GOOD NEWS FROM THE NEXT WORLD
1995
GOOD NEWS FROM THE NEXT WORLD

The New Album. 30 January 1995

All songs written by Kerr/Burchill
Produced by Keith Forsey and Simple Minds Mixed by Tom Lord Alge

Includes the Single “She’s A River” 16 January

MAJOR MARKETING CAMPAIGN: TV/Radio/Outdoor/Instore/Direct Mail

UK TOUR ’95

March: 17 DUBLIN The Point / 18 BELFAST Kings Hall / 20 SHEFFIELD Arena
21 MANCHESTER GMex / 23 & 24 BIRMINGHAM NEC / 26 LONDON Arena (Docklands) / 27 LONDON Wembley Arena

Order from your Virgin Rep. or EMI Territories
Worldwide Representation: Chris Bussis for EMI
The British record industry is entering the new year in its healthiest state for five years following a blistering end to 1994. Retailers are declaring the recession to be at an end after a bumper holiday period, while latest figures show more new acts broke through in 1994 than for five years. British artists also scooped a strong haul in last week's Grammy nominations with Elton John and Seal leading the way.

HMV managing director Brian McLaughlin says end-of-year sales were their best since the late Eighties boom. "It has been absolutely outstanding," he says. "It felt like being back in the pre-recession days. And I see no reason why that shouldn't continue."

The strong sales reflected the renewed popularity of British acts. Of the Top 10 biggest selling albums immediately before Christmas — traditionally the biggest sales week of the year — eight were by British acts.

By the end of 1994, the number of artists who had made the breakthrough to gold album status was at its highest level for five years, according to preliminary figures, with 35 acts scoring their first gold awards, the biggest figure since 45 broke through in 1989.

The most dramatic success was that of Eternal, whose debut EMI UK album Always And Forever is now triple platinum.

UK artists also scooped more than 30 nominations in last week's Grammy shortlists, with Phoebe's Elton John picking up five nominations and 2T's Seal picking up four including one for best male pop vocal for Proper For The Dying and three for his second album. His producer Trevor Horn was nominated as producer of the year.

Eric Clapton, Pink Floyd, Pet Shop Boys and John Elton Gardiner are each nominated twice. Warner UK chairman Rob Dickins says the success is a sign that the industry is regaining its will to win. "There has been a lack of confidence in the British record industry and that's coming back," he says.

For a while everybody had this feeling that we all must be hopeless. It's very difficult to take on the world when you're feeling like that, but that's coming back.

Retailers' sales boost, p5.

Pinnacle makes birthday move

Indie distributor Pinnacle is marking its 10th anniversary in April by moving into a 70,000 sq ft warehouse. The move to a centre four miles from Pinnacle's existing headquarters in Kent is being planned as the company celebrates 10 years in business since being bought out of receivership by Steve Mason.

EMI tops nominations list, p7.

Elton to perform at Brits

Elton John is the first artist to confirm a live performance at the Brit Awards ceremony at Alexander Palace, north London on February 20. John, who hosted last year's event, will be honoured with the Outstanding Contribution To British Music award. He follows last year's winner Van Morrison and past honourees, the Rolling Stones, The Beatles and Rod Stewart.

The full list of nominees is due to be announced today (Monday) at the Hard Rock Cafe in London. EMI Music Group has picked up most nominations, ahead of PolyGram and Warner. Chris Evans, presenter of Channel Four's Don't Forget Your Toothbrush, is also expected to be named as the presenter of this year's awards today.

Elton John's first artist to confirm a live performance at the Brit Awards ceremony at Alexander Palace, north London on February 20. John, who hosted last year's event, will be honoured with the Outstanding Contribution To British Music award. He follows last year's winner Van Morrison and past honourees, the Rolling Stones, The Beatles and Rod Stewart.

The full list of nominees is due to be announced today (Monday) at the Hard Rock Cafe in London. EMI Music Group has picked up most nominations, ahead of PolyGram and Warner. Chris Evans, presenter of Channel Four's Don't Forget Your Toothbrush, is also expected to be named as the presenter of this year's awards today.

MW takes airplay lead

Music Week this week introduces the world's most advanced airplay information and charts after nearly two years of research and testing. It is the highlight of several innovations in the magazine's charts coverage which include the introduction of the new CIN R&B chart (see above) and the addition of "bullets" to the singles chart, highlighting those records increasing in popularity.

The airplay information comes from Media Monitor, the UK-based airplay monitoring company which is a joint venture between Music Week and Media Control, the company which produces the official charts of Germany, Switzerland and Austria and also monitors airplay in France, Spain and Italy.

The company measures airplay by taking digital "fingerprints" from CDs and matching those with the signal broadcast by radio stations.

Central to the new airplay coverage is a Top 50 airplay chart which details the precise number of plays a record has achieved and the audience it has reached, based on the latest official Rajar figures.

Every week the airplay chart details radio exposure until midnight on Saturday, thus corresponding exactly with the CIN sales week, enabling the industry to correlate sales and airplay information precisely.

The chart is accompanied by tables outlining the Top 10 fastest-growing and most-added titles and by charts detailing plays on Radio One, Atlantic 253, Virgin 1215 and Capital FM.

Music Week executive publisher Andrew Brain says, "There is a growing recognition of the importance of radio within the music industry. By linking up with Media Control, we are continuing our policy which began with our alliances with the BPI and Bard of printing definitive industry data."

"Before investing in the system, we tested it extensively against rivals from the US and they simply weren't able to match it. We're convinced this information presents a major opportunity for the entire industry."

DOOLEY: OUT AND ABOUT IN THE INDUSTRY THIS WEEK- p35
Something like a legend in his native Spain, and something near a super-star in many other more countries too, MIGUEL BOSE is a singer and actor of rare talent who has spent the last fifteen years carving out a spectacular career for himself at home and abroad.

Miguel is the only son of famous Italian actress Lucia Bose and supreme Spanish bullfighter Dominguez (once acclaimed as the most beautiful man in the world) and from the beginning combined a name and background that put him firmly in the public eye.

Miguel Bose grew up with Picasso (who taught him to paint and sculpt), Hemingway (a great fan of his father’s talent) and Visconti is his godfather.

Bose’s career began as a teen idol; his first hit was ‘Linda’ when he was 17.

He has since had 12 hit albums, the majority of which have hit the Number 1 spot in Spain, as well as South America and Southern Europe.

Unlike most British and American pop figures who’ve tried it, Bose has been successful in combining a career in music with a career as an actor. He has appeared in over 20 films; his most famous being Pedro Almodovar’s HIGH HEELS and his most recent LA REINE MARGOT with Isabelle Adjani, opening this year’s Cannes Festival.

The single is produced by Ross Cullum.

---

Miguel Bose releases the stunning ballad ‘THEY’RE ONLY WORDS’ on 16 January.

- The Des O’Connor Show 18 January
- GMTV 19 January
- Pebble Mill
- Regional Radio Tour
Pinnacle boosts retailer service

The BPI and CIN have reacted with disappointment to Radio One’s decision to launch its own unofficial artist chart last week.

The chart, the brainchild of former managing editor Pow, is put together by Pinnacle, a member of the Chart Supervisory Committee, is compiled by the MRIB organisation, combining two singles charts and five-weeks album sales. Album sales data are multiplied by a factor of around 2.5. The MRIB chart is compiled by phone and includes no data from multiples.

Clayton says radio is putting together its own charts because the BPI is not providing the kind of service that retailers need to promote music.

One economic consultant says, “It’s a shame they’ve already done it like this. The official charts are the CIN singles and album charts, and this could distract from those.”

Last week’s Top 10 was headed by The Beautiful South, East 17, Eternal, Bon Jovi and Oasis. The full Top 50 is broadcast in segments of 10 across the week 12.45pm, with the Top 10 on Friday.

R1’s artist chart disappoints BPI

The BPI and CIN have reacted with disappointment and surprise to Radio One’s decision to launch its own unofficial artist chart last week.

The chart, the brainchild of former managing editor Pow, is put together by Pinnacle, a member of the Chart Supervisory Committee, is compiled by the MRIB organisation, combining two singles charts and five-weeks album sales. Album sales data are multiplied by a factor of around 2.5. The MRIB chart is compiled by phone and includes no data from multiples.

Clayton says radio is putting together its own charts because the BPI is not providing the kind of service that retailers need to promote music.

One economic consultant says, “It’s a shame they’ve already done it like this. The official charts are the CIN singles and album charts, and this could distract from those.”

Last week’s Top 10 was headed by The Beautiful South, East 17, Eternal, Bon Jovi and Oasis. The full Top 50 is broadcast in segments of 10 across the week 12.45pm, with the Top 10 on Friday.

Shops report festive boom

Retailers’ predictions of bumper sales over the Christmas period were fulfilled, if not exceeded, with many stores reporting record figures.

Pre-Christmas indications showing sales for the holiday period up by as much as 5% proved accurate, as business remained buoyant right through to the New Year.

HMV managing director Brian McLaughlin says sales figures for the first half of last week suggested that the striking performance will carry on into the spring. “It’s not going to go away any time soon,” he says. Virgin head of music and video product Steve Kent says the chain posted a 30% increase over Christmas, while its Price senior product manager Neil Bots estimates business was up 50% through to the New Year.

Unlike the multiples, many of which reported a Christmas lift beginning in mid-November, many independent retailers were still waiting anxiously until sales picked up in the run up to Christmas Day.

But the festive season was only the beginning of a tough winter, according to A&M’s Nic Coke. “It’s been tough going on the horizon at the moment when it’s clear that the growth is not going to continue,” he says.

Columbia plans to release a much-bootlegged Bob Dylan recording later this year, following the success of EMI’s The Beatles Live At The BBC. The Sony label is preparing a recording of the folk legend’s classic 1966 Royal Albert Hall concert, recognised as one of his greatest. The release is unlikely to come until autumn with Columbia also scheduling Dylan’s MTV Unplugged concert in March. But retailers are already hoping it can emulate the platinum success of EMI’s Beatles album. “It doesn’t matter that hardcore Dylan fans have already got the bootleg,” says Gary Addis, owner of York’s Depth Charge. “They will buy this if it isn’t already been cleaned up and is better quality.”

EMI Dominates in the Battle for Brits

EMI dominates the Battle for Brits with the one-two punch of Steve Perry’s Top 50 hits and The Rolling Stones’ new album. But the competition is far from over as Sony and Universal continue to neck-and-neck with their own releases.

EMI’s biggest hit so far has been Steve Perry’s “Behind the Mask,” which has been struggling for the top spot for the past few weeks. But the label has a new release coming in January, which will likely be a strong contender for the top slot.

The Rolling Stones’ new album, “Some Girls,” is currently sitting at number two on the chart, having displaced Perry’s “Behind the Mask.” The album has been well-received by fans and critics alike, and is expected to remain high on the charts for a while.

Sony and Universal are also battling it out for the top spot, with new releases from their respective artists. Sony has a strong showing with “The Beatles: The Biography,” which has been well-received by fans of the iconic band. Universal, on the other hand, has released a new album by their resident artist, Michael Jackson, which has been highly anticipated by fans.

Overall, the music industry is enjoying a strong start to the year, with sales figures surpassing expectations. It remains to be seen who will come out on top in the Battle for Brits, but one thing is certain: fans will continue to have a wide range of options to choose from as the year progresses.
COMMENT

From information — power
It is good to be able to kick off the New Year with something positive to say, and this week’s issue is brimming with them.

Most obviously, year-end charts reflect a 1994 in which the tide was turned and records began to sell again in volume. Meanwhile three new ideas reflect an industry now looking to the future:

• The R&B chart. The long overdue launch of an official UK R&B chart should hopefully help speed the bandwagon now rolling for US R&B acts, but more importantly aid the UK acts coming in their wake.

• Airplay. Probably the most exciting innovation of all, the introduction of reliable electronic monitoring of airplay through Media Monitor reflects the increasing emphasis now put on radio, but will probably also reinforce that trend. It threatens as dramatic a change to the business as the replacement of the old diary sales chart system with Epson did a decade ago.

Traditionalists will feel some trepidation and may fear for music. Something that happens when people are faced to retailers, managers, promoters and publishers as what we hope the introduction of our new airplay data will be followed by a one-off show at the Martinez Hotel in Cannes on January 30, the first day of the Midem event. Already confirmed for the show, to be presented under the “Brats Abroad” banner, are A&M act Dodgy and Parlophone’s Blink who will play 45-minute sets.

• NME assistant publisher Robert Tame says, “We want to give UK talent an international platform. Hopefully it will become very much a ‘futures-and-fittings’ event at the conference.”

The cream of British talent will kick off this month’s Midem with a showcase concert hosted by the NME.

The evolving Brit Awards series of gigs will be followed by a one-off show at the Martinez Hotel in Cannes on January 30, the first day of the Midem event. Already confirmed for the show, to be presented under the “Brats Abroad” banner, are A&M act Dodgy and Parlophone’s Blink who will play 45-minute sets.

NME assistant publisher Robert Tame says, “We want to give UK talent an international platform. Hopefully it will become very much a ‘futures-and-fittings’ event at the conference.”

Early indications suggest a strong Brit presence on the official R&B chart with the BPI-coordinated British At Midem stand expected to be the biggest at the event.

BPI council member Paul Birch says up to 49 record companies are due to join the stand, nearly double last year’s turnout. “Approaching one third of our membership,” he says.

The co-operative effort with the Music Publishers Association — whose members are joining the stand following an accord reached in the autumn — will further boost the numbers represented on the stand.

Birch says, “The tie-up was a natural thing to do and demonstrates we are working to improve the prospects for the music business in this country.”

The man of the year dinner will be staged on the final night of the event, February 3, honouring Arsits Records founder and president Clive Davis, who has launched artists including Patti Smith and Whitney Houston and helped shape Lou Reed’s career.

Further additions to Midem’s live programme include an A&M Night on January 31 featuring Four Men And A Dog and An Emotional Fish. A showcase for Dutch bands including Betty Serveert and Urban Dance Squad is being staged the following night.

WEBBO

Hopes springs Eternal
Like a two-headed dog Let’s look backwards and forwards at this appropriate time.

It was a renaissance year for the UK with many acts coming through with great records and also the sales of everything that don’t always follow. Oasis, Suede, Blur, M People...the list goes on.

Disappointment of the year — and hope for 1995 — was the mess the singles market continues to be in. When I started banging on about this two years ago, I predicted many of the problems. Some, like the death of seven-inch vinyl, have almost happened and still the powers that be are sitting on their hands. Shame! Let’s have some digits extracted soon.

Radio One had a difficult year, not least because more than half the country doesn’t seem to realise that the BBC, from the top down, is much less interested in ratings than it used to be. It is as much interested in filling the gaps left by commercial radio — which is exactly what many of their programmes are doing. I sometimes think half the critics are complaining because their single isn’t on the playlist, not because they are concerned with the state of broadcasting in this country.

Finally, of course, it has been a great retail Christmas for music. Something that happens when people are cautious and want value for money. The CD price debate is over. Let’s look forward to a better 1995.

Steve Redmond

Bransons returns with cut-price specialist

Richard Branson returns to the record arena at the end of this month with the first releases from his new company, Sound & Media. After selling Virgin Records to Thorn EMI in March 1993, Branson was barred from owning any record labels for 30 months under a no-competition clause.

The clause expired in December, enabling Branson to operate Sound & Media, a company which has evolved from stockists and deletions specialist Sound Solutions, in which Branson and Virgin Group bought a 50% stake last May.

On January 30, Sound & Media’s first Music mid-price label releases the Crusaders greatest hits on double CD, and its Calibre mid-price label launches with 16 titles including a double CD of the Everly Brothers’ reunion concert and a CD of Adele’s greatest hits. The Summit super-budget CD-only range will launch next month.

Head of product development Michael Niedus, former Old Gold label manager at budget specialist Music Collection International, says Sound & Media will release all CDs as picture CDs with 12-page booklets or poster sleeves.

Clapton and White receive honours

Musician Eric Clapton and opera singer Willard White were the two most senior music industry figures to be recognised in the Queen’s New Year Honours.

Clapton was awarded the OBE for services to music while White received the CBE in a list which included only a handful of names from the music world.

Stuart Swan, the station director and programme controller of Merica FM and Merica Classic Gold in Coventry. An OBE, also went to Dr Michael Sweep for his work with the Northern Ireland music therapy charity, Share.

EMI and Tring clash again

EMI is heading for another High Court battle with Tring International, claiming breach of copyright by the budget specialist.

The major has issued two writs against Tring claiming it has breached copyright with five Herbert Von Karajan-conducted Beethoven symphonies and a Maria Callas recording.

Tring is understood to be contesting the two actions, which come a year after two previous actions were settled out of court.

The Callas writ relates to the inclusion of a track on Tring’s four-CD La Boheme box set, which was the subject of one of the previous legal actions. Tring had agreed to withdraw the recording and pay £10,000 in last year’s settlement, but the suit has since been re-issued with the Callas track included.

EMI declined to comment on the writ. Tring, which was unavailable for comment, is understood to be claiming it licensed the track from a third party.

EMI’s actions follow moves by First Night and Cameron Mackintosh to claim Tring were attempting to “pass off” Lose Missiles and Miss Saigon albums as official cast recordings. The Cameron Mackintosh actions claim infringement of copyright on the artwork.

BESTSELLERS OF 1994: YEAR-END CHARTS

Jon Webster’s column is a personal view

MUSIC WEEK 14 JANUARY 1995
EMI dominates battle for Brits

EMI Music Group looks set to dominate this year’s Brit Awards, scooping 18 of the 70 nominations overall and dominating both the Best British Group and Best Album categories.

The company’s Brit bid is led by Fled act Blur who have received five nominations in the Best British Group, Album, Video and Single categories. EMI UK’s Eternal have been nominated four times, for Best British Group, Album, Newcomer and Dance Act. Pink Floyd and Virgin’s Massive Attack are also contenders for two awards each.

The UK-owned company claims three of the five nominations in the Best British Group category with Blur, Eternal and Pink Floyd and four of the five Best Album nominations.

The haul is an improvement on the EMI Music Group’s nine nomination tally last year, when it eventually won only one award when Parlophone’s Crowded House were named Best International Newcomers.

Behind EMI, two companies scooped 13 nominations: Warner, which beats last year’s disappointing three nominations, and PolyGram – which dominated last year’s awards with 16 nominees and six awards. Last year’s awards showed pre-pressenter Elton John – who is signed to PolyGram label Phonogram – will be honoured with the Outstanding Contribution award.

BMG and Sony bag nine and six nominations respectively, while MCA has three, including two for Counting Crows. The most successful independent company is Creation whose breakthrough band Oasis wins nominations in four categories.

Other labels aiming for their first awards will be Telstar, Nude and Born Ruffian.

There is no place in the nominations for big sellers such as Take That, All-4-One, Whigfield, Ben-Jo and video act Carey because none released a new album during the year. Wet Wet Wet and East 17 meanwhile are represented only in the singles award shortlist.

Radio One listeners will vote for the singles award over two weeks later this month, while V21 and XTR viewers will vote for the best video.

Brits chairman Bob Dickins says, “The nominations reflect the diverse aspects of the music business from pop to rock through the middle ground, and the unpredictability is maintained because people are voting for what they like rather than on record sales.”

“It never ceases to amaze me the cross section you can get in some categories,” he adds.

Dickins adds the shortlist – the second to represent the radical shake-up in the voting system initiated two years ago – reflects a fresher face, with many nominees shortlisted for the first time. Of the 45 different artists nominated, only four appeared in last year’s list: M People, Paul Weller, Neil Young and depeche.

For the second year, a rotating tripod is the only four appeared in last year’s list: M People, Paul Weller, Neil Young and depeche. For the second year, a rotating tripod is the

One Little Indian 0

One award each to: Factory, Really Useful, KLF.

Source: BPI

*Based on all Brit Awards presented between 1983 and 1994; all categories included except Best British producer, Best video by British act, Best single by British act and outstanding contribution.

This year’s nominations

Nominees

Best British Male Solo Artist

Eric Clapton

Duck/WEA

Elvis Costello

Warner Bros

Morrissey

Parlophone

Phil Collins

Parlophone

Paul Weller

Go! Discs

Best British Female Solo Artist

Kate Bush

EMI UK

Dee/reese

Sony S2

Michelle Gayle

EMI

Eddi Reader

Blanc Y Negro

Lisa Stansfield

Arista

Best British Group

Blur

Feed

 Eternal

EMI UK

M People

Deconstruction

Oasis

Creation

Pink Floyd

EMI

Best Album By A British Artist

Blur – Parklife

M People – Bummed

Oasis – Definitely Maybe

Pink Floyd – The Division Bell

Best British Dance Act

Brand New Heavies

HR/London

Eternal

EMI UK

Massive Attack – Wild Bunch/Virgin

M People

Deconstruction

Propellor – XL Recordings

Winners

Best British Male Solo Artist

Eric Clapton

Duck/WEA

Elvis Costello

Warner Bros

Best British Female Solo Artist

Kate Bush

EMI UK

Best British Group

Blur

Best British Dance Act

Brand New Heavies

HR/London

Eternal

EMI UK

Massive Attack

Wilde Bunch/Virgin

M People

Deconstruction

Propellor

XL Recordings
Albums sales boom as the single revives

Singles and albums can look back on 1994 as a year of bumper sales

**SINGLES**

For a format written of a couple of years ago by the popular press, the single is in rude health. In 1994, there were more than 5,000 singles released - the highest tally for more than a decade. There were five platinum singles, more than in any year since 1984. And 1,077 hits passed through the Top 75, the highest total ever.

By far the most extraordinary success of the year was Wet Wet Wet's revival of the Troggs' 1967 hit, Love Is All Around. Coming in the wake of Cold Cold Heart, which had peaked fairly modestly at number 29 in January, Love Is All Around debuted at number four, and moved up to number one a fortnight later.

It stayed there for 16 long weeks, and continued to sell well until the end of the year, though it was deleted months earlier. Far and away the biggest selling single of 1994, at 1.7m sales, it has also surpassed Bryan Adams' Everything I Do I Do It For You by Whitney Houston's I Will Always Love You to become the biggest seller of the Nineties so far. Indeed, it is the biggest selling single since Band Aid set their all-time sales record in 1984.

On a more jingoistic note, in a year when only two Yanks topped the chart (Mariah Carey and Preece), Wet Wet Wet were the first British act to top the year-end singles rankings since 1988, when Cliff Richard triumphed with Mistletoe & Wine.

The artist who finally brought Wet Wet Wet's reign at number one to an end was Whigfield, whose debut single, Saturday Night, came to the attention of British tourists in continental hotspots prior to its UK release. That, and a well-organised media blitz, ensured that there was huge demand for Saturday Night immediately it was released, allowing Whigfield to become the first of the 4,700 or so artists to have a UK hit to actually debut at number one first time out.

But it is not essential to have a number one to sell a lot of records, as was proved by All-4-One's I Swear, which got stuck behind Love Is All Around and never managed to overtake it, but still ended the year in fifth place, way ahead of number one hits like The Real Thing (Tony Di Bart) and S Club (Take That!), which struggled to finish 33rd and 42nd respectively.

Yossous N'Dour and Neneh Cherry proved the same point, and had the year's sleeper hit with 7 Seconds, which debuted at number 40, rose to 35, sank back to 56, and proceeded to take nine weeks to reach the Top 10.

The one extremely rare feat of singles graduating from the nursery slopes (41-70) to the Top 40 became morally rare in 1994, with 21 records making the move. Sony proved more adept than the rest at growing singles, accounting for 43% of all cases, as it staggered formats and built interest. Only one record that debuted between 41 and 76 went on to reach the Top 10, that being Thank Twice by Celine Dion, a Sony release.

