

# RTM's new playlist

## For Everyone in the Business of Music

### RTM shares CD tracks

RTM has quit Pinnacle to join a new independent distribution company being launched by Video Collection International.

From June, the sales and marketing company's distribution will be handled by north London-based Disc (The Distribution Company), which will be wholly-owned by VCI.

It will offer the first head-on competition for Pinnacle Distribution since RTM's predecessor Rough Trade Distribution collapsed in May 1991.

RTM managing director John Best says the move from Pinnacle has been likely since their deal was signed in May 1991. "The biggest reason is because Pinnacle are competitors," he says. "We are very happy to be joining VCI. It makes perfect sense for both sides."

Stephen Ayres, the chief executive of VCI adds, "We are delighted with this move. It effectively takes us into a different business – third party audio distribution."

French's Total Eclipse Of The Heart. The biggest change is the reintroduction of the C list, which this week features new singles from Junior Reid, "I Wanna Be Good" and Perfecto Allstarz "Salute Blue's".

The new Disc operation will be based at VCI's 77,000 sq ft audio warehouse in New Southgate, north London, which is undergoing a £1m refurbishment including new warehouse, racking and computer systems. Its current output of around 6m CDs and cassettes will effectively be doubled by the RTM deal. Besides RTM's labels, all VCI entertainment product including music releases from sister company MCI will be distributed from the warehouse. RTM's labels – including Beggars

## Tring acts to settle Cat Stevens dispute

Tring has moved to settle its two-year legal action with Island Records over the rights to tracks by Cat Stevens. Island launched two actions in November 1992 relating to a Cat Stevens album and three Bob Marley tracks which were released by Tring. After completing its investigations in the US and Europe, Tring says it now considers its licensor's claim to rights over the Cat Stevens tracks to be open to doubt. It has placed £15,000 into court as proposed settlement of Island's claim and is offering to contribute to Island's costs. Island's representatives are considering the offer. The company is continuing to contest the Bob Marley action.

## Columbia finalises Brits album tracklist

Columbia has finalised the tracklisting for this year's Brit Awards album in time for release on February 6, a fortnight before the awards and a week earlier than last year. The album, which is overseen by the project as

– made up over a tenth of Tring's division, says 9.5% albums market share for 1994. "An earlier Pinnacle founder Steve Mason says he is disappointed that his relationship with RTM is ending, but wishes the company the best. "Pinnacle provided funding to help set up RTM and always gave free access to our services and systems. It's pleasing to note they have flourished with our assistance," he says. ● See Analysis, p6.

The 37-



21 Seal set for Grammy rewards

22 Carter USM keep going strong

22 Del Amitri deliver a new sound



Annie Lennox returns after a break of almost three years with a new RCA single and album over the next two months. The single, No More I Love You's, is released on February 6 followed by Medusa, Lennox's first studio album since Diva was released in April 1992. The new album, due on March 6, features interpretations of some of Lennox's favourite tracks, and is expected to include covers of Neil Young and Joni Mitchell songs. RCA is planning an extensive promotional campaign to help Medusa emulate the success of Lennox's last album, Diva, which reached triple platinum status in the UK and sold more than 5m copies worldwide.

## Virgin tops LP share league

Virgin capped a strong year by finishing as top album label for the final quarter, with an 8.2% market share.

The label is buoyed by strong sales for its TV-advertised compilations which also contributed to EMI retaining its albums distribution crown with 27.9%, ahead of PolyGram on 20.4%.

PolyGram was the biggest company for albums in the run-up to Christmas, with a 26.7% share due largely to the success of The Beautiful South, Bon Jovi and Sting, whose releases dominated

the quarter's artist albums chart. East 17, Whigfield and Baby D helped London Records become biggest singles label in the final quarter with 13.8% of the market, more than twice the share of second-placed Epic, on 6.6%.

London's success helped PolyGram retain its position as the top UK singles company, with 30.2% of the market, ahead of BMG (13.6%). PolyGram was also biggest singles distributor with 29.8%, followed by BMG on 21.4%.

## US network to transmit Brits

American TV network ABC has concluded a two-year deal to broadcast the Brits Awards coast-to-coast in the United States.

The deal provides a boost for the US profile of the event, which this year takes place at Alexandra Palace on February 20. It will feature live appearances by Madonna and Elton John. Other artists have yet to be confirmed.

PolyGram Film International TV president Stefan Ericsson has struck deals with 28 broadcasters for the ceremony to be screened in more than 56 countries.

## Blaxill rings TOTP changes

Top Of The Pops is ringing the changes over the next month with a new image, theme tune and the launch of a monthly music magazine.

This week's show will be shot at BBC Television Centre to allow reconstruction of the set at the programme's Elstree studio, ready for the first broadcast with the new look on February 2.

Executive producer Ric Blaxill, who is credited with having revived TOTP's flagging fortunes and increased viewing figures to more than 7m, says, "It

was time for a change, and the new set will help us underline the differences we have introduced over the last year."

Erasure's Vince Clarke has written and recorded the new theme music; TOTP designer Simon Kimball is responsible for the new set, which will provide more versatility for lighting and camera technicians and include lower stages; and BBC designer Paula Williams has created a graphics package which includes a new logo.

Meanwhile, the first issue of *Top Of*

*The Pops* magazine will be available on February 22. Blaxill, who is acting as consultant editor, says: "We are not aiming just for the *Smash Hits* market, but for fans of all ages who like all types of music."

Edited by former *Just 17* celebrity editor Peter Lorraine, the launch is being overseen by BMG Magazines publisher Gillian Laskier.

● *Music Week's* tribute to TOTP appears in a special supplement available with this week's issue.

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## COMMENT

### Portishead proves value of bold A&R

On first hearing last year, Portishead's debut album looked destined to be a classic underachiever, acclaimed critically and within the industry, a big influence on acts who would dilute and popularise its style but ultimately worth perhaps 60,000 albums at most. What a tremendous achievement therefore for Go! Discs to have taken the album to the top five and well over 150,000 sales. Even more spectacularly, the album is receiving heavy play on US college radio and has now sold more than 120,000 copies in the US. How is it that something which sounded so left-field six months ago should suddenly seem mainstream? It's early days for Portishead. The album is still being launched in Europe. The campaign's barely under way in the US. But if it proves one thing already, it is that bold A&R - A&R which believes in leading and anticipating the market, rather than pandering to it - can still work.

### Independence looks healthier than ever

When Rough Trade Distribution went down in 1991, it seemed to sound the death knell for the independent sector which grew up in the wake of punk.

In retrospect, that collapse now seems to have had a beneficial effect. The immediate side effect was that it allowed the always more professional Pinnacle to consolidate and to become a credible competitor to the majors. The formation of RTM and Vital in turn have kept Pinnacle competitive.

The strength of the sector can be seen from the fact that Pinnacle and Vital are now investing in new facilities. Meanwhile, the shift of RTM to VCI will create a third major independent force in the business - which should ultimately benefit both labels and retailers. The independent sector was built on a love of music over business. Now it can boast skills in both - which can only mean it's stronger than ever. *Steve Redmond*

## WEBBO

### League's label switch pays off

East West's success with The Human League is another example of how a change of label can completely alter an artist's fortunes.

Of course it doesn't work for every act, but if the music is good enough, a new label can work wonders. Artists discover old prejudices are thrown out of the window, journalists' interest in their work is rekindled and third party remixes suddenly happen like magic. From the record company point of view, a fresh team brings fresh ideas and the enthusiasm to break down barriers erected in the outside world. It also allows new minds to generate ideas which will revitalise an act.

The old label then usually gets the blame for not marketing previous releases. It doesn't have to be sour grapes, though. An intelligent executive would always realise that the time for parting of the ways has come and is in everyone's best interests. Often it happens too late when recriminations have become bitter and the sales base has disappeared. But mutual termination of a contract can be good news for both parties if success follows. The record company sells more catalogue at little expense and the artist is revitalised. So welcome back, the Human League - maybe a few of your contemporaries should also be looking to change horses.

### The distribution debate

Interesting to see the formation of Disc, another player in the indie distribution game. It makes me wonder what all the fuss was about with the huge debate about the indie chart a couple of years ago. I still think the genre vs distribution argument is insoluble but distribution is mainly a matter of getting product from A to B efficiently. Disc will be able to do this - but the finer points of its ownership hardly makes for a criterion for a chart.

Jon Webster's column is a personal view

## NEWS

London four-piece Powder are signing to Parkway Records, the new independent label being launched by Phil Savidge and John Best, the pair behind Music Week-award winning PR company Savage & Best. Managed by The Autours' manager Tony Beard, Powder are expected to make their debut on the label with a single in March or April. Phil Savidge says the Parkway label will not be tied to any specific genre. "It's not going to be an indie ghetto," he says. "We'll work on the same basis as we've run the PR company. We'll sign things we like."



# WEA splits with Some Bizarre trio

Mark Almond, Bizarre Inc and Messiah have all left WEA following a split between the label and the acts' manager, Steve Alvo.

The Some Bizarre founder is believed to have fallen out with WEA managing director Moira Bellas and A&R director Clive Black, but he refuses to comment on the speculation.

"I have basically relinquished Warner Brothers' obligation to finance the next five Mark Almond albums. It was an amicable settlement," he says. "As part of the deal he has signed a confidentiality agreement, so I cannot say any more than that."

A WEA spokeswoman denies there has been a row. "We wish Steve and the three acts all the best," she says.

Almond has been placed with Mercury Records and his first album for the label, on which the former Soft Cell frontman worked with Bob Clearmountain and The Beatmasters, will be released in March or April. A single will precede it early in March.

Almond's return to Mercury comes 15 years after he first signed to the label with Dave Ball - now of The Grid - as Soft Cell in 1980.

Bizarre Inc, whose 14 months with WEA failed to produce a release, also

move over to Mercury. Stevo says the new Bizarre Inc album is effectively completed, although contractual problems have left the group without a vocalist. Final vocals will be added once a new singer can be confirmed, he says.

The third act, Messiah - who are signed to Rick Rubin's American Recordings for the world - are unlikely to move to Mercury following Rubin's legal clash with Mercury (then named Phonogram) in the autumn.

The band, which had one album left to deliver under their deal with WEA, are expected to move to RCA under its licensing deal with American.

## XFM receives boost

The Radio Authority has given XFM new hope in its battle for a licence after announcing another FM frequency will be available in London from 1997.

The Radio Authority says it is planning to move Melody FM, which has suffered from FM interference since winning a licence in July 1990, to a new frequency on the 105-108 waveband.

The switch will free its 104.9MHz frequency for an extra London-wide service. The decision, designed to broaden audience choice and cater for further "communities of interest", is in response to the huge number of applicants for licences advertised in 1993 and 1994, the authority says.

XFM managing director Sammy

Jacob was encouraged by the news but expressed concern that the successful applicant would not start broadcasting until autumn 1997.

Jacob, who was bitterly disappointed when XFM was refused a licence in September despite broad support from the music industry, says, "I'd like to be doing absolutely nothing, why should they have to wait?" he says.

The Radio Authority says the delay is necessary for it to assess the advertising market before making a licence available.

In the meantime, XFM goes back on air in north London for 28 days on March 6 under its fourth Restricted Services Licence. Among the DJs confirmed are Janice Long and Gary Crowley.

## Ross launches publishing arm

Foed Records founder Andy Ross is launching a publishing company, Archaic Music, in a joint venture with EMI Music Publishing.

The first signings are London four-piece The Bluegenes.

Ross says he has been keen to start a publishing company for some time. He says, "Good songs are at the top of the list, whoever we sign. But we won't be using it solely for speculation purposes; we are prepared to contribute."

He stresses he will not automatically sign acts to Archaic who are being signed to Foed, or vice versa.

The move comes nine months after Ross relinquished his part-ownership in Foed by selling his 25% stake to EMI Records. He remains under contract to EMI as managing director of the label.

# Video sales grow to 33m

Video sales took another leap forward last year with CIN figures showing sales of 33m units in the final quarter of 1994. The market is up overall by 6.2%, compared with the final quarter of 1993, with feature films faring particularly well, up by 35% in the final quarter of 1994.

Although the sales of music titles rose 2%, their share of the market fell to 9.8% from 10.2% for the final quarter of 1993. Full year figures show music

video with an all-time low share of the market at 9.0%. It contributed 10.5% in 1993, and 13.4% in 1992.

Although Disney was topped from the Christmas number one spot for the first time since 1988 by CIC Video's 1.7m-selling Jurassic Park, its Snow White title was the autumn's biggest success with 4m sales.

The video boom looks likely to continue this year. Baena Vista Home Video follows Disney's Return Of Jafar on

February 1 with The Aristocats on March 15, while CIC Video releases blockbusters such as Carllito's Way (February 6), Shadowlands (February 27), Schindler's List (May 8), True Lies (August 14), The Flintstones (September 11) and Forrest Gump (October 9). Other scheduled titles include BBC Video's Martin Chuzzlewit (February 6), BMG Video's Brit Awards 1995 title (February 13) and PolyGram Video's Serial Mom (April 17).

DEL AMITRI MOVE IN A NEW DIRECTION - p23

# Veterans lead in earnings league

The dominance of established artists in the UK music scene is confirmed by a new survey which throws the spotlight on the earnings of musicians.

The report, Rock Accounts 1994 by Cliff Dane, names Elton John as the UK's biggest-earning artist, with an income of £17.6m in the year to July 1993. All the acts in Dane's Top 10 launched their careers before 1977, a fact Dane believes reflects the difficulties of breaking new acts. "Established artists have dominated sales in recent years, and have benefited from the increase in book catalogue sales," he says. Dane, a former Castle Communications finance director who has published the UK Record Industry Annual Report for the past two years, compiles data from accounts filed at Companies House by artists' service companies.

Dane says the increased concentration and globalisation of the music business has led to improved contractual terms for leading artists.

HIGHEST DISCLOSED ANNUAL EARNINGS			
Rank	Name	Year End	Amount
1	Elton John	31/7/93	£17.6m
2	Paul Collins	31/12/90	£15.6m
3	George Michael	31/12/88	£14.5m
4	Eric Clapton	30/9/93	£13.4m
5	Mark Knopfler	31/3/93	£12.0m
6	Sing	31/1/92	£7.6m
7	Mike Rutherford	31/12/92	£5.5m
8	Tony Banks	31/12/92	£5.4m
9	Brian May	30/9/93	£4.48m
10	Annie Lennox		
	Dave Stewart	31/3/90	£4.2m

Source: Rock Accounts 1994

"Combined with the availability of better business advice, royalty rates have leapt from 2% in the Sixties to more than 20% for major artists now," he adds. "Higher non-recoupable

advances should also be taken into account. For example Eric Clapton's £13.3m 1993 salary was boosted by an £8m advance to his publishing company. It appears that Elton John's recent earnings have been similarly increased."

The study also reveals details of the income of the top managers, although it omits two of the most high-profile managers - Dire Straits' Ed Eckman and Simply Red's Elliot Rashman - because their company accounts do not reveal details of remuneration.

Elton John manager John Reid's annual earnings increased from £24.0m in 1989 to £5.05m in 1993, and others identified in the report include Genesis manager Tony Smith (£5.69m in 1992) and Eric Clapton's Roger Forrester (£3.42m in 1993). Rock Accounts 1994 is priced £395 and published by Media Research Publishing, Lister House, 117 Milton Road, Weston-Super-Mare, Avon BS23 2UX.

## Retailers launch free flights offer

Our Price and Virgin are teaming up with Virgin Atlantic for a free flights promotion.

Music, game or video buyers spending £20 or more at any of the two chains' 335 stores will be able to buy two Virgin Atlantic tickets for the price of one.

The offer, which kicked off last Wednesday and runs to February 14, will cover 11 destinations including Los Angeles, Tokyo, Athens and Hong Kong. The tickets must be used by May 31 this year - excluding the April 7-21 Easter period - and are only valid for over-18s.

Virgin promotions manager Siobhan Chaburn says, "This time of the year, people want to take a break to kick the January blues. And it's a way of getting people into the stores, which are quiet after Christmas."

Chaburn says Virgin expects the promotion to be "very popular" but adds the company won't be caught out like Hoover over its free flights fiasco. "Hoover was very different because it was two completely free flights. With ours, you have to purchase at least one plane ticket before you can get another."

The offer is only based on published special excursion fares and is subject to availability. In-store advertising and a press and radio campaign will support the promotion.



The MME's Brut Bus Tour came to an end at Bristol's Anson Rooms on Friday following six sell-out shows around the country featuring Marion (pictured), Skunk Anansie and 60ft Dolls. A final Brut Awards show is staged at London's Forum tonight (Monday) featuring Spiritualized Electric Mainline, Galliano, Echobelly, Dodgy and Menswear before tomorrow night's awards ceremony at London's New Empire which will be covered by Radio One's Evening Session live. Channel Four's Big Breakfast, MTV's 120 Minutes and ITV's The Beat. The Brats events culminate in a show at Midem next Monday (January 30), featuring Dodgy, Blink and Babylon Zoo.

## Huffam quits Primary

The UK's biggest booking agency Fair Warning/Wasted Talent is expanding its roster of premier league acts following the appointment of Ian Huffam from rival agency Primary Talent.

Huffam has been poached after eight years with Primary Talent and brings 17 acts with him, including Blur, The Shamen, Nick Cave and Jesus Jones.

Currently based at Wasted in London's Fulham Road, Huffam expects to move into Fair Warning's Kings Road office next month, in line with the move in with US Talent agency ITC announced last September. "The US link-up was very important," says

Huffam. "All the personalities involved were forward thinking and enthusiastic about the development. I felt more comfortable looking forward, and I thought my artists would feel happier."

Huffam says the artists on the roster - now more than 150 - will benefit when it comes to assembling large bills.

Wasted Talent managing director Ian Flocks says, "I'd been looking to augment our team for some time and Ian Huffam was the smartest and most talented agent out there."

Primary Talent managing director Martin Hopewell declined to comment on the departure of Huffam.

## BPI disappointed by pirate case leniency

The BPI has reacted with disappointment after a CD pirate was given a fine and community service order in a Swansea court last week.

Darren Grimley, a CD pirate dealing in illegal copies of albums by bands including U2, The Rhythmites, The Cure and The Clash, was sentenced last Wednesday (18) to 150 hours community service and ordered to pay a contribution towards costs of £500.

BPI director of legal affairs Sara John says, "We were pleased with the seizure of the CDs and the vehicle, but were disappointed that no custodial sentence was given."

## EMI dominates dance awards

EMI Records scooped five awards to dominate the International Dance Awards at London's Piccadilly Theatre last night (Sunday). Eternal were named Dance Act of the year and Positiva's Real 2 Real won Tune of the Year for I Like To Move It and Best House Act. Cooltempo's Juliet Roberts was named best female dance artist and Janet Jackson was honoured with an Award for Achievements In Dance Music. BMG and Warner both won two awards. BMG won major label of the year and Deconstruction's K-Klass were named best remixers. Warner's East West division won both its awards, with Michael Watford named Best Male Artist and Snoop Doggy Dogg chosen as Best Rap Act.

## Sony creates new European arm

Sony Music is establishing a new European Repertoire Division with former Capitol Records International vice president, international marketing Guy Bulez at the helm. The new division will operate in a similar way to Sony's existing Licensed Repertoire Division, set up in February 1992 to provide marketing and administrative support for independent labels, artists and management.

## Island sets up Jamaican subsidiary

Island Records is opening a Jamaican subsidiary, Island Records Jamaica. PolyGram has agreed to invest in the new venture in exchange for a 49% stake, while the other 51% will be offered to Jamaican investors. Trish Farrell has been named as the president of the company, which will be based in Kingston.

## 3rd Stone launches label

Management company 3rd Stone is launching a label with the release an EP, Hello, by Nottingham four-piece State Of Grace on January 30, followed on March 13 by an album Jamboreebop. 3rd Stone is the team behind Spacemen 3 and Spiritualized Electric Mainline.

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		% Oct '93	% Oct '94
1	THE BOX	1.8	2.1
2	MTV	2.0	1.3
3	VH-1	-	0.9
4	CMT	0.9	0.3

\* Source: 1994 Continental Research on behalf of ITC

# A question of independence

To those close to RTM, the company's split from Pinnacle will not come as a surprise. The move has been on the cards from the moment their deal was inked in May 1991.

As competitors in the alternative rock sector, the two companies were never going to continue their relationship forever.

"The process [of moving out of Pinnacle] has been going on almost as long as RTM has been going," says RTM managing director John Best. "We have always known that at the end of our Pinnacle contract we were going to have some hard decisions to make."

Another senior figure in independent distribution agrees. "In the long run, the split was probably what both sides would have wanted," he says. "As long as RTM was continuing to grow, it was only expanding Pinnacle's business. And, at the same time, Pinnacle was only helping RTM itself to grow."

The problem was not simply that the two would find themselves competing for business from the same labels, says Best. As a sales and marketing operation, RTM would always find itself holding back as long as it stayed with Steve Mason's Orpington-based company.

"I've had certain ideas for the sales side of our business, I couldn't go to Steve with them because Pinnacle are our competitors," explains Best. "But VCI are not in the same business as us, so we can talk to them quite openly."

Initial discussions about a possible link with VCI began at the end of 1992, when RTM first discussed the prospects of a distribution deal for RTM's video titles with VCI. "At that stage it was little more than a twinkle in the eye," says VCI chief executive Stephen Ayres.

Before the VCI option progressed, RTM examined all possible options. "The process we went through was to look at every operation which could get volume to the High Street," says Best. "The investigations led them not only to talks with a book distributor but included discussions with two consultant experts in the grocery trade."

"We were looking at how everything was delivered to shops; batteries, newspapers, books, everything. The problem was none of them were fast enough to work in the music industry."

The only option dismissed out of hand was the prospect of going into partnership with a major label, a board including Mute, 4AD and Beggars Banquet, the company is proudly attached to its independent status.

Best says, "We were never going to go to a major; it wasn't even considered."

"It was a philosophical decision. We didn't want to go with a major because of the importance of the independent



RTM CHIEFS: (FROM LEFT) DIRECTOR MARTIN MILLS, MANAGING DIRECTOR JOHN BEST AND SALES MANAGER KEVIN BROWN, WITH ARTISTS SUEDE (LEFT) AND ERASURE (RIGHT)

sector. Ultimately it is only because the sector exists that a lot of the labels exist. Many of them simply wouldn't get deals with a major.

"And we have always felt that that would just give the majors another entry into the independent market if we were to do a physical distribution deal with them."

Ultimately, the VCI option made most sense. VCI was keen to extend its coverage of the audio market - the deal effectively doubles its distribution of music product - so Ayres' company seemed a natural ally for RTM. Best says, "The more we talked the more it seemed to make sense. They seemed to have a firm grasp of the opportunity there might be in the market."

"It depends whether you define indie as non-major or not," he says. "I don't think that being owned by all those

people in the city is hardly an indie ethos." But RTM points out that, according to GIN rules, VCI will qualify as an indie by virtue of its independence from the major record companies.

And Best says all the company's labels have received the news of RTM's move with enthusiasm. RTM director and Beggars Banquet managing director Martin Mills suggests criticisms of the VCI move are rooted in an out-dated image of the independent sector.

"To their credit, Pinnacle have played a big part in changing [the image of the independent]," he says. "Rough Trade were doing it in their later stages, but Pinnacle have done most to prove the independents can get most to the shops and pay their records to the shops and pay their labels just like a major can. Ultimately, this move can only be to the benefit of the market."

Besides, says Best, "It's our music which makes us independent."

Martia Talbot

## THE FOUR-YEAR GROWTH OF RTM

**February 1991:** Accountants KPMG Peat Marwick McLintock is drafted in to take over management of Rough Trade Distribution, amid suggestions that the company is in serious financial difficulties.

**May 1991:** It is announced that Rough Trade Distribution is to be replaced by a new company, RTM. The new company, RTM, and label management with physical distribution contracted out. A deal is struck with Pinnacle, which takes on most of the bigger labels including Mute, 4AD and Situation Two, with APT shipping KLF, Bechwood, Ultimate and a number of RTM's smaller labels. The move effectively leaves Pinnacle uninvolved as the king of the independent distribution scene.

