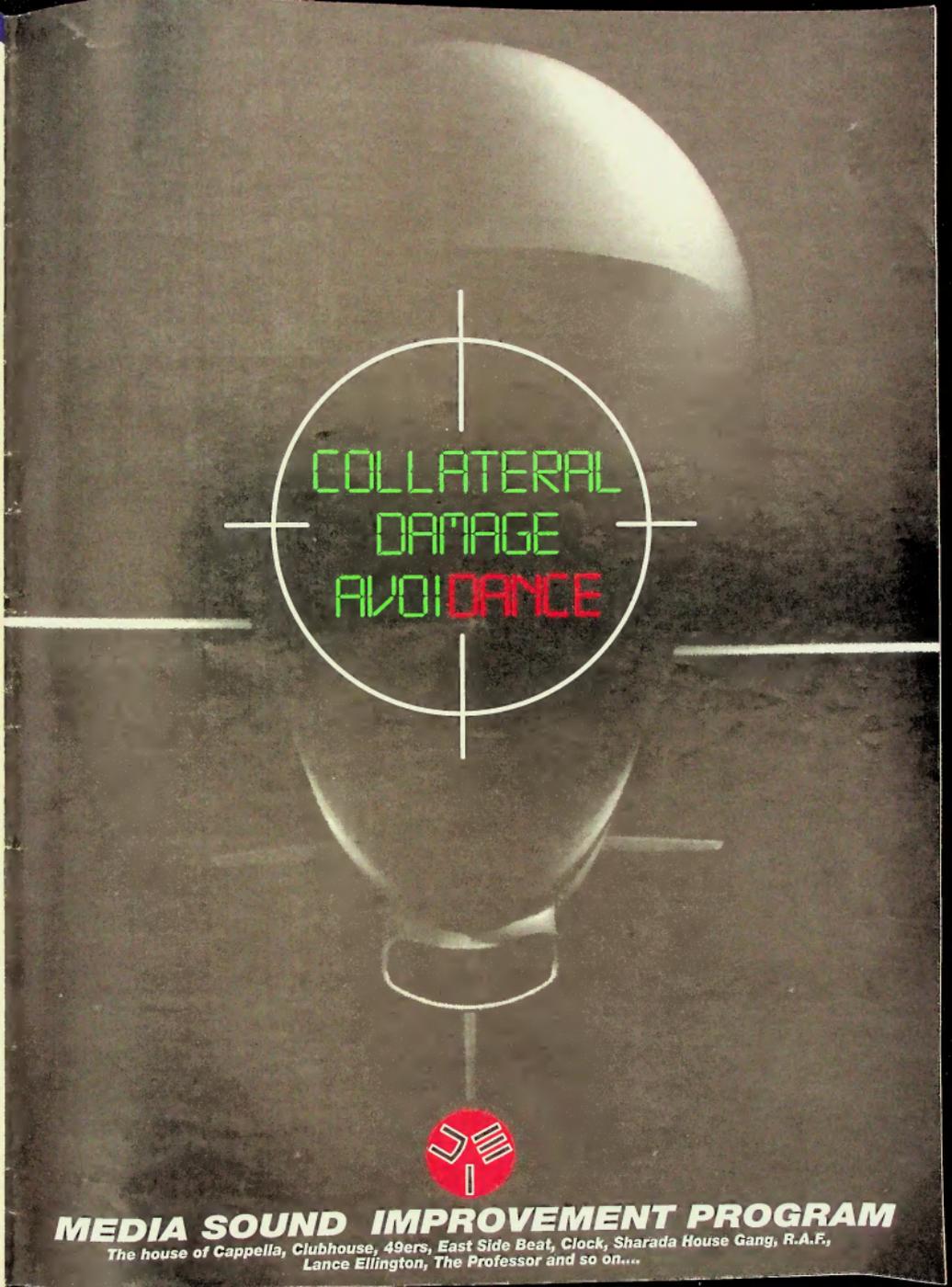
remained there for four months. The band's string of club PAs at the time resulted in their debut album *Move It* entering the chart at number eight.