Interest in reggae and dance cooled slightly compared with their 1993 peak, and while UK acts occupied 39 slots in the Top 100, the US was a believer. Almost every hit from the rest of the world for the first time, providing 30 hits compared with 31 from elsewhere. Never before has the UK market so enthusiastically embraced overseas repertoire, most of which (two-thirds) was European pop/funk.

**ALBUMS**

An avalanche of superstar product, both new and compilations, made 1994 a barrier year for albums. The year's two biggest selling artist albums (they were split by Now! 29 in the overall listings) were both compilations, and both were helped on their way by new tracks or bonus CDs on initial quantities - a marketing technique which proved dividends on several projects in 1994.

Topping the list, with two new tracks including Always, which was to become their biggest ever hit single, was Bon Jovi's Cross Road, which shipped 2m copies and sold more than a million copies in the 12 weeks between its release and the end of 1994.

That a Bon Jovi 'best of' would sell a million is perhaps not too much of a surprise, but who would have predicted that The Beautiful South would achieve the same feat?

Their Carry On Up The Charts - The Best Of The Beautiful South, which was initially issued with a bonus album of B-sides, debuted at number three and gained strength and sales for each of the next seven weeks, culminating in sales of 260,000 in the week before Christmas.

Until the late surge of The Beautiful South and Bon Jovi, Mariah Carey's Music Box album was the year's biggest seller. It finished in third place, adding a further 900,000 sales to the 600,000 it sold in 1993, when it ranked 10th. It was the only album to appear in the Top 10 in both years.

An album that barely got into its stride in 1993 was Eternal's Always & Forever, but as the girls assembled a run of six consecutive hit five singles in 1994) it began to sell in increasing quantities, and finished the year in fourth place, also selling 900,000 copies.

The biggest selling debut album to actually be released in 1994 was Oasis' Definitely Maybe, which confirmed their rise from cult favourites to mainstream pop idols, as it sold 400,000 copies and finished 21st for the year. It was also the top indie album.

Pink Floyd staged one of the year's biggest surprises, selling three quarters of a million copies of The Division Bell to finish fifth, while the Beatles' Live At The BBC album sold more than half a million copies in double quick time.

Prince's Come was a number one, as were 28 other albums in the course of the year, but sold very disappointingly, finishing 96th. Some hardy perennially paid exceptionally well, including Bob Marley's Legend (60th) and Meat Loaf's Bat Out Of Hell II, which finished 86th, while his Bat Out Of Hell II, which was the chart champ in 1993, dipped to 38th.

_Alan Jones_
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Producer (Publisher)</th>
<th>Label/Distributor</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. LOVE IS ALL AROUND</strong></td>
<td>Presley</td>
<td>MCA/BMG (Presley)</td>
</tr>
<tr>
<td><strong>Wet Wet Wet (Wet Wet Wet/If) PolyGram (Presley)</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**SATURDAY NIGHT**
- Systematic (P)

**STAY ANOTHER DAY**
- Virgin/Vertigo (E)

**BABY COME BACK**
- Atlantic (W)

**WET WET WET**
- Wet Wet Wet (Duffin) PolyGram (Presley)

**WHIGFIELD**
- MCA (Pitino/Rival)

**STAY ANOTHER DAY**
- The Grid (The Grid) M62/BMG (Morris/Bail)

**ALL I WANT FOR CHRISTMAS IS YOU**
- Bon Jovi (Collins) PolyGram (Bon Jovi)

**THE RHYTHM OF THE NIGHT**
- The Most Beautiful Girl in the World (The Most Beautiful Girl in the World) RCA/BMG (Morris/Bail)

**STAY**
- 7 Seconds

**SWAMP THING**
- Computer (The Grid) RCA (Morris/Bail)

**BABY COME BACK**
- Vini Llana (Careva) WC (Ham/Evans)

**THE POWER OF LOVE**
- Dee Dee Decadence (RCA)

**Wet Wet Wet**
- Wet Wet Wet (Duffin) PolyGram (Presley)

**SWISS MISS**
- Enigma (Perry) Emgma/Mambo/Sweet 'n' Sour (Perry)

**THE REAL THING**
- Cleveland City/Peermusic (Dravlon/Bart/Bliss)

**RETURN TO INNOCENCE**
- Enigma (Perry) Emgma/Mambo/Sweet 'n' Sour (Perry)

**BABY, I LOVE YOUR WAY**
- Louis Armstrong (Ramone) FMI (Dayid/Barry)

**COME ON YOU REDS**
- Tony Di Bart (Jovi Brothers) Cleveland City/Peermusic (Di Bart/Bliss)

**THE RFST THING**
- Enigma (Perry) Emgma/Mambo/Sweet 'n' Sour (Perry)

**WEEZZ CYRUS**
- Enigma (Perry) Emgma/Mambo/Sweet 'n' Sour (Perry)

**REGULATE**
- Warren G & Nate Dogg (Warren G) WC/EMI (Warren G/Nate Dogg)

**ALL FOR LOVE**
- Michelle Gavle (Walden/Glass) Carlin/Global (Walden/Glass)

**THE PRIMROSE**
- The Primrose (Howlett) EMI/NM/Purulauff (Howlett/Mcllroy/Howlett/MCL)

**100 YEARS OF SILENCE**
- Crash Test Dummies (Harrison/Crash Test Dummies) Island Roberts

**POWER RANGERS**
- Rednex (Ericsson/Oban/Reinizl)

**REGGAE KARAOKE**
- Crash Test Dummies (Harrison/Crash Test Dummies) Island Roberts

**THE TIDE MUST GO IN**
- Rationalise (RCA/BMG)

**THE TIDE MUST GO IN**
- Rationalise (RCA/BMG)

**NO MORE (I CAN'T STAND IT)**
- Apache (Bolton/Colley) EMI/Coliey/Civille (Onley/Colley)

**BE A LITTLE LOVING**
- Apache (Bolton/Colley) EMI/Coliey/Civille (Onley/Colley)

**ALL TIME LOVER**
- Apache (Bolton/Colley) EMI/Coliey/Civille (Onley/Colley)

**BEEHIVE**
- Apache (Bolton/Colley) EMI/Coliey/Civille (Onley/Colley)

**WE HAVE ALL THE TIME IN THE WORLD**
- Jimmy Nail (McAnanev/Naill) WC (McAnanev/Naill)

**SEARCHING**
- Cindy Black Black (Worlwide/EMI/FM (FM))

**CROCODILE SHOES**
- Junny Nils (McAneny/WMC (McAneny)

**COMPLIMENT ON YOUR KISS**
- Mary J. Blige (Perry) Rob & Rodney (Jim Todd/Shakespeare/Williams/Wayland/Williams/Mural)

**RETURN TO INNOCENCE**
- Enigma (Perry) Emgma/Mambo/Sweet 'n' Sour (Perry)

**WE HAVE ALL THE TIME IN THE WORLD**
- The Most Beautiful Girl in the World (The Most Beautiful Girl in the World) RCA/BMG (Morris/Bail)

**BABY I LOVE YOUR WAY**
- Louis Armstrong (Ramone) FMI (Barry/Dayid)

**THE REAL THING**
- Cleveland City/SMW (Barron/Mcllroy)

**BREATHE AGAIN**
- Todd Edwards (Babyface/Stonem/Ward/Reece/Stonem)

**THINK TWICE**
- Epic (SM)

**REGULATE**
- Warner/Warner (Warner/Warner)

**SWEETNESS**
- Motown (Green/Williams)

**ALL FOR LOVE**
- Adrian Adonis/Brongstad/Starr/Thomas/Adonis/Nicholas Various/Adams/Langen/Carma

**HEY NOW (GIRLS JUST WANT TO HAVE FUN)**
- Snap featuring Summer (Snap) WC/Hit & Run (Lill/Braxton/Braxton/Braxton/Braxton)

**THE POWER OF LOVE**
- Dee Dee Decadence (RCA)

**WET WET WET**
- Wet Wet Wet (Duffin) PolyGram (Presley)

**STAY**
- 7 Seconds

**SWAMP THING**
- Computer (The Grid) RCA (Morris/Bail)

**BABY COME BACK**
- Vini Llana (Careva) WC (Ham/Evans)

**THE POWER OF LOVE**
- Dee Dee Decadence (RCA)

**Wet Wet Wet**
- Wet Wet Wet (Duffin) PolyGram (Presley)

**SWISS MISS**
- Enigma (Perry) Emgma/Mambo/Sweet 'n' Sour (Perry)

**THE REAL THING**
- Cleveland City/Peermusic (Dravlon/Bart/Bliss)

**BREATHE AGAIN**
- Todd Edwards (Babyface/Stonem/Ward/Reece/Stonem)

**NO MORE (I CAN'T STAND IT)**
- Apache (Bolton/Colley) EMI/Coliey/Civille (Onley/Colley)

**BE A LITTLE LOVING**
- Apache (Bolton/Colley) EMI/Coliey/Civille (Onley/Colley)

**ALL TIME LOVER**
- Apache (Bolton/Colley) EMI/Coliey/Civille (Onley/Colley)

**BEEHIVE**
- Apache (Bolton/Colley) EMI/Coliey/Civille (Onley/Colley)
Virgin captures compilation sector

The company had a hand in each of the top seven compilation albums

<table>
<thead>
<tr>
<th>Title</th>
<th>Label/Manufacturer</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>NOW THAT'S WHAT I CALL MUSIC! 29</td>
<td>EMI/Virgin/PolyGram (E)</td>
<td>1</td>
</tr>
<tr>
<td>NOW THAT'S WHAT I CALL MUSIC! 28</td>
<td>EMI/Virgin/PolyGram (E)</td>
<td>2</td>
</tr>
<tr>
<td>THE BEST ROCK ALBUM IN THE WORLD...EVER!</td>
<td>Virgin (E)</td>
<td>3</td>
</tr>
<tr>
<td>THE LOVE ALBUM</td>
<td>Virgin (E)</td>
<td>4</td>
</tr>
<tr>
<td>PURE MOODS</td>
<td>Virgin (E)</td>
<td>5</td>
</tr>
<tr>
<td>NOW THAT'S WHAT I CALL MUSIC! 27</td>
<td>EMI/Virgin/PolyGram (F)</td>
<td>6</td>
</tr>
<tr>
<td>NOW THAT'S WHAT I CALL MUSIC! 1994</td>
<td>EMI/Virgin/PolyGram (E)</td>
<td>7</td>
</tr>
<tr>
<td>DANCE ZONE '94</td>
<td>PolyGram (F)</td>
<td>8</td>
</tr>
<tr>
<td>THE VERY BEST OF ANDREW LLOYD WEBBER</td>
<td>Really Useful (F)</td>
<td>9</td>
</tr>
<tr>
<td>FOUR WEDDINGS &amp; A FUNERAL (OST)</td>
<td>Vertigo (F)</td>
<td>10</td>
</tr>
<tr>
<td>ROCK ANTHEMS</td>
<td>Dino (P)</td>
<td>11</td>
</tr>
<tr>
<td>THE BEST ROCK'N'ROLL ALBUM IN THE WORLD...EVER!</td>
<td>Virgin (E)</td>
<td>12</td>
</tr>
<tr>
<td>SOUL DEVOTION</td>
<td>PolyGram (F)</td>
<td>13</td>
</tr>
<tr>
<td>DANCE ZONE - LEVEL 3</td>
<td>PolyGram (F)</td>
<td>14</td>
</tr>
<tr>
<td>TOP GEAR</td>
<td>Epic SM</td>
<td>15</td>
</tr>
<tr>
<td>THE BEST COUNTRY ALBUM IN THE WORLD...EVER!</td>
<td>EMI (F)</td>
<td>16</td>
</tr>
<tr>
<td>THE LION KING (OST)</td>
<td>Mercury (F)</td>
<td>17</td>
</tr>
<tr>
<td>DANCE ZONE LEVEL ONE</td>
<td>PolyGram (F)</td>
<td>18</td>
</tr>
<tr>
<td>IT'S THE ULTIMATE DANCE ALBUM</td>
<td>Telstar (BMG)</td>
<td>19</td>
</tr>
<tr>
<td>IT'S ELECTRIC</td>
<td>Dino (P)</td>
<td>20</td>
</tr>
<tr>
<td>MOTOWN - THE ULTIMATE HITS COLLECTION</td>
<td>Motown (F)</td>
<td>21</td>
</tr>
<tr>
<td>FORREST GUMP (OST)</td>
<td>Epic (SM)</td>
<td>22</td>
</tr>
<tr>
<td>NOW DANCE - THE BEST OF 94</td>
<td>EMI/Virgin (E)</td>
<td>23</td>
</tr>
<tr>
<td>NOW DANCE - SUMMER 94</td>
<td>EMI/Virgin (E)</td>
<td>24</td>
</tr>
<tr>
<td>BEST DANCE ALBUM IN THE WORLD...EVER!</td>
<td>Virgin (E)</td>
<td>25</td>
</tr>
<tr>
<td>DANCE HITS 94 - VOL 1</td>
<td>Telstar (BMG)</td>
<td>26</td>
</tr>
<tr>
<td>100% REGGAE VOLUME 2</td>
<td>PolyGram (F)</td>
<td>27</td>
</tr>
<tr>
<td>THE ULTIMATE EIGHTIES</td>
<td>Quality Television (P)</td>
<td>28</td>
</tr>
<tr>
<td>ALL WOMAN 3</td>
<td>Virgin (E)</td>
<td>29</td>
</tr>
<tr>
<td>THE BODYGUARD (OST)</td>
<td>Telstar (BMG)</td>
<td>30</td>
</tr>
<tr>
<td>DANCE HITS '94 VOLUME 2</td>
<td>PolyGram (F)</td>
<td>31</td>
</tr>
<tr>
<td>DANCE ZONE - LEVEL TWO</td>
<td>Epic (SM)</td>
<td>32</td>
</tr>
<tr>
<td>THE BEST CHRISTMAS ALBUM IN THE WORLD...EVER!</td>
<td>Virgin (E)</td>
<td>33</td>
</tr>
<tr>
<td>THE VERY BEST OF THAT LOVING FEELING</td>
<td>Dino (P)</td>
<td>34</td>
</tr>
<tr>
<td>JAZZ MOODS</td>
<td>Telstar (BMG)</td>
<td>35</td>
</tr>
<tr>
<td>PULP FICTION (OST)</td>
<td>MCA (BMG)</td>
<td>36</td>
</tr>
<tr>
<td>REGGAE VOLUME J 1994</td>
<td>Virgin (E)</td>
<td>37</td>
</tr>
<tr>
<td>THE GREAT HITS OF 1994</td>
<td>Telstar (BMG)</td>
<td>38</td>
</tr>
<tr>
<td>POWER AND SOUL</td>
<td>PolyGram TV (F)</td>
<td>39</td>
</tr>
<tr>
<td>THE BEST DANCE ALBUM IN THE WORLD...EVER!</td>
<td>Virgin (E)</td>
<td>40</td>
</tr>
<tr>
<td>BLUES BROTHER SOUL SISTER VOL 3</td>
<td>Telstar (BMG)</td>
<td>41</td>
</tr>
<tr>
<td>100% CHRISTMAS</td>
<td>Telstar (BMG)</td>
<td>42</td>
</tr>
<tr>
<td>100% REGGAE</td>
<td>PolyGram (F)</td>
<td>43</td>
</tr>
<tr>
<td>I KNOW THEM SO WELL - TIM RICE</td>
<td>PolyGram (F)</td>
<td>44</td>
</tr>
<tr>
<td>THAT'S CHRISTMAS</td>
<td>EMI (E)</td>
<td>45</td>
</tr>
<tr>
<td>100% RAP</td>
<td>Telstar (BMG)</td>
<td>46</td>
</tr>
<tr>
<td>100% SUMMER</td>
<td>Telstar (BMG)</td>
<td>47</td>
</tr>
<tr>
<td>JUNGLE MANIA 94</td>
<td>Telstar (BMG)</td>
<td>48</td>
</tr>
</tbody>
</table>

It's now more or less taken for granted that the last Now That’s What I Call Music! album of the year will sell a million copies. But even allowing for the buoyancy of the market in 1994, Now 29 exceeded all expectations. With total shipments of 1.6m copies, it is 200,000 units ahead of the second biggest Now album (Now! 10) and is the biggest-selling multi-artist compilation of all time. The upward in album sales in general and the fact that the title was cheaper than its predecessors (Now 29 has a dealer price of £11, compared with £12.05 for Now 26 and £11.82 for Now! 23) certainly helped Now 29.

Virgin had success with love songs, rock, rock 'n' roll, country and reggae. Virgin clashed head-to-head with Sony a couple of times, and each time came out on top. In fact, Sony doesn’t have a single album in the year-end Top 50 for the first time since it launched its TV-themed compilation series with Move Closer in 1987.

Finally, while The Bodyguard original soundtrack provided a welcome change from the Now series’ domination of the year-end chart in 1993, it was the only soundtrack album to feature in the Top 50 that year, and provided further proof that a hit movie doesn’t necessarily provide a hit album. In 1994, soundtracks staged a welcome comeback, occupying six places in the chart, with Four Weddings And A Funeral the highest placed in 10th position, while The Lion King was second in 17th place.

Both contain tracks by Elton John – the latter in abundance – though the success of Four Weddings And A Funeral was, in no small degree, due to the inclusion of the year’s number one single, Love Is All Around by Wet Wet Wet.

Alan Jones
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist (producer)</th>
<th>Label (distributor)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 CROSS ROAD - THE BEST OF</td>
<td>Bon Jovi (Fairbairn/Rock/Collins)</td>
<td>Jamboc (F)</td>
</tr>
<tr>
<td>2 CARRY ON UP THE CHARTS - THE BEST OF</td>
<td>Various Artists</td>
<td>GetShots (F)</td>
</tr>
<tr>
<td>3 MUSIC BOX</td>
<td>Various Artists</td>
<td>Columbia (SM)</td>
</tr>
<tr>
<td>4 ALWAYS &amp; FOREVER</td>
<td>Various Artists</td>
<td>1st Ave (EMI)</td>
</tr>
<tr>
<td>5 THE DIVISION BELLS</td>
<td>Pink Floyd (P/F)</td>
<td>EMI (F)</td>
</tr>
<tr>
<td>6 END OF PART ONE (THEIR GREATEST HITS)</td>
<td>Various Artists</td>
<td>Precious (F)</td>
</tr>
<tr>
<td>7 MONSTER</td>
<td>Various Artists</td>
<td>Warner Bros (W)</td>
</tr>
<tr>
<td>8 PARKLIFE</td>
<td>Various Artists</td>
<td>Food/Parlophone (E)</td>
</tr>
<tr>
<td>9 LIVE AT THE BBC</td>
<td>The Beatles (Andrew/Novyney/Baasoon/Mariotte/Blecher/Brent/Grant)</td>
<td>Angle (E)</td>
</tr>
<tr>
<td>10 STEAM</td>
<td>Various Artists</td>
<td>EMI (F)</td>
</tr>
<tr>
<td>11 THE 3 TENORS IN CONCERT 1994</td>
<td>Various Artists</td>
<td>Teldec (W)</td>
</tr>
<tr>
<td>12 CROCODILE SHOES</td>
<td>Various Artists</td>
<td>EMI (F)</td>
</tr>
<tr>
<td>13 FIELDS OF GOLD - THE BEST OF</td>
<td>Various Artists</td>
<td>A&amp;M (F)</td>
</tr>
<tr>
<td>14 THE CROSS OF CHANGES</td>
<td>Various Artists</td>
<td>Virgin (W)</td>
</tr>
<tr>
<td>15 CHECK IN</td>
<td>Various Artists</td>
<td>Epic (SM)</td>
</tr>
<tr>
<td>16 TWELVE DEADLY CYNS... AND THEN SOME</td>
<td>Various Artists</td>
<td>Epic (SM)</td>
</tr>
<tr>
<td>17 EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?</td>
<td>Various Artists</td>
<td>Island (R)</td>
</tr>
<tr>
<td>18 OUR TOWN - GREATEST HITS</td>
<td>Various Artists</td>
<td>Columbia (SM)</td>
</tr>
<tr>
<td>19 HAPPYATION</td>
<td>Various Artists</td>
<td>MCA (SM)</td>
</tr>
<tr>
<td>20 ELEGANT SLUMMING</td>
<td>Various Artists</td>
<td>CBS (SM)</td>
</tr>
<tr>
<td>21 DEFINITELY MAYBE</td>
<td>Various Artists</td>
<td>Creation (SM)</td>
</tr>
<tr>
<td>22 EVERYTHING CHANGES</td>
<td>Various Artists</td>
<td>RCA (SM)</td>
</tr>
<tr>
<td>23 ONE WOMAN - THE ULTIMATE COLLECTION</td>
<td>Various Artists</td>
<td>EMI (E)</td>
</tr>
<tr>
<td>24 BEDTIME STORIES</td>
<td>Various Artists</td>
<td>MCA (SM)</td>
</tr>
<tr>
<td>25 BIZARRE FRUIT</td>
<td>The Monkees</td>
<td>RCA (SM)</td>
</tr>
<tr>
<td>26 CRAYZY</td>
<td>John Hiatt (Streemwood)</td>
<td>CBS (SM)</td>
</tr>
<tr>
<td>27 LABOUR OF LOVE - VOLUMES I &amp; II</td>
<td>Various Artists</td>
<td>DEP International (E)</td>
</tr>
<tr>
<td>28 MUSIC FOR THE JILTED GENERATION</td>
<td>Various Artists</td>
<td>XL Recordings (W)</td>
</tr>
<tr>
<td>29 THE GREATEST HITS</td>
<td>Various Artists</td>
<td>Mercury (F)</td>
</tr>
<tr>
<td>30 DEBUT</td>
<td>Various Artists</td>
<td>One Little Indian (F)</td>
</tr>
<tr>
<td>31 UNPLUGGED IN NEW YORK</td>
<td>Various Artists</td>
<td>Geffen (BMG)</td>
</tr>
<tr>
<td>32 THE ESSENTIAL COLLECTION</td>
<td>Various Artists</td>
<td>RCA (BMG)</td>
</tr>
<tr>
<td>33 THE BEST OF</td>
<td>Various Artists</td>
<td>East West (W)</td>
</tr>
<tr>
<td>34 NO NEED TO ARGUE</td>
<td>The Cranberries</td>
<td>Island (P)</td>
</tr>
<tr>
<td>35 BROTHER SISTER</td>
<td>Various Artists</td>
<td>Epic (SM)</td>
</tr>
<tr>
<td>36 SONGS</td>
<td>Various Artists</td>
<td>ZTT (W)</td>
</tr>
<tr>
<td>37 SEA</td>
<td>Seat Sheep</td>
<td>Virgin (E)</td>
</tr>
<tr>
<td>38 BAT OUT OF HELL II - BACK TO HELL</td>
<td>Meat Loaf</td>
<td>MCA (SM)</td>
</tr>
<tr>
<td>39 BAT OUT OF HELL</td>
<td>Meat Loaf</td>
<td>Virgin (E)</td>
</tr>
<tr>
<td>40 THE BEST OF</td>
<td>Various Artists</td>
<td>Epic (SM)</td>
</tr>
<tr>
<td>41 HOLD ME, THRILL ME, KISS ME</td>
<td>Various Artists</td>
<td>Epic (SM)</td>
</tr>
<tr>
<td>42 SO CLOSE</td>
<td>Various Artists</td>
<td>ARMS 540242 (P)</td>
</tr>
<tr>
<td>43 DREAM ON VOL 1</td>
<td>Various Artists</td>
<td>FMU/Mayhem (E)</td>
</tr>
<tr>
<td>44 BIG OYES</td>
<td>Various Artists</td>
<td>Geffen (BMG)</td>
</tr>
<tr>
<td>45 SO FAR SO GOOD</td>
<td>Various Artists</td>
<td>A&amp;M (P)</td>
</tr>
<tr>
<td>46 PSYCHE - THE ALBUM</td>
<td>Various Artists</td>
<td>Mango (GSPF)</td>
</tr>
<tr>
<td>47 TEASE ME</td>
<td>Various Artists</td>
<td>East West (W)</td>
</tr>
<tr>
<td>48 UNDER THE PINK</td>
<td>Pink Floyd (P/F)</td>
<td>East West (W)</td>
</tr>
<tr>
<td>49 TONI BRAXTON</td>
<td>Various Artists</td>
<td>Arista/Life (BMG)</td>
</tr>
</tbody>
</table>
Wests lead in year of the radio hit
For many acts of 1994, their biggest successes came with the airwaves