**May 17, 1991:** Rough Trade board finally accepts the inevitable, and the distribution company is put into administration in the High Court.

**June 1, 1991:** RTM opens for business with 21 staff. Its first big hit single is Erasure's chorus, which debuts at number three on June 22.

**October 1991:** Erasure's chorus, on Mute Records, becomes RTM's first major album.

**August 1992:** The company moves from its base in Seven Sisters Road to a new HQ in Camden Town.

**November 1992:** Erasure's Mute Records album *Pup!* becomes

RTM's second number one.

**December 1992:** RTM's deal with APT expires. Physical distribution for all the labels transferred to Pinnacle.

**January 1993:** RTM strikes a deal with VCI to handle all its video stock from the 30,000 in 17 warehouses in Watford, Herts. Talks begin between the two sides on the possibility of an audio deal, once RTM's four-year agreement with Pinnacle expires.

**April 1993:** Exactly a year after signing a distribution deal with Mute Records, RTM gets two consecutive number one albums when Suede's *Debut* replaces Depeche Mode's *Songs of Faith & Devotion* (*Mute*) at the top of the chart.

**December 1993:** RTM's dance department Demis strikes a deal with Sheffield's Warp Records, creating a roster which initially includes The Aphex Twin, Sabres Of Paradise and Black Dog.

**May 1994:** Mute act Erasure clinch up RTM's fifth number one album with *Say It Say*.

**January 1995:** RTM and VCI ink their deal for all RTM's labels to be moved over for picking and packing by VCI's new company, Dist.

**June 1, 1995:** Disc is due to begin operating, with RTM and Music Collection International as its biggest clients.

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## An ability to spot talent first is behind SJM's concert success

When Simon Moran grudgingly admits he "must be alright" as concert promoter go, he's being more than a little modest.

Five years after the 28-year-old started running his own company from the bedroom in his parents' house, he has become one of the biggest names in concert promotion. A look at the inkies' live ads on any given week reveals that the name SJM Concerts is everywhere, promoting tours from Suede to Blur, M People through to East 17.

Now Moran has four full time staff in his busy Manchester office along with a number of freelance tour representatives, and SJM Concerts is expecting a move to bigger premises within the year.

But, despite having worked with a range of artists that would make most promoters rub their hands in glee, Moran is not resting on his laurels. "It's not going too badly but you can't count your chickens. We're always looking to the future," he says.

Moran's strength, according to many band managers, is a combination of persistence and sheer graft. "Simon's always the first to get there, he's hungry," says The Levellers' manager Phil Nelson. "He came to see the band early on and just said, 'Right, we'll do a five-gig tour', which was exactly what we wanted. That was before the band was even signed to Chis Records."

Charlie Myatt of booking agency International Talent Booking, which uses SJM for the majority of artists on its books including Radiohead, Inspiral Carpets and Shed Seven, says, "Simon collects information. He gets inside individual acts so he has a feel for them — he's got a musical ear."

Moran's ability to get in early with

## SIMON MORAN



bands is evident, with artists like The Beautiful South, The Manic Street Preachers and The Farm using the promoter from day one.

But this was not always the case for the now-burgeoning business. Moran started up SJM Concerts after graduating in 1987, financed by a £1,000 loan from his father and £1,000 on an Enterprise Allowance scheme. Then the operation was run from the bedroom in his parents' Warrington house, Moran recalls. "I lost money on some bands. I'd make a bit of money then I'd be down to zero. You've just got to work hard and you've got to have faith in your own ability."

He certainly has plenty of fans

among band managers and booking agents, clearly one of the reasons he retains and builds on a strong clientele. Former Housemartins and now Beautiful South manager Paul Thompson — whose relationship with Moran goes back to the day when Moran hassled him into letting The Farm tour with The Housemartins — adds that Moran is particularly quick off the mark.

"We'll maybe half agree to do a tour and the next day there's a routing coming through the fax machine," he says.

Moran admits persistence is one of his key attributes. "In 1985 I wanted New Order to play so I got hold of the

## FROM BEDROOMS TO ARENAS

Simon Moran (b. December 29, 1955)

- 1984: Moran attends Sheffield University to study a degree in Business Studies. In the first term he makes his first foray into concert promotion, booking The Farm to play at the end of the year.
- 1985: After hassling New Order manager Bob Gretton, Moran books the band to play at Sheffield University.
- 1987: Becomes manager of The Farm while still at university. In the summer, graduates with a 2 (ii). Later that year he is "unceremoniously dumped" by The Farm and sets up SJM Concerts, working from his parents' house.
- 1988: Works with James, Happy Mondays and smaller groups like Microdisney. He books The Li's. "You never know, I might again," he hints.
- 1989: Taken on Pete Donaldson to help him with the business and opens his first office in Warrington. That year he books The Stone Roses — namely the infamous Blackout Express Bellroom concert — and the Inspiral Carpets. The Beautiful South play their first gig in Liverpool Blackcoats Arts Centre.
- 1991: Moran is tipped as a future star in a *MW* poll of industry executives.
- 1992: One of Moran's favourite gigs is the James concert at Alton Towers which attracted 30,000. Gigs for The Beautiful South at Sheffield Arena are sold out, while Birmingham NEC and Wembley Arena "nearly sold out".
- 1993: Convinces M People to go live in spring. Chris York joins from MCP. Louise Jones and Kave Zelin join later that year.
- 1995: "We're continuing to work on new groups as well as gigs for The Levellers, James, M People, The Prodigy, Oasis, Blur, The Drift, Del Ambriz, Elastica and others."

manager's phone number and just kept hassling him," he says.

Now, a decade on, he is looking to the future and is keen to work with a wider range of genres. "We've got an indie group image," he says. "But we'd like to promote Take That because a) they'd be good and b) we'd make loads of money."

As for the future? "I'll definitely be in music, but I won't just be promoting concerts in 20 years time," he says.

Projects planned for this year include tours from The Levellers, James, M People, The Prodigy, Oasis, Blur, Elastica and more.

"For someone who 'just didn't fancy getting a proper job', Moran has not done badly for himself. Catherine Eade

## UPCOMING RELEASES

## Coast To Coast



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# Concern over aborted MCPS/PRS deal Problems with singles

## LETTERS

Am I the only one to find the breakdown of negotiations between PRS and MCPS curious?

A couple of years ago when PRS lost its members some £10m in a computer fiasco, and there was an industry focus on the computer operations of both MCPS and PRS, there seemed to be a consensus that there were extensive areas of overlap between the two societies where work was simply being duplicated at huge unnecessary cost to the common membership of both societies.

But in two years nothing has happened. And now both societies, after having put their own internal computer developments very much on ice in the intervening period, are merely proposing to start up again where they left off. And, presumably, PRS will once more start to spend millions of pounds of its members' money creating a documentation system which MCPS, to a great extent, already has.

Am I being too cynical in seeing one side spoiling the thing by trying to grab too much for its own power purposes? Am I being too naive in thinking that if there had ever really been a will at PRS and MCPS, then there should have been found a way?

And, at the end of the day, who will pick up the bill for the professional opinions, the aborted negotiations, the duplicated computer developments? I will. And other music publishers will. And songwriters will. And I, for one, feel quite angry about the joint

### DES'REE: EVEN MORE IMPRESSIVE

With reference to the Des'Ree cover story in your December 17 issue you have done Des'Ree's superb achievement a disservice. The Cranberries are Irish. The simple significance of this fact is that Des'Ree's achievement is all the more impressive as it's even further back in time than last Christmas since a British artist hit the US Top 20. Really you shouldn't undermine the achievements of your own artist. Eoin Holmes, Hamilton Street, Dublin, Ireland.



PRS/MCPS statement which reads, "Putting aside the joint venture plans is agreed to be in the best interests of both organisations and all their members." Caroline Robertson, Holderness Road, Westbury Music, London SW17.

After working in and around record retailing for a few years I think I might have discovered one of the biggest problems with single sales.

Maybe the fault with the singles is there are not singles, but album tracks. We are always being reminded of the

heady days of the Sixties and the singles sales from that period, and how they will never be equalled. But to my recollection singles such as She Loves You and I Wanna Hold Your Hand by The Beatles alongside Satisfaction and It's All Over Now by the Stones never appeared on albums (please don't confuse albums with compilations, a wart on the face of music).

This is a single and an album was an album and neither the twin shall meet.

Peter Thorogood, Sounds-To-Go, Holloway Road, London N7.

Thank you very much indeed for publishing an appeal on behalf of The Depaul Trust in the December 17 issue of *Music Week*.

We had a good response from record companies and promoters, and as a result there were some very happy young men and women in our nightshelter and hostels on Christmas Day. The T-shirts in particular were a great hit, and very welcome to young people who don't have money to spend on new clothes.

Please pass on our thanks to everyone who contributed and most of all thank you once again for coming to the aid of homeless young people in London. Philippa Gittin, Fundraising manager, The Depaul Trust, George Street, London W1.

As the only shop in my area still selling seven-inch singles, I excitedly ordered the Ben Jovi seven-inch picture disc prior to its release before Christmas.

I took advance orders from customers for it and waited for delivery. Then I asked PolyGram why I hadn't received it, only to be told that it had already been deleted and there had been more orders than supply. Similar occurrences have happened on other releases.

At least EMI managed to trickle out a supply of Beatles albums when they were short. Theo Loya, Trax Records, Station Road, Birchington-on-Sea, Kent.



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## SINGLES

**GRACE DELUXE: Love 45** (Dead Dead Good 00028). The holly-tipped glam rockers may be derivative, but their first release for Dead Dead Good is fine, catchy fare. Radio support could make all the difference. **□□**

**STATE OF GRACE: Holy EP** (3rd Stone 01202). A tremendous, radio-friendly debut by the Nottingham four-piece, from the same management stable as Spaceman 3 and Spiritualized. A swooning melodic fuses with strings and a husky vocal on the lead track with echoes of on-form New Order. **□□□**

**SUPERGRASS: Mansize Rooster** (Parlophone CD 5602). It starts like Blur's Sunday Sunday but Supergress soon establish their own style on this pop-wise tune featuring some cracking vocals and a Small Faces/early Bowie feel. **□□□**

**MARION: Sleep** (London LON CD 350). Chiming guitars and harmonica introduce the second single from Marion who neatly straddles the divide between The Smiths pop and the big guitar sound of early U2. Everything looks as if it's in place for this lot to do exceedingly well. **□□□□**

**DEADYEY DICK: New Age Girl** (Chrysalis CHS5208). Instantly infectious guitar pop singalong from the New Orleans three-piece. New Age Girl has already gone Top 30 in America. In fact that it's featured in Jim Carrey's new movie should seal the chances of it being a hit here. **□□**

**RENEGADE SOUNDWAVE: Britton** (Mate StummCD100). Trip-hop pioneers Renegade Soundwave are back with a spacey piece to south London's hippest inner city area which ends up sounding oddly like Britton's favourite sons Big Audio Dynamic. **□□**

**F MACHINE: She's All Over Me** (Infectious Infectious). An uplifting and catchy track originally designed for dance remixes but standing up in its own right as a pop tune. With enough coverage could chart. **□□□**

**THE 00-GOS: The Whole World Lost Its Head** (4) (EMI CDE IRS190). The new single from the band that built Belinda marks a return to their punk-pop roots which should re-establish the credibility of Carlisle. Visibility will be increased by a late February UK tour and release of best of collection in March. **□□□**

**DEL AMITRI: Here And Now!** (A&M 559-2). A belated chambering about the Seventies balladry gravy train, replete with acoustic strummings, Face-style organ and plaintive lyrics. But a March tour and new album, Twisted, should boost sales. **□□**



SLOWDIVE: BEAUTIFULLY AMBIENT SET FROM THE ATMOSPHERIC ROCKERS

**THE NUBILES: Layabout/Mother & Father** (Line Street LS01). This debut single from the Oxford popsters precedes a February tour. Produced by Mare Waterman - who has also produced Elastica, Ride and Ash - Layabout is an accurate reflection of their raw live presence, backed with the smoother melodies of Mother & Father. **□□**

**MOIST: Silver** (Chrysalis CHS5105). Moist's second UK single (and the title track from their debut album) has a curious, Let Loose quality to it a pop record, courtesy of rhythmic piano chords and singer David Usher's clean pop tones. **□□**

**HEATHER NOVA: Walk This World** (Big Life BFL 19). Already a success in Europe and now touring the UK, the Bermudan singer songwriter's first single from the album Oyster is dramatic as well as accessible. **□□□**

**OUTRAGE: Tall & Handsome** (Club For EFCF001). Melodic piano intro, camp vocals from a disco queen with attitude, and Jeremy Fealy in the mix. A delirious disco gem from hi-NRG heaven. **□□□**

**ANNIE LENNOX: No More I Love You** (RCA 74212576 2). A small hit for long forgotten diva Lower Speaker in 1986, this unusual 'song' sounds stunning given the Lennox treatment. Radio will gobble it up and, given that it is accompanied by another hugely effective if slightly unsettling costume video, TV will, too. **□□□□□**

## ALBUMS

**SPIRITUALIZED ELECTRIC MAINLINE: Pure** (Pine Dedicated DED1917). Spiritualized once again give us a great wash of phased and echoed guitar and organ that's simply a joy to get lost in. This time their beautifully crafted psychedelic noise features a few more bona fide songs rather than just sounds, making it definite Mercury Prize material. **□□□□□**

**SENSELESS THINGS: Taking Care Of Business** (EPC 478368). A quite remarkable album in that it shows breathtaking maturity compared to the band's past efforts. That's not to say their last two albums weren't any good,

it's just that this one is packed with catchy pop songs brimming with guitar riffs and strong vocals. **□□□□**

**FLAMINGOES: Plastic Jewels** (Pandelmonium Records PAN CD1). After a brief and somewhat misplaced ride on the new wave of new wave wagon, this trio follow up three singles with an highly competent album of infectious three minute guitar pop songs. Addictive and engagingly up in mood, the most thrilling debut of the year so far. **□□□□□**

**POPSICLE Abstinence** (WEA 4509-96678-2). Indie guitar fare from the Swedish four-piece. Melodic, upbeat and immediate, only anti-Scandinavian snobbery will go against it. **□□□□**

**THE MISSION: Neverland** (Capitol SMOE2). The Mission returns with their first independent label album in no mood to relinquish their Eighties 'big-rock' roots. Drums crash and guitars squall through an epic selection of alternative rock anthems. An ever-lovely fabouse will guarantee some chart exposure. **□□**

**SLOWDIVE: Pygmalion** (Creation CREO 168). The atmospheric rockers return after 16 months away with a beautifully ambient set. Should break outside their tradition! **□□□□□**

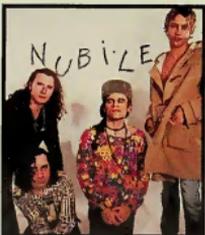
**CARTER USM: Worry Bomb** (Chrysalis CDCHR596). Fifth disc of pop-pop from perennial live favourites, Worry Bomb finds Carter's world of social angst and bad jokes firmly intact. Including the singles Let's Get Tattoos and The Young Offender. Among their seven-year career is looking as healthy as ever. **□□□**

**VARIOUS: The Brits 95** (Epic MoodCD39). The official album of the industry's official awards, combines 37 of the best moments of '94 including contributions from Oasis, Blur, East 17 and Eternal. **□□□□**

**PRET A PORTER OST** (Wesley 4782262). With Jim Kamosze's Here Comes The Hotstepper, plus tracks from Terence Trent D'Arby, The Cranberries, M People and Janet Jackson, this soundtrack, like the film, is assured of commercial success. **□□□**

**SHALLOW GRAVE OST** (EMI CDMC8695). This techno-dominated soundtrack from film score composer Simon Boswell has Let's Ride appearing alongside Nina Simone's My Baby Just Cares For Me and original Scottish dancing tune Strip The Willow. Could become cult listening as well as viewing. **□□□□**

Reviews by: Michael Arnold, Johnny Davis, Catherine Eade, Paul Gorman, Mick Robinson, Martin Talbot and Selina Webb.



THE NUBILES: OXFORD POPSTERS



SPIRITUALIZED ELECTRIC MAINLINE: A JOY

## ALAN JONES TALKING MUSIC

One of the most obvious musical trends of the Nineties is the way artists who were previously better known for original material are turning to tried and trusted songs of the past. Two obvious examples are Gloria Estefan and Luther Vandross, both of whom are currently mining third singles from albums comprising wholly of covers. Gloria's latest is Everlasting Love, which has already visited the charts on four previous occasions, as a number one for Love Affair exactly 27 years ago and for Robert Knight, Rex Smith & Rachel Sweet and Sandra. It is undoubtedly a great song and Gloria gives it her all, though the regular mix's uninspiring arrangement lets it down a little. Luther tackles Heatwave's classic Always & Forever, which will no doubt gain considerably from the inclusion of two oldies he voxed for Change, Searching and The Glow Of Love...Meanwhile, Aswad are

releasing a happy, accessible, pop/reggae/ska cover of a song less well known to the masses, You're No Good, which was a hit for the Swinging Blue Jeans here and Betty Everett in the US more than 30 years ago...What is it about powerfully-voiced American divas that makes them want Respect. Aretha Franklin demanded it, so did Adeva and now Judy Cheeks is hollering for it. Listen to her Aristaloide The Little Girl In Me from 15 years ago and you'll hear a cute vocal style not far removed from Yvonne Elliman, but she's obviously been fed on a diet of raw meat since, and on Respect, she turns in an ace vocal performance over a sturdy house/garage track co-authored by hot-again Roger Sanchez...The US is far less susceptible to greatest hits packages than the UK (there were six in the UK Top 50 last week, compared with 17 in the UK Top 50), but one that has really captured the

attention there is

### Bob Seger & The Silver Bullet

Band's Greatest Hits, which recently checked out of the Top 10. It's now set for release here, in the wake of the single We've Got Tonight and ahead of a major catalogue reactivation. Seger's material straddles the rock/R&B/blues divide, and is at its finest on ballads like Night Moves and Like A Rock, where his full-throated roar takes on a more sublime and melancholic quality...Finally, Beat The Retreat is an album celebrating the songs of Richard Thompson. Tribute albums are multiplying rapidly, but this is a little disappointing. REM, Bonnie Raitt and, best of all, Syd Straw and Evan Dando's duet of For Shame Of Doing Wrong are great performances worthy of the songs but Thompson's best-known track I Wanna See The Bright Lights Tonight is sadly missing.



# Celine closes in on double

# CHART FOCUS

# THE UK'S OFFICIAL CHART SOURCE

## SALES

Re-invigorated by her appearance on Top Of The Pops last week, **Celine Dion's** *Think Twice* clearly still has designs on the top of the singles chart. While sales of **Rednex's** *Cotton Eye Joe* decline, *Think Twice* makes a handsome gain of more than 25% in its week-on-week sales and could take over at number one next week. Its parent album, *The Colour Of My Love*, has already captured the album throne, soaring ahead of the previous incumbent *The Beautiful South* this week. *The Colour Of My Love* has sold 160,000 copies in the UK so far, 1m in Celine's native Canada and 2m in the US.

Despite the fact that none of the top four move, the singles chart is in full and frantic dog-fight again with no less than 16 new entries in the Top 40. The highest is **Green Day's** *Basket Case*, which debuts at seven, a dramatic improvement on its peak of 55 when first released here last year.

Similarly, **Secret Life's** *Love So Strong* improves on its previous peak of 28, from when it first came out 18 months ago. Remixed and reissued by Pulse-8, it enters the chart at 37.

Also finding chart progress a little easier this time around is **Bob Seger & The Silver Bullet Band's** *We've Got Tonight*. It has been issued on three previous occasions by **Seger**, reaching 41 in 1979, number 60 three years later, and failing to chart at all another four years. Released now to promoters' new EMI compilation, it finally makes the Top 40 this week, debuting at 32.

Three weeks after their single *O* **Baby** signalled the return of **Siouxsie & The Banshees** after a gap of two-and-a-half years, their album *The Rapture* enters the chart at 33. If it does not improve on the position, it will be the least successful of their 14 albums to date. In stark contrast, a similar lay-off for **Throwing Muses** has only increased interest - their University album debuts at 10, eclipsing their four previous albums.

Finally, apologies to Sony's Commercial Marketing Division. In the January 14 edition of *Music Week*, my analysis of the year-end compilation chart suggested that, for the first time since it was created in 1987, it had no albums in the Top 50. In fact, its Top Gear compilation was ranked fifteenth, following the success of its Sundruch division's *Ferret*, *Quint* and *Philadelphia* albums. This week, Commercial Marketing's first 1996 release, the double *Heartbeat* album, debuts at number one on the compilation chart.

Alan Jones

## SINGLES UPDATE



## ALBUMS UPDATE



## AIRPLAY

The Human League's *Tell Me When* is still the programmers' choice at the top of the chart, with over 200 plays more than its closest rival. **The Lightning Seeds' Change** is the second most played song, an accolade it wins despite the fact that it peaked on the pop chart at number 13 last week. It receives more plays and a bigger audience even than **Epic** labelmate **Celine Dion's** *Think Twice*, despite the massive retail popularity of the latter which has sold more than 500,000 copies - 10 times as many as **Change** - and is still increasing its sales base.

**Annie Lennox's** *No More I Love You* made its initial bow last week at number 39, garnering the majority of its support from **Radio One**. All stations have now been mailed a one-track promo of the track and it explodes on to the Top 50 chart this week at number 10.

It is otherwise a fairly quiet week at radio, with only six other newcomers in the 50. Among them is only one track by a new artist, namely **Virgin's** *Lavina Jones*, whose debut disc *Sing It To You* picks up 84 plays. There are of sufficient calibre to power it to number 43, ahead of a couple of records with four times as many plays on lower value stations.

**Lavina** even debuts ahead of **N-Trance's** *You Free*, which is having a desperately difficult time on radio, despite being the third biggest selling single in the UK for the past fortnight. It does pick up a little this week, climbing from 57 to 47, but this is due entirely to extra plays earned within shows which count down the sales chart.

Meanwhile, **Atlantic's** 252's tendency to commit itself wholeheartedly to certain tracks is reflected in this week's chart. Although it plays fewer songs than any comparable I.R. station, one it opts to support a record **Atlantic** will play it often and for a long time.

The Ireland-based longwave station played **Seal's** former hit *Kiss From A Rose* 61 times last week, compared to a combined total of 37 plays for the other 55 stations monitored. **Atlantic's** support pushes the track to number 36 on the chart.

Similarly, **True Faith '94** (85% of its audience comes from **Atlantic** 252 airplay), when **We Dance** (68%), **The Strangest Party** (59%) and several others retain Top 50 places thanks to **Atlantic's** support. A survey of the market excluding **Atlantic** 252 shows tracks like **Love So Strong** (**Secret Life**), **You Are Everything** (**Melanie Williams & Joe Roberts**), **Strong Enough** (**Sheryl Crow**) and **I've Got A Little Something For You** (**MN 8**) would otherwise find places in the Top 50 instead.

Alan Jones

## SALES AWARDS

Platinum: **Deacon Blue**: *Our Town - Greatest Hits* (4x); **Various**: *Soul Devotion*.  
Silver: **Etan**: *Oh Baby / Sweet Funky Thing* (single); **N-Trance**: *Set You Free* (single).  
Ini Kamaze: *Here Comes The Hotstepper* (single); **Green Day**: *Dookie*; **New Order**: *SBC Live In Concert*.