One of the year's most successful independents has been Midlands label Cleveland City which achieved sales of 300,000 for The Real Thing by Toni Di Bart. The track was picked up originally from a demo tape and handed into the label's record shop. Di Bart went on to have another top 30 hit in August. His debut album will be released

next year. Cleveland City's A&R manager Stuart Dale says, "Toni Di Bart is a dance act who has crossed over to become a mainstream artist. You've got to have crossover success before you make an album."

Other labels celebrating the performance of their dance product this year are Virgin Records, which has achieved nine Top 40 dance hits since January with artists such as Carleen Anderson, German act Enigma and British techno-house act Future Sound Of London, while Epic's eight hits ensured Sony did not miss out.

Add these to the Top 10 singles Logic Records (distributed through BMG) has had with Haddaway and (MC Sar & The Real McCoy), and the six hits scored by MCA Records in the latter half of the year, and it is easy to see why 1994 will go down as a year to remember for dance.



COLLATERAL
DAMAGE
AVOIDANCE



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Lance Ellington, The Professor and so on....

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PHOTOGRAPH BY JASNETT APAT

*Gratuitous Ramifications
and a Multitude of Merry Megabytes
to all of Zone's supporters in '94*

ZONE (UK) LTD 8 PEARTREE STREET LONDON EC1V 3SB TELEPHONE 0171 250 3040

CHRISTMAS OPENING TIMES

THE OFFICIAL
MUSIC WEEK
GUIDE 1994/5

	sat 17	sun 18	mon 19	tues 20	wed 21	thur 22	fri 23	sat 24	sun 25	mon 26	tues 27	wed 28	thur 29	fri 30	sat 31	sun 1	mon 2	
ARABESQUE	Ⓛ	Ⓛ	0830-1830	0830-1830	0830-1830	0830-1830	0830-1830	Ⓛ	Ⓛ	Ⓛ	Ⓛ	0830-1830	0830-1830	0830-1830	Ⓛ	Ⓛ	Ⓛ	
BMG	1600-1900	1200-1600	0800-1900	0830-1800	0830-1800	0830-1830	0900-1700	Ⓛ	Ⓛ	Ⓛ	Ⓛ	0800-1830	0830-1830	0900-1700	Ⓛ	Ⓛ	Ⓛ	
COMPLETE	X	X	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	X	X	X	X	X	X	0900-1730	X	X	X	
CONIFER	X	X	0900-1730	0900-1800	0900-1800	0900-1730	0900-1600	X	X	X	X	0900-1730	0900-1730	0900-1200	X	X	X	
CM DISTRIBUTION	1100-1700	X	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	X	X	X	0900-1800	0900-1800	0900-1800	0900-1800	X	X	
EMI	1400-1900	1000-1500	0830-1800	0830-1800	0830-1800	0830-1800	0830-1500	Ⓛ	Ⓛ	Ⓛ	Ⓛ	0830-1700	0830-1700	0830-1700	Ⓛ	Ⓛ	Ⓛ	