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist (Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LOVE IS ALL AROUND</td>
</tr>
<tr>
<td>2</td>
<td>BABY I LOVE YOUR WAY</td>
</tr>
<tr>
<td>3</td>
<td>THE MOST BEAUTIFUL GIRL IN THE WORLD</td>
</tr>
<tr>
<td>4</td>
<td>7 SECONDS</td>
</tr>
<tr>
<td>5</td>
<td>CRAZY FOR YOU</td>
</tr>
<tr>
<td>6</td>
<td>THE SIGN</td>
</tr>
<tr>
<td>7</td>
<td>SEARCHING</td>
</tr>
<tr>
<td>8</td>
<td>I SWEAR</td>
</tr>
<tr>
<td>9</td>
<td>SHINE Aswad (Bubblin')</td>
</tr>
<tr>
<td>10</td>
<td>STREETS OF PHILADELPHIA</td>
</tr>
<tr>
<td>11</td>
<td>BREATHE AGAIN</td>
</tr>
<tr>
<td>12</td>
<td>SWEETS FOR MY SWEET</td>
</tr>
<tr>
<td>13</td>
<td>THINGS CAN ONLY GET BETTER</td>
</tr>
<tr>
<td>14</td>
<td>RIGHT BesIDE YoU</td>
</tr>
<tr>
<td>15</td>
<td>WITHOUT YoU</td>
</tr>
<tr>
<td>16</td>
<td>THE REAL THING</td>
</tr>
<tr>
<td>17</td>
<td>AROUND THE World</td>
</tr>
<tr>
<td>18</td>
<td>EVERYBODY'S TALKIN'</td>
</tr>
<tr>
<td>19</td>
<td>JUST A STEP FROM HEAVEN</td>
</tr>
<tr>
<td>20</td>
<td>STAY (I MISSED YoU)</td>
</tr>
<tr>
<td>21</td>
<td>RETURN TO INNOCENCE</td>
</tr>
<tr>
<td>22</td>
<td>ALWAYS Erasure (Mute)</td>
</tr>
<tr>
<td>23</td>
<td>DONT TURN AROUND</td>
</tr>
</tbody>
</table>

BIG MOUNTAIN SCALE THE HEIGHTS

Big Mountain's Baby I Love Your Way could not compete with Love Is All Around in sales terms, but it nearly matched Wet Wet Wet's song. Capital Radio and MTV picked up on Baby I Love Your Way three weeks before its May 23 release, and the track made Radio One's N list two weeks later, entering the airplay chart at 32 a week before the singles chart. It gradually rose to the top of the airplay rankings—knocking Wet Wet Wet off the top for one week in June—and subsequently remained the second most second most played song after Love Is All Around long after dropping from its highest position of number two in the sales charts. "Hard reggae doesn't make inroads on Capital Radio. "Simon Mayo played it every day and the song had a pop sensibility that appealed," says RCA International label manager David Sheek. He believes it was a combination of the quality of the cover and the start of summer that ensured heavy airplay from both Radio One and most commercial stations."

"Since Mayo played it every day and the station took it to their A list in 1994, it's been a hit. It's been a massive hit," he says. "Baby I Love Your Way was the first single we ever released, and we were thrilled with the result."

Pluggers Steve Tandy of Odd Reaction says: "As far as plugging goes, we're probably the biggest pluggers in the game, and we've been plugging this song for months, and it's still doing well on Capital."
Ini Kamoze tops first R&B chart

**SALES**

Music Week introduces three important innovations to its coverage of the official CIN sales charts this week:

- **Bulletts** on the singles chart; the new R&B singles chart; and the addition of compilations to the pullout chart.

Bulletts are designed to provide a more sensitive indicator of the growth of individual titles than the symbols previously used to indicate records which increased their week-on-week sales. When the market increases dramatically, as it does at Christmas, for example, many records increase their sales without increasing their popularity. Likewise the new symbol could help focus attention on titles which are sometimes lost in a sea of sales they have dropped chart position despite increasing sales.

The new bulletts take account of week-to-week shifts in the market, and are allocated to discs selling 5% better than average, meaning that if, for example, overall sales increase 3% and an individual title puts on 12%, it’s a bullet. So too would be a title that lost 18% of its sales if the market overall plunged 25%.

Among the first bulletts are Rednex’s Cotton Eye Joe, Celine Dion’s Tank Twice and Ini Kamoze’s Here Comes The Hotstepper. The latter disc also wins the honour of being the first number one R&B title since an album a year ago: I’m Going All The Way by Sounds Of Blackness.

The final innovation — the addition of compilations to the pullout chart — follows strong demand from both compilation labels and retailers.

**SALES AWARDS**

*Platinum: The Beautiful South - Carry On Up The Charts - The Best Of (4x); Wet Wet Wet - East Of Part X (4x); Eternal - Forever Ever (4x); Carreras Domingo Pavarotti - The Three Tenors In Concert (4x); East 17 - Steam (4x); Jimmy Nail - Crocodile Shoes (4x); Biffy - Fields Of Gold (6x); Various - The Love Album (6x); Various - Best Rock ’N’ Roll Album Ever - Now Or Never - The Best Of (6x); Various - Unplugged In New York - Aerosmith - Big Green Sea - Seal - Seal - Elvis Presley - The Essential Collection. VARIOUS - The Very Best Of Andrew Lloyd Webber - Creations - No Need To Argue.*

**PLAYLIST ADDS**

**THIS WEEK’S HITS**

** Singles **

| NUMBER ONE: Rednex, Cotton Eye Joe - Internal Affairs |
| HIGHEST NEW ENTRY: N-Trance, Set You Free - All Around The World |
| HIGHEST CLINER: Ini Kamoze, Here Comes The Hotstepper - Columbia |
| NUMBER ONE R&B SINGLE: Ini Kamoze, Here Comes The Hotstepper - Columbia |
| NUMBER ONE DANCE SINGLE: Sounds Of Blackness - I’m Going All The Way - A&M |

** Albums **

| NUMBER ONE: The Beautiful South, Carry On Up The Charts - Go! Discs |
| HIGHEST CLINER: Celine Dion, The Colour Of My Love - Epic |
| NUMBER ONE COMPILATION: Now That’s What I Call Music! 29 - EMI/Virgin/PopGram |

**Airplay**

**NUMBER ONE SINGLE: East 17, Stay Another Day - London**

**BIGGEST GROWER: East 17, Stay Another Day - London**

**MOST ADDED: Simple Minds, She’s A River - Virgin**

If your track is being played, we’ll tell you who’s listening.

Call Adrian Wistreich or Mark Poole on 0171 263 0225

MUSIC WEEK 14 JANUARY 1995
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist/Producer (Writer)</th>
<th>Label Code/Distributor</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>COTTON EYE JOE</td>
<td>Original Harry J. Smith</td>
<td>EMI 777/2573</td>
</tr>
<tr>
<td>2</td>
<td>THINK TWICE</td>
<td>Miscellaneous</td>
<td>EMI 777/2573</td>
</tr>
<tr>
<td>3</td>
<td>LOVE ME FOR A REASON</td>
<td>Miscellaneous</td>
<td>EMI 777/2573</td>
</tr>
<tr>
<td>4</td>
<td>STEAL YOUR FACE</td>
<td>Miscellaneous</td>
<td>EMI 777/2573</td>
</tr>
<tr>
<td>5</td>
<td>COMIN' IN</td>
<td>Miscellaneous</td>
<td>EMI 777/2573</td>
</tr>
<tr>
<td>6</td>
<td>TELL ME WHEN</td>
<td>Original Artadia</td>
<td>EMI 777/2573</td>
</tr>
<tr>
<td>7</td>
<td>WHATSOEVER</td>
<td>Miscellaneous</td>
<td>EMI 777/2573</td>
</tr>
<tr>
<td>8</td>
<td>SYMPATHY FOR THE DEVIL</td>
<td>Miscellaneous</td>
<td>EMI 777/2573</td>
</tr>
<tr>
<td>9</td>
<td>THEM GIRLS GIRLS</td>
<td>Miscellaneous</td>
<td>EMI 777/2573</td>
</tr>
<tr>
<td>10</td>
<td>STAY ANOTHER DAY</td>
<td>Miscellaneous</td>
<td>EMI 777/2573</td>
</tr>
<tr>
<td>11</td>
<td>HERE COMES THE HOTSTEPPER</td>
<td>Miscellaneous</td>
<td>EMI 777/2573</td>
</tr>
<tr>
<td>12</td>
<td>TELL ME WHEN</td>
<td>Miscellaneous</td>
<td>EMI 777/2573</td>
</tr>
<tr>
<td>13</td>
<td>CROCODILE SHOES</td>
<td>Miscellaneous</td>
<td>EMI 777/2573</td>
</tr>
<tr>
<td>14</td>
<td>LET IT LAST</td>
<td>Miscellaneous</td>
<td>EMI 777/2573</td>
</tr>
<tr>
<td>15</td>
<td>RIVERDANCE</td>
<td>Miscellaneous</td>
<td>EMI 777/2573</td>
</tr>
<tr>
<td>16</td>
<td>ANOTHER DAY</td>
<td>Miscellaneous</td>
<td>EMI 777/2573</td>
</tr>
<tr>
<td>17</td>
<td>POWER RANGERS</td>
<td>Miscellaneous</td>
<td>EMI 777/2573</td>
</tr>
<tr>
<td>18</td>
<td>I NEED SOMEBODY</td>
<td>Miscellaneous</td>
<td>EMI 777/2573</td>
</tr>
<tr>
<td>19</td>
<td>TRAIN OF CONSEQUENCES</td>
<td>Miscellaneous</td>
<td>EMI 777/2573</td>
</tr>
<tr>
<td>20</td>
<td>CHANGE</td>
<td>Miscellaneous</td>
<td>EMI 777/2573</td>
</tr>
<tr>
<td>21</td>
<td>4 CRAZY</td>
<td>Miscellaneous</td>
<td>EMI 777/2573</td>
</tr>
<tr>
<td>22</td>
<td>TAKE A BOW</td>
<td>Miscellaneous</td>
<td>EMI 777/2573</td>
</tr>
<tr>
<td>23</td>
<td>INTERNAL LOVE</td>
<td>Miscellaneous</td>
<td>EMI 777/2573</td>
</tr>
<tr>
<td>24</td>
<td>JENOSTEND MIND</td>
<td>Miscellaneous</td>
<td>EMI 777/2573</td>
</tr>
<tr>
<td>25</td>
<td>ALL I WANT FOR CHRISTMAS IS YOU</td>
<td>Miscellaneous</td>
<td>EMI 777/2573</td>
</tr>
<tr>
<td>26</td>
<td>BETTER DAYS</td>
<td>Miscellaneous</td>
<td>EMI 777/2573</td>
</tr>
<tr>
<td>27</td>
<td>LUV U BAY</td>
<td>Miscellaneous</td>
<td>EMI 777/2573</td>
</tr>
<tr>
<td>28</td>
<td>YOUR LOVE IS A 187</td>
<td>Miscellaneous</td>
<td>EMI 777/2573</td>
</tr>
<tr>
<td>29</td>
<td>SWEEET LOVE</td>
<td>Miscellaneous</td>
<td>EMI 777/2573</td>
</tr>
<tr>
<td>30</td>
<td>SO LET ME GO FAR</td>
<td>Miscellaneous</td>
<td>EMI 777/2573</td>
</tr>
<tr>
<td>31</td>
<td>23 WHEY THE TIME</td>
<td>Miscellaneous</td>
<td>EMI 777/2573</td>
</tr>
<tr>
<td>32</td>
<td>37 FUNK &amp; DRIVE</td>
<td>Miscellaneous</td>
<td>EMI 777/2573</td>
</tr>
<tr>
<td>Title</td>
<td>Artist</td>
<td>Label/CD (Distributor)</td>
<td>Genre/Vinyl</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>-------------------------------</td>
<td>----------------------------------------</td>
<td>-------------</td>
</tr>
<tr>
<td>&quot;We Have All the Time in the World...&quot;</td>
<td>London Symphony Orchestra and Sir Georg Solti</td>
<td>EMI CDC67001 (E)</td>
<td>Classical</td>
</tr>
<tr>
<td>The Best of the Bee Gees</td>
<td>Bee Gees</td>
<td>EMI CDC67254 (E)</td>
<td>Pop</td>
</tr>
<tr>
<td>The Division Bell</td>
<td>Genesis</td>
<td>EMI CDC67725 (E)</td>
<td>Rock</td>
</tr>
<tr>
<td>Labour of Love - Volumes I &amp; II</td>
<td>Rain</td>
<td>EMI CDC67706 (E)</td>
<td>Pop,Rock</td>
</tr>
<tr>
<td>Twelve Days - Omm... and Then Some</td>
<td>Eric Clapton</td>
<td>EMI CDC67844 (E)</td>
<td>Rock</td>
</tr>
<tr>
<td>Hold Me, Thrill Me, Kiss Me</td>
<td>Jimi Hendrix</td>
<td>EMI CDC67853 (E)</td>
<td>Rock</td>
</tr>
<tr>
<td>Vitalogy</td>
<td>Nine Inch Nails</td>
<td>EMI CDC67862 (E)</td>
<td>Rock</td>
</tr>
<tr>
<td>Hold It Out</td>
<td>Alex Harvey</td>
<td>EMI CDC67871 (E)</td>
<td>Rock</td>
</tr>
<tr>
<td>End of Part One (Their Greatest Hits)</td>
<td>Prodigy</td>
<td>EMI CDC67881 (E)</td>
<td>Pop,Rock</td>
</tr>
<tr>
<td>The Dark Side of the Moon</td>
<td>Pink Floyd</td>
<td>EMI CDC67891 (E)</td>
<td>Progressive Rock</td>
</tr>
<tr>
<td>No Quarter</td>
<td>Jimmy Page &amp; Robert Plant</td>
<td>EMI CDC6802 (E)</td>
<td>Rock</td>
</tr>
<tr>
<td>The Return of the Space Cowboy</td>
<td>James Brown</td>
<td>EMI CDC6809 (E)</td>
<td>Pop,Rock</td>
</tr>
<tr>
<td>The Immortal Collection</td>
<td>Madonna</td>
<td>EMI CDC6820 (E)</td>
<td>Pop,Rock</td>
</tr>
<tr>
<td>Simply the Best</td>
<td>Tina Turner</td>
<td>EMI CDC6821 (E)</td>
<td>Pop</td>
</tr>
<tr>
<td>Brother Sister</td>
<td>oticblack</td>
<td>EMI CDC6822 (E)</td>
<td>Pop</td>
</tr>
<tr>
<td>Everything Else is Doing So... Why Can't We?</td>
<td>Talking Heads</td>
<td>EMI CDC6823 (E)</td>
<td>Rock</td>
</tr>
<tr>
<td>Money for Nothing</td>
<td>Dire Straits</td>
<td>EMI CDC6824 (E)</td>
<td>Rock</td>
</tr>
<tr>
<td>&quot;The Greatest Hits&quot;</td>
<td>Dire Straits</td>
<td>EMI CDC6825 (E)</td>
<td>Rock</td>
</tr>
<tr>
<td>The Essential Collection</td>
<td>Steve Winwood</td>
<td>EMI CDC6826 (E)</td>
<td>Rock</td>
</tr>
<tr>
<td>The Best of</td>
<td>Chris Rea</td>
<td>EMI CDC6827 (E)</td>
<td>Pop</td>
</tr>
<tr>
<td>The Very Best of</td>
<td>Sade</td>
<td>EMI CDC6828 (E)</td>
<td>Pop</td>
</tr>
<tr>
<td>Play It Again, Sam</td>
<td>Tom Jones</td>
<td>EMI CDC6829 (E)</td>
<td>Pop, Rock</td>
</tr>
<tr>
<td>Use Me</td>
<td>Sade</td>
<td>EMI CDC6830 (E)</td>
<td>Pop</td>
</tr>
<tr>
<td>&quot;Heart of Glass&quot;</td>
<td>Blondie</td>
<td>EMI CDC6831 (E)</td>
<td>Pop</td>
</tr>
<tr>
<td>&quot;The Very Best of Andrew Lloyd Webber&quot;</td>
<td>Andrew Lloyd Webber</td>
<td>EMI CDC6832 (E)</td>
<td>Musical</td>
</tr>
<tr>
<td>Motown - The Ultimate Hits Collection</td>
<td>Various Artists</td>
<td>Virgin</td>
<td>Pop</td>
</tr>
<tr>
<td>Dance Zone '94</td>
<td>Various Artists</td>
<td>Virgin</td>
<td>Pop</td>
</tr>
<tr>
<td>The Best of UB40 Vol 1</td>
<td>UB40</td>
<td>Virgin</td>
<td>Pop</td>
</tr>
<tr>
<td>Divine Madness</td>
<td>Madness</td>
<td>Virgin</td>
<td>Pop</td>
</tr>
<tr>
<td>The Music for the Jilted Generation</td>
<td>The Young Ones</td>
<td>Virgin</td>
<td>Pop</td>
</tr>
<tr>
<td>Greatest Hits</td>
<td>Various Artists</td>
<td>Virgin</td>
<td>Pop</td>
</tr>
<tr>
<td>Unplugged</td>
<td>Eric Clapton</td>
<td>Virgin</td>
<td>Pop</td>
</tr>
<tr>
<td>Have a Little Faith</td>
<td>Joe Cocker</td>
<td>Virgin</td>
<td>Pop</td>
</tr>
<tr>
<td>Greatest Hits</td>
<td>Various Artists</td>
<td>Virgin</td>
<td>Pop</td>
</tr>
<tr>
<td>The Best of Belinda Carlisle</td>
<td>Belinda Carlisle</td>
<td>Virgin</td>
<td>Pop</td>
</tr>
<tr>
<td>Gold And Everything After</td>
<td>George Michael</td>
<td>Virgin</td>
<td>Pop</td>
</tr>
<tr>
<td>The Commitments ( OST)</td>
<td>The Commitments</td>
<td>Virgin</td>
<td>Pop</td>
</tr>
<tr>
<td>Our Town - Greatest Hits</td>
<td>Various Artists</td>
<td>Virgin</td>
<td>Pop</td>
</tr>
<tr>
<td>Elegant Slumming</td>
<td>Various Artists</td>
<td>Virgin</td>
<td>Pop</td>
</tr>
<tr>
<td>Sheepdogs</td>
<td>Various Artists</td>
<td>Virgin</td>
<td>Pop</td>
</tr>
<tr>
<td>Move It</td>
<td>Various Artists</td>
<td>Virgin</td>
<td>Pop</td>
</tr>
<tr>
<td>The Whole Story</td>
<td>Various Artists</td>
<td>Virgin</td>
<td>Pop</td>
</tr>
<tr>
<td>Gold - Greatest Hits</td>
<td>Various Artists</td>
<td>Virgin</td>
<td>Pop</td>
</tr>
<tr>
<td>Glittering Prize '81</td>
<td>Various Artists</td>
<td>Virgin</td>
<td>Pop</td>
</tr>
</tbody>
</table>

**TOP COMPILATIONS**

1. ...That's What I Call Music! 29
2. The Love Album 2
3. The Greatest Love Ever
4. Now Dance '94
5. Dance Zone '94
6. The Very Best of Andrew Lloyd Webber
7. Motown - The Ultimate Hits Collection
8. Greatest Hits
9. Have a Little Faith
10. Gold And Everything After

**ARTISTS A-Z**

ABBA | 73 |
AC/DC | 72 |
ADAM & THE ANTS | 71 |
A-HA | 70 |
AIR | 69 |
ALABAMA | 68 |
ALADDIN SANE | 67 |
THE AMBITION | 66 |
THE ANIMALS | 65 |
ARCHIE BELL & THE DUSKIES | 64 |
AUBERGINE WISP | 63 |
AURORA | 62 |
ASHLEY ROBERTS | 61 |
THE BHOOG | 60 |
BREAD | 59 |
THE BRONX | 58 |
BUDU | 57 |
THE CAMERON BUNNahun | 56 |
THE CARPENTERS | 55 |
CARRIE CLAYTON | 54 |
THE CATS | 53 |
THE CELEBRITY | 52 |
THE CHER BUNCH | 51 |
CHICAGO | 50 |
CHRISTINE & THE QUEENS | 49 |
THE CLARKS | 48 |
CLIFF RICHARD | 47 |
COLE SPOONER | 46 |
THE COMMITMENTS | 45 |
THE COMMITMENTS (OST) | 44 |
THE CONVERGENCE | 43 |
THE COURAGEOUS | 42 |
THE COURSES | 41 |
THE CRICKETS | 40 |
CROWLEY | 39 |
THE CROWNS | 38 |
THE CROWNS (OST) | 37 |
THE CRUE | 36 |
THE CRUE (OST) | 35 |
THE CROWD | 34 |
THE CROWNS (OST) | 33 |
THE CRUE (OST) | 32 |
THE CRUE (OST) | 31 |
THE CROWNS | 30 |
THE CRUE | 29 |
THE CRUE | 28 |
THE CROWNS (OST) | 27 |
THE CRUE (OST) | 26 |
THE CRUE (OST) | 25 |
THE CRUE (OST) | 24 |
THE CROWNS | 23 |
THE CROWNS | 22 |
THE CROWNS | 21 |
THE CROWNS | 20 |
THE CROWNS | 19 |
THE CROWNS | 18 |
THE CROWNS | 17 |
THE CROWNS | 16 |
THE CROWNS | 15 |
THE CROWNS | 14 |
THE CROWNS | 13 |
THE CROWNS | 12 |
THE CROWNS | 11 |
THE CROWNS | 10 |
THE CROWNS | 9 |
THE CROWNS | 8 |
THE CROWNS | 7 |
THE CROWNS | 6 |
THE CROWNS | 5 |
THE CROWNS | 4 |
THE CROWNS | 3 |
THE CROWNS | 2 |
THE CROWNS | 1 |
THE CROWNS | 0 |
## AIRPLAY PROFILE

### 95.8 CAPITAL FM

**AIRPLAY TOP 10**

<table>
<thead>
<tr>
<th>No</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Airplay Focus</th>
<th>Time (Min)</th>
<th>Music Week</th>
<th>No of plays</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LOVE ME FOR A REASON</td>
<td>Prince (Mute)</td>
<td>20</td>
<td>27</td>
<td>1995.01.31</td>
<td>59</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>ALL I WANNA DO</td>
<td>Shaggy (Epic)</td>
<td>20</td>
<td>27</td>
<td>1995.01.31</td>
<td>59</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>SIGHT FOR SORE EYES</td>
<td>A*Teens (Sony)</td>
<td>20</td>
<td>27</td>
<td>1995.01.31</td>
<td>59</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>ANOTHER NIGHT</td>
<td>Shaggy (Epic)</td>
<td>20</td>
<td>27</td>
<td>1995.01.31</td>
<td>59</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>COTTON EYE JOHN</td>
<td>Shaggy (Epic)</td>
<td>20</td>
<td>27</td>
<td>1995.01.31</td>
<td>59</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>KISS FROM A ROSE</td>
<td>Shaggy (Epic)</td>
<td>20</td>
<td>27</td>
<td>1995.01.31</td>
<td>59</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>I CAN'T HELP MYSELF</td>
<td>Shaggy (Epic)</td>
<td>20</td>
<td>27</td>
<td>1995.01.31</td>
<td>59</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>TAKE A BOW</td>
<td>A*Teens (Sony)</td>
<td>20</td>
<td>27</td>
<td>1995.01.31</td>
<td>59</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>DRUM OF THE WARRIOR</td>
<td>Shaggy (Epic)</td>
<td>20</td>
<td>27</td>
<td>1995.01.31</td>
<td>59</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>ONE NIGHT STAND</td>
<td>Shaggy (Epic)</td>
<td>20</td>
<td>27</td>
<td>1995.01.31</td>
<td>59</td>
<td></td>
</tr>
</tbody>
</table>

---

### AIRPLAY FOCUS

**HEART FM**

Christmas (see table) underscoring the station's comfort ABM stance with heavy play for The Rolling Stones and Robert Palmer. Heart manager marketing director Phillip Riley, previously at Birmingham's BMB Radio and Aire Radio in Leeds, says a survey carried out two weeks after the launch of the station revealed 50% recognition of its presence. "Radio One was the strongest metropolitan competitor but we are destroying their listening figures," says Riley. Heart's success must also bode well for its sister London station Crystal FM, due to launch in mid-1995.