## PLAYLIST ADDS

Radio 1 FM: w/c 23.01.95: B List: Madonna - *Bedtime Story*, Jimmy Nail - *Cowboy Song*, Gloria Estefan - *Everlasting Love*. C List: Blur - *Bedshat*, PJ & Duncan - *Our Radio Rocks*, Junior Reid - *Listen To The Vicids*, 4PM - *Sukiyaki*, Eternal - *If You Need Me Tonight*, Tom Petty - *You Wreck Me*, East 17 - *Be There*, Perfecto All Stars - *Reach Up* (Paper's Got Me A Brand New Fijian).  
Capital FM: w/c 17.01.95: B List: Aswad - *You're No Good*, Bryan Ferry - *Mamouni*, Barry White - *Practice What You Preach*. C List: Deuce - *Call It Love*, Thelma Houston - *Don't Leave Me This Way*, Madonna - *Bedtime Stories*, Perfecto All Stars - *Reach Up* (Paper's Got Me A Brand New Fijian), MC Sar & J The Real McCoy - *Runaway*, Scarlett - *Independent Love Song*, Stamm - *Can't Get By*.  
Virgin 1215: w/c 21.01.95: B List: Misa & The Mechanics - *Over My Shoulder*. C List: Sheryl Crow - *Strong Enough*, Del Amitri - *Here And Now*, Tom Petty - *You Wreck Me*, Scarlett - *Independent Love Song*. D List: Green Day - *Basket Case*, West - *Voodoo Gel*.  
MTV Europe: w/c 24.01.95: *Perishad* - *Glorious*, *Massive Attack* - *Protection*, *Lavina Jones* - *Sing It To You*, *Aerosmith* - *Walk On Water*, *Washtam* - *Bostich*, *Human League* - *Tell Me When*.

## THIS WEEK'S HITS

### Singles

NUMBER ONE: **Cotton Eye Joe**, **Rednex** - *Internal Affairs*  
HIGHEST NEW ENTRY: **Basket Case**, **Green Day** - *Reprise*  
HIGHEST CLIMBER: **Nineteen63**, *New Order* - *London*  
NUMBER ONE R&B SINGLE: **Here Comes The Hotstepper**, **Ini Kamaze** - *Columbia*  
NUMBER ONE DANCE SINGLE: **Good Life**, **EVE** - *Gasoline Alley*

### Albums

NUMBER ONE: **The Colour Of My Love**, **Celine Dion** - *Epic*  
HIGHEST NEW ENTRY: **University**, **Throwing Muses** - *4AD*  
HIGHEST CLIMBER: **Divine Madness**, **Madness** - *Virgin*  
NUMBER ONE COMPILATION: **The Best Of Heartbeat** - *Columbia*

### Airplay

NUMBER ONE SINGLE: **Tell Me When**, **The Human League** - *East West*  
BIGGEST GROWER: **No More I Love You**, **Annie Lennox** - *RCA*  
MOST ADDED: **No More I Love You**, **Annie Lennox** - *RCA*

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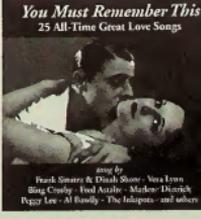
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# TOP 5 SINGLES

218 JANUARY 1993

Rank	Title	Artist	Label	C/Cass (Distributor)	7/12	Weeks	Title	Artist	Label	C/Cass (Distributor)	7/12	TITLES A-Z	
												Label (Producer/Publisher/Writer)	Label (Producer/Publisher/Writer)
1	<b>COTTON EYE JOE</b>	Interior Affairs	KGBD	154K/51M	BMG	RCST 19	38	<b>SAVED</b>	Fresh FRSHD 21/FRSH 21	OMV/SMS	7/12	All I Ever Do For You	18
2	<b>THINK TWICE</b>	Delainé Dion (Nelly/Chris Young) (P/S/S/Field)	Epic	60K/242K	96A/204	1/10	39	<b>GOOD LIFE</b>	Gasoline Affair MCSTO 203M/CMC 203B (BMG)	FRSH 21	Always	32	
3	<b>SET YOU FREE</b>	All Around The World CKX/DL 126C/AG 126C	TRC/DIG	170/200	1/10	40	<b>I AM I</b>	Quessynche (Quessynche/Barton) EMI (Dance/Total)	EMI DMCI 1085	1/10	Another Day	27	
4	<b>HERE COMES THE HOTSTEPPER</b>	Columbia 60134076/10474	1/10	1/10	41	<b>I'M GOING ALL THE WAY</b>	Southern 6 Blessings (Garry/Wells) EMI (Harris/Hill)	A&M 567432/567434 (F)	5/24/81	Don't You Forget About Me	31		
5	<b>TOTAL ECLIPSE OF THE HEART</b>	Bays Of Fun (Graham/McA/Elliott) (Buckner)	1/10	1/10	42	<b>ANOTHER DAY</b>	Systematic SYSCD 4/YSYSC 6 (F)	SYSC 6/YSYSC 6	1/10	Cherish	13		
6	<b>TELL ME WHEN</b>	East West WY 8820Z 11/2 8820C (W)	1/10	1/10	43	<b>BOY I GOTTA HAVE YOU</b>	Domestic CDDOME 1014/TCDOME 1014 (F)	1/10	Don't Stop Believin'	39			
7	<b>BASKET CASE</b>	Reprise W 0279XW/96 272C (W)	1/10	1/10	44	<b>TAKE A BAY</b>	Maverick/Sire W 0278XW/96 272C (W)	1/10	Don't Stop Believin'	39			
8	<b>BUMP 'N GRIND</b>	Jive JIVECD 365/JIVE 365 (BMG)	1/10	1/10	45	<b>CROCODILE SHOES</b>	East West WY 8820Z 11/2 8820C (W)	1/10	Don't Stop Believin'	39			
9	<b>SHÉ'S A RIVER</b>	Virgin VSCD 1559/VS 1509 (F)	1/10	1/10	46	<b>LET ME BE YOUR FANTASY</b>	Systematic SYSCD 4/YSYSC 6 (F)	1/10	Don't Stop Believin'	39			
10	<b>LOVE ME FOR A REASON</b>	Polygram 60128020/12794 (F)	1/10	1/10	47	<b>CUBAN PETE</b>	Capitol 60128020/12794 (F)	1/10	Don't Stop Believin'	39			
11	<b>RUN AWAY</b>	Logic/Atlantic 7432125882/743212588A (BMG)	1/10	1/10	48	<b>LIVING IN DANGER</b>	Metromopol/London ACCD 3436C/3 (F)	1/10	Don't Stop Believin'	39			
12	<b>RIVERDANCE</b>	Sony TRFBLNCD 1/RTFBLNCA 1/1 (TRC/BMG)	1/10	1/10	49	<b>POWER RANGERS</b>	RCA 7432125882/743212588A (BMG)	1/10	Don't Stop Believin'	39			
13	<b>ONE NIGHT STAND</b>	Mercury MERCD 418/MERC 418 (F)	1/10	1/10	50	<b>SO LET ME GO FAR</b>	Mercury 418/MERC 418 (F)	1/10	Don't Stop Believin'	39			
14	<b>WHATEVER</b>	Crestion CRECD 193/CRECS 193 (S/M/V)	1/10	1/10	51	<b>ALL I WANT FOR CHRISTMAS IS YOU</b>	Columbia 6010705 (F)	1/10	Don't Stop Believin'	39			
15	<b>GLORY BOX</b>	Go Beat/Gold 129/GDDMC 129 (F)	1/10	1/10	52	<b>DON'T TELL ME</b>	Warner Bros W 0280Z/DW 0280C (W)	1/10	Don't Stop Believin'	39			
16	<b>PROTECTION</b>	Virgin WBXK 64/WRBC 6 (F)	1/10	1/10	53	<b>REAL</b>	Atlantic 6011602/611604 (S/M)	1/10	Don't Stop Believin'	39			
17	<b>HOOCHIE BOOBY</b>	W&A Card/CARD 14/CARD 16 (F)	1/10	1/10	54	<b>I NEED SOMEBODY</b>	Eastern Blue B.L.O.C.C.D.D. 019 (W)	1/10	Don't Stop Believin'	39			
18	<b>STAY ANOTHER DAY</b>	London LONCD 354/LONCS 354 (F)	1/10	1/10	55	<b>CRAZY</b>	Interscope/EMI CDEMK 364/TECM 364 (F)	1/10	Don't Stop Believin'	39			
19	<b>CALL IT LOVE</b>	London LONCD 355/LONCS 355 (F)	1/10	1/10	56	<b>HOLD ME, THRILL ME, KISS ME</b>	Epic 6611002/6611004 (S/M)	1/10	Don't Stop Believin'	39			
20	<b>CRY FOR YOU</b>	Uptown/MCA MCSTO 203M/CMC 203B (BMG)	1/10	1/10	57	<b>BRUNN ON LOVE</b>	Capitol 60118216/61184 (S/M)	1/10	Don't Stop Believin'	39			
21	<b>NINETEENS</b>	London NUCCD 61/NUCCD 61 (F)	1/10	1/10	58	<b>GUERRILLA FUNK</b>	Pyramid PYTCD 100/PYTC 100 (F)	1/10	Don't Stop Believin'	39			
22	<b>CHANGE</b>	Epic 660985/660984 (S/M)	1/10	1/10	59	<b>ANOTHER NIGHT</b>	Logic/Atlantic 7432125882/743212588A (BMG)	1/10	Don't Stop Believin'	39			
23	<b>BOXERS</b>	Parlophone CR 64007/CR 6400 (F)	1/10	1/10	60	<b>DON'T LEAVE ME THIS WAY</b>	Dynamo DYNCD 010/DYNC 010 (F)	1/10	Don't Stop Believin'	39			
24	<b>FELL ON BLACK DAYS</b>	A&M 58094/25049/54 (F)	1/10	1/10	61	<b>THINGS TO MISS</b>	Epic 6611162/1164 (S/M)	1/10	Don't Stop Believin'	39			
25	<b>INDEPENDENT LOVE SONG</b>	WEA 42820C/282C (W)	1/10	1/10	62	<b>ETERNAL LOVE</b>	XShyby/Telstar CDECK 34/MCDECK 3 (BMG)	1/10	Don't Stop Believin'	39			
26	<b>SYMPATHY FOR THE DEVIL</b>	Geffen GFSTD 06/GFSC 06 (BMG)	1/10	1/10	63	<b>JUST THE WAY IT IS</b>	Go Beat/Gold 123/GDDMC 123 (F)	1/10	Don't Stop Believin'	39			
27	<b>PRACTICE WHAT YOU PREACH/LOVE IS THE ICON</b>	A&M 58095/30894 (F)	1/10	1/10	64	<b>LET IT LAST</b>	Circa YRCDG 119/YRCD 119 (F)	1/10	Don't Stop Believin'	39			
28	<b>HEARTBEAT</b>	London LONCD 356/LONCS 356 (F)	1/10	1/10	65	<b>ONE COOL REMOV</b>	Columbia 6611392/6611394 (S/M)	1/10	Don't Stop Believin'	39			
29	<b>CREEP</b>	Anista/Laface 74321254712/7432125471A (BMG)	1/10	1/10	66	<b>I SHAVE U VABY</b>	One AG 80/AG 08 (F)	1/10	Don't Stop Believin'	39			
30	<b>INTWETWEENER</b>	Independent SLEP 006C/D/SLEP 006C (W)	1/10	1/10	67	<b>TRAIN OF CONSEQUENCES</b>	Capitol CDCC 720C (F)	1/10	Don't Stop Believin'	39			
31	<b>IF LIFE IS LIKE A LOVE BANK, GEORDIE IN WONDERLAND</b>	Capitol CDCC 734/TCDL 734 (F)	1/10	1/10	68	<b>DO WHAT YOU DO</b>	Bony 5611225/5611224 (S/M)	1/10	Don't Stop Believin'	39			
32	<b>WE'VE GOT TONIGHT</b>	Capitol CDCC 734/TCDL 734 (F)	1/10	1/10	69	<b>ALWAYS</b>	Jambco JUVCD 14/JUVCD 14 (F)	1/10	Don't Stop Believin'	39			
33	<b>THE GIRLS THEY SING</b>	Capitol CDCC 734/TCDL 734 (F)	1/10	1/10	70	<b>DO YOU LOVE ME?</b>	Double Double CDECK 1/CADEK 1 (TRC/BMG)	1/10	Don't Stop Believin'	39			
34	<b>OVERCOME</b>	4th & Broadway 304/GRCA 304 (F)	1/10	1/10	71	<b>WE HAVE ALL THE TIME IN THE WORLD</b>	EMI (David/Barry)	1/10	Don't Stop Believin'	39			
35	<b>TOCATTA &amp; FUGUE</b>	EMI Classics MCA 88188/12MCA 88188A (F)	1/10	1/10	72	<b>SWEET LOVE</b>	Rank CDEKNC 48/MCDEKNC 48 (S/M)	1/10	Don't Stop Believin'	39			
36	<b>DO YOU WANNA PARTY</b>	Stepan/OutStyle Money SPONCD 25/SPONC 25 (F)	1/10	1/10	73	<b>IF I HAD YOUR LOVE</b>	Rank CDEKNC 48/MCDEKNC 48 (S/M)	1/10	Don't Stop Believin'	39			
37	<b>LEVO'S STRONG</b>	Patric 8 CD/COVE 79/COVE 79 (S/M)	1/10	1/10	74	<b>NEEDY NEEDS SOMEBODY</b>	Nick Howard (Paragon/Intone) 8/MW/VC Howard (Paragon/Intone) 8/MW/VC	1/10	Don't Stop Believin'	39			
					75	<b>BABY COME BACK 2 ME</b>	Virgin VSCD 1522/VSCD 1522 (F)	1/10	Don't Stop Believin'	39			
						<b>PLEASE COME HOME FOR CHRISTMAS</b>	Jambco JUVCD 16/JUVCD 16 (F)	1/10	Don't Stop Believin'	39			

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# TOP 75 ALBUMS *cin*

28 JANUARY 1995

Pos	Artist (Producer)	Label/CDD (Distributor)	Cass/Vinyl
1	<b>THE COLOUR OF MY LOVE</b> Celine Dion (Lupano/Donly)	Epic 474742Z (SM)	474753A
2	<b>CARRY ON UP THE CHARITS - THE BEST OF #4</b> The Beautiful South (Hodges/Kay/Bowling/Magic)	Go Beat 828222Z (F)	8282287Z (F)
3	<b>DUMMAY</b> Portishead (Portishead/Wiley)	Go Beat 828222Z (F)	828224Z (828223Z)
4	<b>ETERNAL &amp; FOREVER #3</b> Alma Lovers/Pargher/Charles/Winnans/Westland/Alma 1053	Creation CRECD 169 (BMG)	169 (BMG) CRE 169 (CRELP 169)
5	<b>DEFINITELY MAYBE #2</b> Barenz (Goss/Coyne)	Food/Parlophone FOODCD 19 (E)	FOODCD 19 (FOCD 19)
6	<b>PARKLIFE #2</b> Boris (Street/Albion)	East West 4509395Z (SM)	4509395A
7	<b>CROCODILE SHOES #3</b> Jimmy Nail (McKean/Nail/Kelly)	Island CD 8028 (F)	ICT 8029L/PS 8029
8	<b>NO NEED TO ARGUE #2</b> The Charlatans (Street)	Island CD 8028 (F)	ICT 8029L/PS 8029
9	<b>CROSS ROAD - THE BEST OF #4</b> Bon Jovi (Karbony/Rock/Collins)	44D CAD 5000D (P)	5000D (CAD 5002)
10	<b>STREAMING MUSES (Throwing Muses)</b>	44D CAD 5000D (P)	5000D (CAD 5002)
11	<b>BIZARRE FRUIT #4</b> 12 (Harding/Cumove/Kean/Stannard)	London 828422Z (F)	828424Z (828423Z)
12	<b>FIELD OF GOLD - THE BEST OF #2</b> Pogues (Pogues/Sing/Corntown/Smith/Vanous)	Deconstruction/RCA 74212402L (BMG)	74212401L/74212401R
13	<b>CALIFORNIA DREAMIN' - THE VERY BEST OF</b> The Mamas And The Papas (Adair)	A&M 540322Z (SM)	540323A
14	<b>BEDTIME STORIES #3</b> Mavis Cheung (Mavis/Cheung/Hopkins/Smith/Williams)	Geffen GED 2472 (BMG)	2472 (GEP 2472)
15	<b>UNPLUGGED IN NEW YORK #1</b> Nirvana (Peregrine/Levy)	Warner Bros 926245752Z (UM)	926245752Z (92624574Z)
16	<b>MONSTER #2</b> Real (Lynch)	Geffen GED 2450Z (BMG)	2450Z (GEP 2450Z)
17	<b>LIVE AT THE BBC #2</b> The Beatles (Andrews/Henry/Benson/Marshall/Bacharach/Smith)	Capitol CD 5232Z (F)	5232Z (5232Z)
18	<b>SECOND COMING</b> The Stone Roses (Dawson/Schroeder)	Geffen GED 2450Z (BMG)	2450Z (GEP 2450Z)
19	<b>12 PLAY #1</b> R Kelly (Kelly)	IMP 144 (IMP)	144 (IMP 144)
20	<b>SONGS #2</b> Luther Vandross (Almaneski/Wandross)	Epic 476956Z (SM)	476956A (476955Z)
21	<b>TUESDAY NIGHT MUSIC CLUB</b> Sheryl Crow (Bottrell)	A&M 54012625401264Z (F)	
22	<b>THE BEST OF #1</b> New Order (Hague/New Order)	Mercury 526232Z (F)	526234Z (526230Z)
23	<b>THE GREATEST HITS #2</b> INXS (Thomas/Ogata/INXS/Rodgers)	Mercury 526232Z (F)	526234Z (526230Z)
24	<b>THE BEST OF #2</b> Sade (Sade/Millar/Pels/Hovson)	Epic 477432Z (SM)	477432A
25	<b>DOOKIE</b> Green Day (Cavello/Green Day)	Reprise 82645795Z (UM)	82645795Z (82645795Z)
26	<b>PROTECTION #2</b> Massive Attack (Beopon/Massive Attack)	Virgin WBRMC 2 (E)	WBRMC 2/WBRP 2
27	<b>BIG ONES #4</b> Aerobitch (Fairbairn/Bainbottom)	Geffen GED 2456Z (BMG)	2456Z (GEP 2456Z)
28	<b>PSYCHE - THE ALBUM #1</b> PJ And Duncan (Graham)	XS/Intervet/Star 216 (BMG)	216 (216)
29	<b>SPANNERS</b> Black Dog (Black Dog)	Warp WPCD 1 (P)	WPCD 1 (WPCD 1)
30	<b>THE ESSENTIAL COLLECTION #2</b> Eurythmics (Vennott)	RCA 74212871Z (BMG)	74212871Z/74212871R
31	<b>THE DIVISION BELL #2</b> Rush (Frost/Vennott)	EMI 2026M 105S (E)	105S (EM 105S)
32	<b>THE RAPTURE</b> Sinusite & The Bainsches (Calle)	Wunderland/World Circuit 523725Z (F)	523725A
33	<b>WE HAVE ALL THE TIME IN THE WORLD #2</b> Los Amigos (Various)	EMI CD/EMI 4599690 (W)	4599690 (W)
34	<b>THE BEST OF #2</b> Chris Rea (Rea/Kelly/Various)	East West 4509395Z (SM)	4509395A (4509395Z)
35	<b>HOLD ME, THRILL ME, KISS ME #3</b> Gloria Estefan (Denner/Casas/Oswald)	4774164Z (7416Z)	
36	<b>TWELVE DEADLY SYNS... AND THEN SOME #1</b> Clyck Lauper (Lauper/Chertoff/Vanous)	Epic 477632Z (SM)	477632A
37	<b>LABOUR OF LOVE - VOLUMES 1 &amp; 2</b> UB40 (Various)	DEP International DEP/D 11CADEP 1AL/DEP 14 (E)	
38	<b>MUSIC BOX #5</b> Mahalia Carey (Carroll/Asafieff)	Virgin MADDX (E)	4742704Z (4742Z)
39	<b>DIVINE MADNESS #3</b> Manhattan Transfer (Westanley)	4742704Z (4742Z)	
40	<b>THE HIT LIST #1</b> Tina Turner (Various)	EMI CD/EMI 4599690 (W)	4599690 (W)
41	<b>VITALITY #2</b> Fest (Jan/Ed/Pratt/Span/Allen)	Epic 477651Z (SM)	477651A (477651R)
42	<b>THE HITS</b> Garth Brooks (Reynolds)	Liberty CDP 82281Z (E)	82281Z (82281Z)
43	<b>EVERYBODY ELSE IS DOING IT SO WHY CAN'T WE?</b> The Charlatans (Street)	Island CD 80303CT 80031PS 8003 (F)	
44	<b>END OF PART ONE (THEIR GREAT HITS) #4</b> Van Halen (Van Halen)	Prodigy 8194771Z (SM)	8194771A
45	<b>THE RETURN OF THE SPACE COWBOY #1</b> Jamiroquai (Kay)	Sony S2 477813Z/7813A/477813R (SM)	
46	<b>THE DARK SIDE OF THE MOON #2</b> Pink Floyd (Pink Floyd)	CDP 781475Z/7813A/477813R (SM)	
47	<b>THE 3 TENGERS IN CONCERT 1994 #1</b> Cameras/Guggenheim/Pavotti with Mehta (Rustum)	45989630Z (BMG)	45989630Z (45989630Z)
48	<b>GREATEST HITS #1</b> Manhattan Transfer (Various)	Virgin HDL 1 (E)	HDL 1 (E)
49	<b>NO QUARTER</b> Jimmy Page & Robert Plant (Page/Plant)	Fontana 526262Z (F)	526262Z (526262Z)
50	<b>THE SIMPLY BEST #2</b> Tina Turner (Various)	Capitol CD/EMI 477632Z (SM)	477632Z (527632Z)
51	<b>LET LOOSE</b> Let Loose (Graham/Let Loose)	Mercury 526018Z (F)	526018A (526018Z)
52	<b>BROTHER SISTER #4</b> The Brand New Heavies (The Brand New Heavies)	Acid Jazz/Int 828490Z (F)	828490Z (828490Z)
53	<b>SEAL #3</b> Seal (Horn)	TZ 45099256Z (UM)	45099256Z (45099256Z)
54	<b>NEVERMIND #2</b> Nirvana (Gibson/Nirvana)	Geffen DGC 2445Z (BMG)	2445Z (DGC 2445Z)
55	<b>CRAZY #2</b> Julia Roberts (Hammond)	Columbia 474782Z (SM)	474782A (474781R)
56	<b>ONE WOMAN - THE ULTIMATE COLLECTION #4</b> Diana Ross (Various)	EMI CD/EMI 4599690 (W)	4599690 (W)
57	<b>MUSIC FOR THE JILTED GENERATION #2</b> The Prodigy (Hoggins/McLellan)	XL/CD 1043X/M 1043P 14 (W)	
58	<b>THE IMMACULATE COLLECTION #3</b> Madonna (Various)	Sony 76990440Z (W)	76990440Z (76990440Z)
59	<b>ELEGANT SLUMMING #2</b> M People (M People)	RCA 742119674Z (BMG)	742119674Z (742119674Z)
60	<b>GRACE</b> Jeff Buckley (Wallace)	Columbia 475292Z (SM)	475292A (475292R)
61	<b>THE COMMITMENTS (OST) #3</b> The Commitments (Bobby/Kings)	MCA/MCA 10286 (BMG)	10286 (MCA 10286)
62	<b>SHEPHERD MOONS #3</b> Enya (Myrnes)	WEA 90157572Z (W)	90157572Z (90157572Z)
63	<b>KYLE MINOGUE</b> Kyle Minogue (Minogue in Rhythm/Vanous)	Deconstruction/RCA 74212278Z (BMG)	74212278Z (74212278R)
64	<b>THE BEST OF BELINDA VOL 1 #2</b> Belinda Carlisle (Various/Feldman)	Virgin BECD 1 (E)	BECD 1 (E)
65	<b>THE BEST OF UB40 VOL 1 #1</b> UB40 (Various)	DEP International DUBTY 1 (E)	DUBTY 1 (E)
66	<b>AFRICA TO THE AMERICAS: THE JOURNEY OF DREAMS</b> Simon & Garfunkel (Simon/Garfunkel)	54900904500045000 (F)	
67	<b>LEGEND #3</b> Tull (Gonyea/EMMO/Rebeck/UB40/W/Smith)	Warner Bros 926245752Z (UM)	926245752Z (92624574Z)
68	<b>AUTOMATIC FOR THE PEOPLE #5</b> R.E.M. (Irvine)	Warner Bros 926245752Z (UM)	926245752Z (92624574Z)
69	<b>AUGUST AND EVERYTHING AFTER</b> Counting Crows (Burnett)	Geffen (BMG)	GED 24526Z (GED 24526Z)
70	<b>EVERYTHING CHANGES #2</b> Take That (Various)	RCA 742311692Z (BMG)	742311692Z (742311692R)
71	<b>UNPLUGGED #2</b> Eric Clapton (Teitelman)	Duck 82682604Z (W)	82682604Z (82682604Z)
72	<b>HAVE A LITTLE FAITH #1</b> Joe Cocker (Lord-Argente/Various)	Capitol CD/EMI 477632Z (SM)	477632Z (527632Z)
73	<b>HELL FREIZES OVER</b> Eagles (Eagles/Schreiner/Jacobson)	Geffen GED 2472Z (BMG)	2472Z (GED 2472Z)
74	<b>GREATEST HITS #1</b> Gloria Estefan (Estefan/Jan/Casas/Donwald)	Epic 477632Z (SM)	477632A (477632R)
75	<b>PLATINUM</b> 50 (2002) (IRMG)	SOLID SILVER 30 (2002) (IRMG)	30 (2002) (IRMG)