EUK	0830-1700	Ⓛ	0830-1700	0830-1700	0830-1700	0830-1700	0830-1200	Ⓛ	Ⓛ	0830-1700	0830-1700	0830-1700	0830-1700	0830-1700	Ⓛ	Ⓛ	0830-1700	
S GOLD	0830-1300	0900-1300	0900-2000	0900-2000	0900-2000	0900-2000	0830-1300	X	X	X	X	0900-1700	0900-1700	0900-1700	0900-1300	X	X	
GREYHOUND	0830-1700	X	0930-1700	0930-1700	0830-1700	0930-1700	0930-1700	X	X	X	X	0930-1700	0930-1700	0930-1700	0930-1700	X	0930-1700	
GRAPEVINE	0930-1800	0930-1800	0930-1800	0930-1800	0930-1800	0930-1800	0930-1300	X	X	X	X	X	X	X	X	X	X	
HARMONIA MUNDI	X	X	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	Ⓛ	Ⓛ	Ⓛ	Ⓛ	Ⓛ	Ⓛ	Ⓛ	Ⓛ	Ⓛ	Ⓛ	
JETSTAR	0900-1500	0900-1300	0900-2000	0900-2000	0900-2000	0900-2000	0900-2100	0900-1300	FAX	FAX	FAX	0900-1800	0900-1800	0900-1800	0900-1800	FAX	FAX	
KOCH	Ⓛ	Ⓛ	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	Ⓛ	Ⓛ	Ⓛ	Ⓛ	0900-1730	0900-1730	0900-1730	Ⓛ	Ⓛ	Ⓛ	
PICKWICK	0900-1300	Ⓛ	0830-1800	0830-1800	0830-1800	0830-1800	0830-1800	Ⓛ	Ⓛ	Ⓛ	Ⓛ	Ⓛ	Ⓛ	Ⓛ	Ⓛ	Ⓛ	Ⓛ	
PINNACLE	1600-1800	1600-1800	0830-1800	0900-1730	0900-1730	0900-1800	0830-1400	Ⓛ	Ⓛ	Ⓛ	Ⓛ	0900-1730	0900-1730	0900-1800	Ⓛ	Ⓛ	Ⓛ	
POLYGRAM	1400-1900	0900-1500	0830-1900	0830-1900	0830-1900	0830-1900	Ⓛ	Ⓛ	Ⓛ	Ⓛ	Ⓛ	0830-1730	0830-1730	0830-1600	Ⓛ	Ⓛ	Ⓛ	
RED LIGHTNIN'	1000-1900	1000-1900	1000-1900	1000-1900	1000-1900	Ⓛ	Ⓛ	Ⓛ	Ⓛ	Ⓛ	Ⓛ	Ⓛ	Ⓛ	Ⓛ	Ⓛ	Ⓛ	Ⓛ	
RTM	Ⓛ	Ⓛ	0930-1800	0930-1800	0930-1800	0930-1800	0930-1800	Ⓛ	Ⓛ	Ⓛ	Ⓛ	VIA PINNACLE SALES				Ⓛ	Ⓛ	Ⓛ
SELECT	0830-1230	Ⓛ	0830-1800	0830-1800	0830-1800	Ⓛ	Ⓛ	Ⓛ	Ⓛ	Ⓛ	Ⓛ	Ⓛ	Ⓛ	Ⓛ	Ⓛ	Ⓛ	Ⓛ	
SONY	0830-1700	0830-1700	0830-1700	0830-1700	0830-1700	Ⓛ	Ⓛ	Ⓛ	Ⓛ	Ⓛ	Ⓛ	0830-1700	0830-1700	0830-1700	0830-1700	Ⓛ	Ⓛ	
SOUND + MEDIA	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	X	X	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	X	X	
SRD	0930-1800	X	0930-1800	0930-1800	0930-1800	0930-1800	0930-1800	X	X	X	X	0930-1800	0930-1800	X	X	X	0930-1800	
SUB LEVEL	0930-1800	0930-1800	0930-1800	0930-1800	0930-1800	0930-1800	0930-1800	Ⓛ	Ⓛ	Ⓛ	0930-1800	0930-1800	0930-1800	Ⓛ	Ⓛ	Ⓛ	Ⓛ	
THE	1400-1800	X	0900-1830	0900-1830	0900-1830	0900-1830	0900-1500	X	X	X	X	0900-1830	0900-1830	0900-1830	0900-1700	X	X	
TOTAL	0900-1800	X	0900-1800	0900-1800	0900-1800	0900-1800	0900-1300	X	X	X	X	0900-1600	1000-1600	1000-1300	X	X	X	
VITAL	Ⓛ	Ⓛ	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	Ⓛ	Ⓛ	Ⓛ	Ⓛ	0900-1800	0900-1800	0900-1800	Ⓛ	Ⓛ	Ⓛ	
WARNER	1400-1900	Ⓛ	0800-1800	0830-1800	0830-1800	0830-1800	0830-1200	Ⓛ	Ⓛ	Ⓛ	Ⓛ	0800-1800	0830-1700	0830-1200	Ⓛ	Ⓛ	Ⓛ	