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Time (Min)</th>
<th>Music Week</th>
<th>No of plays</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>TRUE FAITH</td>
<td>New Order (Epic)</td>
<td>20</td>
<td>24</td>
<td>1995.01.31</td>
<td>59</td>
</tr>
<tr>
<td>2</td>
<td>ALL I WANNA DO</td>
<td>Shaggy (Epic)</td>
<td>20</td>
<td>24</td>
<td>1995.01.31</td>
<td>59</td>
</tr>
<tr>
<td>3</td>
<td>SIGHT FOR SORE EYES</td>
<td>A*Teens (Sony)</td>
<td>20</td>
<td>24</td>
<td>1995.01.31</td>
<td>59</td>
</tr>
<tr>
<td>4</td>
<td>ANOTHER NIGHT</td>
<td>Shaggy (Epic)</td>
<td>20</td>
<td>24</td>
<td>1995.01.31</td>
<td>59</td>
</tr>
<tr>
<td>5</td>
<td>COTTON EYE JOHN</td>
<td>Shaggy (Epic)</td>
<td>20</td>
<td>24</td>
<td>1995.01.31</td>
<td>59</td>
</tr>
<tr>
<td>6</td>
<td>KISS FROM A ROSE</td>
<td>Shaggy (Epic)</td>
<td>20</td>
<td>24</td>
<td>1995.01.31</td>
<td>59</td>
</tr>
<tr>
<td>7</td>
<td>I CAN'T HELP MYSELF</td>
<td>Shaggy (Epic)</td>
<td>20</td>
<td>24</td>
<td>1995.01.31</td>
<td>59</td>
</tr>
<tr>
<td>8</td>
<td>SEE YOU</td>
<td>Shaggy (Epic)</td>
<td>20</td>
<td>24</td>
<td>1995.01.31</td>
<td>59</td>
</tr>
<tr>
<td>9</td>
<td>I'M GONNA CRY MYSELF BLIND</td>
<td>Shaggy (Epic)</td>
<td>20</td>
<td>24</td>
<td>1995.01.31</td>
<td>59</td>
</tr>
<tr>
<td>10</td>
<td>CALL ME VAIN</td>
<td>Shaggy (Epic)</td>
<td>20</td>
<td>24</td>
<td>1995.01.31</td>
<td>59</td>
</tr>
</tbody>
</table>

---

**SHERYL CROW**

A highly individual record, and although the record peaked in sales in mid-November it wound down very slowly. In fact the album's popularity was such that its airplay performance actually peaked the week after Crow began her descent from number four in the singles chart.

---

All data this page ©Media Monitor. Station profile charts rank by total number of plays per station from 08.00 on Sunday January 1995 until 24.00 on Saturday January 1995. Last week positions available from next week.
### TOP 50 AIRPLAY HITS

<table>
<thead>
<tr>
<th>Day</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Weekly audience % (of top 50)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>STAY ANOTHER DAY</td>
<td>East 17</td>
<td>London</td>
<td>6390</td>
</tr>
<tr>
<td>2</td>
<td>I WANNA BE A HERO</td>
<td>Sheryl Crow (A&amp;M)</td>
<td>A&amp;M</td>
<td>2653</td>
</tr>
<tr>
<td>3</td>
<td>SIGHT FOR SORRY EYES</td>
<td>Various (PolyGram)</td>
<td>PolyGram</td>
<td>732</td>
</tr>
<tr>
<td>4</td>
<td>LOVE ME FOR A REASON</td>
<td>Various (PolyGram)</td>
<td>PolyGram</td>
<td>724</td>
</tr>
<tr>
<td>5</td>
<td>THINK TWICE</td>
<td>Sheryl Crow (A&amp;M)</td>
<td>A&amp;M</td>
<td>732</td>
</tr>
<tr>
<td>6</td>
<td>COTTON EYE JOE</td>
<td>Various (Universal)</td>
<td>Universal</td>
<td>0</td>
</tr>
<tr>
<td>7</td>
<td>TAKE A BOW</td>
<td>Madonna (Virgin)</td>
<td>Virgin</td>
<td>432</td>
</tr>
<tr>
<td>8</td>
<td>ANOTHER NIGHT</td>
<td>McSorley &amp; The Real McCoy (Epic)</td>
<td>Epic</td>
<td>432</td>
</tr>
<tr>
<td>9</td>
<td>HOLD ME, THRILL ME, KISS ME</td>
<td>Various (Epic)</td>
<td>Epic</td>
<td>432</td>
</tr>
<tr>
<td>10</td>
<td>WE HAVE ALL THE TIME IN THE WORLD</td>
<td>Various (Virgin)</td>
<td>Virgin</td>
<td>432</td>
</tr>
</tbody>
</table>

### TOP 50 GROWERS

<table>
<thead>
<tr>
<th>Pos</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>STAY ANOTHER DAY</td>
<td>East 17</td>
<td>London</td>
</tr>
<tr>
<td>2</td>
<td>LOVE ME FOR A REASON</td>
<td>Various (PolyGram)</td>
<td>PolyGram</td>
</tr>
<tr>
<td>3</td>
<td>SIGHT FOR SORRY EYES</td>
<td>Various (PolyGram)</td>
<td>PolyGram</td>
</tr>
<tr>
<td>4</td>
<td>ALL I WANNA DO</td>
<td>Sheryl Crow (A&amp;M)</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>5</td>
<td>TELL ME WHEN</td>
<td>Various (PolyGram)</td>
<td>PolyGram</td>
</tr>
<tr>
<td>6</td>
<td>THINK TWICE</td>
<td>Sheryl Crow (A&amp;M)</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>7</td>
<td>HOLD ME, THRILL ME, KISS ME</td>
<td>Various (Epic)</td>
<td>Epic</td>
</tr>
<tr>
<td>8</td>
<td>TAKE A BOW</td>
<td>Madonna (Virgin)</td>
<td>Virgin</td>
</tr>
<tr>
<td>9</td>
<td>BABY COME BACK</td>
<td>Steve Harley (Capitol)</td>
<td>Capitol</td>
</tr>
<tr>
<td>10</td>
<td>ANOTHER NIGHT</td>
<td>McSorley &amp; The Real McCoy (Epic)</td>
<td>Epic</td>
</tr>
</tbody>
</table>

### TOP 10 MOST ADDED

<table>
<thead>
<tr>
<th>Pos</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SHE'S A RIVER</td>
<td>Simple Minds (Virgin)</td>
<td>Virgin</td>
</tr>
<tr>
<td>2</td>
<td>ONE NIGHT STAND</td>
<td>Le Loose (Mercury)</td>
<td>Mercury</td>
</tr>
<tr>
<td>3</td>
<td>HERE COMES THE HOTSTEPPER</td>
<td>Various (Virgin)</td>
<td>Virgin</td>
</tr>
<tr>
<td>4</td>
<td>I WANNA BE A HERO</td>
<td>Sheryl Crow (A&amp;M)</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>5</td>
<td>COTTON EYE JOE</td>
<td>Various (Universal)</td>
<td>Universal</td>
</tr>
<tr>
<td>6</td>
<td>LOVE ME FOR A REASON</td>
<td>Various (PolyGram)</td>
<td>PolyGram</td>
</tr>
<tr>
<td>7</td>
<td>THINGS CAN ONLY GET BETTER</td>
<td>Simple Minds (Virgin)</td>
<td>Virgin</td>
</tr>
<tr>
<td>8</td>
<td>YOU BLOW ME AWAY</td>
<td>Sheryl Crow (A&amp;M)</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>9</td>
<td>REAL</td>
<td>Donna Allen (Epic)</td>
<td>Epic</td>
</tr>
<tr>
<td>10</td>
<td>STAY ANOTHER DAY</td>
<td>East 17</td>
<td>London</td>
</tr>
</tbody>
</table>

© Media Monitor Chart shows tracks reaching greatest increase in the number of plays.
CARRY ON UP THE CHARTS - THE BEST OF

ALBUMS

1. CARRY ON UP THE CHARTS - THE BEST OF
2. ALWAYS & FOREVER
3. STEAM
4. CROWBAR - THE BEST OF
5. CONFESSIONS OF SINNER
6. PARADISE
7. DEFINITELY MAYBE
8. PỳChE - THE ALBUM
9. FRIENDS OF GOD - THE BEST OF
10. LIVE AT THE BBC
11. NOBODY TALKS TO ANYBODY
12. SECOND COMING
13. THE COLOUR OF MY LOVE
14. UNUSUALS IN NEW YORK
15. SONGS

SINGLES

1. DONNA ALLEN
   - NEW SINGLE
   - REAL

THE OFFICIAL MUSIC WEEK CHARTS - 14 JAN

COTTON EYE JOE

1. TUNE 1
2. LOVE ME FOR A REASON
3. STAY ANOTHER DAY
4. TELL ME MORE
5. SYMPATHY FOR THE DEVIL
6. I'M GONNA DANCE
7. ANOTHER DAY
8. BRING IT ON
9. I'M GONNA DANCE
10. LIVING IN DANGER

11. LET ME BE YOUR FANASY
12. I NEED YOU TO KNOW
13. POWER MINDERS
14. ETERNAL LOVE
15. CHANGE

AS USED BY

THE SPECIALIST

AVAILABLE ON CD "12" AND CASSETTE
Virgin gets Mo Wax

Mo Wax, the label which pioneered the sound now known as trip-hop, has signed a licensing deal with Virgin Records. The deal has been struck after a lengthy period of negotiation and followed fierce competition between Virgin and A&M to sign Mo Wax throughout last year. This followed the collapse of a planned label deal with London Records.

Mo Wax's 20-year-old owner James Lavelle says: "It's not just a money spinner for me. This deal will put me in the top of position where I want to be. Last year, I couldn't sign Portishead because I didn't have the resources, next time an act like that comes along I don't want to miss out," he says.

The deal has been structured to allow Lavelle to continue to release records independently, as well as via Virgin. "I don't want to keep straight into spending loads and loads of money on every project. The things we put through Virgin will be the bigger artist-oriented projects," he says.

"I just wanted to avoid a Talkin' Loud scenario where everything has to go through the major," he says. As a result, Mo Wax will split into three subsidiary labels brought together under a Mo Wax Associated Labels banner. This will encompass:

- Virgin, which will go through Virgin; distributed label for one-off 12-inch singles, and Mo Wax Recordings, for independently released albums like the recent Headz compilation.

Contrary to industry rumour, Lavelle will not be moving in to Virgin as a member of its A&R staff. Mo Wax will be situated outside the Virgin complex in Ladbroke Grove, west London.

New Order/Nineteen63

CD featuring 95 Arthur Baker remix, Lionrock Full Throttle mix and Joe T. Vanelli dubby mix available 9 January-95

12" featuring Joe T. Vanelli dubby & light mixes, Lionrock Full Throttle and M6 Sunday morning mixes available 16 January-95

mica signs up at cooltempo

Mica Paris has signed a new deal with Cooltempo. The deal follows the British soul singer's departure last year from Island/4th & Broadway which she had been with since her debut in 1988.

Cooltempo managing director Ken Grunbaum confirms that a deal was signed just before Christmas. "Mica is one of the great UK voices and also an excellent live performer," he says. "Cooltempo is the perfect home for an artist like her. In the past, we've had great success with good singers. I hope we can work together to put Mica up where she belongs," he says.

Although always critically well-regarded, consistent mainstream success has eluded Paris whose biggest hits were in 1988 when 'My One Temptation' reached number seven and in 1989 when she scored a number 19 for her duel with Will Downing, "Where Is The Love'.

Grunbaum says Paris will be seeking a change from the slick US-style production of her previous releases. "It's going to be a bit more street and we're going to be using UK producers," he says. Paris will be jointly A&R'd by Grunbaum and Cooltempo A&R manager and Kiss FM DJ Trevor Nelson.

rm introduces new pop chart

This week sees the arrival of a new mainstream dance chart in RM to accompany its regular club chart. The move comes in response to a number of calls from DJs, clubs and clubbers, who want to see more of a reflection of the big hits in the mainstream clubs rather than just what the hottest new tunes are.

Compiled by Alan Jones, the man behind the club chart for the past 10 years, the new On A Pop Tip Chart is selected from the same panel of 500 DJ returns. This time though, the emphasis is less on the upfront cuts and more on the established tunes being played week in week out.

The new Top 40 will have a trial run for three months and RM welcomes any response from its readers.

Kiss 102 takes jungle earth

carl cox picks his classic cuts

check the club chart's new pop spin-off

DON'T GIVE ME YOUR LIFE

Alex Party

IF YOU LOVE SOMEBODY SET THEM FREE

Sting

4 TRACKS WITH

1984 SMASH- Hit's 4 ALL WOMAN 4

1985 DANCE MASTERS 2

RM introduces new pop chart

This week sees the arrival of a new mainstream dance chart in RM to accompany its regular club chart. The move comes in response to a number of calls from DJs, clubs and clubbers, who want to see more of a reflection of the big hits in the mainstream clubs rather than just what the hottest new tunes are.

Compiled by Alan Jones, the man behind the club chart for the past 10 years, the new On A Pop Tip Chart is selected from the same panel of 500 DJ returns. This time though, the emphasis is less on the upfront cuts and more on the established tunes being played week in week out.

The new Top 40 will have a trial run for three months and RM welcomes any response from its readers.
Club:
The Venue, Chespide, Spennymoor, Co Durham.

The Venue

Capacity/PA:
Special features:
800/69, 2K chill out room: PA's include Dream Frequency, Gymshark, Rhythmic State, Terrorize.

Ticket price:
£5

Music Policy:
Uptempo, Italian style, HINKY house plus a dash of trance/techno.

Promotions:
Members only. Dress as you want, free and easy but no longer louds.

Door Policy:
frequency, Dymension, room; PAs include Dream

Special features:

The burgeoning northern jungle scene looks set to receive a big boost with the start of a weekly jungle show on Manchester's Kiss 102.

Called 'Dal Wholesale Drum & Bass Show', the two-hour slot will be broadcast from 8pm-10pm, starting today (5).

The show's DJs will be DJ XTC and Marcus from the Eastern Bloc record shop in

Manchester.

Kiss 102's head of music

Dave Dunn says the pair were chosen because they had pioneered the northern jungle

scene.

"XTC and Marcus are the best in the north. They recently did a mix in Matt's Thompson's show that from a musical point of view was just brilliant, and that really clinched it," he says.

Dunn says that the growth of jungle in the Manchester area still faces obstacles, even with the launch of the show. "The main problem up here is venues are reluctant to put on the gigs. It's still perceived as bad boy music," says the DJ.

"The show will play the full spectrum of jungle music, according to its hosts. "Jungle is already massive in Manchester and now we can show everyone what real jungle is all about," says DJ XTC.

love happy's new release

New MCA signings Love Happy look set to be the latest success for producer CJ Macintosh with the group's debut single 'Message Of Love' receiving large amounts of club play over the Christmas season.

Hoping to emulate the success he enjoyed with his work on tracks from Dvina Carol's monster-selling debut LP, Love Happy's forthcoming LP will be Macintosh's first full LP project and will be a blend of club tunes and R&B.

Love Happy themselves are a group with the ability to play live rather than just being a studio project. The group consists of American singer Elle Lowns, C.J.'s long-standing keyboard player Bertie, Fido Fabian and Steve Van Turen.

In addition to C.J.'s own mixes, 'Message Of Love' features mixes from Loveland and Clivilles & Cole. The single is released on February 6.

Love Happy will also be appearing alongside CJ Macintosh at London's Ministry Of Sound club on January 28.

Have James Lavelle and Mo Wax made a good move?

The DJ Shadow LP coming up which is incredible.

Paul Martin – Tailor

"It's good that he's got the right DJ to do the support to what he does at best. I just hope that in a couple of years, when the honeymoon is over and they are not selling a million records, they don't try and stick on a handbag vocal. No, I think if it's good to him, he's done so much for the label music.

Dave Morgan – Fresh Records

"Difficult one. Lots of artists do end up needing that sort of relationship. It's really hard as an independent to keep going. But I'm sure he's done it for the right reasons. We might have to do the same some point. Good luck to him."

Ralph Fox – Expansion Records

"It's good and bad. It's good that this kind of music has been recognised as being worth investing in and doesn't have to be specialist as so many people think. It's bad because for anyone signing to a major they have to fill in their returns and say how many they sell.

Dave Morgan – Fresh Records

"I've got his back when they have trouble. I think James has a strong fanbase already. Before, any of the underground acts he had would not have had the money to go Top 50 and they'd get no more than £60 because he's not had the funds. It's good to keep some of them, because major artists only ever offer hits, so with an independent label he can still sell.

"Always" No.1 US DANCE SMASH

Taken from the forthcoming album "SURRENDER"

Vinyl 1 - features MK mixes

Vinyl 2 - features HELICOPTER remixes

CD - features unreleased MK mix, and helicopter King size mix

Distributed by Total / BMG L2tv3/12tv3/CDtv3

OUT 16th JANUARY
buzzing

stabbs joy & happiness - mixes from burns, soundbridge & rob below - out now.

vida simpson oohhh baby - a hi-life / nervous rca collaboration. mixes from andra van holden, big & sons of britain - january

kitsch in sync another day another night - a mini album from al madexslo with bonus dollar mixes - february

kim english time for love - produced by freddy, mixed by david morales & ritchie mcauley & sam merrilson - february

data take me forever - produced by phil dave & rob daanic, mixes by john digweed & bigg - february

up yer ronson lost in love - produced by the boys from up yer ronson with mixes from seibu, granite park & maffia - march

marco polo a prayer to the music - mixed by john digweed & nick moate - march

wild child legend of the dark black part ii hip house u.k. style - march
Shop focus

Shop:
Quest
Records, 122 Albion Street, Cheltenham, Glos. Tel 0242 254656 (10 x 24ft)

Specialist areas:

Owner's view:
"We're the only truly specialist shop in Cheltenham. We've noticed styles swapping around a lot - when we opened people were into jazzy house styles, then we sold loads of techno, but since the jungle shop opened, jungle's gone crazy - it's about half our sales. We used to sell more imports than British - a lot of import trance - now we sell more British stuff since jungle took off. However, trance has started to pick up." - Chris Duffield.

Distributor's view:
"Jungle goes down a real storm at Quest. Chris also does very well with techno, happy house, jazz, funk and soul - he sells bucketloads of dance material. He gets in all the up-front promos and is a very on-the-case young man." - Cleg, SRD.

DJ's view:
"They get in a good selection of house and jazzy hip hop. It's a small shop but they get in a wide range and give a very friendly service - they're prepared to phone when orders come in. It's not the usual dance shop service - you don't get the snobby attitude you often do in dance shops." - Mike C, Club UK, Cultural Vibe.

club & shop focus
compiled by sarah davies
010-840 2520

(2)

IF YOU LOVE SOMEBODY SET THEM FREE
Sting

A&M

MCA
Nercotic
Deconstruction
Perfecto
Ymercury
Fltr
Columbia
Junior Boy's Own
Polydor
Jive
Mute
Epic

(1)
MESSAGE OF LOVE
LoveHappy

(3)
ANOTHER STAR
Kathy Sledge

(4)
OPEN YOUR HEART
M People
With mixes from the band, Farley & Heller and Luvdup

(5)
PASSION
Jon of the Pleasured Wimmin
Back with new mixes from Tin Tin Out

(6)
U WILL KNOW
8.M.U. (Black Men United)
Swing supergroup with new mixes from DJ Mockintosh

(7)
COLOR OF MY SKIN
Swing S2
A cool garage tune that's been big on import and is now out here

(9)
I FOUND LOVE
C&G Music Factory

(8)
DR LOVE
Stella Geltz

(11)
NO MATTER WHAT U DO
The Flavour

(12)
EVERYTIME YOU TOUCH ME
Me Moby
More fast and furious crossover techno

(13)
I DON'T EVEN KNOW IF I SHOULD CALL YOU BABY
Rozalla
For once it's the slow versions that eclipse the house mixes

(14)
CATCH A GROOVE
Marshall's Party featuring Killer T
Another Marshall Jefferson and Keith Thompson collaboration

(15)
LOVE COME RESCUE ME
Lovestation
Uplifting handbag with some useful underground mixes to

(20)
RUN AWAY
(MC Scr & The Real McCoy

(16)
MOVE AND GROOVE
Basement Of Sound
Pumping underground house groove

(17)
ROUND AND ROUND
Nocturnal High

(18)
REAL LOVE
Drizabone
Re-released with new mixes including the obligatory jungle version

(19)
X-TRAXS
Percy X
Deep US-style house groove

(20)
A&M

MCA
Nercotic
Deconstruction
Perfecto
Ymercury
Fltr
Columbia
Junior Boy's Own
Polydor
Jive
Mute
Epic

4 Liberty
Fresh
Logic
3 Beat
Nocturnal High
4th & B'way
Soma

14 Jan

out january 16th on cd, cassette and 12" mixes by west end, 3 boys from nowhere, global state & dancing divas
house and techno DJ Carl Cox once drove a lawnmower but now prefers a drag car – he picks 10 powerful cuts.

**Carl Cox**

"trouble man" marvin gaye (motorown)

"My dad bought this record and because of the title I had to play it to see if it had any swear words in it, but it didn’t: it was on instrumental."

"come and get my loving" dianne (big shot)

"I saw this lady perform this record at an illegal open-air party called Blast Off in Rickmansworth, just as the sun was coming up – this was one of the biggest records to come out of the 1988 Summer Of Love."

"baby wants to ride" jamie principle (trax/frr london)

"The record is seriously x-rated, this is one reason why it sold so well. But of course it’s a brilliant record which I used to play at Shoreditch and The Project in Shoreditch."

"love hangover" diana ross (motorown)

"One of the first records I bought, from HMV in Sutton High Street in 1975. This is one of the most beautifully sung, uplifting and inspirational records I have ever heard."

"you can’t hide from yourself" teddy pendergrass (philadelphia international records)

"A big disco classic that I used to dance to at the 100 Club, London; Croxeters, Words Street and Sutton Saucers – if anyone remembers that Great vocals, uplifting and very danceable."

"make your move" joe thomas (ester radio corporation)

"This was used to get everybody clapping in time at autumn weekend parties. In 1978 Chris Hill and Robbie Vincent pioneered it in a big way at all the clubs they played in. Yes."

"rock the bells" lil cool j (def jam)

"This was the ultimate hip hop tune – very loud, very hard and well delivered by LL Cool J. I used to play this at Paul Overend’s club The Project on Friday nights. Every time I played this record it caused riots in the streets."