# TOP COMPILATIONS

Pos	Artist	Label/CDD (Distributor)	Cass/Vinyl
1	<b>THE BEST OF HEARTBEAT</b> Columbia MGOCD 37/1/NOCD 371 (SM)		
2	<b>SOFT REGGAE</b> Global Television RADCD 04/RADMC 04 (BMG)		
3	<b>NOW THAT'S WHAT I CALL MUSIC! 29 #4</b> EMI/Virgin/PolyGram CD NOW287C/NO29Z/29Z (E)		
4	<b>ROCK ANTHEMS</b> Dino Dingo 101 (P)		
5	<b>PULP FICTION (OST)</b> MCA MCD 11160 (BMG)		
6	<b>THE LOVE ALBUM #2</b> Virgin VDCD 39 (E)		
7	<b>JUNGLE MANIA 2</b> Telstar TD 2758 (BMG)		
8	<b>100% CLASSICS</b> Telstar TD 2758/STAC 2757 (BMG)		
9	<b>THE BEST ROCK ALBUM IN THE WORLD... EVER! #1</b> Virgin VDCD 39 (E)		
10	<b>THE GREATEST LOVE EVER</b> Telstar TD 2747 (BMG)		
11	<b>NOV DANCE - THE BEST OF 94</b> EMI/Virgin VDCD 141/NOCD 141 (E)		
12	<b>PURE MOODS #3</b> Virgin VDCD 28 (E)		
13	<b>THE BEST COUNTRY ALBUM IN THE WORLD... EVER! #1</b> EMI CD/EMI 4599690 (W)		
14	<b>THE LION KING (OST) #1</b> Mercury 529690Z (BMG)		
15	<b>THE VERY BEST OF ANDREW LOVING</b> Really Useful 529490Z (529490A) (F)		
16	<b>THE BEST OF 100% DANCE</b> Telstar TD 2752/STAC 2751/2752 (BMG)		
17	<b>MOTOWN - THE ULTIMATE HITS COLLECTION</b> Motown 530865Z (30865A) (F)		
18	<b>DANCE ZONE '94</b> PolyGram TV 525130Z (F)		
19	<b>THE GREATEST HITS OF THE 90'S - PART 1</b> Telstar TD 2758 (BMG)		
20	<b>ALL WOMAN 4</b> Quality Television ALLWDC 4/ALLWDC 4 (F)		

# AIRPLAY PROFILE



#	Title/Artist/Label	W*	TW	TH
#1	2 <b>HERE COMES THE HOTSTEPPER</b> <i>by Kemco (Columbia)</i>	27	26	
#1	3 <b>TELL ME WHEN</b> <i>Janet League (East West)</i>	27	26	
#1	24 <b>CHANGE</b> <i>Lightning Seeds (Epic)</i>	16	26	
#4	1 <b>COTTON EYE JOE</b> <i>Reuben (Globe)</i>	22	25	
#4	18 <b>BUMP N GRIND</b> <i>Itchy Lady (Epic)</i>	20	25	
#5	5 <b>SHE'S A RIVER</b> <i>Singa Mads (Virgin)</i>	25	24	
#7	10 <b>HEARTBEAT</b> <i>Jimmy Somerville (Parade)</i>	22	23	
#7	13 <b>I'M GOING ALL THE WAY</b> <i>Paula Abdul (A&amp;M)</i>	21	23	
#7	20 <b>CRUSH WITH EYELINER</b> <i>Don McLean (Mercury)</i>	22	23	
#10	19 <b>1963 New Orleans Sound</b>	18	22	
#10	18 <b>OPEN YOUR HEART</b> <i>MI People (Discomotion)</i>	20	22	
#10	20 <b>BOXERS</b> <i>McQueen (Polygram)</i>	19	22	
#13	11 <b>SYMPATHY FOR THE DEVIL</b> <i>Queen N' Bosses (Polygram)</i>	24	21	
#14	13 <b>THIS COWBOY SONG</b> <i>Sing (A&amp;M)</i>	21	19	
#14	26 <b>HOOCHIE BOOBY</b> <i>Claymore Kays (Mercury)</i>	13	19	
#14	20 <b>NO MORE I LOVE YOU'S</b> <i>Amia Lomax (RCA)</i>	3	19	
#14	20 <b>ONE NIGHT STAND</b> <i>Janet League (East West)</i>	17	19	
#19	19 <b>PRACTICE WHAT YOU PREACH</b> <i>Buffy Blue (A&amp;M)</i>	18	18	
#19	20 <b>CALL IT LOVE</b> <i>Davea (Globe)</i>	9	17	
#15	22 <b>LIVING IN DANGER</b> <i>Boy Of Blue (London)</i>	17	17	
#15	8 <b>THINK TWICE</b> <i>Clifford (Epic)</i>	23	17	
#22	20 <b>SING IT UP</b> <i>DEE-DOOR-DEE-DOO!</i> <i>(Lewins Jones (Virgin))</i>	2	16	
#22	20 <b>GLORY BOX</b> <i>Perthshire (Epic)</i>	8	16	
#24	21 <b>BOY BOX</b> <i>Perthshire (Epic)</i>	12	14	
#24	20 <b>REAL</b> <i>Tommy (Polygram)</i>	9	14	
#24	20 <b>LOVE ME FOR A REASON</b> <i>Barbara (Polygram)</i>	20	13	
#24	20 <b>I'VE GOT A LITTLE SOMETHING FOR YOU</b> <i>MN (Columbia)</i>	12	13	
#26	20 <b>NOW THEY'LL SLEEP</b> <i>Billy Bragg (Mercury)</i>	1	13	
#26	20 <b>INDEPENDENT LOVE SONG</b> <i>Scarlet (RCA)</i>	8	12	
#25	20 <b>HERE AND NOW</b> <i>Dee (A&amp;M)</i>	6	12	



#	Title/Artist/Label	W*	TW	TH
#1	3 <b>THE STRANDEST PARTY (THESE ARE THE TIMES)</b> <i>(100's Mercury)</i>	20	28	
2	8 <b>SHE'S A RIVER</b> <i>Singa Mads (Virgin)</i>	22	28	
3	8 <b>TELL ME WHEN</b> <i>Janet League (East West)</i>	24	27	
4	1 <b>RUN TO YOU</b> <i>Reuben (Globe)</i>	24	26	
5	9 <b>NO MORE I LOVE YOU'S</b> <i>Amia Lomax (RCA)</i>	4	26	
6	5 <b>BANG AND BLAME</b> <i>Janet League (East West)</i>	20	22	
#7	3 <b>WHEN WE DANCE</b> <i>Sing (A&amp;M)</i>	27	21	
#7	8 <b>ABOUT A GIRL</b> <i>Reuben (Globe)</i>	20	21	
#7	1 <b>CHANGE</b> <i>Lightning Seeds (Epic)</i>	28	21	
#10	10 <b>END OF A CENTURY</b> <i>Boy (Mercury)</i>	19	20	
#10	14 <b>NEWBORN FRIEND</b> <i>Real (GFI)</i>	18	20	
#10	3 <b>YOU CAN GO YOUR OWN WAY</b> <i>Chris Rea (Real World)</i>	26	20	
#10	18 <b>1963 New Orleans Sound</b>	17	20	
#10	12 <b>YOU BLOW ME AWAY</b> <i>Robert Palmer (EMI)</i>	17	20	
#10	11 <b>WHATEVER</b> <i>Davea (Globe)</i>	19	20	
#16	17 <b>CRAZY</b> <i>Amia Lomax (RCA)</i>	17	18	
#17	10 <b>SENSE</b> <i>Buffy Blue (A&amp;M)</i>	17	17	
#17	16 <b>A GIRL LIKE YOU</b> <i>Janet League (East West)</i>	18	17	
#17	10 <b>SYMPATHY FOR THE DEVIL</b> <i>Queen N' Bosses (Polygram)</i>	9	16	
#20	20 <b>THIS COWBOY SONG</b> <i>Sing (A&amp;M)</i>	5	14	
21	5 <b>ALL I WANNA DO</b> <i>Sheryl Crow (A&amp;M)</i>	25	13	
#22	11 <b>BAIN KING</b> <i>Claymore Kays (Mercury)</i>	17	12	
#22	20 <b>GLORY BOX</b> <i>Perthshire (Epic)</i>	1	11	
#22	20 <b>LOVE SPREADS</b> <i>The Stone Roses (Epic)</i>	4	11	
#25	11 <b>LET THE HEALING BEGIN</b> <i>Jan Carter (Capitol)</i>	19	10	
#25	4 <b>I'M GONNA GET MYSELF BLIND</b> <i>Phish (Streamline)</i>	9	10	
#25	20 <b>GO LET ME GO FAR</b> <i>Janet League (East West)</i>	2	10	
#25	20 <b>PARKLIKE</b> <i>Janet League (East West)</i>	10	10	
#25	20 <b>KEEP THE FAITH</b> <i>Boy (Mercury)</i>	9	10	
#26	20 <b>EVERYBODY'S TALKIN'</b> <i>The Beach Boys (Capitol)</i>	1	9	

All data this page © Media Monitor. Station profile charts rank titles by total number of plays per station on 30 or on Sunday 1 January 1995 and 24 or 23 on Saturday 7 January 1995.



#	Title/Artist/Label	W*	TW	TH
#1	1 <b>TRUE FAITH</b> <i>95.8 (Mercury)</i>	75	76	
2	8 <b>WHEN WE DANCE</b> <i>Sing (A&amp;M)</i>	52	73	
3	2 <b>SHOUT FOR SOME EYES</b> <i>MI People (Discomotion)</i>	71	72	
4	51 <b>COTTON EYE JOE</b> <i>Reuben (Globe)</i>	58	66	
5	7 <b>KISS FROM A ROSE</b> <i>Real (GFI)</i>	4	65	
6	3 <b>ANOTHER NIGHT</b> <i>MI People (Discomotion)</i>	71	53	
7	4 <b>THE STRANDEST PARTY (THESE ARE THE TIMES)</b> <i>(100's Mercury)</i>	56	51	
#8	1 <b>I'M GOING ALL THE WAY</b> <i>Paula Abdul (A&amp;M)</i>	46	47	
#8	1 <b>CHANGE</b> <i>Lightning Seeds (Epic)</i>	43	47	
#8	12 <b>TELL ME WHEN</b> <i>Janet League (East West)</i>	53	46	
10	10 <b>ANOTHER DAY</b> <i>Itchy Lady (Epic)</i>	45	45	
#11	7 <b>WE HAVE ALL THE TIME IN THE WORLD</b> <i>Love Armstrong (EMI)</i>	45	45	
#11	10 <b>RUN TO YOU</b> <i>Reuben (Globe)</i>	44	44	
#11	10 <b>OH BABY 1</b> <i>Gwen (EMI)</i>	13	44	
#14	23 <b>THINK TWICE</b> <i>Clifford (Epic)</i>	17	32	
#14	24 <b>CHANGE</b> <i>Lightning Seeds (Epic)</i>	29	31	
#16	5 <b>SHE'S A RIVER</b> <i>Singa Mads (Virgin)</i>	16	31	
#16	27 <b>LIVING IN DANGER</b> <i>Boy Of Blue (London)</i>	20	27	
18	13 <b>ALL I WANNA DO</b> <i>Sheryl Crow (A&amp;M)</i>	36	28	
19	15 <b>STAY ANOTHER DAY</b> <i>Emt 17 (London)</i>	20	27	
20	19 <b>BABY COME BACK</b> <i>Jan Carter (Capitol)</i>	29	25	
21	10 <b>TAKE A BOW</b> <i>Madonna (Mercury)</i>	26	24	
22	19 <b>CIRCLE OF LIFE</b> <i>Claymore Kays (Mercury)</i>	28	24	
23	24 <b>ALWAYS</b> <i>Real (GFI)</i>	17	18	
24	20 <b>STAY I MISSED YOU</b> <i>Janet League &amp; Steve Seay (RCA)</i>	26	14	
#25	20 <b>BLAME IT ON ME</b> <i>Claymore Kays (Mercury)</i>	10	11	
#25	20 <b>SCENTENSE</b> <i>Jan Carter (Capitol)</i>	11	11	
#27	20 <b>LOVE ME FOR A REASON</b> <i>Barbara (Polygram)</i>	8	10	
#27	20 <b>THINGS CAN ONLY GET BETTER</b> <i>Diana Vickers (Mercury)</i>	6	10	
#27	20 <b>HEY NOW</b> <i>HIGHS JUST WANT TO HAVE FUN!</i> <i>David Layler (Real)</i>	6	10	
#27	20 <b>SWEETS FOR MY SWEET</b> <i>Claymore Kays (Mercury)</i>	14	10	

## 95.8 CAPITAL FM

LONDON

#	Title/Artist/Label	W*	TW	TH
#1	3 <b>TELL ME WHEN</b> <i>Janet League (East West)</i>	43	45	
2	20 <b>NO MORE I LOVE YOU'S</b> <i>Amia Lomax (RCA)</i>	6	45	
#3	1 <b>SHE'S A RIVER</b> <i>Singa Mads (Virgin)</i>	44	44	
#3	10 <b>I'M GOING ALL THE WAY</b> <i>Paula Abdul (A&amp;M)</i>	35	44	
#5	10 <b>TOTAL ECLIPSE OF THE HEART</b> <i>Janet League (East West)</i>	29	42	
7	1 <b>THINK TWICE</b> <i>Clifford (Epic)</i>	64	41	
8	5 <b>COTTON EYE JOE</b> <i>Reuben (Globe)</i>	47	40	
9	8 <b>CHANGE</b> <i>Lightning Seeds (Epic)</i>	24	39	
#10	15 <b>LIVING IN DANGER</b> <i>Boy Of Blue (London)</i>	33	38	
#10	5 <b>ALL I WANNA DO</b> <i>Sheryl Crow (A&amp;M)</i>	42	38	
#10	5 <b>LOVE ME FOR A REASON</b> <i>Barbara (Polygram)</i>	42	38	
13	8 <b>THIS COWBOY SONG</b> <i>Sing (A&amp;M)</i>	41	36	
14	10 <b>SWEETS FOR MY SWEET</b> <i>Claymore Kays (Mercury)</i>	25	35	
15	3 <b>STAY ANOTHER DAY</b> <i>Emt 17 (London)</i>	43	34	
16	19 <b>TAKE A BOW</b> <i>Madonna (Mercury)</i>	33	32	
17	19 <b>HOLD ME, THRILL ME, KISS ME</b> <i>Diana Vickers (Mercury)</i>	30	27	
#18	20 <b>BABY COME BACK</b> <i>Jan Carter (Capitol)</i>	26	26	
#18	20 <b>WE HAVE ALL THE TIME IN THE WORLD</b> <i>Love Armstrong (EMI)</i>	26	26	
#18	20 <b>OH BABY 1</b> <i>Gwen (EMI)</i>	26	26	
#18	20 <b>HERE COMES THE HOTSTEPPER</b> <i>by Kemco (Columbia)</i>	27	26	
#18	20 <b>REAL</b> <i>Tommy (Polygram)</i>	27	26	
#18	20 <b>SHE'S GOT THAT VIBE</b> <i>Itchy Lady (Epic)</i>	26	26	
#24	1 <b>CROCODILE SHOES</b> <i>Janet League (East West)</i>	29	25	
#26	19 <b>ALWAYS</b> <i>Real (GFI)</i>	29	24	
#26	19 <b>RIGHT FOR SOME EYES</b> <i>MI People (Discomotion)</i>	36	24	
#26	19 <b>ALWAYS AND FOREVER</b> <i>Janet League (East West)</i>	30	21	
#28	20 <b>BUMP N GRIND</b> <i>Itchy Lady (Epic)</i>	21	19	
#28	20 <b>ONE NIGHT STAND</b> <i>Janet League (East West)</i>	3	14	
#28	20 <b>PROTECTION</b> <i>McQueen (Polygram)</i>	7	14	

## AIRPLAY FOCUS

**Atlantic's 252**  
Despite a certain amount of disbelief that a long wave station broadcasting pop music from Ireland could succeed, Atlantic 252 is now the largest commercial radio station in the UK, with 43m listeners tuning in every week (Radio). The station has a 12% reach to its 15-34 target audience in the UK.  
Launched in September 1993, Atlantic has kept its promise of focusing on contemporary sounds with an emphasis on more music, less chat.  
Research six months before launch had convinced Atlantic that "today's best music" was the most popular formula for a

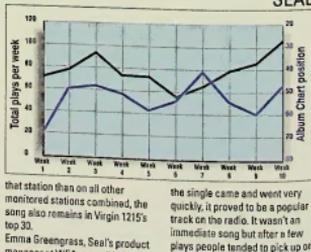
**ATLANTIC'S POWER LIST**

**Another Night** - (MC Sar) & The Real McCoy  
**Sight For Some Eyes** - MI People  
**True Faith** - New Order  
**When We Dance** - Sing  
**The StranDEST Party** - INXS  
**Atlantic's five "flagship" songs:**  
 rotation 2-3 hours  
 © M&M Monitor.

potential audience. "When the burn-out on some songs is practically non-existent, our policy is to keep them at the top of our playlist," says programme controller Henry Owens, who has

been at Atlantic since its inception.  
"Call-out research" tests current hits every fortnight and Auditorium Research tests the entire playlist twice a year. A typical week's airplay reveals that last week's most played song - New Order's True Faith - was broadcast 30 times, more than twice as many times as the most played song at the top of other stations' playlists.  
Atlantic broadcasts from 18 miles outside Dublin in Trim, County Meath, which boasts a state-of-the-art transmitter complex with an aerial as high as the Eiffel Tower. Catherine Eade

Since being released in July last year, Seal's Kiss From A Rose (ZTT) has had a continual presence in the airplay charts, despite the single itself having a short chart life of just five weeks in July and August. The period shown in our graph covers mid-November - when the number of plays began to increase slightly and the self-titled album re-entered the charts - up to last week, showing that the track has enjoyed another increase in plays recently and, correspondingly, has enjoyed another surge in album sales.  
One of the "flagship" tracks of Atlantic 252, with more plays on



that station one on all other monitored stations combined, the song also remains in Virgin 1215's top 30.  
Emma Greengrass, Seal's product manager at WEA, says, "Although very few people tended to pick up on it" Catherine Eade

# TOP 50 AIRPLAY HITS

28 JANUARY 1995

AIRPLAY

**MEDIA MONITOR**

This Last	Weeks	Title/Artist/Label	Radio 1 FM										Total no. of plays	Total aud. (M)	Weekly audience % $\pm$		
			Love radio	No. of plays	Atlantic 23	BRMB	Capital	City	Clyde	Heart FM	Impact	Metro				Peace radio	Virgin 1215
1	3	TELL ME WHEN Human League (East West)	P	26	47	46	46	36	37	0	27	29	27	991	63.48	5.0	
2	7	COTTON EYE JOE Redbone (Zomba)	A	25	66	7	40	8	27	0	9	13	1	583	52.92	15.6	
3	20	CHANGE Lightning Seeds (Epic)	A	26	32	24	39	24	32	0	16	25	21	768	49.35	40.1	
4	5	SHE'S A RIVER Simple Minds (Virgin)	A	24	31	11	44	25	37	0	6	4	21	628	46.60	5.3	
4	8	THINK TWICE Culture Beat (Epic)	P	17	32	43	41	40	33	21	35	30	12	0	761	43.26	4.0
6	11	I'M GOING ALL THE WAY Soundz Of Blackness (A&M)	P	23	0	1	44	39	17	0	27	10	1	0	531	35.03	7.1
7	50	LIVING IN DANGER Ace Of Base (London)	A	17	31	22	38	6	32	0	10	29	1	0	381	34.64	16.6
8	16	THIS COWBOY SONG Sting (A&M)	A	19	0	28	36	21	32	19	22	1	1	14	541	34.26	21.9
9	14	HERE COMES THE HOTSTEPPER In Karaoke (Columbia)	P	26	0	4	26	21	27	0	9	10	1	0	443	33.13	10.0
10	1	NO MORE I LOVE YOU'S Annie Lennox (RCA)	A	19	0	23	45	0	21	4	0	1	0	7	256	30.37	741.0
11	6	LOVE ME FOR A REASON Boyzone (Polygram)	B	13	2	30	38	6	32	0	20	16	15	0	619	28.69	-40.3
12	38	1983 How D'Uder (London)	A	22	0	1	8	31	1	0	1	5	43	20	317	28.06	31.0
13	4	SIGHT FOR SORE EYES M People (Deconstruction)	B	1	72	21	21	11	28	0	25	1	1	0	370	27.22	-15.1
14	10	CRAZY Eternal (EMI)	B	11	47	5	2	1	14	0	18	13	1	0	397	26.62	-44.4
15	2	ALL I WANNA DO Sheryl Crow (A&M)	P	2	28	25	38	5	35	2	21	5	3	13	478	26.23	-24.1
16	37	BUMP N' GRIND B Kelly (A&M)	P	25	1	7	14	1	2	0	7	10	1	0	254	25.90	81.1
17	2	STAY ANOTHER DAY East 17 (Bardone)	A	5	27	36	34	8	9	0	31	22	1	0	566	25.52	-80.2
18	25	OPEN YOUR HEART M People (Deconstruction)	A	22	0	7	8	27	5	0	0	15	25	0	313	24.41	8.9
19	7	TAKE A BOW Madonna (Mercury)	P	2	25	32	32	21	27	0	13	8	28	0	470	24.09	-65.1
20	-	TOTAL ECLIPSE OF THE HEART Nicki French (Baps Of Fun)	A	6	0	4	42	20	18	0	8	31	1	0	454	23.63	51.8
21	28	WHEN WE DANCE Sting (A&M)	A	1	73	1	4	2	2	3	4	2	1	21	168	22.99	14.5
22	31	HEARTBEAT Jimmy Somerville (London)	P	23	0	11	10	0	16	0	6	0	0	0	338	22.54	19.1
23	13	WE HAVE ALL THE TIME IN THE WORLD Louis Armstrong (EMI)	P	0	45	23	26	28	3	2	11	3	25	0	324	22.50	-22.2
24	49	INDEPENDENT LOVE SONG Scarlett (WEA)	B	12	0	1	3	30	23	14	12	11	25	7	360	20.68	133.8
25	26	TRUE FAITH 94 New Order (London)	A	1	76	1	0	3	6	0	3	1	1	0	203	20.48	4.8
26	21	OH BABY ... Eternal (EMI)	A	1	44	4	26	5	15	12	17	1	31	0	367	20.18	-18.9
27	19	RUN TO YOU Boyzone (EMI)	P	0	45	1	9	21	9	0	27	1	1	26	291	19.31	-40.1
27	18	BEAT IT Madonna (Mercury)	P	2	26	13	26	3	6	0	13	2	1	9	341	19.27	-21.0
29	31	SYMPATHY FOR THE DEVIL Guns N' Roses (Geffen)	P	21	0	1	6	1	1	0	1	0	1	16	117	18.60	-38.0
30	11	CROCODILE SHOES Jimmy Nail (East West)	A	3	0	23	24	1	11	18	32	7	1	1	412	18.48	-78.8
31	181	PRACTICE WHAT YOU PREACH Barry White (A&M)	A	18	0	5	5	0	8	24	22	5	0	0	258	18.15	-30.9
32	48	CALL IT LOVE Deuce (London)	A	17	0	0	5	4	0	0	2	5	18	0	128	18.14	105.9
33	17	WHATEVER Cassin (Creative)	B	10	0	1	1	21	10	0	1	1	37	20	334	18.06	-53.8
34	44	HOOCHIE BOOTY Ultimate Kaos (Wild Card)	A	19	1	3	6	0	0	0	1	1	0	0	150	17.50	54.5
35	34	ONE NIGHT STAND Luc Laessele (Mercury)	A	19	0	8	14	0	4	0	1	5	0	0	258	16.81	7.5
36	22	HOLD ME, THRILL ME, KISS ME Clois Etefian (Epic)	P	1	0	24	27	1	25	2	13	4	1	0	404	16.63	-40.7
37	34	THE STRANGEST PARTY (THESE ARE THE TIMES) Jinx (Mercury)	P	0	51	1	1	2	1	0	1	1	1	29	121	16.40	-4.0
38	41	KISS FROM A ROSE Seal (ZTT)	P	1	61	0	0	2	5	3	2	0	0	0	99	14.69	16.2
39	47	CRUSH WITH EYELINER Ben (Worner Bros)	A	23	0	0	0	0	0	0	0	0	0	1	69	14.50	-6.3
40	37	ANOTHER DAY Whigfield (Syntonic)	B	3	46	1	3	1	3	0	1	8	1	0	168	14.12	-33.9
41	42	REAL Donna Allen (Epic)	B	14	0	10	26	9	8	0	8	0	2	0	206	13.98	18.4
42	29	ANOTHER NIGHT The Ever And The Real McCoy (Sage)	P	0	53	3	7	5	20	2	2	8	1	0	174	13.50	-33.6
43	29	ALWAYS Boyzone (London)	P	1	18	5	24	3	29	0	7	4	9	7	214	13.43	-47.5
44	174	SING IT TO YOU (DEE-DOOB-DEE-DOO) Lavina Jones (Virgin)	B	16	0	0	0	0	0	0	0	0	0	0	84	13.40	924.7
45	56	BOXERS Mansepp (Parlophone)	A	22	0	0	0	0	0	0	0	0	1	0	79	13.87	66.5
46	84	GLORY BOX Forthman (De Bevo)	B	14	0	1	1	1	1	1	0	2	2	11	142	12.87	78.3
47	0	HERE AND NOW Del Ambrì (A&M)	N	12	0	1	11	0	9	0	1	4	7	1	113	12.65	0.0
48	80	SET YOU FREE K-Source (A&M)	A	9	0	7	4	2	1	0	4	6	1	0	237	12.52	60.8
49	50	ALWAYS AND FOREVER Luther Vandross (Epic)	B	7	0	4	19	0	0	17	1	7	11	0	338	11.85	25.9
50	45	SWEETNESS Michelle Gayle (RCA)	P	1	10	8	35	4	9	0	8	0	0	0	132	11.70	7.7

© Media Monitor. Compiled from electronically reprocessed data of airplay on 55 BBC and commercial radio stations from 00.00 on Sunday 1 January 1995 until 24.00 on Saturday 7 January 1995. Stations ranked by audience. Figures based on listener-hour figure data.