AD FOCUS

THE MARKET

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
BLUR Parklife	Parlophone	out now		Promotion includes TV advertising as part of Parlophone's Christmas campaign.
BON JOVI Cross Road	Phonogram	out now		From today there will be TV advertising in selected ITV regions.
BOYZ II MEN	Polydor	out now		Promotion includes advertising on Atlantic 252, BRMB and Capital FM.
JOE COCKER Let The Healing Begin	Capitol	out now		The release will be re-promoted through to Christmas.
THE CRANBERRIES No One Is To Blame And Everybody Else Is Doing It So Why Can't We?	Island	out now		From today both Cranberries albums will be re-promoted with heavyweight TV advertising including co-op campaigns with HMV.
DIE TOTEN HOSEN Love Peace And Money	Virgin	out now		Promotion includes in-store displays with independent retailers.
JUDY GARLAND A Star Is Born	Telstar	out now		The campaign will include heavyweight advertising in most ITV regions and on Channel 4 in the South.
PEARL JAM Vitalogy	Epic	out now		The release will be promoted with a nationwide billboard campaign.
PJ & DUNCAN Psyche	Telstar	out now		National TV advertising will run on Channel 4 and The Big Breakfast.
POPE JOHN PAUL II The Rosary	Telstar	out now		Advertising will be backed by intense media interest.
POWER RANGERS The Album - A Rock Adventure	RCA	December 12		Children and parents buying stocking fillers will be the target audience for this campaign.
QUEEN Greatest Hits 1 and 2	Parlophone	out now		There will be a British Rail poster campaign to promote these re-packaged CDs.
CLIFF RICHARD The Hit List	EMI	out now		The poster campaign will focus on Scotland from today.
DIANA ROSS A Very Special Christmas	EMI	out now		Promotion includes TV advertising and in-store and window displays with selected retailers.
FRANK SINATRA Duets 2	Parlophone	out now		Promotion for the release will include British Rail posters up to Christmas.
STING Fields of Gold	A&M	out now		There will be TV advertising in selected ITV region and a British Rail poster display.
TINA TURNER Collected Recordings EEs - 90s	Capitol	out now		The re-promotion includes in-store displays with selected multiples and national press advertising.
VARIOUS The Best Of 100% Dance	Telstar	out now		Promotion includes national TV advertising on Channel 4 during peak time viewing.
VARIOUS Canto Noel	EMI	out now		Multiples and independent retailers are running in-store and window displays as part of this extensive campaign.
VARIOUS 100% Christmas	Telstar	out now		Promotion includes national TV advertising on Channel 4 and satellite advertising on BSkyB.
VARIOUS Dance Massive 2	Dino	out now		Displays will run with selected independent retailers.
VARIOUS Dance Zone 94	Polygram TV	out now		Promotion includes national TV advertising on Channel 4 from today.
VARIOUS The Greatest Hits 94	Telstar	out now		The TV campaign includes advertising on Channel 4 in the South.
VARIOUS The Greatest Hits Of The 90s	Telstar	out now		The TV campaign includes national advertising on Channel 4 and The Big Breakfast.
VARIOUS Jungle Mania 2	Telstar	December 12		The campaign will run for a minimum of four weeks and will include regional TV and radio advertising.
VARIOUS Pulsating Hits	Pulse 8	out now		Promotion includes advertising on MTV until the end of the year.
VARIOUS Rock Anthems	Dino	out now		In-store displays will run with multiple and independent retailers.
VARIOUS Smash Hits 94	Telstar	out now		Heavy TV advertising will continue until Christmas.
VARIOUS The Ultimate Jungle Collection	Dino	December 12		Promotion will include national TV advertising on Channel 4 and in-store displays with independent retailers.

Compiled by Sue Sillitoe: 081-787 2235

TV RADIO PRESS POSTERS

CAMPAIGNS OF THE WEEK

ARTIST



OASIS:
WHATEVER (SINGLE)
Record label: Creation
Media agency: RMS
Media executive: Zoe Price

Marketing manager: Christine Wanless
Creative concept: Brian Cannon at Microdot
Creation's 1994 marketing push for Oasis continues with a major campaign to promote Whatever, the band's fifth single which is being promoted alongside their debut album Definitely, Maybe. Out on December 19 and tipped as a potential Christmas number one, Whatever will be extensively press advertised in music, style and listings magazines and will also be heavily promoted in-store by Virgin, Our Price, HMV, Woolworths, Menzies and the independents. Pre-awareness campaigns start today with the multiples and the release - which is single of the week with HMV, Woolworths, Virgin and Menzies - will feature on listening posts and in window displays. There will be a mail-out to 30,000 Oasis fans and a nationwide poster campaign.