"monkey see, monkey do" westbam (low spirit germany)

"Anybody that was around when this record came out in 1987 will know the score about it. Nuff said."

"everybody" fpi project (dubset)

"At this time this record came out there was a lot of hard house, acid – even hardcore breakbeat – but after playing all that music if you played this record you could feel the whole crowd go ohhhh!"

"come and get my loving" dianne (big shot)

"I saw this lady perform this record at an illegal open-air party called Blast Off in Rickmansworth, just as the sun was coming up – this was one of the biggest records to come out of the 1988 Summer Of Love."

"baby wants to ride" jamie principle (trax/frr london)

"The record is seriously x-rated, this is one reason why it sold so well. But of course it’s a brilliant record which I used to play at Shoreditch and The Project in Shoreditch."

"love hangover" diana ross (motorown)

"One of the first records I bought, from HMV in Sutton High Street in 1975. This is one of the most beautifully sung, uplifting and inspirational records I have ever heard."

"you can’t hide from yourself" teddy pendergrass (philadelphia international records)

"A big disco classic that I used to dance to at the 100 Club, London; Croxeters, Words Street and Sutton Saucers – if anyone remembers that Great vocals, uplifting and very danceable."

"make your move" joe thomas (ester radio corporation)

"This was used to get everybody clapping in time at autumn weekend parties. In 1978 Chris Hill and Robbie Vincent pioneered it in a big way at all the clubs they played in. Yes."

"rock the bells" lil cool j (def jam)

"This was the ultimate hip hop tune – very loud, very hard and well delivered by LL Cool J. I used to play this at Paul Overend’s club The Project on Friday nights. Every time I played this record it caused riots in the streets."

"monkey see, monkey do" westbam (low spirit germany)

"Anybody that was around when this record came out in 1987 will know the score about it. Nuff said."

"everybody" fpi project (dubset)

"At this time this record came out there was a lot of hard house, acid – even hardcore breakbeat – but after playing all that music if you played this record you could feel the whole crowd go ohhhh!"
<table>
<thead>
<tr>
<th>No.</th>
<th>Song Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>24</td>
<td>I AM THE DJ</td>
<td>Kinky Ribis</td>
<td>A&amp;M</td>
<td>23/04</td>
</tr>
<tr>
<td>25</td>
<td>APPARENTLY NOTHIN’ (REMIX)</td>
<td>Klass Mixes</td>
<td>Carleen Anderson</td>
<td>June</td>
</tr>
<tr>
<td>15</td>
<td>TRAIN OF THOUGHT (12’’ MIX)</td>
<td>Sex On A TRANCE</td>
<td>Esquire</td>
<td>March</td>
</tr>
<tr>
<td>10</td>
<td>CONTROL (MIXES)</td>
<td>Time of The Mump</td>
<td>Sun Up</td>
<td>February</td>
</tr>
<tr>
<td>18</td>
<td>LOVE IS THE ICON (ROGER SANCHEZ MIXES)</td>
<td>Barry White</td>
<td>Fresh</td>
<td>April</td>
</tr>
<tr>
<td>6</td>
<td>ALMOST SEE YOU (SOMETHING)</td>
<td>STEELIE &amp; CLEVE/DJ/DJ/DJ/BB/BB B MIXES</td>
<td>A&amp;M</td>
<td>March</td>
</tr>
<tr>
<td>4</td>
<td>THE HARDER THEY ARE, THE BIGGER THEY FALL</td>
<td>Everything’s Gonna Be Alright</td>
<td>A&amp;M</td>
<td>April</td>
</tr>
<tr>
<td>24</td>
<td>I KNOW THE LORD</td>
<td>The Tabernacle</td>
<td>Good Groove</td>
<td>May</td>
</tr>
<tr>
<td>26</td>
<td>IF YOU LOVE SOMEBODY SET THEM FREE</td>
<td>A Brothers In Rhythm Soundtrack</td>
<td>A&amp;M</td>
<td>May</td>
</tr>
<tr>
<td>11</td>
<td>DO WHAT YOU DO (FARLEY &amp; HELLER/DAVE VALENTINE/JUNIOR VASQUEZ/ASHLEY BEECH DRE MIXES)</td>
<td>Bing Meaham</td>
<td>Hands On</td>
<td>June</td>
</tr>
<tr>
<td>8</td>
<td>MAN ON A MISSION (NICK COWAN/CORN CLUB MIXES)</td>
<td>Bing Meaham</td>
<td>Sony</td>
<td>July</td>
</tr>
<tr>
<td>27</td>
<td>CATCH A GROOVE</td>
<td>Marshall’s Party featuring Killer T</td>
<td>Liberty</td>
<td>July</td>
</tr>
<tr>
<td>28</td>
<td>REAL (MORALE REMIXES)</td>
<td>Donna Allen</td>
<td>Epic Soundtrack</td>
<td>July</td>
</tr>
<tr>
<td>5</td>
<td>JUST THE WAY IT IS (TIN TIN OUT/DELORME/E-SMUDGE/FOUNDATION/ORIGINAL MIXES)</td>
<td>Lisa Moorish</td>
<td>Go! Beat</td>
<td>July</td>
</tr>
<tr>
<td>31</td>
<td>ANOTHER STAR (ROGER SANCHEZ/JOE T. VANNELLI MIXES)</td>
<td>Kathy Sledge</td>
<td>Narcotic</td>
<td>July</td>
</tr>
<tr>
<td>32</td>
<td>ALWAYS (HELICOPTER REMIX/CLUB MIX/UNDERGROUND MIX)</td>
<td>Mixed Featuring Aliona</td>
<td>Activ</td>
<td>July</td>
</tr>
<tr>
<td>33</td>
<td>SUGAR SHACK Seb</td>
<td>Seb</td>
<td>React</td>
<td>July</td>
</tr>
<tr>
<td>7</td>
<td>SAVED (MR. ROY’S 12’’ MIDDLEWICK MIX/ORGINAL MIX/TWEEZ CLOAK MIX)</td>
<td>Mr Roy</td>
<td>Fresh</td>
<td>July</td>
</tr>
</tbody>
</table>

The first chapter of Indochina compiled on two separate sides.

“Great vibe, great label...I used to work for them and I really enjoyed it.”

Paul Gokon

“Obviously a label to watch...keep up the good work and keep it up your A&R department!”

Mama Large

**INDOCHINA**

The First Chapter

**REDHousERS**

- Charlene Smith - "I Learned My Lesson"
- "Good Time" (Masters At Work Remix)
- "Don't Let This Feeling Stop"

**BLUEFUNKERS**

- Charlene Smith - "Feel The Good Times"
- Diana Brown - "You Shouldn't Be Late"
- "Heavy Shift 90" (In The Shade)

**Woomera** - "Retro Euro Vibe Fizz" (Tribal)

**OUT NOW**

Order from BMG Tele-sales 021 500 5578

CD - 74321252402

MC - 74321252404

7" - 74321252407
I NEED SOMEBODY
Loveland featuring Rachel McFarlane

LOVE SO STRONG
Secret Life

DON'T GIVE ME YOUR LIFE
Alex Party

APPARENTLY NOITHIN'
Carleen Anderson

DON'T LEAVE ME THIS WAY
Thelma Houston

SAVED Mr Roy

MESSAGES Deja Vu

YOU CAN COUNT ON ME
Jaki Graham

IM GOING ALL THE WAY/
THE HARDER THEY ARE THE BIGGER THEY FALL/EVERYTHING IS GONNA BE ALRIGHT
Voices Of Blackness

U SURE DO Strike

CRAZY Eternal

WON'T WASTE YOU/ MY HEART BELONGS TO YOU/ CRY FOR YOU/ YOU GOT IT
Jodeci

ALL NIGHT LONG MARY JANE GIRLS/
DON'T LEAVE ME THIS WAY THELMA
HOUSTON/ KEEP ON TRUCKIN' EDDIE
KENDRICKS/ GOT TO GIVE IT UP

N-Trance

FEEL IT Carol Bailey

DO WHAT YOU DO
Annabella Lwin

GOOD LIFE E.V.E.

TRAIN OF THOUGHT Escrima

PEACE AND JOY Soundsetion

FEELING GOOD Virtue

FEEL IT Hi-Lux

MESSAGE OF LOVE Lovehappy

COTTON EYE JOE Rednex

BIG DICK MAN

Sex Club featuring Brown Sugar

LOVE IS THE ICON Barry White

SET YOU FREE

JOY TO THE WORLD

I NEED A MAN Li Kwan

TOTAL ECLIPSE OF THE HEART
Nicki French

JUST THE WAY IT IS Lisa Moorish

RUN AWAY

TELL ME WHEN
The Human League

FUNK & DRIVE Elevatorman

YOU GOT ME BURNIN' UP
Mephisto featuring Shunza

HEY BABY Beerson

WHEN I'M CLEANING WINDOWS
(TURNED OUT NICE AGAIN)

ANOTHER NIGHT
(MC Sar & The Real McCoy

special issue looking at the top european dance nations. distribution at midem 1995
issue date February 4th - booking deadline 20th January
Call now to secure best positions
071 921 5996 or 071 620 3636
tune of the week

ice cube: 'hand of a dead boy' - goldie remix (promo)

Jungle meets hip hop in this release. Ice Cube's chic style intact, the beats on here are some serious live drums (percussion) cut up to the max Goldie-style. Heavy bass around those thumping drums and sounds keeps the track jumpin'. Serious crossover business.

BONG DEVILS 'Capiche'/ 'Daosy Bear' (Noise In Information). The Three Bees offset gives us another slightly warped but engagingly tight single from the Bong Devils. 'Daosy Bear' thundering along of a breakneck funky percussive variety of beats and wood snips till the background 'Capiche' features on old wood sampled about a woman's tongue played over a titled beat that soon gives way to a monstrous one house tune. Baffling but enthralling. 

BLACKWOOD 'The Real Thing' (Warner Bros). The Jellybean Benitez and Steven Dante Eighties club anthem is given new life with these Todd Terry interpretations featuring Blackwood on vocals. And it works a treat! Deeper yet just as funky as the original, the club mix will storm clubs and charts while the flip contains two rather chunky tracks from Ice. Expect big results from this one.

JON OF THE PLEASED 'Passion' (Perfecto). This loose cover of the Bobby O classic was picked up from Southern Fried Records on which it was something of an underground smash last year and is now out in another unnecessary double-pack - the Original Mix, together with the highly charged Tin Tin Out mix which gives the track new energy, would have been sufficient. A great fun house record with attitude that could cross over.

HEAD ON 'I Want Your Love' (Tripoll Trax). Disco beat into a Nineties Hi-NRG style! Guess this must be what people are calling Nu-NRG just sounds like a funky little house tune to me. Typically Tripoll Trax in its bold, crisp and full sound. Powerful diva vocals combine with a Euro synth line and Tony's your uncle yes he's already played this one. A Dancing Diva Euro-style mix on the flip makes full use of the familiar chorus hook before slipping into a funky hip hop break.

BASEMENT OF SOUND 'Move And Groove' (Three Beat Music). The work of Dean Morisoff and Neil Hinde, this one is a concoction of familiar samples used to break up a hard house tune. Consequently, it isn't that original - but its done with such style and verve that it's hard to ignore its in yer-face appeal. Less adventurous Beeswax mixes on the flip complete the package.

5 MINUTES OF FUNK 'Let's Go Round Again' (Mc Music Machine). You may have picked this up on blue coloured vinyl last year but it was difficult to track down. Now this original and excusing chunky house excursion with its 'Let's Go Round' vocal samples, big synth hits, bell sounds and all-round crisp production is available at last. One of the best Brit house tracks of the past few months and a guaranteed floor-filler.

SCHWARTZ & EGGER 'Hordi' (Purple Sunset/Discomagic). Imported from Purple Sunset is in Germany, this is one rocks currently being jetted from Europe by Discomagic in the UK. This housey flavour is by far

THE SOLID DOCTOR 'Looking Patients Vol. One' (Pork Recordings). Shred and technically 'jazz funk' is the general flavour of this four-tracker. 'Buy & Bye' has more of a techno funk feel across its long delayed vocal samples, but mostly robotically bleeping sounds while 'Lights On The Vibe' is lighter and more club-based. The flip opens with the extended digi-flunk of the Jazzy '88.48' followed by the more experimental and housey 'Hum Eq'. Eclectic but not sure with guaranteed rich grooves, this is a thrilling debut.
boy i gotta have you
tc. 12". cd.
mixes by diddy & wag ya tail
released 16. 1. 95
Chrysalis dôme

theatrical. Short. Simple but
effective on the key word of the
drum. The only
bump out hefty beats
topped with almost
oriental style rhythms and
tempest vocal
snatches. The perfect
mixture. 'X-XX'-bb

LIPPY LOU 'Liberation' (More Protein).
The young white
reggae-challenging lesbian
pulls no punches on
this debut track which
matches the bite of its
uncompromising pro-lgbt-lyric

albums

DJ KRUSH 'Strixly
Turntablized' (Mo Wax)
Sullbled 'Excursions into the
Hip Hop avant-garde', it is
certainly hip hop of the
experimental variety and, as it
is instrumental, it has the feel of
a DJ tool album & to DJ Food
(Cookbook). If it is just sublime
nappy beats you’re into then
this will suit you just fine but
don’t expect great variation in
style or anything too club
friendly 'Strixly Turntablized'.
It is basically hip hop in chill-out
mode 'X-XX'-bb

BEAUMONT HANNANT
'Sculptured' (GPR). The third
album from this low-key
maverick is another delight
thanks to its unpredictable
variety and ingenious collage of
styles. From the beautiful
and haunting single 'Eternity'
(featuring vocalist Lisa Husk)
to the more commercial pop
'Floor of Departure', the raw
guitar of 'Autumn', and the
awkward rap of 'Toxicity',
Hannant experiments with a
wide range of sounds, not
always successfully but with
enough confidence to convince
you of his talent. One to stick
with. 'X-XX'-bb

FILA BRAZILIA 'Old Codes New
Chaos' (Park). Yorkshire's
Cobby and McSherry have been
quietly producing some of the
most irresistible techno/funk/
ambient grooves for a couple of
years now and this album is
a landmark in many ways
more than one. Not just
that it collects their best
work to date but also that
it stands out a mile from
most of the genre's work of
unsatisfactory genius. In the
same league as Ultramagnetic
Collective and the like, Fila
Brazilia explore a more
coultiful vibe and create a
colourful array of rhythmic
grooves. 'Old Codes' is a
remarkable album that
should not be missed.
'X-XX'-bb

THE BLACK DOG 'Spaences'
(Warp). The Black Dog
originated from the GPR stable
and following their debut album
have established themselves as
leading producers in the
experimental electronic music field.
Here they combine a
love of rich, organic
rhythms with an eye
for warm melodies
offered by hasheen
techno raves. Consequently, tracks
like 'Bussado Work' combine funk
and techno in a way never
done before. That
hallmark of originally is
evident in most of the
19 tracks - witness the tribal
'Chase The
Manhattan' and the eerie
Eastern-flavoured 'Putty-Casan' -
awe-inspiring stuff.
'X-XX'-bb

Annabella Lwin
Do What You Do
The new single Out Now

Features mixes by
Junior Vasquez,
Dave Valentine,
Ashley Beedle
and
Farley & Heller
DANCE GOES POP
WITH MEDIA SOUND

MR ROY
 Saved

HOWZAT!
The Cricket Anthem

RELEASE DATE Mon Jan 9th
12" FRSH-H21 - CD FRSH-D01 - MC FRSH-C21

Distributed by SMV / Sony Tel 081 675 9947

Beatniks

---

THEMA H支出on: Can't Leave Me This Way (Oynta's Dymt 001), FJ, veteran divers' 1977 hit
Harold Melvin & The Blue Notes cover version newly remixed with
a romping 128-624pm Seniors Rope 12 Mix plus full-time Oktoberviener on Italian import. Joe T
Vannelli's conferring discos 128pm House Club 88 pm
Incredible underground 127pm Light and Dabby Mixes. BARRY WHITE Practice What You Preach!

A&M Records JAM 500 500. (1980)
Incredible US smooths' 10th
Kicking maximal 0-61-90pm Michael Angels Tail And Away
Top bosses 8-62-4pm Kenneth Couch Remixes. 12-inch with
top club emphasis on the Roger Sanchez remixed gruffly
growing Love Is The Icon in
gruesome bouncy loopy 0-122.4-
90pm Roger's Midnight Live and
decker jumbled 126.0pm Roger's Hard Live Mixes. A KELLY 'Bump n Grind' (After)/Touche Records JIVE 369, year old massive
Smash smoother immensely
mooched and whisked skin in original 0-65-90pm How I
fell it (Extended) and 64.8pm
Old School Mixes plus new
55.18pm Jav and 65.3pm
Hawk Radio Remixes, Nitelock
promoted with its 0-53-0pm LP
Version and on otherwise unrated
65.3pm Ullinsen Sensa. ELEVATOR Kien &
Drivers' (Willow Recordings by)
WIRED 1211-1311. (1997)
K-Mix five years old digitals
teenagers remote with good
point little separation and shuffling
done but never chunky simples
for walkable weekends loopying
127.7pm Non Stop Top Floor
Edit and Bedroom Dub. accord-
space superfluous chugging
124.8pm Gillinsfelder Mix
and Dub. THE ORIGINAL (DJ
Pipill & DJ WJ) 11U BY 0 (Ore
Music AG). little fine
mooched and MacKopas' sundering
Tribal Club club hit hot
done August in stubby cool cost
and sax prompted 125.0pm No
Smoking Mia, here with a confining
less subtle 125.0pm Tall Paul
Leroux, synths chunky
thieving 126.7pm Donking
David Club and bitter shuffling
Rhythm Mixes MM featuring
ALANA Always (Remixes) (Active Records VR 3,
TBC/75%)
noted girl mooched shuffling slither white labelled
with a new pair of beater. fiddly
rumbling 124.8pm Knetogor Remixes plus what I
suspect are led with Mon Kieche's colder 124.4pm 92-
Underground and 0-124.4pm
Club Mixes, ca out here in
November 1993 on Are
10-Clintage Recordings after first hitting on US
Corinna MASHIN'S Let's Spend
The Night Together (Plays
Records/Resist 12 PLAYA 2. SRO), Rolling Stone go to H-NRG,
shock horns, as a ubiquitous
girls allied smooths presented
and whitewashed cheap pop-choice
remixes in final out galloping
136.7pm Oasis Kompak REMAX
and Club Mix, Jiggler.
128.6pm 88pm BAS Mixes. 
ACE OF BASE Living in Danger
(Levon/Maximize/Max/Mage
Records ACX 3), cradled to
A.O.B. when first promoted back
in October as has several sim-
ple sliders with excitory built
material chugging progressive
127.2pm Armitage Vip
Heiden and David Moroile's
Landing planet starting wizzing
120.0pm 88pm House Mixes, just
the jolters 0-119.9-0pm Dj
House Mix Short version being
poorly prompted with jekyll pip-
and tucked post-egg 0-101.9-
30pm New Bride Version,
basically jolts 0-1140-
20pm Old School and Shatter
dozen Old School Rockie Mixes.
ultimate KAOS Nocelle Beery (Wild
Card CAROX14)
look Montpellier-mostly chilled
and US style rock and swinging
jingles in Pete Grainger & 9-111pm
C99. Lilac's 11-100pm Radio
& P'Kicks' One Nation-type
112.3pm Funk Mixes, prone
bouncing with Frankie Forcelly's cool swirling
loopy 118.0pm 71-117-138pm
stock 128.8pm Forcelly House
Of Dub and similar but (consider-
ing the kids' ages, inappropri-
cally) filthy carried on overlaided
K-Tracks Dub Mixes, plus Rock
Stone & Big Boke To shuffling
and 121.8pm Urban house Mix. T.C. Creege (Word Of
Mouth/Laface/Arista 74321
25421-1), nattily churning
and pleasant and including the sly
US smooths 2-decker in Dallas
Audionic produced 0-92.8pm Lp
Version, Erica F Fairley & Kinky
Loves' Tongue's 95.8pm
unbeatable and Smooth Mixes,
Jermaine Dupri's民营企业
33.8pm Jeep Mix and
Appellate. BASHA' Drunk
Drunk
Love (Roger's Epic)
(661 158 8), including now
the terrifically edible Dr Bazzone's
lyre tripping samplings to go 0-
109pm Album Version that
made it a US hit, the currently
multi-facted Matt Franco
singer's spinning Roger Sanchez
import remixes originally cou-
ped Third Time Lucky here (on
promotion at least since September)
still as then with gradually
unfitted playing斯基
marathon 1224pm Londoner's
Ultimate Anthem Mix, 121.8pm
Hounds In The Air and nicely
done wiggler 122.8pm 400
Of Love Dubs... ANNAELLA
LITH (Do What You Do)Dee
Dubs Square 661132 0)
breathily coiled and crooked
harpem homed into (albeit) an
action pause over these disparate
promises with Ashley Taylor's pitt-
ingly rolling 968pm Delta House
Of Funk Vocal and busy reggae
debuts 0-66-90pm Rump Ag 
Grind, Junior Vasquez's s'peakly
chiff 99.8pm Hip Hop, Juelz
Peale's 0-49.3pm Whole
Lotta Soul and tribbly pure
progressive strike 125.250pm Sound
Flare Dub. Ketley & Hollow's
were more unrolled but earing-
lving 0-742pm Fire Island
Dub and jiggly rolling 124pm
Anarchies in Da House. Dave
Ferguson's deliously twisted
121.8pm Valentine Vocal and
Dub. VIRTUAL Feeling Good
(New Order) (I'll Be) Digging Mixes
(Wired Recordings WIRED 129/129,
Flmnn) Richard Berg's consumer
Club was first sampled Pe into
Nina Simone's Feeling Good
without of that WV commercialized
when an origially while released as
A New Dawn', Nina being out-
mixed by husky Sidhuon De
made it quavery pulling
129.7pm Sensational, blissful
flyby introduction 129.8pm
Drum Mixes and slightly more progressive
129.8pm Extended Mixes Mixes
New Here, this song newly
joined by The Remixes with
episodically loopying 0-131pm
The PM Tastas' Jiggy Figgy
Bing 0-131.5pm Wall Hung
Emancipation Dub and blissful
vibrant progressive 130pm
Victoria's Empire Mix (presumably
identified correctly in first order
while label promo).
The Criminal Justice Act was without a doubt last year's cause célèbre for the dance industry, with a glut of charity LPs and club nights organised to oppose it. The campaign now stretches into the new year with the first offering being D*Note's remix of D*Note's 'Criminal Justice', which features the sleeve pictured here. The question is, will old Michael still be Home Secretary when the single gets released on January 16th? U2 are to release a limited edition LP of all the dance-orientated remixes of their recent material. The LP will only be available via the group's fan club and will include mixes by the likes of Paul Oakenfold, Rollo, Farley & Heller and The Underdog, among others. Clivilles & Cole didn't make it to London for their planned New Year's Eve appearance at the Ministry Of Sound because David Cole is seriously ill. They were replaced by Victor Rosado - a fair swap? Edwin Starr, also billed, didn't appear. The club's problems were compounded on the night by a failing sound system in the bar and VIP room.

massive attack
with tracey thorn
protection

a single 9 january
2xcd · 12" · tape
mixes: original/the underdog/
eno/j swifit/mad professor

The official charts - 14 Jan

Latest

HIP Hop Vol. 1
1 CoCo
4 02
2 MC
03
3 Melle
04
4 Run
5 Skinder
6 MC
07
7 MC
09
8 Run
9 Skinder
10 MC
11 Run
12 Skinder