## TOP 10 GROWERS

Pos.	Title/Artist/Label	Total plays	Increase in number of plays
1	NO MORE I LOVE YOU'S Annie Lennox (RCA)	256	240
2	THIS COWBOY SONG Sting (A&M)	541	215
3	INDEPENDENT LOVE SONG Scarlett (WEA)	360	195
4	CHANGE Lightning Seeds (Epic)	768	194
5	ALWAYS AND FOREVER Luther Vandross (Epic)	338	181
6	TOTAL ECLIPSE OF THE HEART Nicki French (Baps Of Fun)	454	173
7	YOU CAN COUNT ON ME Jaki Graham (A&M UK)	130	130
8	DON'T LEAVE ME THIS WAY Thelma Houston (Dynamo)	117	117
9	HERE AND NOW Del Ambrì (A&M)	113	113
10	LOVE SO STRONG Secret Life (Pulse-8)	108	108

## TOP 10 MOST ADDED

Pos.	Title/Artist/Label	Total stations	Adds* this week
1	NO MORE I LOVE YOU'S Annie Lennox (RCA)	25	12
2	LOVE SO STRONG Secret Life (Pulse-8)	17	9
3	HERE AND NOW Del Ambrì (A&M)	21	6
4	INDEPENDENT LOVE SONG Scarlett (WEA)	33	5
5	CALL IT LOVE Deuce (London)	20	4
6	DON'T LEAVE ME THIS WAY Thelma Houston (Dynamo)	22	4
7	EVERLASTING LOVE Clois Etefian (Epic)	15	4
8	ALWAYS AND FOREVER Luther Vandross (Epic)	34	3
9	OPEN YOUR HEART M People (Deconstruction)	30	3
10	PROTECTION Massive Attack (Wild Bunch)	34	3

\* Media Monitor. Chart shows tracks boasting greatest increase in the number of plays

© Media Monitor. Chart shows tracks bringing greatest number of station adds (add\* defined as four or more plays)

28 JANUARY 1995

# THE OFFICIAL CHARTS - 28 JAN


**music week**  
 AS USED BY V



# SINGLES

## 1 COTTON EYE JOE

	Rank	Artist	Label
2	02	THINK TWICE	Cash Dot
3	03	SET YOU FREE	N-Tunes
4	04	HERE COMES THE HOTSTEPPER	In-Koma
7	05	TOTAL ECLIPSE OF THE HEART	Noa-Fraser
6	06	TELL ME WHEN	The Hollow Lane
8	07	BASKET CASE	Green Day
10	08	BUMP N' GRIND	R-Kool
11	09	SHE'S A RIDER	Sweet Melog
5	10	LOVE ME FOR A REASON	Bosque
11	11	RUN AWAY	MC Sky 08 The Real McCoy
11	12	REVENGEANCE	Bull (Walmart) And We're The Other Guys
8	13	ONE NIGHT STAND	Lust
9	14	WHATEVER	Daiz
15	15	GURRY BOX	Pommesko
14	16	PROTECTION	Messier Attack
18	17	HONCHIE BOOY	Ultimate Rage
8	18	STAY ANOTHER DAY	East 17
21	19	CALL IT LOVE	Duaz
18	20	CRY FOR YOU	Jero
37	21	NINETEEN83	Hay Dreka
13	22	CHANGE	Learnin' Stars
14	23	BOXERS	Mooney
26	24	FEEL ON WASSA DANK	Palazone
26	25	INFERNO	Palazone

## MN8

I've got a little something for you

The debut single

Out now



# ALBUMS

## 1 THE COLOUR OF MY LOVE

	Rank	Artist	Label
1	02	CHEER UP! UP THE CHAIRS - THE BEST OF	The Blarney Spin
4	03	DUMBY	Pommesko
2	04	ALWAYS & FOREVER	Enema
5	05	DEFINITELY MAYBE	Duaz
6	06	PARADISE	Black
7	07	CACOPHONIC SHORES	Jewel Nul
10	08	NO NEED TO ARGUE	Tot Overstake
8	09	CROSS ROAD - THE BEST OF	Box Jam
9	10	UNIVERSITY	Trained Muzik
9	11	STEAM	East 17
11	12	BIZARRE FRUIT	M People
12	13	FIELDS OF GOLD - THE BEST OF	Shes
13	14	CALIFORNIA DREAMIN' - THE VERY BEST OF	The Mousso And The Pines
15	15	BEDTIME STORIES	Macanah
17	16	UNPLUGGED IN NEW YORK	Havana
16	17	MONSTER	REM
14	18	LIVE AT THE BBC	The Brimkus
13	19	SECOND COMING	The Steel Roads
35	20	12 PLAY	R-Kool
18	21	SONGS	Limes Muzikos
25	22	TUESDAY NIGHT MUSIC CLUB	Sweet Chew
21	23	? (THE BEST OF)	Now Decit



28 1 95

# eternal clinch top award

Eternal crowned a remarkable year by walking away with the top prize at the second International Dance Awards on Sunday (January 22).

The all-girl r&b group were due to pick up the Best Dance Act honour in front of an audience of 1,300, including many of the biggest names in the dance industry.

However, the awards did throw up a few surprises. In the Best Club section, London's Ministry of Sound beat off strong contenders such as Liverpool's Cream and Leeds' Back 2 Basics.

And Cori Cox took the Best DJ award despite keeping a fairly low profile last year. The ceremony was due to take place at London's Piccadilly Theatre, presented by Mark Lamont and Sonia Sassi. Diana Carroll, Eternal, Aswad, Real 2 Real and Juliet Roberts were among those booked to perform.

Awards organiser Lindsay Wesker says, "Although it's only the second year of the awards, we have once again received incredible support from both the public and the music industry with more than 150,000 votes cast from all over the UK."

Wesker added, "We feel that the results genuinely reflect the opinions of dance music fans and the international dance awards continue to go from strength to strength."

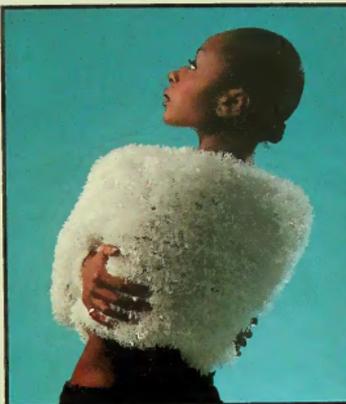
The full list of winners is:

**Dance Act Of The Year – ETERNAL**  
Best Male Dance Artist – **MICHAEL WATFORD**  
Best Female Dance Artist – **JULIET ROBERTS**

**Tune Of The Year – REAL 2 REAL**, featuring the **MAD STUNTMAN** 'I Like To Move It' Dance Album Of The Year – **THE PRODIGY** 'Music For The Jilted Generation'  
**DJ Of The Year – CARL COX**  
Best Soul Act – **SOUNDS OF BLACKNESS**

**Best House Act – REAL 2 REAL**, featuring the **MAD STUNTMAN**  
Best Rap Act – **SNOOP DOGGY DOGG**  
Best Reggae Act – **ASWAD**  
Best Remixer – **K KLASS**  
Best Producer – **BROTHERS IN RHYTHM**

**Best Club – MINISTRY OF SOUND**, London  
Major Label Of The Year – **DECONSTRUCTION/BMG**  
Independent Label Of The Year – **CLEVELAND CITY**.



Although originally from south London, vocalist Carol Bailey has had to go via Brescia in Italy to get a hit. Signed to Italy's Time Records, Bailey's single 'Feel It' has been picked up by Multiply in the UK and is currently one of the hottest dance tracks around. The tune by the ex-Soul II Soul dancer originally slipped through the net in the UK but after hearing it being played in a record shop, Multiply's Scott McLachlan hunted it down. "I signed the record within 24 hours of hearing it," he says. MK's dub mix is currently doing the rounds as a limited edition promo and will not be available commercially. Bailey is appearing at London's Heaven on January 28 and the Ministry of Sound on February 4.

## man of distinctive

Avex UK has set up an underground dance imprint, Distinctive. The label will be run by Richard Ford, who has joined the company from Deep Dishtraxion. Profile's dance subsidiary Distinctive will be run as an independent operation. "The label will be backed by Avex, but have its own budget and will have to pay its own way," says Ford.

"We don't want to go mad; we'll aim to sell a few thousand copies of each

record and then if anything takes off there's the backing behind us to push it," says Ford.

Musically, Ford plans to be as open-minded as possible. "Things won't be too heavy, but in general I don't want to get into categorising. If it's good we'll have it," he says.

Distinctive's first release will be Marshall Slick's 'Switch Head' due out in early February, followed by a track from JM, producer of the 'Cover Ups' EPs.

## inside

**N** moby picks the winning mix

**S** even with picks his classic cuts

**club chart:** LOVE COME RESCUE ME Lovestation

**cool cuts:** REACH UP (PAPA'S GOT A BRAND NEW PIGBAG) Perfecto Allstarz

18 15 DANCE ZONE 94  
19 new THE GREATEST HITS OF THE 90'S - PART 1 Total Quality Television  
20 13 ALL WOMAN 4

OUT 6TH FEBRUARY

CLASSIC ALEX PARTY MIX ORIGINAL MIX LWS BITCH MIX

# esrinda

## train of thought

The club smash created by DJ Tall Paul, featuring the sample from KING BEE BACKMAY DOPE DEMAND

30th January



26	25	INCREP	12	26	SWAMP	20	27	PROCEV	18	28	HEAMTR	22	29	CRBP	16	30	INRETB	14	31	IFUEIB	12	32	WEVE	10	33	TRAM	8	34	OVERCO	6	35	TCCANT	4	36	DOYOU	2	37	LINE	38	38	SAVED	36	39	GOOD	34	40	IAM I		
NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW

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**Club:**  
11 of the Zap, Old Ship Beach, Brighton, Sussex, Saturdays 10.30pm-4am.



**Capacity/PA/special features:**  
450/6K/US guest PAs.

**Door policy:**  
"We want people who are going to get on and who enjoy dancing." - Sadee.

**Music policy:**  
Happy house.

**DJs:**  
Residents - DJ Paulette, Dulcie Danger, Seamus.

**Spinning:**  
Kathy Sledge 'Another Star', Lovehappy 'Message Of Love' (Civilles & Cole Club Anthem Mix), Judy Cheeks 'Respect' (Sanchez Mixes); Marshall's Party 'Crotch A Groove', Florida Rose 'Over Like A Fat Rat '95'.

**DJ's view:**  
"It's the most open-minded night I play anywhere - on all fronts. They're into serious tunes, they're not just there to pose in expensive clothes." - DJ Paulette.

**Industry view:**  
"No other clubs in Brighton play such uptight mixes of underground house. If a tune goes down well it can give a massive boost to local sales." - Dulcie, Inner Rhythm.

**Ticket price:** £6/7.

news  
**moby picks winning mix!**

Last week saw the announcement of the winner of Moby's competition to remix his new single, which RM helped launch towards the end of last year.

On his last single, Moby gave would-be remixers the basic elements of a song and challenged them to remix it in any way they liked for future release. The eventual winner was 22-year-old Jude Sebastian who will have his mix included on the commercial release of the new single 'Everything You Touch Me'.

According to Jude, the winning mix was something of a breeze. "I just left it until the last minute and then blasted it in six hours. It was quite easy because he gave you quite a lot of stuff to work with, even though in the end it didn't use



a lot of it," says Sebastian. Although Jude hopes his mix will act as his entry into the world of remixing, he is in fact no stranger to record production having released three EPs on Manchester's Fantastic Records, under the names G Spot and Sub Bug. Jude hasn't quite made up his mind how to spend the \$1,000 prize money. "I'll buy some more equipment but every penny I've had in the past five years has gone on equipment, so maybe I'll invest myself to something else as well," he says.

'Everything You Touch Me' will be released on February 13 with mixes by The Boomtasters and Moby himself whilst Moby's new album 'Everything Is Wrong' will be released on March 13.

The Sister Bliss hit 'Can't Get A Man Can't Get A Job' mixed a deliciously camp sense of humour with a pumping track to make one of 1994's most memorable dance tracks. The trio, Sister Bliss, vocalist Collette and producer Rollo, are now returning with a second helping of fun, in the form of their new single 'Oh, What A Worrier', released on February 6. Once again, the track deals with the problems girls face in the modern world. "It's about when you go out and meet a fit man. Then he turns around and tells you he's gay," says Sister Bliss.

**sister bliss**



Describing themselves as a subverted version of M People, it is possible that some of the group's fans have misinterpreted their sense of humour with 'Can't Get A Man Can't Get A Job' becoming a big lads tune. "We did a PA at the Hacienda and you had all these lads singing alone, screaming 'can't get a man'. I suppose we just appeal to the homosexual in everybody," says Bliss.

★c★o★m★p★e★t★i★t★i★o★n★

It might look more like the design for a Severnides Earth, Wind And Fire sleeve but the artwork pictured here is actually for the latest LP on Sven Vath's Eye Q label. Entitled 'Odyssey Of Noises', the album features compositions by the likes of AC Boutsen, Ralf Hildenbeutel and Stevie Be-Zel. RM has five copies of this techno feast to give



away to anybody who can answer the following question. In one of his videos, Sven Vath was featured swimming with a certain type of creature. What is it: 1. a sandrine 2. a narwhale trout or 3. a dolphin? Answers to Sven Camp, Record Mirror, Ludgate House, 245 Blackfriars Road, SE1 9UR by Jan 30.

**bomba label launch**

Glasgow's Bomba Records is to launch a new subsidiary label called Imperial. The label has been set up to provide an outlet for more US-style house tracks.

"We don't want to tie the label down to being purely garage but there will definitely be an emphasis on good songs and great productions," says Bomba's managing director Kevin Wilson. Imperial is being set up in partnership with Joey Masupia, the producer behind the highly successful 'Cover Ups' series. Masupia will be providing the label's first release himself under the name 2 Deep with a track called 'Te Deum'. This will be followed in March by a single from Aquatherium called 'Bonny Door'.

Aquatherium is the new project of US producer Brendan McCarthy, best known as part of the Young American Primitives collective who remixed tracks by Deee Lite and Crystal Waters.

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
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1	Think TV	SET You	Here Co	TOTAL E	TELL ME	BASKET	BLIMP H	SUE'S A	LOVE ME	RUN AW	RIBBON	ONE	WHATY	GLIMP B	PROTECT	HOODIE	STRAY AN	CALL T V	CR FOR	NUMBER	CHANGE	BOXES	FOOT ON

# Harvey eagle joins ministry



The Ministry Of Sound has appointed a new A&R manager for its record labels Sound Of Ministry and Open.

The new staffer is Harvey Eagle who previously spent three years of Elektra where he signed Moby and The Prodigy for the US.

The Ministry's labels have been highly successful, selling over 250,000 records of releases including their "Sessions" compilation LPs - currently on their third volume.

Eagle's appointment coincides with plans to expand the labels' scope. "The Ministry wants to develop a proper artist roster rather than just release one-offs and compilations," says Eagle.

"I'm here to focus on getting more long-term artists and working with them right up to album level."

The label will also be moving away from releasing only house-based music. "I've been given the freedom to expand beyond just signing things that are related to the club. We'll be looking to sign anything good that falls under the broad umbrella of dance music rather than just house guys," says Eagle.

The label will continue releasing one-offs, including a new CD Craig EP "Climax," as well as Craig's remix of Mr Monday's "Future".

In addition, DJ Mackintosh has been confirmed as guest mixer for the next Ministry Sessions LP, "Volume 4", due out in April.

For almost four years the Rising High Collective has been the occasional project of Rising High Records owner Caspa Pound and vocalist Plavka.

Until now they have been best known for trancey house tunes but their latest single "Feel The Fire/Move Ya" changes direction with a sound that perfectly hits the current craze for all things trip hop, and is finding much favour among the jazz fraternity. However, any accusations of bandwagon-jumping are mistaken as "Feel The Fire" was first released well over a year ago. "A lot of the Jazz DJs had started playing the track," says Pound.

In general, Plavka has been feeling the trancey stuff doesn't allow her to show off her voice to the full, and also, when I was in LA, I really got into gangsta hip hop."

Meanwhile, Rising High the label will also be demonstrating it can't be fitted into the techno/trance category either with a compilation of across-the-board maverick tracks called "Further Self Evident Truths".

## say what?

### club labels - too much self-promotion?

**Brian Reid - manager of The Tunnel, Glasgow**

"It's forgivable, it gives people something to relate to. It's normal like Renaissance bring out an album, people want to buy it. It's like going to see a band, if you like the band you buy their record. If a something we'd like to do, we've got lots of up and coming young DJs, but you need the contacts."

**Harvey Eagle - A&R, Ministry of Sound, London**  
"Running a successful club provides loads of street level connections and this provides a label with an important A&R source. Secondly, there is the power of association - the judges of the club rubs off on the label. Clubs know their audience and a label can tap into this. At the label we know what's working, what's in fashion and what's not. The idea that people can come to a

club and later take home a piece of it is a great one."

**Norman Cook - DJ**  
"It makes more sense for clubs to have labels than for a multinational company to. Something like Renaissance is hard and shoulders above the rest, they already have their own identity, so why not?"

**Jamie Reberm - Clubscene Magazine**  
"I don't like the idea of clubs trying to sell

anything other than beer, pumping tunes and good times. I like my clubs underground playing to a local audience not mass promoting itself throughout the country to enhance record sales. How would you feel if radio stations started promoting music? Club labels are also the worst for sticking DJ names on records that they have nothing to do with whilst the real musicians have to take a back seat and a low royalty rate."

## club for life releases vinyl

After packing them in for two years, Club For Life at Covent Garden's Gardening Club is generally regarded as one of London's best Saturday nights.

Now it's hoping to capture its uplifting spirit and energy on vinyl with a record label the club is proud to share. It will be run by the club's manager Shelley Boswell via Effective Records. Also heavily involved will be Jeremy Healy, the club's DJ.

"Jeremy will have creative involvement in the whole project and will help direct things. It will be a family thing

basically," says Boswell.

The club's first release will be a heavily percussive Healy remix of Outrage's "Tall 'n Handsome". "What we'll be doing is concentrating on remaking classic tracks and putting them out," says Boswell.

"There's been so much attention on the club, it just seemed an obvious thing to do. Also, we'll be releasing things that Effective wouldn't usually do on their own."

A Club For Life compilation is currently being planned for release in the spring.

## galway gets into acid jazz groove



The strength of the acid jazz scene in Ireland will be demonstrated next month with a three day festival, Galway Groove. Running from Friday February 10 to Sunday 12, the event will feature such names as Gil Scott Heron, James Taylor Quartet, The Federation, Galliano, Mither Earth, Cardouly, House Of Pain and Giles Pefferon.

The organisers expect 15,000 to attend the event in various venues around Galway. The jazz-based scene has been growing in Ireland for some time, according to festival organiser Justin Green.

"We've done tours with Galliano and James Taylor Quartet over the past few years and the response has been so good we felt we could now do something like this," he says.

"On one weekend, people will be able to see a wide variety of acts associated with the acid jazz scene."

The venues will vary from 200 to 1,200 capacity. "We want to make it an intimate and close knit thing and cheap for people to go to," says Green.

# MOBY

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funk, rap. Popular labels  
are MCA, A&M, Mercury.

**Buyer's view:**  
"We sell more US product  
than UK - a 70:30 split -  
especially vocal garage.  
There a lot of UK white  
labels coming in and  
we're also getting more US  
promos." - Paul Ferris.  
"Sales of swing are pretty  
steady and tunes are get-  
ting more downtempo -  
around 101-105 bpm -  
and moody which is now  
appealing to more people.  
More majors are picking  
up on this and licensing  
from US indie's." - Ronnie  
Herr.

**Distributor's  
view:**

"They're very chirpy guys.  
Steve Wren, from Choice  
FM, works there and he's  
very upfront. Ronnie is  
good at mixing and selling  
records and Paul does  
most of the ordering - he's  
very clued up. They work  
well as a team." - Basil  
Fairweather, High  
Supply.

**DJ's view:**  
"On the garage side, you  
can always find good  
vocal tracks. Upstairs,  
they have the best of UK  
and US black music and  
staff are knowledgeable."  
- Bob Jones.