COMPILATION

THE MONKS OF SANTO DOMINGO DE SILOS:
CANTO NOEL.
Record label: EMI
Media agency: Haymarket/
Media executive: Roger Farrant



Product manager: Patrick Wilson
Creative concept: Patrick Wilson

For a classical release, EMI's campaign for Canto Noel is one of the biggest of the year with television, radio, press and poster advertising being used to push this album to the Christmas present buying market. Billed as a seasonal stress reliever, this collection of Christmas-inspired Gregorian chants is also being heavily promoted in-store by Our Price, Boots, WH Smith and Tower Records which is running poster displays in London and Glasgow and window displays in its Piccadilly branch. The release first appeared in October in order to catch retailers' Christmas campaigns, but EMI waited until now to push the album through the media. It intends to keep the pressure up right through to the New Year.

CLASSIFIED

Rates: Appointments: £24 per single column centimetre (minimum 4cm x 2 col)
Business to Business: £13.50 per single column centimetre
Notice Board: £10.50 per single column centimetre
Box Numbers: £10.00 extra
 Published weekly each Monday, dated following Saturday
Copy Date: Advertisements may be placed until Thursday 12 Noon for publication Monday (space permitting).
 All rates subject to standard VAT

Cancellation Deadline:
 Wednesday 10 a.m. before publication Monday.
 To place an advertisement please contact
Lisa Whitfield
Music Week - Classified Department,
Benn House, Sovereign Way, Tonbridge, Kent TN9 1RW
Tel: 0732 377317
Fax: 0732 368210 / 361534 Telex: 95132
All Box Number Replies to Address above

APPOINTMENTS



ATTRACTIVE SALARIES & BENEFITS

BASED: LONDON W14

Buena Vista Home Video, Disney's own home entertainment operation, has achieved spectacular growth during the last five years and this has resulted in a significant increase in the retail distribution of home videos and in record breaking sales, whilst maintaining a strong video retail business.

The Creative Services Department is principally responsible for specifying and sourcing high quality packaging, promotional and in-store merchandising materials to support the Consumer and Trade Marketing departments. Two new positions are being created to give greater emphasis to the video rental business and greater focus on retailer specific support.

CREATIVE SERVICES SUPERVISOR (RENTAL & RETAIL)

CREATIVE SERVICES COORDINATOR (TRADE)

Responsibilities:

- Bring greater focus to the detailed planning of consumer campaigns in the video rental and retail sectors.
- Improve the creativity/quality and cost effectiveness of the product specific packaging and POS materials used.

The Ideal Candidate will be:

- A mature graduate over 25 years of age with a highly professional "can-do" attitude who is committed to the quality concept and who is positive and effective under pressure.
- A skilled negotiator with excellent communication, administrative and presentation skills.
- Experienced in designing, specifying and buying high quality packaging, and POS promotional materials.
- Familiar with the structure of the video rental and retail sectors.

Responsibilities:

- For the day to day progressing of all account specific in store merchandising materials for use in the retail grocery, variety and music outlets.
- To maintain a close working relationship with the in store merchandising functions of the major retail accounts to maximise the cost effectiveness and timely supply of POS materials used.

The Ideal Candidate will be:

- A graduate probably over 23 years of age and familiar with the retail grocery, variety and retail music sectors.
- Experienced in designing, specifying and buying high quality in store merchandising and POS materials.

These are outstanding opportunities to join a young dynamic team in an exceptionally fast moving environment.

Please apply in strictest confidence by sending a detailed CV indicating your current salary package to Cliff Dealy, James Allen & Associates Limited, Stanleigh House, Donisthorpe, Swadlincote, Derbyshire DE12 7PS. Alternatively for a brief discussion regarding these opportunities call 01530 273733.