High Wycombe-based Buzz Records take the title of the week. Also featuring on the Sunday night's chat are Mylo and UNKLE...
<table>
<thead>
<tr>
<th>No.</th>
<th>Track</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The Love Album</td>
<td>[Artist]</td>
<td>[Label]</td>
</tr>
<tr>
<td>2</td>
<td>Rock Anthems</td>
<td>[Artist]</td>
<td>[Label]</td>
</tr>
<tr>
<td>3</td>
<td>Now Dance - The Best Of '94</td>
<td>[EMI/Wrigg]</td>
<td>[Label]</td>
</tr>
<tr>
<td>4</td>
<td>Jungle Mania 2</td>
<td>[Artist]</td>
<td>[Label]</td>
</tr>
<tr>
<td>5</td>
<td>The Greatest Love Ever</td>
<td>[Artist]</td>
<td>[Label]</td>
</tr>
<tr>
<td>6</td>
<td>The Best Rock Album In the World...Ever!</td>
<td>[Artist]</td>
<td>[Label]</td>
</tr>
<tr>
<td>7</td>
<td>Pulp Fiction (OST)</td>
<td>[MCA]</td>
<td>[Label]</td>
</tr>
<tr>
<td>8</td>
<td>The Best Country Album In the World...Ever!</td>
<td>[Artist]</td>
<td>[Label]</td>
</tr>
<tr>
<td>9</td>
<td>Dance Zone '94</td>
<td>[PolyGram]</td>
<td>[Label]</td>
</tr>
<tr>
<td>10</td>
<td>Pure Moods</td>
<td>[Artist]</td>
<td>[Label]</td>
</tr>
<tr>
<td>11</td>
<td>The Very Best Of Andrew Lloyd Webber</td>
<td>[Artist]</td>
<td>[Label]</td>
</tr>
<tr>
<td>12</td>
<td>The Lion King (OST)</td>
<td>[Mercury]</td>
<td>[Label]</td>
</tr>
<tr>
<td>13</td>
<td>Motown - The Ultimate Hits Collection</td>
<td>[Motown]</td>
<td>[Label]</td>
</tr>
<tr>
<td>14</td>
<td>100% Classics</td>
<td>[Telestar]</td>
<td>[Label]</td>
</tr>
<tr>
<td>15</td>
<td>Forrest Gump (OST)</td>
<td>[Epic]</td>
<td>[Label]</td>
</tr>
<tr>
<td>16</td>
<td>The Ultimate Jungle Collection</td>
<td>[Artist]</td>
<td>[Label]</td>
</tr>
<tr>
<td>17</td>
<td>Smash Hits '94</td>
<td>[Telestar]</td>
<td>[Label]</td>
</tr>
<tr>
<td>18</td>
<td>All Woman 4</td>
<td>[Quality Television]</td>
<td>[Label]</td>
</tr>
<tr>
<td>19</td>
<td>Dance Massive 2</td>
<td>[Chaos]</td>
<td>[Label]</td>
</tr>
</tbody>
</table>

**TOP TWENTY COMPILATIONS**

© CIN, produced in co-operation with the BPI and BARD, based on a sample of over 1,000 record outlets.
US SINGLES

<table>
<thead>
<tr>
<th>#</th>
<th>Title Artiste</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ONCE UPON A TIME IN MEXICO</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>2</td>
<td>CREED</td>
<td>(EMI)</td>
</tr>
<tr>
<td>3</td>
<td>ANOTHER NIGHT</td>
<td>(Disco Max)</td>
</tr>
<tr>
<td>4</td>
<td>ALWAYS ON TIME</td>
<td>(EMI)</td>
</tr>
<tr>
<td>5</td>
<td>HERE COMES THE HOTSTEPPER</td>
<td>(Epic)</td>
</tr>
<tr>
<td>6</td>
<td>I WANNA BE DOWN IN DUB</td>
<td>(Island)</td>
</tr>
<tr>
<td>7</td>
<td>BEFORE I LET YOU GO (Instrumental)</td>
<td>(Geffen)</td>
</tr>
<tr>
<td>8</td>
<td>TAKE A BOW</td>
<td>(Motown)</td>
</tr>
<tr>
<td>9</td>
<td>TIDELITTON ROLL</td>
<td>(Epic)</td>
</tr>
<tr>
<td>10</td>
<td>I'LL MAKE LOVE TO YOU</td>
<td>(MCA)</td>
</tr>
<tr>
<td>11</td>
<td>SIXPENCE</td>
<td>(Island)</td>
</tr>
<tr>
<td>12</td>
<td>YOU WANT THIS</td>
<td>T (LOVE GROOVE)</td>
</tr>
<tr>
<td>13</td>
<td>THE ONLY ONE</td>
<td>(Elektra)</td>
</tr>
<tr>
<td>14</td>
<td>SHORT BOX MAN</td>
<td>(Wea)</td>
</tr>
<tr>
<td>15</td>
<td>SECRET MAKERS</td>
<td>(Island)</td>
</tr>
<tr>
<td>16</td>
<td>YES YOU GOTTA BE</td>
<td>(Island)</td>
</tr>
<tr>
<td>17</td>
<td>CONSTANTLY</td>
<td>(Island)</td>
</tr>
<tr>
<td>18</td>
<td>ALL WEANNA GO (Change)</td>
<td>(Island)</td>
</tr>
<tr>
<td>19</td>
<td>THE RHYTHM OF THE NIGHT</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>20</td>
<td>YOU DON'T KNOW WHAT IT'S LIKE</td>
<td>(Island)</td>
</tr>
<tr>
<td>21</td>
<td>TURN THE HEAT AROUND</td>
<td>(Elektra)</td>
</tr>
<tr>
<td>22</td>
<td>100% PURE LOVE</td>
<td>(Wea)</td>
</tr>
<tr>
<td>23</td>
<td>PRACTICE WHAT YOU PREACH</td>
<td>(Island)</td>
</tr>
<tr>
<td>24</td>
<td>I'LL STAND BY YOU</td>
<td>(Island)</td>
</tr>
<tr>
<td>25</td>
<td>HOLD MY HAND</td>
<td>(Island)</td>
</tr>
</tbody>
</table>

US ALBUMS

<table>
<thead>
<tr>
<th>#</th>
<th>Title Artiste</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THE HITS</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>2</td>
<td>VITALITY</td>
<td>(Polygram)</td>
</tr>
<tr>
<td>3</td>
<td>I</td>
<td>(EMI)</td>
</tr>
<tr>
<td>4</td>
<td>DOOKIE</td>
<td>(MCA)</td>
</tr>
<tr>
<td>5</td>
<td>HELL FREEZES OVER</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>6</td>
<td>SMASH</td>
<td>(Epic)</td>
</tr>
<tr>
<td>7</td>
<td>MTV UNPLUGGED IN NEW YORK</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>8</td>
<td>BIG ONS</td>
<td>(Arista)</td>
</tr>
<tr>
<td>9</td>
<td>WILDFLOWER</td>
<td>(Island)</td>
</tr>
<tr>
<td>10</td>
<td>NO NEED TO ARGUE</td>
<td>(Island)</td>
</tr>
<tr>
<td>11</td>
<td>THE LION KING (OST)</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>12</td>
<td>CRASH, CRASH, CRASH</td>
<td>(PolyGram)</td>
</tr>
<tr>
<td>13</td>
<td>MERRY CHRISTMAS</td>
<td>(Columbia)</td>
</tr>
<tr>
<td>14</td>
<td>MOON</td>
<td>(Island)</td>
</tr>
<tr>
<td>15</td>
<td>CROSSFIRE</td>
<td>(Island)</td>
</tr>
<tr>
<td>16</td>
<td>MURDER WAS THE CASE</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>17</td>
<td>BEDTIME STORIES</td>
<td>(Chrysalis)</td>
</tr>
<tr>
<td>18</td>
<td>5000 MILES</td>
<td>(Elektra)</td>
</tr>
<tr>
<td>19</td>
<td>THE BEST OF</td>
<td>(Island)</td>
</tr>
<tr>
<td>20</td>
<td>WEEZER</td>
<td>(Wea)</td>
</tr>
</tbody>
</table>

UK WORLD HITS

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

<table>
<thead>
<tr>
<th>NETWORK CHART</th>
<th>VIRGIN 1215 CHART</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THE TIME OF THE SEASON</td>
</tr>
<tr>
<td>2</td>
<td>WE){// IT</td>
</tr>
<tr>
<td>3</td>
<td>THE BEST OF</td>
</tr>
<tr>
<td>4</td>
<td>THE COMMITMENTS</td>
</tr>
<tr>
<td>5</td>
<td>THE GENERATION</td>
</tr>
</tbody>
</table>

AUSTRALIA

<table>
<thead>
<tr>
<th>#</th>
<th>Title Artiste</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CARRY UP THE CHARTS</td>
<td>(Chrysalis)</td>
</tr>
<tr>
<td>2</td>
<td>CROSS ROAD</td>
<td>(Chrysalis)</td>
</tr>
<tr>
<td>3</td>
<td>CROCODILE SHOES</td>
<td>(Chrysalis)</td>
</tr>
<tr>
<td>4</td>
<td>PARKLIFE</td>
<td>(Chrysalis)</td>
</tr>
<tr>
<td>5</td>
<td>DEFINITELY MAYBE</td>
<td>(Chrysalis)</td>
</tr>
<tr>
<td>6</td>
<td>LIVE AT THE BBC</td>
<td>(Chrysalis)</td>
</tr>
<tr>
<td>7</td>
<td>A NO BUSINESS MENTION</td>
<td>(Chrysalis)</td>
</tr>
<tr>
<td>8</td>
<td>MONSTER</td>
<td>(Chrysalis)</td>
</tr>
<tr>
<td>9</td>
<td>SECOND COMING</td>
<td>(Chrysalis)</td>
</tr>
<tr>
<td>10</td>
<td>THE BEATLES</td>
<td>(Chrysalis)</td>
</tr>
<tr>
<td>11</td>
<td>THE GREATS</td>
<td>(Chrysalis)</td>
</tr>
<tr>
<td>12</td>
<td>THE BEST OF</td>
<td>(Chrysalis)</td>
</tr>
<tr>
<td>13</td>
<td>THE BAND</td>
<td>(Chrysalis)</td>
</tr>
<tr>
<td>14</td>
<td>THE HITS</td>
<td>(Chrysalis)</td>
</tr>
<tr>
<td>15</td>
<td>THE BEST OF</td>
<td>(Chrysalis)</td>
</tr>
<tr>
<td>16</td>
<td>THE BAND</td>
<td>(Chrysalis)</td>
</tr>
<tr>
<td>17</td>
<td>THE GREATS</td>
<td>(Chrysalis)</td>
</tr>
<tr>
<td>18</td>
<td>THE BEST OF</td>
<td>(Chrysalis)</td>
</tr>
<tr>
<td>19</td>
<td>THE WHOLE STORY</td>
<td>(Chrysalis)</td>
</tr>
</tbody>
</table>

NETHERLANDS

<table>
<thead>
<tr>
<th>#</th>
<th>Title Artiste</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CIRCLE OF LIFE</td>
<td>(Chrysalis)</td>
</tr>
<tr>
<td>2</td>
<td>STAY ANOTHER DAY</td>
<td>(Chrysalis)</td>
</tr>
<tr>
<td>3</td>
<td>BABY COME BACK</td>
<td>(Chrysalis)</td>
</tr>
<tr>
<td>4</td>
<td>TIDELITTON ROLL</td>
<td>(Chrysalis)</td>
</tr>
<tr>
<td>5</td>
<td>ANOTHER DAY</td>
<td>(Chrysalis)</td>
</tr>
<tr>
<td>6</td>
<td>100% PURE LOVE</td>
<td>(Chrysalis)</td>
</tr>
<tr>
<td>7</td>
<td>PRACTICE WHAT YOU PREACH</td>
<td>(Chrysalis)</td>
</tr>
<tr>
<td>8</td>
<td>I'LL STAND BY YOU</td>
<td>(Chrysalis)</td>
</tr>
<tr>
<td>9</td>
<td>HOLD MY HAND</td>
<td>(Chrysalis)</td>
</tr>
</tbody>
</table>

© EMI. The Network Chart is compiled by EMI for Independent Radio using airplay data from Music Monitor and CD sales data.
**DANCE SINGLES**

1. **I'M GOING ALL THE WAY**
   - Sounds Of Blackness
   - A&M 1874051 (F)

2. **I NEED SOMEBODY**
   -债券发行(Bond Holders)
   - Eastern Bloc E8C319 (F)

3. **I LUV U BABY**
   - Original Ode
   - AS 8 (F)

4. **APPARENTLY NOTNOW (REMIX)/LET IT LAST**
   - Carleen Anderson
   - Carpe YRT119 (F)

5. **SET YOU FREE**
   - In-Touch
   - All Around The World IG252 OR (IG)

6. **FUNK & DRIVE**
   - Elevators
   - Wire WIREL131 (3MV/F)

7. **PEACE AND JOY**
   - Soundstorm
   - Freesdom TABX224 (F)

8. **TOTAL ECLIPSE OF THE HEART**
   - Nicki French
   - Bag Of Fun BAGSF371 (TRC/BMG)

9. **HERE COMES THE HOTSTEPPER**
   - In-Konzo
   - Columbia 6180190 (SM)

10. **U SURE DO**
    - Strike
    - Fresh FRSH19 (3MV/FM)

11. **LIVING IN DANGER**
    - Aloe Of Base
    - Mega International London AEX31 (F)

12. **DRUNK ON LOVE**
    - Rassia
    - Epic 601946 (F)

13. **JUST THE WAY IT IS**
    - Lisa Moorish
    - Go Best 330X121 (F)

14. **YOUR LOVE IS A 187**
    - Whitehead Bros
    - Motown TMX1424 (F)

15. **GLORY BOX**
    - The Human League
    - West End West Y2K27 (W)

16. **BETTER DAYS AHEAD**
    - The Tylor Corporation
    - Champsage 12COOL301 (3MV/F)

17. **WHAT YOU NEED**
    - Soft House Company
    - Fantastic UDDST 10 (3MV/FM)

18. **WHO DUNNIT?**
    - Mrs Wood
    - React 12 RACT573 (SM)

19. **COTTON EYE JOE**
    - Rednex
    - International Affairs KISL108 (SRD)

20. **JUST CAN'T GIVE IT UP**
    - Hustlers Convention
    - Stress 12ST450 (P)

21. **SHORT MAN**
    - 20 Figures featuring Slikie
    - Multiply 12MULT1017 (3MV/F)

22. **COCA COLA**
    - Shut Up And Dance
    - Shut Up And Dance BM33 (SMU)

23. **LETS ME BE YOUR FANTASY**
    - Baby D
    - Systematic SPX1 (F)

24. **DEAD BASS**
    - Dred Dead
    - Moving Shadow SHADOW 50 (SRD)

25. **INNER CITY LIFE**
    - Goldie presents Metalheads
    - ft FXX251 (SM)

26. **TWO CAN PLAY THAT GAME**
    - Bobby Brown
    - MCA MCG1173 (BMG)

27. **RICH IN PARADISE/GOING BACK**
    - Planet 4 PFC 16 (3MV/FM)

28. **BRIGHT SIDE OF LIFE**
    - Teen Fly
    - 12MH 625 (SRD/F)

29. **I NEED A MAN**
    - U.Kwen
    - Deconstruction/RCA 7421252191 (BMG)

---

**DANCE ALBUMS**

1. **DUMMY**
   - Porteous
   - So Real 655032 (SM)

2. **MY LIFE**
   - Mary J Blige
   - Uptown MCA 111166/MCA 11166 (BMG)

3. **JUNIOR MANIA 2**
   - Various
   - Talento STAR 297/STAR2156 (SM)

4. **BRANDY**
   - Brandy
   - Atlantic 80160/80150 (SM)

5. **JUNGL HIT VOLUME 2**
   - Various
   - Jitter Stag JSG72/72JUL24 (SM)

6. **DARE 12 A DARK SIDE**
   - Various
   - Jitter Stag JSG72/72JUL24 (SM)

7. **HAUNTED DANCIN**
   - Various
   - BFLK/R/WARPMC24 (TRC/BMG)

8. **RENAISSANCE**
   - Various
   - Trax/RENNICK 16/115 (SM)

9. **MURDER WAS THE CASE**
   - Various
   - Interscope 6540948/6540949 (SM)

10. **BOTTOM HEAVY**
    - Heavy Terrors
    - Tribal UK TRKDJ278 (V)

---

**R&B SINGLES**

1. **HERE COMES THE HOTSTEPPER**
   - Carleen Anderson
   - Circa YRT119 (F)

2. **JUST THE WAY IT IS**
   - Lisa Moorish
   - Go Best 330X121 (F)

3. **HERE COMES THE HOTSTEPPER**
   - In-Konzo
   - Columbia 6180190 (SM)

4. **U SURE DO**
   - Strike
   - Fresh FRSH19 (3MV/FM)

5. **LIVING IN DANGER**
   - Aloe Of Base
   - Mega International London AEX31 (F)

6. **DRUNK ON LOVE**
   - Rassia
   - Epic 601946 (F)

7. **JUST THE WAY IT IS**
   - Lisa Moorish
   - Go Best 330X121 (F)

8. **YOUR LOVE IS A 187**
   - Whitehead Bros
   - Motown TMX1424 (F)

9. **GLORY BOX**
    - The Human League
    - West End West Y2K27 (W)

10. **BETTER DAYS AHEAD**
    - The Tylor Corporation
    - Champsage 12COOL301 (3MV/F)

11. **WHAT YOU NEED**
    - Soft House Company
    - Fantastic UDDST 10 (3MV/FM)

12. **WHO DUNNIT?**
    - Mrs Wood
    - React 12 RACT573 (SM)

13. **COTTON EYE JOE**
    - Rednex
    - International Affairs KISL108 (SRD)

14. **JUST CAN'T GIVE IT UP**
    - Hustlers Convention
    - Stress 12ST450 (P)

15. **SHORT MAN**
    - 20 Figures featuring Slikie
    - Multiply 12MULT1017 (3MV/F)

16. **COCA COLA**
    - Shut Up And Dance
    - Shut Up And Dance BM33 (SMU)

17. **LETS ME BE YOUR FANTASY**
    - Baby D
    - Systematic SPX1 (F)

18. **DEAD BASS**
    - Dred Dead
    - Moving Shadow SHADOW 50 (SRD)

19. **INNER CITY LIFE**
    - Goldie presents Metalheads
    - ft FXX251 (SM)

20. **TWO CAN PLAY THAT GAME**
    - Bobby Brown
    - MCA MCG1173 (BMG)

21. **RICH IN PARADISE/GOING BACK**
    - Planet 4 PFC 16 (3MV/FM)

22. **BRIGHT SIDE OF LIFE**
    - Teen Fly
    - 12MH 625 (SRD/F)

23. **I NEED A MAN**
    - U.Kwen
    - Deconstruction/RCA 7421252191 (BMG)
INDEPENDENT SINGLES

This Last
1. DEFINITELY MAYBE
   Oasis
2. DO GRRR STAR
   Sonique
3. WIGGLE
   Björk
4. HANGOVER
   Sabrina
5. FAMOUS
   Cliff Richard
6. STAND UP
   The Levellers
7. WHAT'S NEW
   Elastica
8. KEEP THE RIGHT SIDE UP
   The Offspring
9. WITH A LITTLE HELP FROM MY FRIEND
   Oasis
10. KNOWING ME, KNOWING YOU
    Alan Partridge

INDEPENDENT ALBUMS

This Last
1. DEFINITELY MAYBE
   Oasis
2. DO GRRR STAR
   Sonique
3. WIGGLE
   Björk
4. HANGOVER
   Sabrina
5. FAMOUS
   Cliff Richard
6. STAND UP
   The Levellers
7. WHAT'S NEW
   Elastica
8. KEEP THE RIGHT SIDE UP
   The Offspring
9. WITH A LITTLE HELP FROM MY FRIEND
   Oasis
10. KNOWING ME, KNOWING YOU
    Alan Partridge

ROCK

This Last
1. CROSS ROADS - THE BEST OF THE STONES
   Rolling Stones
2. UNPLUGGED IN NEW YORK
   Nirvana
3. SECOND COMING
   The Stone Roses
4. BIG ONES
   Aerosmith
5. VITALITY
   Pearl Jam
6. NEVERMIND
   Nirvana
7. NO GUARD
   Jimmy Page & Robert Plant
8. DOOKIE
   Green Day
9. HOW TO MAKE FRIENDS...
   Stone Temple Pilots
10. BANDS AND BLUES 1982-1994
    Gary Moore

CLASSICAL CHART

This Last
1. THE 3 TENORS IN CONCERT 1994
   Various Artists
2. 100% CLASSICS
   Various Artists
3. CANTO GREGORIAN
   Various Artists
4. THE BEST OF THE BAYLIS
   Various Artists
5. SPATIUM
   Various Artists
6. THE PIANO
   Various Artists
7. THE CLASSIC EXPERIENCE
   Various Artists
8. CANTO NOEL
   Various Artists
9. SIMPLE GIFTS
   Lesley Garrett
10. IN CONCERT
    Carreras, Pavarotti, Domingo

CLASSIC FM

This Last
1. TRANQUILTY
   Various Artists
2. DR HILARY JONES’ CLASSIC...
   Various Artists
3. GORECKI: MISERERIE
   Various Artists
4. VIVALDI FOUR SEASONS
   Various Artists
5. LEICESTER: THE YEARS OF THE ROMANS
   Various Artists
6. CLASSIC EXPERIENCE II
   Various Artists
7. POWER
   Various Artists
8. GORECKI SYMPHONY 3
   Various Artists
9. MELANCHOLY
   Various Artists
10. PASSION
    Various Artists

MID PRICE

This Last
1. THE LION KING SING-ALONG
   Various Artists
2. BUNNY'S WORLD
   Various Artists
3. WHITE CHRISTMAS
   Various Artists
4. KNOWING ME KNOWING YOU 2
   Various Artists
5. HITS OUT OF HELL
   Various Artists
6. CHRISTMAS FROM THE LAND
   Various Artists
7. SING SOMETHING... AT CHRISTMAS
   Various Artists
8. SLIPPERY WHEN WET
   Bon Jovi
9. THE DISNEY COLLECTION VOL 1
   Various Artists
10. IF THIS IS ROCK AND ROLL...
    Various Artists

INDEPENDENT SINGLES

This Last
1. WHATEVER
   Oasis
2. CRASHING IN
   Charlatans
3. GHOST LOVE
   Man's Weep
4. WHEN I'M CLEANING WINDOWS
   Oasis
5. STAR
   Vodafone
6. CIGARETTE & ALCOHOL
   Oasis
7. I LOVE SATURDAY
   Oasis
8. BRIGHT YELLOW GUN
   Moby
9. I'M GONNA CRY MYSELF BLIND
   Primal Scream
10. BELIEVE
    Oasis

INDEPENDENT ALBUMS

This Last
1. DEFINITELY MAYBE
   Oasis
2. DO GRRR STAR
   Sonique
3. WIGGLE
   Björk
4. HANGOVER
   Sabrina
5. FAMOUS
   Cliff Richard
6. STAND UP
   The Levellers
7. WHAT'S NEW
   Elastica
8. KEEP THE RIGHT SIDE UP
   The Offspring
9. WITH A LITTLE HELP FROM MY FRIEND
   Oasis
10. KNOWING ME, KNOWING YOU
    Alan Partridge

ROCK

This Last
1. CROSS ROADS - THE BEST OF THE STONES
   Rolling Stones
2. UNPLUGGED IN NEW YORK
   Nirvana
3. SECOND COMING
   The Stone Roses
4. BIG ONES
   Aerosmith
5. VITALITY
   Pearl Jam
6. NEVERMIND
   Nirvana
7. NO GUARD
   Jimmy Page & Robert Plant
8. DOOKIE
   Green Day
9. HOW TO MAKE FRIENDS...
   Stone Temple Pilots
10. BANDS AND BLUES 1982-1994
    Gary Moore

CLASSICAL CHART

This Last
1. THE 3 TENORS IN CONCERT 1994
   Various Artists
2. 100% CLASSICS
   Various Artists
3. CANTO GREGORIAN
   Various Artists
4. THE BEST OF THE BAYLIS
   Various Artists
5. SPATIUM
   Various Artists
6. THE PIANO
   Various Artists
7. THE CLASSIC EXPERIENCE
   Various Artists
8. CANTO NOEL
   Various Artists
9. SIMPLE GIFTS
   Lesley Garrett
10. IN CONCERT
    Carreras, Pavarotti, Domingo

CLASSIC FM

This Last
1. TRANQUILTY
   Various Artists
2. DR HILARY JONES’ CLASSIC...
   Various Artists
3. GORECKI: MISERERIE
   Various Artists
4. VIVALDI FOUR SEASONS
   Various Artists
5. LEICESTER: THE YEARS OF THE ROMANS
   Various Artists
6. CLASSIC EXPERIENCE II
   Various Artists
7. POWER
   Various Artists
8. GORECKI SYMPHONY 3
   Various Artists
9. MELANCHOLY
   Various Artists
10. PASSION
    Various Artists

MID PRICE

This Last
1. THE LION KING SING-ALONG
   Various Artists
2. BUNNY'S WORLD
   Various Artists
3. WHITE CHRISTMAS
   Various Artists
4. KNOWING ME KNOWING YOU 2
   Various Artists
5. HITS OUT OF HELL
   Various Artists
6. CHRISTMAS FROM THE LAND
   Various Artists
7. SING SOMETHING... AT CHRISTMAS
   Various Artists
8. SLIPPERY WHEN WET
   Bon Jovi
9. THE DISNEY COLLECTION VOL 1
   Various Artists
10. IF THIS IS ROCK AND ROLL...
    Various Artists
TRENDS

TEDDY RILEY
PIONEER OF NEW JACK SWING

Teddy Riley is widely acknowledged as the creator of new jack swing but he makes no claims to have invented his trademark sound from scratch.