**club & shop focus**  
compiled by sarah davis.  
tel: 081-948 2320.

COOL cuts

- |           |      |   |                      |
|-----------|------|---|----------------------|
| <b>1</b>  | (1)  | <b>REACH UP (PAPA'S GOT A BRAND NEW PIGBAG)</b><br>Perfecto All Starz   | Perfecto             |
| <b>2</b>  | (5)  | <b>OHI WHAT A WORLD</b> Sister Bliss with Colette   | Hooj Choons/Gol Beat |
| <b>3</b>  | (3)  | <b>PASSION</b> Jon Of The Pleased Wimm'n  | Perfecto             |
| <b>4</b>  | NEW  | <b>TALL AND HANDSOME</b> Outrage<br>A classic from years back is out again  | Effective            |
| <b>5</b>  | (7)  | <b>IF YOU SHOULD NEED A FRIEND</b> Fire Island featuring Mark Anthony   | Junior Boy's Own     |
| <b>6</b>  | NEW  | <b>MOTOWN REMIX EP</b> Various<br>With mixes from Sure Is Pure, Hustlers Convention, Johnny Violous and the Play Boys | Motown               |
| <b>7</b>  | (8)  | <b>EXOGRUOVE</b> Tony Bruno   | Acid Milano          |
| <b>8</b>  | NEW  | <b>SNAPSHOTS EP</b> Slam<br>Doublepack of fearsome house and techno   | Soma                 |
| <b>9</b>  | (13) | <b>LOVE ME TONIGHT</b> Anthony White  | Stress               |
| <b>10</b> | (14) | <b>1963</b> New Order   | London               |
| <b>11</b> | NEW  | <b>WISH I</b> Eric Gadd<br>Excellent garage tune  | Clubvision           |
| <b>12</b> | (9)  | <b>CALL ME</b> Dees-ite   | Elektra              |
| <b>13</b> | NEW  | <b>WHAT HOPE HAVE I</b> The Sphinx<br>Tough underground doublepack selection  | Champion             |
| <b>14</b> | NEW  | <b>COME TOGETHER</b> Michael Watford & Robert Owens<br>Two of the coolest singers team up with DJ Discipline          | Hard Times           |
| <b>15</b> | NEW  | <b>TAKE ME FOREVER</b> Dabo<br>Big anthemic tune with mixes from BBB6 and John Digweed                                | Hi-Life              |
| <b>16</b> | NEW  | <b>LAST CAPRIOLS</b> Odyssey Of Noise<br>Excellent Euro techno EP   | Eye Q                |
| <b>17</b> | NEW  | <b>RIP TEAR BLOW</b> The Question<br>Driving UK house   | Black Sunshine       |
| <b>18</b> | NEW  | <b>ANYTHING YOU WANT</b> Jodie<br>US garage with mixes from MK  | Mercury              |
| <b>19</b> | NEW  | <b>PEOPLE AND PLACES</b> Vision<br>Chunky UK house  | Urban Hero           |
| <b>20</b> | NEW  | <b>I PRAY</b> Alysha Warren<br>With mixes from Roger S  | Wild Card            |

a guide to the most essential new club jams as featured on 180's "essential selection", with peak times, weekdays every Friday between 7pm and 10pm. Compiled by DJ Feedback and data collected from leading DJs and the following stores: city sounds/tying/zoom/black market (london), eastern blue/underground (manchester), 23rd precinct (glasgow), 3 beat (liverpool), warp (newcastle), joy for life (nottingham).

hold me so tight

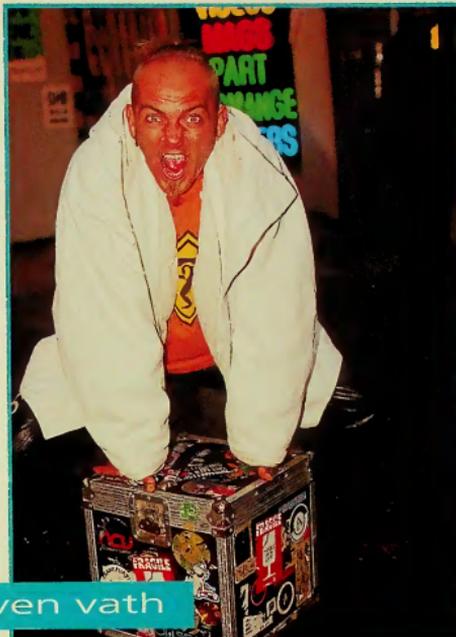
\* out now on 12" and cd single

\* both formats include the frankie fonnsett remixes

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
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# jock on his box

sven vath, who pioneered futuristic dance in germany, picks his 10 classic cuts



## sven vath

### 'reincarnation' country and western (zebra)

"This is Joachim Paop and he also does projects as Speedy J on Warp. He is also one of my favourite producers of '93."

### 'temple (re-mind red jerry mix)' psychic tv (temple records)

"I got this in Holland in 1993 - they've been doing this music for eight years. This is one of my favourite house tracks of theirs."

### 'vernon's wonderland' vernon (eye q)

"This came out in '93 and I did a remix of it. This is a classic club track - you never get bored, the melody takes you again and again."

### 'survivors' eat static (white label)

"Science fiction house music. This came out in 1994 and I think they're very good. They put a lot of the fantastic in their productions and it makes you listen because there is always something new coming in."

### 'interstate 10' burger industries vol 1 (private beats)

"These guys are from Cologne and this is one of my favourite acid tracks. I got it in '92, and I don't play it that often but when I do I build up a special atmosphere."

### 'plasmids' tata box inhibitor (touche)

"These two guys from Holland are doing well with a mixture of house and acid house. They use string parts and crunchy acid sounds."

### 'invasion' robert armani (dance mania)

"This is three or four years old. It's a very minimalist groove record which sums up the whole acid thing. Robert Armani was one of the very first acid producers."

### 'spectrum' metal master (hathhouse)

"It was a kind of hymn of the times for both me and my club at the end of '91. So many things start with this record - the second record on Hathhouse."

### 'infernal afterstock' innerosphere (sabbettes)

"I got this on promo and it's one of my all-time favourites of '94. It's got a very dark bassline."

## steamin'

### tips for the week

- ▶ glow'n je milib axis
- ▶ kate tree duke water
- ▶ amax after no (hathhouse)
- ▶ e.s. 'i' w' me (metrolite)
- ▶ weird 144 (hathhouse)
- ▶ pax (hathhouse)
- ▶ box records' 2 (hathhouse)
- ▶ weird (vermixes) (hathhouse)
- ▶ double (rogone)
- ▶ zagon (hathhouse)
- ▶ entitled (hathhouse)
- ▶ quest (hathhouse)
- ▶ the end of anarchy (hathhouse)

Compiled by Sarah Dwyer  
Tel: 081-845 2220

**BORN:** Frankfurt, October 26, 1964. **LIFE BEFORE DJING:** Metal designer, travelled through Europe, started his father's soul'n'r'b club in New Iseburg. **FIRST DJ GIG:** At his father's club in 1982. I gave up everything and sold this has got to be my life. **MOST MEMORABLE GIG:** Best - "I travelled 160,000 miles last year so it's hard to say but I think the Full Moon Party in Switzerland last August. It was an open air party 1500m up in the Alps. I played for 12 hours. Worst - The Paloco in Paris in November. I played for about 40 minutes, the power went off and no-one came to help. It came back on but the feeling was lost. **FAVOURITE CLUB:** Yellow Club, Tokyo. One of the first in Japan to play techno. **DJ Kudo** is a great DJ and he's the reason it's so big in Tokyo. **NEXT THREE GIGS:** The Omen, Frankfurt March 3, Linz, Austria, March 4, Panzerhalle, Munich, March 9. **DJ TRADEMARK:** "I'm a pioneer in futuristic dance music in Germany. I opened the Omen in 1988 - it's a techno mecca in Germany." **OTHER INTERESTS:** Recording artist. Other cultures, travelling, creating bridges to other artforms: music to literature, music to classics, theatre.

# CVI

26	25	SWAN	12	26	PICTORY	20	27	HEARTS	22	29	CREEP	16	30	INERTIA	18	31	IF I LET U	19	32	WE'VE G	17	33	TRAM G	18	34	DESPER	19	35	TORCUT	20	36	DO YOU	21	37	INTRO S	24	38	SAVED	25	39	GOOD L	26	40	I AM I
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# THE OFFICIAL CHARTS - 28 JAN

1 **7** CO



the **Official Charts**

30 1 95

**Urb**

chart

⊕ compiled by alan jones from a sample of over 500 dj returns (fax: 071-928 2883) ⊕

2	02	Think T
3	03	Set You
4	04	Here C
7	05	TOTAL
6	06	TELL M
8	07	BASKET
10	08	Bump N
11	09	SHE'S A
5	10	Love M
9	11	Run Av
11	12	Rever
12	13	One Mi
9	14	Whate
15	15	Gum F
14	16	Proter
18	17	Hooch
8	18	STAY A
21	19	Call It
20	20	Car For
37	21	NETTEE
13	22	CHANGE
23	23	Boxes
24	24	Fall On
26	25	Impres

1	01	LOVE COME RESCUE ME (LOVESTATION/MR ROY/SPLICE OF LIFE/VICTOR SIMONELLI MIXES) Lovestation
2	02	MESSAGE OF LOVE (J MAC/KWINTOSH/LOVELAND/SATOSH/TOME/CIVILLES & COLE) MCA triplepack
3	03	WHAT HOPE HAVE I (ROLLO & ROB D/OUR TRIBE/JUNIOR VASO/DJZ/SERIOUS ROPE MIXES) Lovelaggy
4	04	I WILL KNOW (J MAC/KWINTOSH MIXES) B.M.U.I. The Spinax
5	05	COLOUR OF MY SKIN (MIXES) Savage 67
6	06	LOVE'S GONNA BRING YOU HOME (LOVE TO INFINITY/PAUL GOTE/PLAY BOYS/ERIC KUPPER MIXES) RockJam featuring Doug Williams
7	07	NORTH SOUTH EAST WEST (JULES & SKINS/BRANDON BLOCK & ALEX P MIXES) Black Sheep
8	08	RESPECT (ROGER SANJHEZ/THE DREAM TEAM/BOTTOM DOLLAR MIXES) Judy Chicks
9	09	FELT (MIX/ALEX PARTY/AQUARIUS MIXES) Carol Bailey
10	10	DON'T GIVE ME YOUR LIFE (ALEX PARTY/DANCING D/MAZ/MALLERINO) BB DAVE, VICTOR GASTRO, RICKY V/DORIGINAL MIXES) Alex Party
11	11	THE REAL THING (T.E.E.S CLUB MIX/ITEE'S NEW YORK GROOVE MIX/ITEE'S BREEZE MIX/LOU/PAWEST ENJOY/TIN OUT MIXES) Blackwood Warner Music doublepack
12	12	ANOTHER STAR (ROGER SANJHEZ/JOE T. VANNELLI MIXES) Katy Sledge
13	13	I CAN'T LET YOU GO (THE DELORME/STH CIRCUIT/RED EYE MIXES) The Black Vibe featuring Jacqueline
14	14	ALL I WANT (MIKKI/LOU/DOLO/D/DAVE JAMES MIXES) These 2 Girls
15	15	OPEN YOUR HEART (FIRE ISLAND/ROACH MOTEL/CHECK YER HEAD/M PEOPLE/BROTHERS IN RHYTHM/ARMAND/VAN HELDEN MIXES) M People
16	16	EVERYTIME YOU TOUCH ME (JUDE SEBASTIAN/BEATMASTERS/MOBY MIXES) Moby
17	17	FELT (DJ PROFESSOR REMIX) J-Polax
18	18	PASSION (TIM TUN/DORIGINAL MIXES)/HAMMER HOUSE OF HANDS/BAG (MIXES) Jon O' The Pleased Worman
19	19	TASTE YOUR LOVE (LOVELAND/PRIME TIME MIXES) Prime Time Brown

17	01	HIGHER (FEEL IT) (ERICK MOORE MORILLO/KEITH LUTMAN MIXES) Erick "More" Morillo presents R.A.W.
35	02	TOUCH ME HOLD ME (PAUL GOTE MIXES) House Of Jaz presents Reggae Hill
36	03	HEARTBEAT E-SMOW/ARMAND MIXES) Jimmy Somerville
37	04	YOU CAN COUNT ON ME (OUTFATHER * DELOVELAND/DANNY D MIXES) Jaki Graham
38	05	ABIKU (PICKING MIX/PLOCKING MIX/PREEPERBAH SEX LOVE & MOTION MIX) D-Colo
39	06	LOVE'S STINGING (BROTHERS IN RHYTHM/PLAY BOYS MIXES) Secret Life
41	07	I AM THE DJ (Miky Ribba)
42	08	ALMOST SEE YOU (SOMEWHERE) (STEELE & CLEVE/D/BOB/BARRY B MIXES) China Black
43	09	NOW IS THE TIME (MIXES) Jean-Marc Project featuring The Portaces
44	10	COME TOGETHER (Michael Watford & Robert Owens)
45	11	SHAME ZHEN
46	12	I DON'T EVEN KNOW IF I SHOULD CALL YOU BABY (FRANKIE KNUCKLES/DOBBE MIXES) Rosalla
47	13	EVERYDAY OF THE WEEK (ALBUM MIX/PUFFY & CHUCKY'S MIXES) Jade
48	14	REAL LOVE (Dobsona)
49	15	TOO MUCH FOR ME (MIXES) Chardine Smith
50	16	THE BOBBS Buckheads
51	17	REAL (IMMORALS REMIXES) Donna Allen
52	18	1983 (JUSTIN ROBERTSON/JOE TVANELLI MIXES) New Order
53	19	HOLD ME SO TIGHT (FRANKIE FOGGETT MIXES) Suzq
54	20	WON'T WASTE YOU GOT IT/ANY HEART BELONGS TO YOU (YOU) (Jaded)
55	21	DR LOVE Stella Gezz
56	22	INTERNATIONAL TIMES (JUSTIN ROBERTSON/SABRES OF PARADISE MIXES) Trans Global Underground
57	23	I KNOW THE LOUD The Tabernacle
58	24	FM STANDING (MCHERY/COMES & JAMES 2/ROCK/STAY/STAY & SCAR/STAY CLUB MIX) (MONSIEUR VELVET MIX/HEAVY BRIGAD MIX/ALBU/SUITS/D/REKLAND) MCHERY CLUB
59	25	UPDOWN/MCA
60	26	Polybor
61	27	Nation
62	28	Good Groove

## LOVE COME RESCUE ME (LOVESTATION/MR ROY/SPLICE OF LIFE/VICTOR SIMONELLI MIXES) Fresh doublepack

1 **1** 5

britain's nearest beats till

26	25	Indep
12	26	Sympat
20	27	Pactroz V
28	28	Heartbr
22	29	Creep
16	30	Inbetw
18	31	If Let Bc
18	32	We've C
17	33	Them G
18	34	Overch
18	35	Toccato
18	36	Do You
18	37	Long Su
24	38	Saved
18	39	Good Li
18	40	I Am I

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20	20	Wizz
21	21	Going Global
22	22	Pulse 8
23	23	Columbia
24	24	H-Life
25	25	Effective
26	26	A&M
27	27	4 Liberty
28	28	H-Life
29	29	Jive
30	30	Perfecto
31	31	Perfecto
32	32	Motown
33	33	Escape

(the m club chart is available as a special fund service in connected forms as seen as it is compiled on the Friday before publication - details on 071 632 328)



**Jimmy Somerville  
HEARTBEAT**

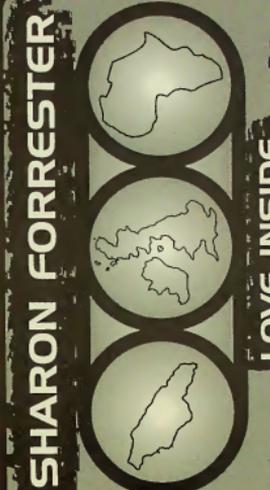
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**WIZARD**

**18** 15 DANCE ZONE '94  
**19** 19 THE GREATEST HITS OF THE 90'S - PART 1  
**20** 18 ALL WOMAN 4  
Quality Television

59	59	X-Static
60	60	Wired
61	61	A&M
62	62	Dynamo
63	63	A&M
64	64	React
65	65	Indochina
66	66	Effective
67	67	Zooom
68	68	Shelter
69	69	Eastern Bloc
70	70	Logic
71	71	Trial UK
72	72	Open
73	73	US Eight Ball
74	74	Sony S2

**SHARON FORRESTER**



**LOVE INSIDE**

FEATURING MIXES BY RAY KEITH & DJ RAP  
SINGLE AVAILABLE ON 12" CD TAPE FROM JANUARY BOTH

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ORIGINAL MIX  
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BEAT IN YER BONES EP - FEEL THE MUSIC (HOT SHOT MIX) LOVE THE WAY YOU MOVE (WOODS INC MIX) BBR Shreagang  
CHANGE (T-EMPO MIXES) Ruby Turner  
I'VE GOT A LITTLE SOMETHING FOR YOU (MIXES) MIA 8  
WORD UP! (LITTLEMAN REMIX) Gu  
DON'T LEAVE ME THIS WAY (REMIXES) Thelma Houston  
LOVE IS THE ICY (HUGER SAUCHEZ MIXES) Barry White  
SUGAR SHACK (S&B)  
RU SCARED? WHO DO YOU TRUST? Anikama  
BEAT BEAT STOP STOP TWO (Mogolbiga Freaks)  
LIFE FORCE (MIND RACING) Sh-Take No.3  
LIFT UP! (Luch Quick & James Howard)  
I NEED SOMEBODY (LOVELAND) X-CLUSIVE NINE 0 NINE EXPLORER 1 (MIXES)  
LEVELIND  
RUN AWAY (MIXES) (MC Ser. & The Real M.C. Day)  
PENETRATE DEEPER Various  
FUTURE Mr. Monday  
JUMP FOR JOI (Loi Carrouge)  
DO YOU WANT YOU DO (FARLEY & HELLER) (DAVE VALENTINE) JUNIOR VASQUEZ/ASHLEY  
BEEDE MIXES) Amabella Lwin

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# 28 ON A POP TIP chart

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



**1 DON'T GIVE ME YOUR LIFE**  
Alex Party UMM/Systematic

- 2 **IF YOU LOVE SOMEBODY SET THEM FREE**  
Sting A&M
- 3 **LOVE COME RESCUE ME** Lovestation Fresh
- 4 **ALL NIGHT LONG MARY JANE GIRLS/DON'T LEAVE ME THIS WAY**  
THELMA HOUSTON/KEEP ON TRUCKIN'  
EDDIE KENDRICKS/GOT TO GIVE IT UP  
Marvin Gaye Motown
- 5 **RUN AWAY**  
(MC Sar &) The Real McCoy Logic
- 6 **I NEED SOMEBODY**  
Loveland featuring Rachel McFarlane Eastern Bloc
- 7 **YOU CAN COUNT ON ME**  
Jaki Graham Avex
- 8 **U WILL KNOW**  
B.M.U. Mercury
- 9 **ALMOST SEE YOU (SOMEWHERE)**  
China Black Wild Card
- 10 **MESSAGE OF LOVE**  
Lovehappy MCA
- 11 **FEEL IT**  
Carol Bailey Multiply
- 12 **APPARENTLY NOTHIN'**  
Carleen Anderson Circa
- 13 **I'VE GOT A LITTLE SOMETHING FOR YOU**  
MN 8 1st Avenue/Columbia
- 14 **EVERYDAY OF THE WEEK**  
Jade Giant
- 15 **REACH UP (PAPA'S GOT A BRAND NEW PIG BAG)**  
Perfecto All Starz Perfecto
- 16 **DON'T LEAVE ME THIS WAY**  
Thelma Houston Dynamo
- 17 **ALL I WANT**  
Those 2 Girls Final Vinyl/Arista
- 18 **LOVE IS THE ICON/PRACTICE WHAT YOU PREACH** Barry White A&M
- 19 **UNITED** Prince Ital Joe featuring Marky Mark East West

- 20 **COLOUR OF MY SKIN**  
Swing 52 ffr
- 21 **SAVED**  
Mr Roy Fresh
- 22 **CONTROL**  
Time Of The Mumph Fresh
- 23 **NO MATTER WHAT U DO (I'M GONNA GET WITH U)**  
The Flavour Jive
- 24 **CALL IT LOVE**  
Deuce London
- 25 **COTTON EYE JOE**  
Rednex Jive
- 26 **PASSION**  
Jon Of The Pleased Wimmin Perfecto
- 27 **TELL ME WHEN**  
The Human League East West
- 28 **I AM THE DJ**  
Kinky Riba Sun-Up
- 29 **SET YOU FREE**  
N-Trance All Around The World
- 30 **JUST THE WAY IT IS**  
Lisa Moorish Go! Beat A&M
- 31 **WORD UP** Gun
- 32 **I'M GOING ALL THE WAY/THE HARDER THEY ARE THE BIGGER THEY FALL/EVERYTHING IS GONNA BE ALRIGHT**  
Sounds Of Blackness Perspective/A&M
- 33 **DO YOU WANNA PARTY**  
DJ Scott featuring Lorna B 'Steppin' Out/Love This/Silly Money
- 34 **NORTH SOUTH EAST WEST**  
Black Sheep Mercury
- 35 **HIGHER (FEEL IT)** Erick "More" Morillo presents R.A.W. A&M
- 36 **DO YOU LOVE ME?**  
Duke Baysee Double Dekker
- 37 **HEY BABY**  
Beersong Citybeat
- 38 **YOU GOT ME BURNIN' UP**  
Mephisto featuring Shunza Mega
- 39 **HOOKED ON A FEELING**  
Tony Wilson WEA
- 40 **BOY I GOTTA HAVE YOU**  
Rio & Mars Dome/Chrysalis

SI

1 CO

2 02 Think I  
3 03 Set You  
4 04 Here Co  
7 05 TOTAL E  
6 06 Tell Me  
07 BASKET  
10 08 BUMP A  
09 She's A  
11 LOVE M  
10 RUM AV  
11 12 REVERSA  
13 ONE NI  
9 14 WIKETS  
15 15 GLORY E  
14 16 PROTEC  
18 17 Hoodoo  
18 18 STRAY A  
21 19 Call It  
20 Cry For  
37 21 NINETEE  
13 22 CHANGE  
23 BOXERS  
24 Fell On  
25 25 INDEPEN

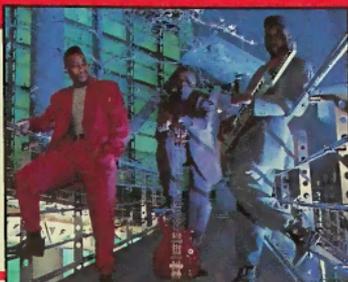
# hot vinyl

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

## tune of the week

### kreuz: 'slap 'n' tickle' (jet star)

In keeping with the current soul climate of down-paced, head-nodding beat ballads, this combines some exceptional male vocals and harmonies with a slick 'n' soulful musical arrangement. Already massive on the UK underground, this deserves to be as successful as Wayne Marshall's 'G-Spot', though perhaps it's just too classy. **★★★★★**



★★★★ this track will be flying out of the shops  
 ★★★★★ bags of talent to fill the floor  
 ★★★★★ stuffed full of energy  
 ★★★★★ the sick bag might be handy for this tune  
 ★★★★★ left behind in a taxi

## house

**JUDY CHEEKS 'Respect' (Positive).** This song seems nil points for originality, but gains maximum marks for floor-filling potential. Just like her last single, 'Rachy', it reflects extremely familiar territory as for as the lyrics go. However, Roger Sanchez's Ultimate Anthem and deeper Underground Solution mixes are both towering epics that successfully exploit almost every trick in the garage and house handbooks. The Bottom Dollar mixes also pack a real

punch, while the Dream Team (Todd, Roger and Kenny) add a tribal dub for good measure. **★★★★★**

**ROCKMELONS featuring DOUG WILLIAMS 'Love's Gonna Bring You Home' (Mushroom).** Not the first time this has been on a 12 inch but with Paul Golei and Co doing such a fabulous job of 'Stronger Together', there is every reason to give this earlier release another bash. Featuring the vocals of deep-voiced American Williams, this Aussie group first stimulated interest with this track in soul circles

with the original album version that is not on here. However, with Golei, Eric Kupper, Love To Infinitely and others now on the mix, what was once an anthem for soul boys will now cross over for the tender house set. **★★★★★**

**DEE-LITE 'Call Me' (Elektra).** Not exactly a memorable song but the mixes on this US import are sufficiently interesting to make it worthy of attention. The female vocals are immersed in some deep garage grooves courtesy of Ralph Rosario and Rob Sherwood with nice organ and keyboard parts, but the mix that most DJs are heading for is DJ Joe's funky breakbeat outing that drops and changes constantly in a row but effective style. **★★★★★**