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Buena Vista Home Video



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To apply please send your CV and details of your current salary to:

Tracey Moore
 Video Collection International Ltd
 36-38 Caxton Way, Watford
 HERTS WD1 8UF

IMPORT MANAGER



Caroline International is looking for an Import Manager to lead our small but busy Import Department, which sources and buys non-parallel independent and major-label product worldwide. We need someone with an extensive knowledge of overseas product, labels and suppliers and the ability to manage all aspects of the department including administration and staff management.

Salary is negotiable and there is a wide range of benefits including travel pass, pension scheme, profit-related bonus, health and dental insurance, concessionary Virgin flights and more depending on eligibility.

Please send a brief letter of application and your C.V. to:
Cecile Vartanian, Personnel Administrator
 Caroline International Ltd, 56 Standard Road, London NW10 6ES

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CHRISTMAS/NEW YEAR DEADLINES

Final Classified copy deadline for our last issue of the year (cover date December 24th) is 12 noon, Thursday December 15.

If you need to run a Classified ad in the first issue of 1995 (cover date January 7th) we need copy by noon, Thursday, December 22 - LATEST!

For more information call

LISA WHITFIELD ON 0732 377317. Fax: 0732 368210

PICCADILLY
GOLD 1152 AM

Piccadilly Radio, the number one IR station outside London is seeking a

CONCERT ASSISTANT

Piccadilly promotes a wide range of concerts and events across the North West. Working with the Group Concert Manager, based in Manchester, you will be involved in all aspects of concert promotion including administration, marketing, liaison, negotiating and research. The department is also responsible for event co-promotions across the EMAP Radio Group.

If you are enthusiastic, imaginative, self confident, ambitious with computer skills and want to work in a dynamic, exciting, FUN environment please send details to: Chris J. Reed, Group Concert Manager, Piccadilly Radio, PO BOX 103, Manchester M1 4AW.

Piccadilly Radio is part of EMAP Radio, the fastest growing radio group in the UK

EXPERIENCED LEGAL SECRETARY/P.A.

Leading Independent Record Company based in S.W. London requires a Legal Secretary with at least 3 years experience.

Essential requirements

- Shorthand/Typing (90/60)
- Ability to interpret amendments
- Ability to work under pressure
- Good communication and administrative skills
- Audio Typing
- Familiarity with Wordperfect
- P.A. skills

Ideally you are currently working in private practice and wish to move into a more informal environment.

If you possess the above skills please send your C.V. with a hand written letter stating your current salary to:

Business Affairs Manager
MWK BOX NUMBER 239
(NO AGENCIES)



CHRYSLIS MUSIC LIMITED THE INDEPENDENT MUSIC PUBLISHER ROYALTY MANAGER

Chrysalis Music requires a royalty manager to oversee all aspects of its royalty administration and to set up an income chasing function within the company.

The candidate must have experience of computer based royalty processing and copyright administration systems and a broad knowledge of music publishing throughout the world.

Please apply in writing with full C.V. to:

The Personnel Administrator, Chrysalis Group Plc, The Chrysalis Building,
13 Beamsley Road, London W10 6SP.



Metropolis Studios

URGENTLY need 2 bright young, enthusiastic
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MWK BOX NO. 238

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If you have first-class business acumen and management skills combined with knowledge of the music and video industry, you could be the driving force behind our expansion.

As the Senior Product Manager, you will be responsible for all aspects of the day-to-day running of this business, including: pricing, ranging and merchandising in this field. You'll also evaluate progress and provide strategic input, taking decisions on forecasting and budgeting. In a fast-changing market, you will spot new trends and anticipate developments. You'll also weigh up the potential of new multi-media technology and releases. Above

all, you must have a hands-on approach and the strength of character to take your business forward within a large organisation.

As growth accelerates, we will swiftly be established as a major new player in the audio and video market. It's an opportunity to make a real name for yourself in the industry. You'll need a sound knowledge of the music and video industry - knowledge which could have been gained either as a buyer or a marketing professional.

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To apply, please write with a full CV to Linda Mulliss, Personnel Manager, Dixons Stores Group, Dixons House, 200 The Campus, Maylands Avenue, Hemel Hempstead HP2 7TG, or fax (01424) 353496.



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