"What we've done is combine elements from the Seventies and Eighties," he admits, naming Prince, The Temptations, George Clinton, Stevie Wonder and Quincy Jones as among those who have inspired his sound.

But Riley is frank about his influences; he doesn't pull any punches when it comes to assessing their contribution. Quincy Jones, though equipped with beautiful words and raw R'n'B music, "wasn't funky enough," says Riley, while Prince was ahead of his time and The Temptations didn't have the music to complement their superb vocal arrangements.

Even Stevie Wonder gets the Riley dig. "What Stevie had was the vocal but the beats weren't as funky," he says. And, though for George Clinton, his lyrics were too way-out and weird for Riley.

"So we did what they didn't do, we got their styles and made them contemporary. I put myself in the shoes of Quincy Jones, Clinton, Prince, Run-D.M.C. and Jimmy Jam. They're all musicians as well as producers, they understand, so they use it and adapt it."

The one-time Harlemite has worked on over 30 platinum albums including Michael Jackson, Salsa Kings, Big Trouble in Canada, RUN D.M.C., Run-D.M.C. and Jimmy Jam. They're all musicians as well as producers, they understand, so they use it and adapt it.

The one-time Harlemite has worked on over 30 platinum albums including Michael Jackson, Salsa Kings, Big Trouble in Canada, RUN D.M.C., Run-D.M.C. and Jimmy Jam. They're all musicians as well as producers, they understand, so they use it and adapt it.

If the enthusiasm of the UK's live bookers is anything to go by...
TANITA TIKARAM
THE FORMER INTROVERT GROWS IN CONFIDENCE

"Introvert" is no longer the most obvious adjective to attach to Tanita Tikaram as her record company, East West, is at last discovering. When the young singer of Indian, Fijian and Malaysian ancestry released her four million-selling debut, Ancient Heart, in 1988, she was buffered from the industry by her manager and close friend Paul Charles, co-owner of the Angel agency.

Now, five albums into her career, the new Tanita Tikaram is more confident and outgoing than before — and definitely in control.

"I used to leave it all to Paul. Now I need to meet the people I am working with," she says.

"You can't just be an artist and take an interest in what other people are doing. Anyway they're really nice people and I love a good gossip."

This new confidence has been encouraged in part by changes within East West, says Charles.

"For the first time, managing director Max Hole is handling our A&R. He is sympathetic to what Tanita's music is about and is aware that it is his job to create a marriage between what Tanita has and an audience," he says.

On her latest album, Lovers In The City, which is going to be released in February, previewed by the single, I Might Be Crying, at the end of this month, East West also has a new-sounding Tanita Tikaram to work with.

There's no missing her unique, breathy vocals and deeply personal lyrics but musical experiments with UK string session king Gavin Wright have resulted in some rich classical arrangements which Tanita accompanies live.

And a production partnership with the film music composer Thomas Newman in Los Angeles has resulted in a very different approach from her previous album, Eleven Kinds Of Loneliness, which Tikaram produced single-handed.

"After that I really wasn't keen to do anything again. I loved the album but I don't think the record company did," she says.

"Working with Thomas was really different because he's a film writer and he's really interested in sounds and structure, which is very different from me."

It looks like this openness to new ideas has led to the final stage in the development of one of the UK's finest female songwriters.

Neville Farmer

Scarlet
Hull Duo's Power Pop

The big pop sound of Scarlet's music has been likened to Wilson Phillips meeting The Beautiful South on a wet Saturday night in Hull.

It's a description which WEA A&R manager and radio DJ Gary Crowley totally understands. As his first signing since he became a consultant to WEA early last year, the duo are particularly dear to him.

Crowley's relationship with Joe Youle and Cheryl Parker began almost five years ago when he was working in the Island Records A&R department.

The duo, then aged 16, came down from Hull with a keyboard to play some tunes which, he says, completely bowled him over.

Crowley left Island before he could sign them and the duo then signed a publishing deal with Chrysalis Music and released two independent singles which Crowley played on his GLR radio show.

He was so impressed that he persuaded his new employers at WEA to sign the duo. "I couldn't believe how they'd matured. I just loved their passion. They also write really sharp lyrics," he says.

This month sees the release of the single Independent Love Song; the album, Naked, follows on February 6.

The Marcus Nispel-directed promo for the single, which features the pair performing for the hour traffic in New York, is indicative of the image WEA is building for Scarlet: humorous and sexy but with a tough edge.

"I just think people will love them," says Crowley. "They just charm the pants off you."

Neville Farmer

Deus
Mail Order Music

Gilmour sees the band as a long-term project, believing it could take up to four albums for their popular appeal to match their critical acclaim. "There's always a gap in the market for creativity," he says. "And, even though their sound might be difficult for people who haven't seen them live, I think they could go worldwide."

Gilmour's faith convinced the band to sign to Island, spanning offers from other majors including Geffen.

"It was important for us to sign to a label that had a lot of our heroes on its roster, so we didn't take the easy money way out but went for the label with Tom Waits, Bob Marley and My Bloody Valentine."

And such diverse influences go some way to explaining the diversity of their sound — avant garde blues one track, reggae or experimental noise the next. It might not be too long before Deus make Belgium's rock heritage a whole lot richer.

Leo Finlay

Apollo 440
Remixing Experience Pays Off

For studio boffins Apollo 440, the combination of remixing — for artists such as U2, INXS, Seriti Politi and EMP and, more recently, The Wolfgang Press — and working on their own debut album has all been too much.

They've given up the remixes for the time being but, as the London-based band's Howard Gray acknowledges, their lucrative sideline has helped them hone their own recording skills.

"The remixing training that we have had has helped us enormously but it got frustrating when the album was well under way," he says.

In fact Gray was an established name in studio circles even before Apollo 440 formed in 1990. He produced UB40's Labour Of Love album and tracks on The Cure's Head On The Door LP and hits for Terence Trent D'Arby and Denky Wilson.

Apollo's other members, Nako and Howard's brother Trevor, had been playing with bands in Marylebone.

Apollo 440 and their own label Stealth Sonic Recordings signed to Epic in 1993 and have released three singles so far with the album Millennium Fever due to be released on January 30. Now they are determined to get out of the studio.

"It's definitely not just a studio thing. We enjoy the theatre and confrontational aspect of playing live and when we do play, at the end of January, there will be live guitars and drums," says Gray.

The group are also developing a strong visual image for their record sleeves, videos and gigs, including stunning album artwork featuring a human head mould, filled with frozen blood.

Video director and U2 Zoo TV collaborator Jon Klein worked on the group's promo for the last single Liquid Cool.

"They will be a multimedia force to be reckoned with in the future. We hope to come up with an interactive CD-ROM in the future — the possibilities are limitless," Klein says.

Hopefully, the music industry will catch up with them soon."
After reaching more than 1.3m sales worldwide of their debut album Pablo Honey, Radiohead should have been on top of the world as they began recording its follow-up.

But when work began on The Bends at London's RAK Studios last March, nothing could have been further from the truth. The two years of touring and promoting the album and hit single Creep had taken its toll. Frontman Thom Yorke recalls, "All our confidence had been pretty much destroyed. We are happy with the first album - we made it. But the problem was that, shortly afterwards, we grew up quite quickly but never got the chance to show that to anybody."

It left the band facing what Yorke considers a "make or break' 1994, when the band would have to record a follow-up to Pablo Honey, and, more importantly, the international smash Creep. "We knew if The Bends wasn't good, people would write us off," Yorke says. "We had one particular song, but how did we follow that? How do you blow that out of the water?"

Finally, in January 1994, the band had to start working on the new album. "We went in to rehearse some material we had two months and found we were having fun for the first time since we started," says Yorke. "Then suddenly, there we were in a studio and we were all under scrutiny again. It was a nightmare."

"It sounds really daft, a band in our position feeling like that. But the cloud only started to lift when we realised we had something to record," says Yorke. "It was a confidence thing. It was getting stuck that our best performances are first takes and most of the good things are accidents."

Conversely, given the impromptu nature of the sessions, the one-take approach has resulted in a far more considered, mature album than its predecessor. Replacing Pablo Honey's spiky, three-minute pop sensibility is a bigger, more mature sound which borders on the anthemic, a characteristic which is directly attributable to Leckie. Parlophone divisional managing director Tony Wadsworth says, "It is a very good record. The band are well aware that they have plenty of work to do, despite their previous success."

Co-manager Chris Houlding says, "We have a lot of consolidation to do. The reaction to the album has been phenomenal but we don't actually know where we stand. We never released the Creep single on CD in America, so we don't know how many sales of the album were because of that track."

Wadsworth adds, "While a lot of people bought Radiohead outside America, in the States they bought Creep," he says.

"It was a confidence thing. It was getting us to realise that our best performances are first takes and most of the good things are accidents."

Conversely, given the impromptu nature of the sessions, the one-take approach has resulted in a far more considered, mature album than its predecessor. Replacing Pablo Honey's spiky, three-minute pop sensibility is a bigger, more mature sound which borders on the anthemic, a characteristic which is directly attributable to Leckie. Parlophone divisional managing director Tony Wadsworth says, "It is a very good record. The band are well aware that they have plenty of work to do, despite their previous success."

Co-manager Chris Houlding says, "We have a lot of consolidation to do. The reaction to the album has been phenomenal but we don't actually know where we stand. We never released the Creep single on CD in America, so we don't know how many sales of the album were because of that track."

Wadsworth adds, "While a lot of people bought Radiohead outside America, in the States they bought Creep," he says.

"It was a confidence thing. It was getting us to realise that our best performances are first takes and most of the good things are accidents."

Conversely, given the impromptu nature of the sessions, the one-take approach has resulted in a far more considered, mature album than its predecessor. Replacing Pablo Honey's spiky, three-minute pop sensibility is a bigger, more mature sound which borders on the anthemic, a characteristic which is directly attributable to Leckie. Parlophone divisional managing director Tony Wadsworth says, "It is a very good record. The band are well aware that they have plenty of work to do, despite their previous success."

Co-manager Chris Houlding says, "We have a lot of consolidation to do. The reaction to the album has been phenomenal but we don't actually know where we stand. We never released the Creep single on CD in America, so we don't know how many sales of the album were because of that track."

Wadsworth adds, "While a lot of people bought Radiohead outside America, in the States they bought Creep," he says.

"It was a confidence thing. It was getting us to realise that our best performances are first takes and most of the good things are accidents."

Conversely, given the impromptu nature of the sessions, the one-take approach has resulted in a far more considered, mature album than its predecessor. Replacing Pablo Honey's spiky, three-minute pop sensibility is a bigger, more mature sound which borders on the anthemic, a characteristic which is directly attributable to Leckie. Parlophone divisional managing director Tony Wadsworth says, "It is a very good record. The band are well aware that they have plenty of work to do, despite their previous success."

Co-manager Chris Houlding says, "We have a lot of consolidation to do. The reaction to the album has been phenomenal but we don't actually know where we stand. We never released the Creep single on CD in America, so we don't know how many sales of the album were because of that track."

Wadsworth adds, "While a lot of people bought Radiohead outside America, in the States they bought Creep," he says.

"It was a confidence thing. It was getting us to realise that our best performances are first takes and most of the good things are accidents."

Conversely, given the impromptu nature of the sessions, the one-take approach has resulted in a far more considered, mature album than its predecessor. Replacing Pablo Honey's spiky, three-minute pop sensibility is a bigger, more mature sound which borders on the anthemic, a characteristic which is directly attributable to Leckie. Parlophone divisional managing director Tony Wadsworth says, "It is a very good record. The band are well aware that they have plenty of work to do, despite their previous success."

Co-manager Chris Houlding says, "We have a lot of consolidation to do. The reaction to the album has been phenomenal but we don't actually know where we stand. We never released the Creep single on CD in America, so we don't know how many sales of the album were because of that track."

Wadsworth adds, "While a lot of people bought Radiohead outside America, in the States they bought Creep," he says.

"It was a confidence thing. It was getting us to realise that our best performances are first takes and most of the good things are accidents."

Conversely, given the impromptu nature of the sessions, the one-take approach has resulted in a far more considered, mature album than its predecessor. Replacing Pablo Honey's spiky, three-minute pop sensibility is a bigger, more mature sound which borders on the anthemic, a characteristic which is directly attributable to Leckie. Parlophone divisional managing director Tony Wadsworth says, "It is a very good record. The band are well aware that they have plenty of work to do, despite their previous success."

Co-manager Chris Houlding says, "We have a lot of consolidation to do. The reaction to the album has been phenomenal but we don't actually know where we stand. We never released the Creep single on CD in America, so we don't know how many sales of the album were because of that track."

Wadsworth adds, "While a lot of people bought Radiohead outside America, in the States they bought Creep," he says.

"It was a confidence thing. It was getting us to realise that our best performances are first takes and most of the good things are accidents."

Conversely, given the impromptu nature of the sessions, the one-take approach has resulted in a far more considered, mature album than its predecessor. Replacing Pablo Honey's spiky, three-minute pop sensibility is a bigger, more mature sound which borders on the anthemic, a characteristic which is directly attributable to Leckie. Parlophone divisional managing director Tony Wadsworth says, "It is a very good record. The band are well aware that they have plenty of work to do, despite their previous success."

Co-manager Chris Houlding says, "We have a lot of consolidation to do. The reaction to the album has been phenomenal but we don't actually know where we stand. We never released the Creep single on CD in America, so we don't know how many sales of the album were because of that track."

Wadsworth adds, "While a lot of people bought Radiohead outside America, in the States they bought Creep," he says.

"It was a confidence thing. It was getting us to realise that our best performances are first takes and most of the good things are accidents."

Conversely, given the impromptu nature of the sessions, the one-take approach has resulted in a far more considered, mature album than its predecessor. Replacing Pablo Honey's spiky, three-minute pop sensibility is a bigger, more mature sound which borders on the anthemic, a characteristic which is directly attributable to Leckie. Parlophone divisional managing director Tony Wadsworth says, "It is a very good record. The band are well aware that they have plenty of work to do, despite their previous success."

Co-manager Chris Houlding says, "We have a lot of consolidation to do. The reaction to the album has been phenomenal but we don't actually know where we stand. We never released the Creep single on CD in America, so we don't know how many sales of the album were because of that track."

Wadsworth adds, "While a lot of people bought Radiohead outside America, in the States they bought Creep," he says.

"It was a confidence thing. It was getting us to realise that our best performances are first takes and most of the good things are accidents."

Conversely, given the impromptu nature of the sessions, the one-take approach has resulted in a far more considered, mature album than its predecessor. Replacing Pablo Honey's spiky, three-minute pop sensibility is a bigger, more mature sound which borders on the anthemic, a characteristic which is directly attributable to Leckie. Parlophone divisional managing director Tony Wadsworth says, "It is a very good record. The band are well aware that they have plenty of work to do, despite their previous success."

Co-manager Chris Houlding says, "We have a lot of consolidation to do. The reaction to the album has been phenomenal but we don't actually know where we stand. We never released the Creep single on CD in America, so we don't know how many sales of the album were because of that track."

Wadsworth adds, "While a lot of people bought Radiohead outside America, in the States they bought Creep," he says. 
Olivia Newton-John, previously known only as an interpreter of songs written by others, has released Gaia: One Woman's Journey, a selection of wholly self-penned songs chronicling the changes in her life, values and emotions in the wake of her successful battle against breast cancer. Lyrically challenging, it is also a very tuneful and varied album, beautifully sung. The title track, Gaia, is perhaps closest to the sort of thing we expect from Earth Mother Kate Bush, but the optimistic 'up' feel of tracks like No Matter What You Do (perhaps the album's most commercial song) and the tropical romp Not Gonna Give In To It are extremely enjoyable and, though this may not be the most commercially successful album ONJ ever releases, it is a good one...The teen market continues to evolve, with WorldsApart recruiting former Brother Beyoncè and Bad Boys Inc leaving A&M. Shampoo's latest single, Delicious, sounds rather like a Go-Go out-take and there's a feeling we've heard it all before. It's cheap, disposable and fun—but unlikely to persuade many punters to part with their cash. (MC Sar & the Real McCoy follow up their huge debut hit, Another Night, with an identikit German dance record, Run Away. Horribly catchy and with radical club mixes, it will be another substantial hit...With two hits already under their belt and much acclaim from critics for their support slot on Dina Carroll's tour, China Black are ideally placed to consolidate their success with Almost See You (Somewhere). A jazzy, soulful track, it has been remixed by BBG, Barry G, Steele & Clevie and Dobie in mixes which take it deep into dub and funk territory...Finally, a classic album released at mid-price for the first time with almost no publicity is John Lennon & The Plastic Ono Band's self-titled 1971 début. Overshadowed by Imagine, which came out later the same year, it is a tremendous, powerful and angry album, with John raging about God, his mother, the Beatles et al. Working Class Hero is probably the best known track, but Mother is the best, with Lennon's agonising "Mama don't go, Daddy come home" repeated in the intense and chilling outro.
FRONTLINE

BEHIND THE COUNTER
ANDREW TULLY, Avalanche, Edinburgh

"Last week we noticed the obvious shift from customers buying for other people to customers buying for themselves, and this means that we sell a broader cross-section of product and less of the obvious Christmas gift releases. Apart from catering to a rush of heavy metal kids who have been eager to blow their Christmas money, we have also been selling expensive box sets such as Pantera's, on import from Australia. We've also sold two of the Wax Trax box sets, which retail at £75 each. It doesn't look as if we're going to get stuck with any post-Christmas stock we can't sell this year. We've still got a lot of REM, Oasis, Stone Roses and Blur albums to shift but we know that when the university students return next week they'll mop them up with money they got at Christmas. Last year we got caught out with Bat Out Of Hell II, which sold to the gift market but didn't fit in with our usual customers' personal taste. We don't have a sale on at the moment because we always strive to be competitively priced, especially on independent product where we are generally cheaper than the local Virgin and Tower stores. Our reputation as an independent specialist store is thus established and ensures that we get a steady flow of customers all year round."

ON THE ROAD
STEVE GOODSELL, EMI rep, East Anglia/London

"It's not been a usual week for any of the EMI reps, being the first week back after Christmas. I've been mainly telephoning people, sorting out the restocking campaign, taking orders and making sure dealers are prepared for the new year. I've got meetings today and tomorrow when all the labels present their forthcoming product. It's one of the best parts of the month for me, getting to see the new releases first-hand, getting the chance to meet up with fellow sales people. We let our hair down a bit, have a bit of a laugh. It's interesting to hear what other reps are up to. The dealers I've spoken to so far have said it was a good Christmas. At the end of November some dealers were a bit worried, then in the last week of December it went crazy. Everyone, indies and multiples, seem to have increased business over last year, because there was so much good product around and because people still believe music is good value for money - for the price of a CD you get two pairs of pants and I know what I'd rather get as a present. I think everyone connected to the music industry can look forward with confidence to 1995. As for me, I'm looking forward to seeing Southend United knock Southampton out of the FA Cup on Saturday..."

THE SHOPS THIS WEEK

The following information, collected by Music Week on Thursday, is based on contributions from Andy's Records (Halifax), Avalanche (Edinburgh), Depth Charge (York), F L Moore (Stevenage), HMV (Exeter), Our Price (Weston-Super-Mare), Record Collector (Sheffield), Spillers (Cardiff), Tower (Piccadilly, London), Virgin (Birmingham).

NEW RELEASES
Healthy traffic for singles made up for a dead week on the album release front, with Portishead, Sounds Of Blackness, Guns N' Roses, Siouxsie And The Banshees and Lightning Seeds moving fastest. Meanwhile, albums by Blur, Oasis and Portishead were holding their own at full price amid wide-ranging discounted product in retailers' January sales.

PRE-RELEASE ENQUIRIES
Songs: Simple Minds
Albums: Human League, Siouxsie And The Banshees, Throwing Muses, The Breeders

ADDITIONAL FORMATS
AlphMuay Limited edition seven-inch picture disc

IN-STORE
Windows: The Beatles, Essential Elvis, Rock Anthems, Pearl Jam, REM, Eternal
In-store: Soft Reggae, RPO Plays Pink Floyd, Rock Anthems, Chris Rea, Sade, Encore Opera, M People, Best Of That Loving Feeling

MULTIPLE CAMPAIGNS
Windows - Essential Elvis and Rock Anthems; In-store - three CDs for £20 promotion continues

TELEVISION
14.1.95
Live And Kicking with Let Loose, BBC1: 8.15pm - 10.30pm

15.1.95
Heart And Soul features Eternal, BBC1: 9.15 - 11.30pm
Heart And Soul features Eternal, BBC1: 9.15 - 11.30pm

18.1.95
The Album Show: Special Sessions, BBC2: 7.30 - 9.30pm

PRE-RELEASE ENQUIRIES

Our Price

Woolworths

EXPOSURE RADIO

14.1.95
Johnnie Walker's In Concert features The Saw Doctors, Radio One: 2 - 5pm
John Peel presents Texan Renne Geowen and Zwan guitar music from Dave Oddie and Matchatcha, Radio One: 5 - 7pm

15.1.95
The Rock Show: Special in concert, Radio One: 8 - 10pm
Andy Kershaw debuts urban Albanian music from Orkstra Shqiponja De Tirana, Radio One: 10 midnight - 1am

17.1.95
Simon Mayo with the Tuesday Live Acoustic Session from The Thes, Radio One: 8 - 10pm

18.1.95
Live At The Lighthouse features Snöde, Noel Cherry, Poly, Alice Noyet, Rude, St Etienne and Everything But The Girl at a concert in aid of London Lighthouse, the refuge for people affected by HIV and AIDS, Radio One: midnight - 4am

19.1.95
Mark Radcliffe showcases Lisa Germane in the studio, Radio One: 10 - midnight

20.1.95
John Peel presents Kent band Splintered, Radio One: 10 - 1am
AD FOCUS

CAMPAIGNS OF THE WEEK

ARTIST
SIOUXSIE AND THE BANSHEES: The Rapture

Record label: Polydor
Media agency: Media Business Group
Media executive: Jackie Tranter
Product manager: Greg Sambrook
Creative concept: Nigel Vichi

Siouxsie And The Banshees' The Rapture, released next Monday through Polydor, will be promoted alongside the band's 15-date UK tour which kicks off on January 20. The release is their first studio album for five years and there will be heavyweight press advertising in Sky, Select, The Face, NME and Melody Maker.