**ID 'Double Bubble' (Rumble).** A useful trance-house work-out that is full of nice keyboard parts, percussion, drop-outs and special effects. Very hypnotic with a deep bassline that keeps the track rolling along and while it never takes off, it holds your attention all the way. The dub side is even better with a more powerful bass and sparser arrangement. **★★★★★**

**THE MUSIC FREAKS 'Do Pitch Is Wild' (Power Music).** You'll

## deee-lite



**ANTHONY WHITE 'Love Me Tonight' (Gress).** Out last year on UMM and with such a catchy chorus that it's a surprise one of the majors didn't pick this up. Lovelup base their mix effectively around some stabbing synth parts but Way Out West turn it into a real stomper with acid basslines, terrific percussion and a great build-up that drops into the vocal hallway through. A great Italian track made even better. **★★★★★**



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 19 THE GREATEST HITS OF THE 90'S - PART 1  
 20 18 ALL WOMAN 4

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26	25	INDEPENDENT
12	26	SYNTH
20	27	PRINCE IV
MAR	28	HEARTBEAT
22	29	CREEP
16	30	INBETWEEN
MAR	31	If Let It Be
MAR	32	WE'VE G
17	33	THIRD G
MAR	34	DIABLO
MAR	35	TOKAYTA
MAR	36	Do You
MAR	37	Love So
24	38	SAVED
MAR	39	Good Li
MAR	40	I Am I

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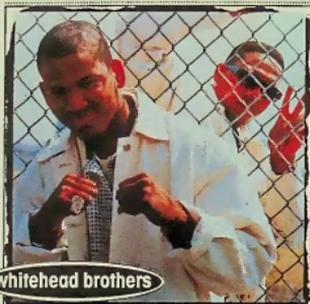
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 ORIGINAL MIX  
 LWS BITCH MIX  
 UMM  
 OUT 6TH FEBRUARY

hysterix  
everything



remixed by T-Empo and Bottom Dollar  
30.1.95



whitehead brothers

know the score if you've been following this label's evolution - deep NY Wild Pitch-type grooves that cover the dark side of instrumental house. It's that old 'French Kiss' trick again of slowing down and speeding up but it's done with some great smacking snare sounds and deep organ that you can't help being carried away with it. Well worth checking. ■■■■■■ f

**THE SPHINX 'What Hope Have I' (Champion).** This single promises much, with Rolo and Rob D widdling the knobs and Sabrina Johnson belting out the vocals. The lead Big Mix is a bit too busy for its own good. The skipped-down

Our Tribe Mix is a better bet, as is the strings-swept and horn-punctuated version from an on-form Serious Rope. And Junior Vasquez contributes two big and boomy reconstructions that will not disappoint his followers. ■■■■■■ ab

**UNDERGROUND SOUL 'Let The Rhythm Get You' (Loaded).** Apparently licensed from an obscure Florida label many months ago, this is a real find. The original mix has a convincing old school house feel that manages to evoke extremely fond memories of the Nightwits among others. Miami's John Minnis is responsible for the excellent vocals, which are also

included as a useful a cappella. The Play Boys supply a franco dub, which loses some of the original's appeal, and a vocal version that incorporates a Sade-like bassline to good effect. ■■■■■■ ab

**F MACHINE 'She's All Over Me' (Infectious).** Available in five mixes ranging from pop to deep underground house, this is a fine single from Fellowes & Fernley. As with Apollo 440, this is an cut that cleverly caters for both the indie-pop and club markets. Favourite has to be Secret Knowledge's DHSS Devastation mix which is perhaps one of their best yet and is a typical builder. ■■■■■■ bb



**TRIBAL DRIFT 'Belly' (Chill Out).** The Earth & Space Mix of 'Belly' is a dubby, franco, ethnic thing that is good enough to hold its own alongside Letfield's recent output, but won't benefit from the same marketing push. It is coupled with 'Xelis', a more reggae-influenced dub, that leaves behind its lead-beat appeal as it accelerates up to sky speeds. ■■■■■■ ab



**T.R.U.C.E. 'Treat U Right' (Big Life).** More quality rib out of the UK, jill swings T.R.U.C.E. take the street cred of domestic new jack up a few notches with this quality boss bin

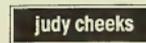
shaking mid-poor. The flip of the 12-inch is impressive too, 'Celebration Of Life' being a deeper, more moody bass and snare-driven two-stepper with a sprinkling of Seventies keyboard synth sounds and samples. Some may recall these four g'ra from their debut on the Jev's 'Street Hype' LP and the signs are you won't be forgetting them after what looks like a stunning album for Big Life. ■■■■■■ f

**THE WHITEHEAD BROTHERS 'Sex On The Beach' (Remixes) (US Motown).** While enjoying some

posse Truth Inc a couple of years back, this slowie should help beef up the royalty cheques for the talented soul brothers. ■■■■■■ f



**THE TWO Gs 'Energy' (Julie Co)** Created by Goldie and A Guy Called Gerald, this track starts with airy strings and a deep bassline around those mashed-up beats. Original to the max. ■■■■■■ a



**TOM & JERRY 'Maximum Style' (Remix) (Tom & Jerry).** Absolutely firm remake by L. Double, Huddellfield's junglist extraordinaire. The soul vocals are still intact and the breaks are in another dimension. Hold voy through it breaks down with a woc, then the most 'v'n' reverb bassline hits the beats and all hell is let loose. Huge. ■■■■■■ a

**"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 Kingsize mix

Distributed by Total / BMG 12tr3/12tr3/CDtr3

FEATURING ALANA

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26
TRAX	SEN YOU	HERE COME	TOTAL E	TELL ME	BASKET	BUMP N	SIE'S A	LOVE MI	RUM AV	RIVERA	ONE MI	WHAET	GLORY E	PROTEC	HOOBIE	STAY A	CALL I	CHE FOR	NINETEE	CHANGE	BODERS	FELL ON	INTEGRITY		
02	03	04	05	06	07	08	09	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	

by James Hamilton

**LIFESTYLE** featuring **LOUIS ARMSTRONG** "Here We Go" (G.O. 12SATCH1, TRC/BMG), excellent Continental smash selling Saturday's "Mook The Kites" trumpet and a good humour'd MC to jauntily bounc'd 104.2bpm beats, terrific mix'd out of "How-Ge" (hopefully proved on Radio One FM's New Year's Eve Dance Party!), with lively jiggling 104.3bpm and markily logging 92bpm alternative Lush-less flip-side mixes, originally promo'd (and reviewed) as if for November release so not to be overlooked now... **THE MACK WIFE** featuring **JACQUELINE I** "Can't Let You Go" (MCA/EightBall Records MCSX/MCST 2020), hypnotic strong wailing garage strider from last June here remixed in separate but twi-track promo'd 12-inchers with the original import's patterring 125.1bpm Shake 'N' Bake Vibe or 6th Circuit's chunkily chugging 123.9-123.8-123.9bpm Club Mix and 123.7-124-123.8bpm Ba Da Bing Dub. The DeLorme's more vocal jang-

ly conering 127.5-127.8-128.2bpm Club Mix and starkly jolling 128.6-128.4bpm Dub. Red Eye's stuttery churning 128.7bpm Scot. Mix, hottest in London... **M PEOPLE** "Open Your Heart" (deConstruction 74321 26153-1), typically facile feghorn gurgled coner in brisky striding 124.9bpm M People Master Mix, LuDug's sax honked jekily raving 0-130.8bpm Double Bangin' Dub, Armand Van Helden's awen ravier bass trummed bippy monotonous scamper-ing 128bpm Armand's Indian Beat-Down Mix (not all due for vinyl

release)... **VIDA SIMPSON** "Oohhh Baby" (Hi-Life Recordings / Nervous/Polydor 12H1-6), yearningly moaned and-bowled - "fuck my baby" groomed organic garage jiggler promo twingpacked with blatant just repetitively groaned powerful 0-125bpm Sound Factory Summer F'ck Mix, organ burbled flutter 123.5bpm Club Mix... **Jumper** 123.6bpm Dub #1, stark bubbly striding 124bpm Armon's Club Mix, bass throbbed exciting 129.8bpm Sons Of Bo'dan Temple Of Boom, wingily building 0-128-0bpm Blog Vox and quavery rumbling Blog Dub... **AKI GRAHAM** "You Can Count On Me" (evex UK AVEX TI, 3MW5M), lowly swingily harmonized and cooky somewhat RAH Band-less sweet sharer with gorgeous lushly rolling old fashioned 0-107.2bpm Album Version. **Cudohar & Joe's** likewise gentle jiggler 107.5bpm Nu School 12", 107.3bpm Retro, Nu School Edit and cooily coner-ing 0-121.4bpm Club

Mixes, **Dancin'** Danny D's disjunct'd but at times classily loping 0-121.6bpm Monster Club Mix and smoother 0-121.2bpm Dub, Lewdian's surgingly pulsing jangly 126.1bpm Full On Vocal 12" and twily frothing 0-126bpm Ascension Dub, spread over two separate promos to launch Japan's **Avex** D.D. label here... **STING** "If You Love Somebody Set Them Free (A Brothers In Rhythm Soundtrack)" (A&M Records 580 957-1), marathon surging and politering 0-124.5-0bpm sometimes Santoro-ish symphonically remixed 1985 idle (lighter 0-124.6bpm Brothers In Rhythm Edit) as 12-inch coupling to the **Papa** Banton ragga loosed jiggy reggae 100.5bpm This Cowboy Song (Remix) and even better Core Colton ragga rapped jauntily juddering hip hop 95.2-95.1bpm Soulpower. Mix of **Demolition Man** from 14 months ago (Soulstock & Kertlin's 104.3bpm Soulpower Mix, 104.9bpm

Soulpower Hip Hop Mix and 0-124.3bpm Soulpower Deep Dub of "If You Love Somebody Set Them Free" coupled "When We Dance" only just last October, for the record)... **TIME OF THE MUMPH** "Control" (fresh FRSHT4, 3MW5M), JM Silk Let The Music Take Control" life inspired coner-ing simple jangly repetitive rave-type brass instrument-al with 128.9bpm Double Zero's Won For The Wireless, 0-128.9bpm Original and Moroder-ish bleeps chugged 132.7bpm Hoombarie Mixes, "OK KISS" 's simple time again' intro'd churning 132.9-0bpm "Get-A-Long (3rd City Mix)"... **Erick More** "Morillo presents R.A.W. Higher (Feel It)" (A&M/PM/Starline Rhythm 580 941-1), stupefyingly dull rumbling Althea McQueen mooned monotonously jiggy throbber's 125.1bpm Erick More Tribal Flavor and 125.3bpm Rowness Mixes, bleppier only very slightly Real 2 Real-ish 125-0bpm "More" Keith Mix and 125.2-0bpm Keith's Garden.

OUT 6TH FEBRUARY

UMM

STAYING NIGHT HITS BUT DANCING W/OUT CLUB MIX CLASSIC 10-EX PART I MIX ORIGINAL MIX LRS BITCH MIX

18 IS DANCE ZONE '94  
19 THE GREATEST HITS OF THE 90'S - PART 1  
20 ALL WOMAN 4

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Jaggernath &  
Northern Trees



JANUARY 23rd

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28	28	HIGHMARE
22	29	CREEP
16	30	IN BETWEEN
31	31	FLUTE LIKE
32	32	WE'VE GOT
17	33	THIRD G
34	34	OVERLOOK
35	35	TOCARITA
36	36	DO YOU
37	37	LOVE SO
38	38	SWED
39	39	GOOD LIFE
40	40	1 AM I

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the new  
single  
30/1/95

# beats

# & pieces

Levis has apparently chosen **Biosphere's** "Novelly Waves" on R&S as the music behind its new European jeans television advertising campaign. Not unsurprisingly, R&S will be releasing the track as a result... Liverpool club **Cream** will be undertaking a 20-date tour stretching from February through until April. *RM* will have more details nearer the time but already confirmed for the tour are **Andrew Weatherall, Paul Oakenfold, Andy Carroll, David Morales, Graeme Park and Doc Martin**. The DJs will be supported by appearances from artists such as **Republica**... After being unable to make their New Year's Eve date at The Ministry of Sound, **C&C Music Factory** - or at least one half of the group, with the seriously ill **David Cole** staying at home -



808 state

have announced a one-off UK date at Labrore Grove's Subtrania club on Monday January 23... New York's **Johnny Vicious** will be appearing at Brighton's Zap Club on Monday February 6. The club is also giving over its Wednesday nights to a hi-tech mixture of CD and Internet interaction alongside DJs... **808 State** are launching their own worldwide information network - **State To State** - which will offer fans a magazine, an exclusive CD and access to the group via the Internet. More information is available from State To State, PO Box 808, Haok, Basingstoke, RG25 1UF UK. Tel: 01256 862865... The UK heat of the **DMC World Mixing Championships** will take place on Tuesday February 28 at the Subtrania in London. Once again the event will be sponsored by Technics with the winner carrying off a pair of decks and a place in the world final, which will held on March 13 of London's Hippodrome. Tickets for the heats will be 55 and anyone wishing to enter the competition should contact DMC on 0628 667124... London's **Club UK** has announced the line-up for its St Valentine's Day event on February 11 called The Love Lost Weekend. DJs will be **Brandon Black, Steve Proctor, Biko, Steve Lee, Johnny Walker, Lofy, Queen Maxine** among others... **AND THE BEAT GOES ON!**



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Reach Up (Papa's Got A Brand New Pigbag) 12" & CD include Zed's Dead & Reach Up Indian Summer & Perfecto remixes.

...latest

New A&M r&b act **For Real** have their debut album - "It's A Natural Thing" - out on February 13...

Double Dipped parties to get regular Friday slot at London's Bagleys from February 3...

1	SI	7	CO
2	02	Think T	
3	03	SET YOU	
4	04	HERE CO	
7	05	TOTAL E	
6	06	TELL ME	
10	08	BUMP N	
09	09	She's A	
5	10	LOVE M	
11	11	RUN AW	
11	12	RIVERDA	
13	13	ONE NIG	
9	14	WAKES	
15	15	GLORY F	
14	16	PROTEC	
18	17	Hobnob	
8	18	STAY AT	
21	19	CALL FR	
20	20	CRY FOR	
37	21	NINETEE	
13	22	CHANGE	
08	23	BOXERS	
08	24	FEEL ON	
26	25	INDEPENDENT LOVE SONG	

THE BEST OF 23 25



PHOTOGRAPH BY **MIKE MINK**

25	INDEPENDENT LOVE SONG	WEA
26	SOULFUL	
27	SYMPATHY FOR THE DEVIL	Gone With The Wind
28	PLANNING WHAT YOU'LL DO IN THE FUTURE	AMM
29	HEARTBEAT	London
30	CREEP	Atlantic/Parade
31	INBETWEENER	Independent
32	IF I STAY IN A LANE	Bravo/East West
33	WE'VE GOT TONIGHT	Capitol
34	THEY'RE GIRLS THEM GIRLS	Capitol
35	OVERCOME	4th & Broadway
36	TOUCH & FEEL	EMI
37	DO YOU WANNA PARTY	Capitol
38	LOVE SO STRONG	Capitol
39	SAVED	Capitol
40	GOOD LIFE	Capitol
41	AM I	Capitol

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23	THE BEST OF	Capitol
24	DOORIE	Capitol
25	PROTECTION	Capitol
26	BIG ONES	Capitol
27	PSYCHE - THE ALBUM	Capitol
28	SPINNERS	Capitol
29	THE ESSENTIAL COLLECTION	Capitol
30	THE DIVISION BEL	Capitol
31	THE RAPTURE	Capitol
32	WE HAVE ALL THE TIME IN THE WORLD	Capitol
33	THE BEST OF	Capitol
34	HOLD ME, THRILL ME, KISS ME	Capitol
35	TWENTY DANCY ONES... AND TEN MORE	Capitol
36	LAURENCE OF LOVE - VOLUMES I & II	Capitol
37	MUSIC BOX	Capitol
38	DRIVING MADNESS	Capitol
39		Capitol
40		Capitol

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## TOP TWENTY COMPILATIONS

1	THE BEST OF HEARTBEAT	Columbia
2	SOFT REGGAE	Global Television
3	NOW THAT'S WHAT I CALL MUSIC 29	BMG/A&P/PolGram
4	ROCK ANTHEMS	Dino
5	PULP FICTION (OST)	MCA
6	THE LOVE ALBUM	Virgin
7	JUNGLE MANIA 2	Telstar
8	100% CLASSICS	Telstar
9	THE BEST ROCK ALBUM IN THE WORLD. EVER	Virgin
10	THE GREATEST LOVE EVER	Telstar
11	NOW DANCE - THE BEST OF 94	BMG/Virgin
12	PURE MOODS	Virgin
13	THE BEST COUNTRY ALBUM IN THE WORLD. EVER	EMI
14	THE LION KING (OST)	Mercury
15	THE VERY BEST OF ANDREW LLOYD WEBBER	Real Gone
16	THE BEST OF 100% DANCE	Telstar
17	MOTOWN - THE ULTIMATE HITS COLLECTION	Motown
18	DANCE ZONE '94	PolGram TV
19	THE GREATEST HITS OF THE 90'S - PART 1	Telstar
20	ALL WOMAN 4	Quality Television

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# US SINGLES

#	Title/Artist	Label	#	Title/Artist	Label
1	<b>1</b> CREEP <b>1</b> C TLC	Ruffalo	26	<b>16</b> SECRET <b>1</b> Malina	(Mercury)
2	<b>2</b> ON BENDED KNEE <b>1</b> Ray J	Elek	27	<b>17</b> CANDY RAIN <b>1</b> Scotty McCreery	(Capitol)
3	<b>3</b> ANOTHER NIGHT <b>1</b> Asia McDay	(Atlantic)	28	<b>18</b> TURN THE BEAT AROUND <b>1</b> Chris Brown/Drake/Maxi	(RCA)
4	<b>4</b> ALWAYS <b>1</b> Ben Jelen	(Mercury)	29	<b>19</b> 100% PURE LOVE <b>1</b> Crystal Waters	(Mercury)
5	<b>5</b> TAKE A BOY <b>1</b> Malina	(Mercury)	30	<b>20</b> I BELONG TO YOUR MAMMY WAYS <b>1</b> Jason Statham	(Capitol)
6	<b>6</b> HERE COMES THE HOTSTEPPER <b>1</b> Keriza	(Columbia)	31	<b>21</b> BIG POPPA/WARNING <b>1</b> The Notorious B.I.G.	(A&R)
7	<b>7</b> IF YOU GOTTA BE <b>1</b> Devise	(EMI Music)	32	<b>22</b> STRONG ENOUGH <b>1</b> Sheryl Crow	(J&R)
8	<b>8</b> BEFORE I LET YOU GO <b>1</b> Blackstreet	(Jive)	33	<b>23</b> MENTAL PICTURE <b>1</b> Janet Devlin	(SIRI)
9	<b>9</b> SIKYAKI <b>1</b> Eno	(New Pangea)	34	<b>24</b> I MISS YOU <b>1</b> U2	(Geffen)
10	<b>10</b> I'M THE ONLY ONE <b>1</b> Missina	(Epic)	35	<b>25</b> PRACTICE WHAT YOU PREACH <b>1</b> Brandy White	(Atlantic)
11	<b>11</b> THE RHYTHM OF THE NIGHT <b>1</b> Eno	(East West)	36	<b>26</b> WILD NIGHT <b>1</b> Jah'Nique	(J&R)
12	<b>12</b> I WANNA BE DOWN <b>1</b> Eno	(Mercury)	37	<b>27</b> NEW AGE GIRL <b>1</b> Christy Miller	(Epic)
13	<b>13</b> YOU WANT THIS? <b>1</b> LOVE GADUVE <b>1</b> Jason Jackson/Miguel	(Atlantic)	38	<b>28</b> WHEN CAN I SEE YOU <b>1</b> Eno	(Epic)
14	<b>14</b> HOLD MY HAND <b>1</b> Eno & The Brothers	(Atlantic)	39	<b>29</b> DECEMBER 1963 (OH WHAT A NIGHT) <b>1</b> Four Seasons/Boyz II Men	(J&R)
15	<b>15</b> I'LL MAKE LOVE TO YOU <b>1</b> Eno & Mike	(Mercury)	40	<b>30</b> WHAT'S THE FREQUENCY, KING? <b>1</b> REM	(Mercury)
16	<b>16</b> YOU DON'T KNOW HOW IT FEELS <b>1</b> Eno & Mike	(Mercury)	41	<b>31</b> FOOTLOUN <b>1</b> Arrested Development	(Capitol)
17	<b>17</b> Tootsie Roll <b>1</b> Eno	(Mercury)	42	<b>32</b> BE HAPPY <b>1</b> Eno & Mike	(Mercury)
18	<b>18</b> THE SWEETEST DAYS <b>1</b> Eno & Mike	(Mercury)	43	<b>33</b> MISHALE <b>1</b> Eno & Mike	(Mercury)
19	<b>19</b> IF YOU LOVE ME <b>1</b> Eno & Mike	(Mercury)	44	<b>34</b> HOUSE OF LOVE <b>1</b> Eno & Mike	(Mercury)
20	<b>20</b> EVERY DAY OF THE WEEK <b>1</b> Eno	(Mercury)	45	<b>35</b> SHAME <b>1</b> Eno	(Mercury)
21	<b>21</b> BANG AND BLAME <b>1</b> Eno	(Mercury)	46	<b>36</b> WHEN WE DANCE <b>1</b> Eno	(Mercury)
22	<b>22</b> CONSTANTLY <b>1</b> Eno	(Mercury)	47	<b>37</b> IN THE HOUSE OF STONE AND LIGHT <b>1</b> Eno	(Mercury)
23	<b>23</b> SHORT DICK MAN <b>1</b> Eno	(Mercury)	48	<b>38</b> GET DOWN <b>1</b> Eno	(Mercury)
24	<b>24</b> I'LL STAND BY YOU <b>1</b> Eno	(Mercury)	49	<b>39</b> FLAVA IN YA EAR <b>1</b> Eno	(Mercury)
25	<b>25</b> ALL I WANNA DO <b>1</b> Eno	(Mercury)	50	<b>40</b> FAR BEHIND <b>1</b> Eno	(Mercury)

Charts courtesy of Billboard 21 January 1995. \* Artists are awarded to those products demonstrating the greatest parity by sales plus airplay. † UK acts. ‡ UK signed acts.