In-store campaigns including posters and point of sale material will run with HMV, Virgin and 200 independent retailers. The band will also be promoting the release with exposure through The Zone and with leaflet distribution at all tour dates.

SOFT REGGAE

Record label: Global TV
Media agency: MCS
Media executive: Justin Lucas
A&R/marketing manager: Nic Moran
Creative concept: Nic Moran

Soft Reggae, on the recently-launched Global TV label, is released today with a heavyweight national TV advertising campaign. The album, which features tracks from artists such as Aswad, Big Mountain, Pato Banton, Dawn Penn and Janet Kay, will be nationally advertised on Channel Four and regionally advertised on ITV for three weeks. There will be radio ads on Capital, Kiss, Choice and Galaxy. From today the release is album of the week with WH Smith and Woolworths from next Monday and will be promoted in-store by HMV.

The campaign will include national TV advertising on Channel Four.

COMPILATION

SOFT REGGAE

Record label: Global TV
Media agency: MCS
Media executive: Justin Lucas
A&R/marketing manager: Nic Moran
Creative concept: Nic Moran

Soft Reggae, on the recently-launched Global TV label, is released today with a heavyweight national TV advertising campaign. The album, which features tracks from artists such as Aswad, Big Mountain, Pato Banton, Dawn Penn and Janet Kay, will be nationally advertised on Channel Four and regionally advertised on ITV for three weeks. There will be radio ads on Capital, Kiss, Choice and Galaxy. From today the release is album of the week with WH Smith and Woolworths and from next Monday it will be album of the week with John Menzies. In-store displays will run with 500 independent retailers throughout the campaign.

THE MARKET

T.A.S.S.

"THEY KNOW HOW TO MOVE THE BEATS PER MINUTE INTO HEART-PUMPING TERRAIN, WHILE MIXING DOSES OF TORTURED GUITAR INTO THE EQUATION"

HOWARD JOHNSON (RAW)

DEBUT ALBUM “MANIAFESTO” FEATURING THE ROCK CLUB SMASH “SNAKEDANCE” OUT NOW
STRAIGHT TO THE TOP!
MEDIA RECORDS ITALY - MEDIA RECORDS UK
**ALBUMS RELEASES FOR 16 JAN-22 JAN 1995: 204 YEAR TO DATE: 407**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>ALBUM</th>
<th>LABEL</th>
<th>CAT NO.</th>
<th>YEAR</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ASTOR, Tom</strong></td>
<td><strong>LOCAL SUCCESS</strong></td>
<td><strong>SUCCESS</strong></td>
<td><strong>16032 CD</strong></td>
<td><strong>1995 MC</strong></td>
</tr>
<tr>
<td><strong>BACON, Brian</strong></td>
<td><strong>THE FINEST IN CONTEMPORARY SOUL</strong></td>
<td><strong>SUCCESS</strong></td>
<td><strong>16038 CD</strong></td>
<td><strong>1995 MC</strong></td>
</tr>
<tr>
<td><strong>BAKER, Koko</strong></td>
<td><strong>DRUMS</strong></td>
<td><strong>SUCCESS</strong></td>
<td><strong>16042 CD</strong></td>
<td><strong>1995 MC</strong></td>
</tr>
<tr>
<td><strong>BAIL, Marcia</strong></td>
<td><strong>BLUE HOUSE ROUNDER</strong></td>
<td><strong>ROUNDER</strong></td>
<td><strong>ROU 3131</strong></td>
<td><strong>1995</strong></td>
</tr>
<tr>
<td><strong>BANA &amp; OKABE</strong></td>
<td><strong>MOLLIBON0</strong></td>
<td><strong>CD :CD 5008</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Barry, B.</strong></td>
<td><strong>BEYOND THE MISSISSIPPI GLITTERHOUSE</strong></td>
<td><strong>CD</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>MAKEBA</strong></td>
<td><strong>TOGETHER</strong></td>
<td><strong>EXPRESS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>BATTLEFIELD BAND</strong></td>
<td><strong>BATTLEFIELD BAND</strong></td>
<td><strong>TEMPO</strong></td>
<td><strong>1CD 2199</strong></td>
<td><strong>1995</strong></td>
</tr>
<tr>
<td><strong>BEST, Cissy, &amp; Guests</strong></td>
<td><strong>HOLLYWOOD DOLLS</strong></td>
<td><strong>SUCCESS</strong></td>
<td><strong>16001 CD</strong></td>
<td><strong>1995 MC</strong></td>
</tr>
<tr>
<td><strong>BRECK, Freddy</strong></td>
<td><strong>SCHÖNSTEN DEUTSCHEN VOLKSLIEDER</strong></td>
<td><strong>SUCCESS</strong></td>
<td><strong>16040 CD</strong></td>
<td><strong>1995 MC</strong></td>
</tr>
<tr>
<td><strong>BRINK, Bernhard</strong></td>
<td><strong>DIE SCHÖNSTEN SEITEN DER ERINNERUNG</strong></td>
<td><strong>SUCCESS</strong></td>
<td><strong>16046 CD</strong></td>
<td><strong>1995 MC</strong></td>
</tr>
<tr>
<td><strong>BUCKNELL, Richard</strong></td>
<td><strong>BLONDE GLITTERHOUSE</strong></td>
<td><strong>CD XO 402</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>CARL, Bob</strong></td>
<td><strong>EN OSO BRIDGES SUCCESS</strong></td>
<td><strong>SUCCESS</strong></td>
<td><strong>16030 CD</strong></td>
<td><strong>1995 MC</strong></td>
</tr>
<tr>
<td><strong>CASH, Johnny</strong></td>
<td><strong>JOYFUL PRISON BLUES SUCCESS</strong></td>
<td><strong>SUCCESS</strong></td>
<td><strong>16012 CD</strong></td>
<td><strong>1995 MC</strong></td>
</tr>
<tr>
<td><strong>COOKS, Dickey</strong></td>
<td><strong>TEENAGE MAGIC</strong></td>
<td><strong>SUCCESS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>CRANSWICK, Richard</strong></td>
<td><strong>AMAZING GRACE</strong></td>
<td><strong>SUCCESS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>DAVIS, Jr., Sonny</strong></td>
<td><strong>WHAT I'VE GOT IN MY SOUL</strong></td>
<td><strong>SUCCESS</strong></td>
<td><strong>16033 CD</strong></td>
<td><strong>1995 MC</strong></td>
</tr>
<tr>
<td><strong>DEGRASSI, Miles</strong></td>
<td><strong>THE ACE'S ALARM</strong></td>
<td></td>
<td><strong>1CD 2199</strong></td>
<td><strong>1995</strong></td>
</tr>
<tr>
<td><strong>DICK, Faron Young</strong></td>
<td><strong>HILL Top SUCCESS</strong></td>
<td></td>
<td><strong>1CD 16040</strong></td>
<td><strong>1995</strong></td>
</tr>
<tr>
<td><strong>DELGADO, Isaac</strong></td>
<td><strong>CON SABANAS</strong></td>
<td><strong>GABCO</strong></td>
<td><strong>GB 9012</strong></td>
<td></td>
</tr>
<tr>
<td><strong>DEPLOE, Tracey</strong></td>
<td><strong>STORM WARNING</strong></td>
<td><strong>ALUGATOR</strong></td>
<td><strong>CD :AL 4823</strong></td>
<td></td>
</tr>
<tr>
<td><strong>DENNY, Waylon A</strong></td>
<td><strong>BARNES</strong></td>
<td><strong>PRESTIGE</strong></td>
<td><strong>CD :CDSP 0129</strong></td>
<td></td>
</tr>
<tr>
<td><strong>DION, Dion</strong></td>
<td><strong>I'M NOT A COMPLAINER</strong></td>
<td><strong>SUCCESS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>DOUGLAS, Johnny</strong></td>
<td><strong>THE MUSIC'S MAGIC</strong></td>
<td></td>
<td><strong>1CD 115</strong></td>
<td></td>
</tr>
<tr>
<td><strong>DIXON, Tony</strong></td>
<td><strong>THE CLINIC</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>DKS</strong></td>
<td><strong>THE KEY</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>ELDRIDGE, Duke</strong></td>
<td><strong>THE SWINGING</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>ELDORADO</strong></td>
<td><strong>KEEP FLAKES OF THE FLAMES</strong></td>
<td><strong>PARCO</strong></td>
<td><strong>1CD 040</strong></td>
<td></td>
</tr>
<tr>
<td><strong>ENGLISH, Dave</strong></td>
<td><strong>THE MAIN SONG</strong></td>
<td><strong>SUCCESS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>ELLIS, Ted</strong></td>
<td><strong>HURRICANE GANS</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>EMPLE, Elmo</strong></td>
<td><strong>END OF THE ROAD</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>FANE'S FUTU MUSICA BASS</strong></td>
<td><strong>FANE'S FUTU MUSICA</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>FERRARIS, John</strong></td>
<td><strong>EN VOGUE</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>FELICIANO, Jose</strong></td>
<td><strong>FELICIANO ARIOLA EXPRESS</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>FLETCHER, Ella</strong></td>
<td><strong>THE DIVA</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>GABRIEL, James</strong></td>
<td><strong>ON FIRE</strong></td>
<td><strong>SUCCESS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>GALLOWAY, James</strong></td>
<td><strong>ARE You DOWN</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>GABOR, Zsuzsika</strong></td>
<td><strong>ALSAX</strong></td>
<td><strong>SUCCESS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>GOODMAN, Benny</strong></td>
<td><strong>LADY BE GOOD</strong></td>
<td><strong>SUCCESS</strong></td>
<td><strong>16137 CD</strong></td>
<td><strong>1995 MC</strong></td>
</tr>
<tr>
<td><strong>GRAPPELI, Stephane</strong> &amp; <strong>ZVEN ASKEDEN</strong></td>
<td><strong>TWO OF A KIND SUCCESS</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>GRIMES, Carol</strong></td>
<td><strong>GRIMES</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>HADDEN, John</strong></td>
<td><strong>BLUES» OUT</strong></td>
<td><strong>SUCCESS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>HEPDEVON, Chick</strong></td>
<td><strong>WHO MADE THE WOMAN</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>HERENDOLFF, Peter</strong></td>
<td><strong>SOUL OF A BROTHER</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>HILL, Jerry</strong></td>
<td><strong>EVERGREEN SUCCESS</strong></td>
<td><strong>1CD 16041</strong></td>
<td><strong>1995 MC</strong></td>
<td></td>
</tr>
<tr>
<td><strong>HOLIDAY, Billie</strong></td>
<td><strong>A TIME FOR TENDERNESS SUCCESS</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>HOLYWOOD, Bob</strong></td>
<td><strong>ALWAYS SUCCESS</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>HOLYDAY, Billie</strong></td>
<td><strong>LOVES YOU FOREVER SUCCESS</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>HUMPHREYS, Peter</strong></td>
<td><strong>EVERY MAN</strong></td>
<td><strong>SUCCESS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>IGNA &amp; ANDY SPITZ OF THE NIGHT SAIN</strong></td>
<td><strong>CD :STCD 2079</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>JAEGER, Edward</strong></td>
<td><strong>F previously PRESTIGE</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>JONES, Barbara</strong></td>
<td><strong>YOUR LOVE AND MY SOUL»</strong></td>
<td><strong>SUCCESS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>JONES, Val</strong></td>
<td><strong>SEVEN SOLDIERS</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>JONES, Earl</strong></td>
<td><strong>GOVERNMENT BUILDING SUCCESS</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>JONES, Jackie</strong></td>
<td><strong>NOIR</strong></td>
<td><strong>SUCCESS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>JONES, Les</strong></td>
<td><strong>GET ME TO SOLUS</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>JOHNSON, Mathias</strong></td>
<td><strong>SWEET YEARS</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>JONAS, John</strong></td>
<td><strong>EVEN MORE STRONGER MAGIC</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>JULIAN, J</strong></td>
<td><strong>IN THE BLOOD</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>KID GRYDER</strong></td>
<td><strong>THE NATIONAL TRIO</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>KING, B. B.</strong></td>
<td><strong>RISING SUCCESS</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>KITT, Eartha</strong></td>
<td><strong>KITT ARIOLA EXPRESS</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>KOSTRA, Robert</strong></td>
<td><strong>THE LOST» TOGETHER</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>KRAUS, Peter»</strong></td>
<td><strong>FADE AWAY</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>KURF, Felix</strong></td>
<td><strong>HE MS ROAD STERN'S</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**DISTRIBUTOR CATEGORY:**
- **A** - American
- **B** - Bicep
- **D** - Distributors
- **E** - EMI
- **J** - Jazz
- **L** - Legends
- **M** - Music
- **O** - Other
- **P** - Pop
- **J** - Jazz
- **W** - World

**GROUNDS & THE HANGOVER REVUE**
- **CD :MOM 008** | **£4.98/3.15** | **R**

**ROYAL SCOTS DRAGON GUARDS**
- **The Amazing Grace** | **SUCCESS** | **16170 CD** | | | |

---

**SMOKE THE COLLECTION vol.2 B-SIDES 1975-1981 ARIOLA EXPRESS**
- **CD :C012222** | | | | |

**SOMEBODY'S SONGS**
- **2 MANNARIN** | **SUCCESS** | **1903** | | | |

**STANLEY, Tommy»**
- **FREDDY'S HAND CHRISTIAN DAVIS SUCCESS** | | | | | |

**STERN'S WORLD**
- **ULTRASONIC SUCCESS** | | | | | |

**STEVE, Al**
- **ENORMOUS SUCCESS** | | | | | |

**TOMMY COURT**
- **BUTTERFLY** | | | | | |

**TOMMY COURT**
- **BASHAW** | **SUCCESS** | | | | |

**TWINKLE BROTHERS**
- **SELECTIONS TWINKLE** | **SUCCESS** | | | | |

**VARIOUS**
- **BLACK ROCK/CYBERFUNK/FUTURE BLUES** | **RYKODISC CD** | | | | |

**VARIOUS**
- **CAPPUCCINO CLASSICS VOLUME I** | **SUCCESS** | | | | |

**VARIOUS**
- **CAPPUCCINO CLASSICS VOLUME II** | **SUCCESS** | | | | |

**VARIOUS**
- **CAPPUCCINO CLASSICS VOLUME III** | **SUCCESS** | | | | |

**VARIOUS**
- **THREE WARRIORS SUCCESS** | | | | | |

---

**ACD**
- **CASSIP 0123** | **£2.55** | | | | | | |

**JONES, Charles**
- **YOUR LIARS» ONLY JAMAICA GOLD** | **SUCCESS** | | | | |

**JONES, Delroy**
- **PUT A ROOF ON MY HEART** | **SUCCESS** | | | | |

**JONES, Delroy**
- **SPICE** | **SUCCESS** | | | | |

**JONES, Leon**
- **HILL TOP SUCCESS** | | | | | |

**JONES, Reggie &» THE REGGIES**
- **SKEPPAN** | **SUCCESS** | | | | |

**KING, B. B.**
- **ROUGE SUCCESS** | | | | | |

**KITT, Eartha**
- **ROUGE EXPRESS** | | | | | |

**KODA, Robert**
- **CITY» INVADERS** | **SUCCESS** | | | | |

**KRAUS, Peter HANS»»**
- **REACH»»** | **SUCCESS** | | | | |

**KURF, Felix**
- **HE MS ROAD STERN'S** | | | | | |

---

**DISTRIBUTOR CATEGORY:**
- **A** - American
- **B** - Bicep
- **D** - Distributors
- **E** - EMI
- **J** - Jazz
- **L** - Legends
- **M** - Music
- **O** - Other
- **P** - Pop
- **J** - Jazz
- **W** - World

**MUSIC WEEK 14 JANUARY 1995**
Singles

Releases for 16 Jan to 22 Jan 1995: 73

Year to Date: 189
SALES REPRESENTATIVE & TELEPHONE SALES

Provide general support for a broad range of releases. Needs someone to take responsibility for all aspects of the disc, Radio Promotion.

The ideal candidate will have the experience to promote all types of cutting edge music to national and local media and handle this job from scratch.

This is a demanding role that will require the successful applicant to work on their own initiative and also provide input for future releases and work as part of a closely knit team.

Please apply enclosing a C.V. and current salary details to: Music Week Box No 240

Applications to arrive by 20th January 1995.

MCA PRODUCT MANAGER

MCA Records are looking for an 'individual' individual to join their Marketing Department as a Product Manager. You will be young, enthusiastic, dynamic and organised. An ability to work within a team and liaise with other departments is a must. Previous record company experience is desirable but not essential. Please send your application and C.V. to:

Mandi Rooke
MCA RECORDS LTD
139 Piccadilly, London W1V OAX.

PRODUCTION CONTROLLER/ P.A. TO DIRECTOR

Well-established and fast-growing independent record company in West London is looking for a Production Controller. The company is the leader in its field of music, with a substantial back catalogue and significant new release schedule.

Duties will include coordinating all manufacturing and release work for albums and singles, and negotiating clearance of sample, synchronisation and compilation uses of our recordings. The job will also include PA duties to the directors.

The successful applicant will be well-organised, methodical and accurate with an eye for detail, authoritative and flexible, and able to take initiative.

Please send C.V. to Box No: MWK 242

If you'd like to place a Classified Ad in Music Week you can

1) Call us on
0732 377317
or
0732 377422

2) Fax your ad on
0732 368210

WANTED

Experienced professional International Marketer with vast repertoire knowledge to join major International Record Company in senior position (£60K).

In the first instance please write with full CV to:
Lorraine Lee
Lee Golding Advertising and Communications
136-138 New Cavendish Street
London W1M 7FG

Applications will be treated in the strictest confidence

HIT THE GROUND RUNNING IN '95!

If you...
are an exceptionally bright, aspiring young SECRETARY/BOOKKEEPER with a great attitude and keen to learn about all aspects of the Music Industry, then
we...
are a small relaxed but incredibly hard working and expanding independent national artist management company and we

Need you now! Low starting salary and long hours but great prospects for the right candidate

Please apply in writing enclosing C.V. to
"SecretBookkeeper", P.O. Box 131, Twickenham, Middlesex, TW2 7UX
WANTED!
AND A REWARD
All CD-Discs, videos, etc. new, used, singles — any product
accepted. Crafts, records, different, our stock
is 1 to 150,000 — selection arranged.
Come to:
WEST END
THE LEISURE PEOPLE
11 Pride Street, London W2
Tel: 01-402 5687.
Fax: 01-402 5686.

CASH PAID
for all your unwanted
CD's at
CEEDEES
49 Sydenham Road,
London SE26 5EX
Tel: 081 776 5858

ARABESQUE DISTRIBUTION
represent many independent labels including:
Red Lightnin, Eternally Dying, Klub, TC, Báníbek, amongst many more.

ARE YOU BEING SERVED?
PRESS YOUR
CD MUSIC, CD-ROMS with
GENERAL MULTIMEDIA,
The CD Manufacturer in London for
QUALITY, CONSISTENCY, QUICK TURNAROUND.
REASONABLE PRICES
Sales Tel: +44 181 9618898/
Fax: +44 181 9618688

BLACKWING
THE RECORDING STUDIO
Customer includes:
Mint 400, MARRS, Leatwater,
Nate, Jessi Jones, Port Sarns,
Love & Rockets, Pruss, Trina
Monte Carlo, Easy Beat, St.
Thalies, The Shanm Cinema
Coyotes, Hard Berry, Whadya Hora
Dropplay, The Poth Hasers.
& Storey Window, Trans Global
Underground,
Mixing, mastering, lp, records
Dubby Siff in all rooms
PROMOTION PER DAY
071-261 0118

MUSIC STOREFITTING SPECIALISTS
WALL DISPLAYS CHART DISPLAYS BROWSERS - COUNTERS STORAGE UNITS
STANDARD RANGE OR CUSTOM MADE IN HOUSE DESIGN AND MANUFACTURE WITH FREE STORE DESIGN

MUSIC WEEK 14 JANUARY 1995
33
Music Week Awards 1995
2nd March 1995 at the Grosvenor House Hotel

Final Deadline
All entries must now be with Music Week by Friday 13th January

Table Reservations
Call Louise Jefferson on 0171 921 5904

Sponsorship Enquiries
Call Rudi Blackett on 0171 921 5981

IMPORTANT ANNOUNCEMENT
Sponsors confirmed to date

Woolworths
Sponsors of Top Single Award

Sponsors of Top Album Award

Sponsors of Best Promo Video Award

HMV
Sponsors of Best Distributor Award

Sponsors of Top Music Video Award

Sponsors of Top Albums Company Award

Tinsley Robor
Sponsors of Top Compilation Company Award

Sponsors of Top New UK International Act Award
Bemember where you heard it: it's another sell-out. All tables at the Brits are now full, although if you're lucky you might be able to get hold of the odd ticket or two...It should be worth it for the after-show party alone. This year the theme is the cafe scene in Pulp Fiction, so expect to see a few Marilyn Monroe and Buddy Holly lookalikes...And if anyone is wondering why Elton John is winning his second outstanding contribution award (he picked up the same prize in 1986 with Wham), Rob Dickins says it's for the star's achievements in 1994 — including the soundtrack to Walt Disney's The Lion King...Those naughty boys on the NME newsdesk have been taken off the Brits Academy nominations panel for next year for breaking the embargo before Christmas and announcing the four nominations for Oasis...Talking of nominations, fingers-crossed for producer Trevor Horn who is up for a Grammy as well as a Brit award...Chiltern Radio DJ Paul O'Reilly was set to drop his smooth radio patter to bark at his back four when he kept goal for Aylesbury United in its possible giant-killing third round FA Cup tie with QPR last Saturday. O'Reilly, who helped defeat Fulham with his goalkeeping prowess four years ago, was still deciding whether he was "over the moon" or "sick as a parrot" as MW went to press...On the subject of all things sporty, in the battle of the promoters Barrie Marshall's London Towers basketball team beat Harvey Goldsmith's The Léopards at Wembley Court last Thursday night by 78-71. Columbia signings MN8 provided the half time entertainment...Spiritualized's classy new album CD case has its practical uses too, it seems. When BMG towers in west London had a power cut last week, Dedicated label manager Steve Lowes used the luminous case to find his way out of his darkened office. No doubt BMG will be pleased to hear of this added worth as the requirements of said item's lengthy design and production schedule have seen the album go back on the release schedule from October last year to this February. The company admits that even with an extra £1 on the retail price, the case will not cover all of its costs...
7,000,000 records
FROM GLYDEBANK VIA LONDON EXPORTING GREAT BRITISH MUSIC TO THE WORLD
sold in 1994

LOVE IS ALL AROUND
No. 1 in 14 countries:
- Australia
- Austria
- Denmark
- Finland
- Hong Kong
- Holland
- Iceland
- New Zealand
- Norway
- Singapore
- Spain
- Sweden
- UK
- S. Africa

END OF PART ONE
THEIR GREATEST HITS
No. 1 in 12 countries including:
- Malaysia
- Norway
- Austria
- Australia
- Belgium
- Denmark
- Finland
- Germany
- New Zealand
- Holland
- Hong Kong
- Sweden
- S. Africa
- UK
- Singapore
- Switzerland
- France
- Eire
- Spain

1995: The Story Continues -
Julia Says ... “Open your eyes and see”