# US ALBUMS

#	Title/Artist	Label	#	Title/Artist	Label
1	<b>1</b> THE HITS <b>1</b> Various Artists	(Capitol)	26	<b>26</b> THE BEST OF Eno <b>1</b> Eno	(Mercury)
2	<b>2</b> DOOKIE <b>1</b> Eno	(Capitol)	27	<b>27</b> PURPLE <b>1</b> Eno	(Mercury)
3	<b>3</b> I BELIEVE <b>1</b> Eno	(Capitol)	28	<b>28</b> MURDER WAS THE CASE (OST) <b>1</b> Eno	(Mercury)
4	<b>4</b> HELL FREEZES OVER <b>1</b> Eno	(Capitol)	29	<b>29</b> FIELDS OF GOLD <b>1</b> Eno	(Mercury)
5	<b>5</b> VITALOGRAPH <b>1</b> Eno	(Capitol)	30	<b>30</b> CANDELAS <b>1</b> Eno	(Mercury)
6	<b>6</b> SMASH <b>1</b> Eno	(Capitol)	31	<b>31</b> THE ICON IS LOVE <b>1</b> Eno	(Mercury)
7	<b>7</b> MY LIFE <b>1</b> Eno	(Capitol)	32	<b>32</b> READY TO WEAR (PREP A PORTER) (OST) <b>1</b> Eno	(Mercury)
8	<b>8</b> CRAZYSCYD <b>1</b> Eno	(Capitol)	33	<b>33</b> FROM THE CRADLE <b>1</b> Eno	(Mercury)
9	<b>9</b> MTV UNPLUGGED IN NEW YORK <b>1</b> Eno	(GSC)	34	<b>34</b> LIVE AT THE BBC <b>1</b> Eno	(Mercury)
10	<b>10</b> NO NEED TO ARGUE <b>1</b> Eno	(Capitol)	35	<b>35</b> THROWING CBB <b>1</b> Eno	(Mercury)
11	<b>11</b> WILDFLOWERS <b>1</b> Eno	(Capitol)	36	<b>36</b> BRANDY <b>1</b> Eno	(Mercury)
12	<b>12</b> BIG ONES <b>1</b> Eno	(Capitol)	37	<b>37</b> HOLD ME, THRILL ME, KISS ME <b>1</b> Eno	(Mercury)
13	<b>13</b> GREATEST HITS <b>1</b> Eno	(Capitol)	38	<b>38</b> RHYTHM OF LOVE <b>1</b> Eno	(Mercury)
14	<b>14</b> CROSSROAD <b>1</b> Eno	(Capitol)	39	<b>39</b> AUGUST & EVERYTHING AFTER <b>1</b> Eno	(Mercury)
15	<b>15</b> MONSTER <b>1</b> Eno	(Capitol)	40	<b>40</b> CREEPIN ON AN COME UP <b>1</b> Eno	(Mercury)
16	<b>16</b> REBOOT STORIES <b>1</b> Eno	(Capitol)	41	<b>41</b> WAITIN' ON SUNDOWN <b>1</b> Eno	(Mercury)
17	<b>17</b> AGO A MOMENT TOO SOON <b>1</b> Eno	(Capitol)	42	<b>42</b> WHO I AM <b>1</b> Eno	(Mercury)
18	<b>18</b> MY LIFE <b>1</b> Eno	(Capitol)	43	<b>43</b> SUPERUNKNOWN <b>1</b> Eno	(Mercury)
19	<b>19</b> TUESDAY NIGHT MUSIC CLUB <b>1</b> Eno	(Capitol)	44	<b>44</b> MIRACLES - THE HOLIDAY ALBUM <b>1</b> Eno	(Mercury)
20	<b>20</b> WEEZER <b>1</b> Eno	(Capitol)	45	<b>45</b> THE DIARY <b>1</b> Eno	(Mercury)
21	<b>21</b> CRACKED REAR VIEW <b>1</b> Eno	(Capitol)	46	<b>46</b> YOU MIGHT BE A REDNEK <b>1</b> Eno	(Mercury)
22	<b>22</b> THE LION KING (OST) <b>1</b> Eno	(Capitol)	47	<b>47</b> BOOTLEGS AND B-SIDES <b>1</b> Eno	(Mercury)
23	<b>23</b> THE TRACTORS <b>1</b> Eno	(Capitol)	48	<b>48</b> FROM THE BOTTOM UP <b>1</b> Eno	(Mercury)
24	<b>24</b> PULP FICTION (OST) <b>1</b> Eno	(Capitol)	49	<b>49</b> FORREST GUMP (OST) <b>1</b> Eno	(Mercury)
25	<b>25</b> THE SIGN <b>1</b> Eno	(Capitol)	50	<b>50</b> HIGHER LEARNING (OST) <b>1</b> Eno	(Mercury)

# UK WORLD HITS

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

MACEDONIA		NETHERLANDS		AUSTRALIA		SWEDEN	
1	1 <b>1</b> IPI <b>1</b> KNOW Tom Jones (WEA)	1	5 <b>1</b> STAY ANOTHER DAY East 17 (Mercury)	1	3 <b>1</b> STAY ANOTHER DAY East 17 (Mercury)	1	1 <b>1</b> STAY ANOTHER DAY East 17 (Mercury)
2	2 <b>2</b> STAY ANOTHER DAY Tom Jones (WEA)	2	15 <b>2</b> CIRCLE OF LIFE Elton John (Mercury)	2	11 <b>2</b> BABY COME BACK Pato Banton (Virgin)	2	7 <b>2</b> CAN YOU FEEL... Elton John (Rock) (Mercury)
3	11 <b>3</b> BABY COME BACK Pato Banton (Virgin)	3	13 <b>3</b> A GIRL LIKE YOU Eurythmics/Coffey (Arista)	3	13 <b>3</b> IPI <b>1</b> KNOW Tom Jones (WEA)	3	11 <b>3</b> WHATEVER Oasis (Creation)
4	19 <b>4</b> COONIGHT GIRL <b>1</b> U2/Wet Wet Wet (Mercury)	4	32 <b>4</b> SHE'S A RIVER Simple Minds (Virgin)	4	27 <b>4</b> SIGHT FOR SORE EYES M People (BMG)	4	12 <b>4</b> CIRCLE OF LIFE Elton John (Rock) (Mercury)
5	...	5	57 <b>5</b> SWEETNESS Michelle Gayle (RCA)	5	28 <b>5</b> LUCAS WITH THE LION OFF SHAMPOO (EMI)	5	22 <b>5</b> THEIR GIRLS Zig & Zag (RCA)

Source: Macedonian Television; Source: Stichting Mega Top 50; Source: Australian Record Ind. Assn.; Source: GLF/PIPI

# NETWORK CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	<b>1</b> COTTON EYE JOE <b>1</b> Redbone	(Columbia)	21	<b>21</b> OH BABY L <b>1</b> Eno	(EMI)
2	<b>2</b> THINK TWICE <b>1</b> Eno	(Mercury)	22	<b>22</b> 1963 <b>1</b> New York	(Mercury)
3	<b>3</b> SET YOU FREE <b>1</b> Eno	(Mercury)	23	<b>23</b> TRUE FAITH <b>1</b> Eno	(Mercury)
4	<b>4</b> HERE COMES THE HOTSTEPPER <b>1</b> Keriza	(Columbia)	24	<b>24</b> RUN TO YOU <b>1</b> Eno	(Mercury)
5	<b>5</b> TOTAL ECLIPSE OF THE HEART <b>1</b> Eno	(Mercury)	25	<b>25</b> THIS COWBOY SONG <b>1</b> Eno	(Mercury)
6	<b>6</b> TELL ME WHEN <b>1</b> Eno	(Mercury)	26	<b>26</b> CRAZY <b>1</b> Eno	(Mercury)
7	<b>7</b> BASKET CASE <b>1</b> Eno	(Mercury)	27	<b>27</b> INDEPENDENT LOVE SONG <b>1</b> Eno	(Mercury)
8	<b>8</b> BUMP 'N' GRIND <b>1</b> Eno	(Mercury)	28	<b>28</b> BABY COME BACK <b>1</b> Eno	(Mercury)
9	<b>9</b> SHE'S A RIVER <b>1</b> Eno	(Mercury)	29	<b>29</b> NO MORE I LOVE YOU <b>1</b> Eno	(Mercury)
10	<b>10</b> LOVE ME FOR A REASON <b>1</b> Eno	(Mercury)	30	<b>30</b> ONE NIGHT STAND <b>1</b> Eno	(Mercury)
11	<b>11</b> CHANGE <b>1</b> Eno	(Mercury)	31	<b>31</b> THE STRANGEST PANSY (ENSE ARE THE TIMES) <b>1</b> Eno	(Mercury)
12	<b>12</b> STAY ANOTHER DAY <b>1</b> Eno	(Mercury)	32	<b>32</b> ANOTHER DAY <b>1</b> Eno	(Mercury)
13	<b>13</b> SIGHT FOR SORE EYES <b>1</b> Eno	(Mercury)	33	<b>33</b> CROCODILE SHOES <b>1</b> Eno	(Mercury)
14	<b>14</b> TAKE A BOY <b>1</b> Eno	(Mercury)	34	<b>34</b> RIVERDANCE <b>1</b> Eno	(Mercury)
15	<b>15</b> ALL I WANNA DO <b>1</b> Eno	(Mercury)	35	<b>35</b> HOLD ME, THRILL ME, KISS ME <b>1</b> Eno	(Mercury)
16	<b>16</b> LIVING IN DANGER <b>1</b> Eno	(Mercury)	36	<b>36</b> ALWAYS <b>1</b> Eno	(Mercury)
17	<b>17</b> FM GOING ALL THE WAY <b>1</b> Eno	(Mercury)	37	<b>37</b> GLORY BOX <b>1</b> Eno	(Mercury)
18	<b>18</b> WHEN WE DANCE <b>1</b> Eno	(Mercury)	38	<b>38</b> RUN AWAY <b>1</b> Eno	(Mercury)
19	<b>19</b> WE HAVE ALL THE TIME IN THE WORLD <b>1</b> Eno	(Mercury)	39	<b>39</b> HEARTBEAT <b>1</b> Eno	(Mercury)
20	<b>20</b> 1 <b>1</b> WHATEVER <b>1</b> Eno	(Mercury)	40	<b>40</b> PROTECTION <b>1</b> Eno	(Mercury)

# VIRGIN 1215 CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	<b>1</b> CARRY ON OF THE CHRIS - THE BEST OF <b>1</b> Chris Brown	(Mercury)	21	<b>21</b> THE DIVISION BELL <b>1</b> Eno	(Mercury)
2	<b>2</b> DUMMY <b>1</b> Eno	(Mercury)	22	<b>22</b> LABOUR OF LOVE - VOLUMES 1 & 2 <b>1</b> Eno	(Mercury)
3	<b>3</b> DEFINITELY MAYBE <b>1</b> Eno	(Mercury)	23	<b>23</b> TWELVE DEADLY SINS... AND THEN SOME <b>1</b> Eno	(Mercury)
4	<b>4</b> PARLIFE <b>1</b> Eno	(Mercury)	24	<b>24</b> VITALOGRAPH <b>1</b> Eno	(Mercury)
5	<b>5</b> CROCODILE SHOES <b>1</b> Eno	(Mercury)	25	<b>25</b> EVERYBODY IS SAYING IT'S HIM (CAN'T WE) <b>1</b> Eno	(Mercury)
6	<b>6</b> CROSS ROAD - THE BEST OF <b>1</b> Eno	(Mercury)	26	<b>26</b> NO QUARTER <b>1</b> Eno	(Mercury)
7	<b>7</b> NO NEED TO ARGUE <b>1</b> Eno	(Mercury)	27	<b>27</b> DIVINE MADNESS <b>1</b> Eno	(Mercury)
8	<b>8</b> FIELDS OF GOLD - THE BEST OF <b>1</b> Eno	(Mercury)	28	<b>28</b> DID I FART ME (THE GREATEST HITS) <b>1</b> Eno	(Mercury)
9	<b>9</b> SECOND COMING <b>1</b> Eno	(Mercury)	29	<b>29</b> THE RAPTURE <b>1</b> Eno	(Mercury)
10	<b>10</b> UNPLUGGED IN NEW YORK <b>1</b> Eno	(Mercury)	30	<b>30</b> GREATEST HITS <b>1</b> Eno	(Mercury)
11	<b>11</b> REBOOT STORIES <b>1</b> Eno	(Mercury)	31	<b>31</b> THE HITS <b>1</b> Eno	(Mercury)
12	<b>12</b> MONSTER <b>1</b> Eno	(Mercury)	32	<b>32</b> THE DARK SIDE OF THE MOON <b>1</b> Eno	(Mercury)
13	<b>13</b> LIVE AT THE BBC <b>1</b> Eno	(Mercury)	33	<b>33</b> SEAL <b>1</b> Eno	(Mercury)
14	<b>14</b> UNIVERSITY <b>1</b> Eno	(Mercury)	34	<b>34</b> I'VE GOT THE BEST <b>1</b> Eno	(Mercury)
15	<b>15</b> 7 <b>1</b> THE BEST OF <b>1</b> Eno	(Mercury)	35	<b>35</b> NEVERMIND <b>1</b> Eno	(Mercury)
16	<b>16</b> TUESDAY NIGHT MUSIC CLUB <b>1</b> Eno	(Mercury)	36	<b>36</b> THE IMMACHINATE COLLECTION <b>1</b> Eno	(Mercury)
17	<b>17</b> THE GREATEST HITS <b>1</b> Eno	(Mercury)	37	<b>37</b> HELL FREEZES OVER <b>1</b> Eno	(Mercury)
18	<b>18</b> BIG ONES <b>1</b> Eno	(Mercury)	38	<b>38</b> THE COMMITMENTS (OST) <b>1</b> Eno	(Mercury)
19	<b>19</b> THE BEST OF <b>1</b> Eno	(Mercury)	39	<b>39</b> AUGUST & EVERYTHING AFTER <b>1</b> Eno	(Mercury)
20	<b>20</b> THE SIGN <b>1</b> Eno	(Mercury)	40	<b>40</b> UNPLUGGED <b>1</b> Eno	(Mercury)

# R&B SINGLES

Pos	Last	Title	Artist	Label	Cat. No.	(Date/Label)
1	1	HERE COMES THE HOTSTEPPER	Hi Kamaze	Columbia	6610476	(SM)
2	3	BUMP N' GRIND	R Kelly	Jive	JIVET 368	(BMG)
3	2	PROTECTION	Massive Attack	Virgin	WBRT 6	(E)
4	NEW	CRY FOR YOU	Jodeci	Uptown/MCA	MCSX 2039	(BMG)
5	4	CREEP	TLC	Arista/LaFace	7432154211	(BMG)
6	7	HOOCHIE BOOTY	Ultimate Koss	Wild Card	- (F)	
7	5	PRACTICE WHAT YOU PREACH/LOVE IS THE ICON	Boyz II Men	ADM	10000	(F)
8	NEW	GOOD LIFE	EVE	Gasoline Alley	MCS2 2038	(BMG)
9	6	I'M GOING ALL THE WAY	Sounds Of Blackness	A&M	5874851	(F)
10	NEW	REAL	Donna Allen	Epic	6610996	(SM)
11	9	GUERRILLA FUNK	Paris	Virgin	PTYST 100	(E)
12	8	LET IT LAST	Carleen Anderson	Circa	YRT 119	(E)
13	11	CRAZY	Eternal	1st Avenue/EMI	118	(E)
14	10	YOUR LOVE IS A 187	Whitehead Bros	Motown	TMXC 1434	(F)
15	NEW	I'LL FIND YOU	Michelle Gayle	1st Avenue/MCA	7432147761	(BMG)
16	12	SWEET LOVE	M-Beat featuring Nizlyn	Rank	RENK2 49	(SRO)
17	13	JUST THE WAY IT IS	Lisa Murrish	Go Beat	GOODX 123	(F)
18	NEW	OOH AAH (G-SPOT)	Wayne Marshall	Soultown	SOLU 0032	(LS)
19	17	BE HAPPY	Mary J Blige	Uptown/MCA	MCS2 2033	(BMG)
20	NEW	I WANNA BE DOWN	Brandy	Atlantic	A 72177	(W)
21	16	OH BABY I...	Eternal	1st Avenue/EMI	125M 253	(E)
22	22	LOVE SHOULDA BROUGHT YOU HOME	Toni Braxton	Arista/LaFace	743208911	(BMG)
23	15	ONE MORE CHANCE	EYC	Gasoline Alley	- (BMG)	
24	19	SHE'S GOT THAT VIBE	R Kelly	Jive	JIVET 364	(BMG)
25	26	ON BENDED KNEE	Boyz II Men	Motown	- (F)	
26	24	SLY	Massive Attack	Virgin	WBRT 5	(E)
27	25	HALF THE MAN	Jamiroquai	Sony	S2 6610008	(SM)
28	23	YOU WANT THIS	Janet Jackson	Virgin	VST 1515	(E)
29	29	THIS DJ	Warren G	RAL/Island	12RAL 1	(F)
30	NEW	INNER CITY LIFE	Goldie presents Meshheads	HR	FXR 251	(F)
31	21	SWEETNESS	Michelle Gayle	1st Avenue/MCA	MCS2D 2018	(BMG)
32	32	CHOCOLATE	Y7N-Vee	Island	RAL CD2	(F)
33	28	LOVE THE ONE YOU'RE WITH	Luther Vandross	Epic	6610612	(SM)
34	30	SPEND SOME TIME	Brand New Heavens	HR	BNGD36	(F)
35	37	STROKE YOU UP	Changing Faces	Go Beat	AB251CD	(W)
36	36	INCREDIBLE	M-Beat feat General Levy	COEN/K45/CD/Rank	(SRO)	
37	33	STARS	China Black	Wild Card	CARD 09	(F)
38	NEW	FLAVA IN YA EAR	Orig Mack	Bad Boy	-	
39	NEW	SOME GIRLS	Ultimate Koss	Wild Card	CARD 012	(F)
40	34	(AT YOUR BEST) YOU ARE LOVE	Aaliyah	Jive	JIVECD 359	(BMG)

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# DANCE SINGLES

Pos	Last	Title	Artist	Label	Cat. No.	(Date/Label)
1	NEW	GOOD LIFE	EVE	Gasoline Alley	MCS2 2038	(BMG)
2	1	SAVED	Mt Roy	Fresh	FRSH21 21	(DMV/SM)
3	NEW	CRY FOR YOU	Jodeci	Uptown/MCA	MCSX 2039	(BMG)
4	NEW	LOVE SO STRONG	Secret Life	Pulse	8 12L05EX 79	(JMW/SM)
5	14	CALL IT LOVE	Deuce	London	LONX 359	(F)
6	4	I LUV U BABY	Original	Dore	ADG 6	(W)
7	NEW	DO YOU WANNA PARTY	DJ Scott (featuring Loma	Supper	Out/Tr/Mealy	SPMT 2 P
8	NEW	HEARTBEAT	Jimmy Somerville	London	LONX 358	(F)
9	NEW	BOY I GOTTA HAVE YOU	Rio & Mars	Dome	12DOME 1014	(E)
10	7	SET YOU FREE	N-Trance	All Around The World	16GLOBE 12	(TRC/BMG)
11	2	PRACTICE WHAT YOU PREACH/LOVE IS THE ICON	Boyz II Men	ADM	10000	(F)
12	12	CREEP	TLC	Arista/LaFace	7432154211	(BMG)
13	NEW	OVERCOME	Tricky	4th & B-way	12BRW 304	(F)
14	6	FUNK & DRIVE	Elevastorm	Wireed	WIRED 1311	(DMV/F)
15	3	DON'T LEAVE ME THIS WAY	TheMa Houston	Dynamo	DYNT 001	(P)
16	10	HERE COMES THE HOTSTEPPER	Hi Kamaze	Columbia	6610476	(SM)
17	8	I NEED SOMEBODY	Leviand featuring Rachel McFarlane	Eastern Blue	BLUC 09	(W)
18	13	PROTECTION	Massive Attack	Virgin	WBRT 6	(E)
19	NEW	RUN AWAY	MC Sar & The Peal	McGoY	Legit/Reco 740212862	(BMG)
20	NEW	NINETEEN63	New Order	London	NUOX 6	(F)
21	NEW	DO WHAT YOU DO	Annaelle Lewin	Sony	S2 6611126	(SM)
22	NEW	PLUS ONE	Atom	Tribal UK	TRUK 027	(V)
23	16	TELL ME WHEN	The Human League	East West	YZ 9837	(F)
24	15	GLORY BOX	Portishead	Go Beat	GOODX 126	(F)
25	11	APPARENTLY NOTHIN' (REMIX)/LET IT LAST	Carleen Anderson	Circa	YRT 119	(E)
26	22	BUMP N' GRIND	R Kelly	Jive	JIVET 368	(BMG)
27	5	I'M GOING ALL THE WAY	Sounds Of Blackness	A&M	5874851	(F)
28	9	REAL	Donna Allen	Epic	6610996	(SM)
29	29	GUERRILLA FUNK	Paris	Virgin	PTYST 100	(E)
30	28	WHAT YOU NEED	Soft House Company	Fantastic	UDIST 10	(DMV/SM)

# DANCE ALBUMS

Pos	Last	Title	Artist	Label	Cat. No.	(Date/Label)
1	NEW	SPANNERS	Black Dog	Wang	PURPL 1/PURPLC 1	(P)
2	1	DUMMY	Portishead	Go Beat	8285221/8285224	(F)
3	4	MY LIFE	Mary J Blige	Uptown	MCA 11156/MCC 11156	(BMG)
4	NEW	BACK TO DA HOUSE	Lo-Key	Perspective	580101/581014	(F)
5	8	HAVIN' IT IN IBIZA 1	Vanness	Twenty First Century	HAVINLP 001/AVANNK201	(TRC/BMG)
6	NEW	DAH SHINING	Smith And Westrup	Wreck	NRV 2005/NRV2005A	(Import)
7	NEW	BRANDY	Brandy	A&M	826101/826104	(W)
8	3	DOPE ON PLASTIC!	Various	Reco	REACTLP 95/REACTMCS2	(SRO)
9	NEW	12 PLAY	R Kelly	Jive	HIP 144/HPC 144	(BMG)
10	2	THE TIME HAS COME EP	UNKLE	Mt Wain	WAIN 001	(F)

SPECIALIST CHARTS

28 JANUARY 1995

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# MUSIC VIDEO

# VIDEO

This	Last	Title	Artist	Label	Cat No	16	10	EST 12 Rating Of Stream-Line
1	1	<b>EVIS PRESLEY: The Last Performances</b>	Various Artists	MGM/UA	528759	17	14	<b>BEAUTIFUL SOUTHERN: Carry On Up The Charts - The Best Of</b>
2	13	<b>BILL WALKER: The River Dances For Revenge</b>	Bill Walker	Sen	314/C	17	16	<b>MEAT LOAF: Bad Out Of Hell II - Picture Show</b>
3	1	<b>TAKA TRAZ: Berlin</b>	Taka Traz	BMG Video	7421/2237/3	19	18	<b>VARIOUS ARTISTS: The Best Of Andrew Lloyd Webber</b>
4	2	<b>SON JUV: Cross Road - Best Of</b>	Son Juv	Meridian	720/720	20	21	<b>AEROSMITH: Big Ones You Can Look At</b>
5	6	<b>DANIEL O'DONNELL: Just For You</b>	Daniel O'Donnell	Capitol	9727/9727	21	20	<b>FOSTER AND ALLEN: Songs We Love To Sing</b>
6	4	<b>NIRVANA: Live Through This</b>	Nirvana	Geffen	9727/9727	22	19	<b>SHARON STURTEVANT: Singing With The Shands</b>
7	5	<b>ETERNAL: Always And Forever</b>	Eternal	PMI	MA749/134/3	23	25	<b>TAKA TRAZ: This That &amp; Party</b>
8	3	<b>BABRA STREISAND: The Concert</b>	Babara Streisand	SMV Columbia	101/152	24	22	<b>THE CARPENTERS: Interpretations</b>
9	7	<b>PJ AND DUNCAN: Psyche - Where Video Is It Anyway?</b>	PJ and Duncan	Telstar	Video 176/1365	25	26	<b>JOE LONGTHORNE: Live In Concert</b>
10	12	<b>JUDITH TURNER/THE SEEKERS: 25 Year Reunion Concert</b>	Judith Turner/The Seekers	PolyGram Video	DC199/80	26	23	<b>JANET JACKSON: Janet</b>
11	8	<b>TAKA TRAZ: Everything Changes</b>	Taka Traz	BMG Video	7421/2237/3	27	24	<b>THE JET SET: The Party - Live At Wembley</b>
12	11	<b>VARIOUS ARTISTS: Karaoke Party Classics</b>	Various Artists	Aud	AD1001	28	28	<b>KARAOKE PARTY 3</b>
13	15	<b>VARIOUS ARTISTS: Mercedes Of Ireland - 40 Songs</b>	Various Artists	Prism	PA17/1037	29	28	<b>NEW ORDER: The Best Of</b>
14	9	<b>CARRERA: COMING AWAY WITH THE SCENES '84</b>	Carrera	Telstar/MTW	62996/610/2	30	28	<b>CYNDI LAUPER: 12 Deadly Days... &amp; Then Some</b>
15	17	<b>CLIFF RICHARD: The Hit List</b>	Cliff Richard	PMI	MA749/134/3	31	30	

This	Last	Title	Artist	Label	Cat No	16	10	EST 12 Rating Of Stream-Line
1	1	<b>REEMALD: XENY'S RAT STOMACH PLAN</b>	Reemald	Vision	Collection 7387	1	1	<b>STAR TREK NEXT GENERATION: ENCOUNTERED: VOYAGER 15/12</b>
2	6	<b>STAR TREK NEXT GENERATION: ENCOUNTERED: VOYAGER 15/12</b>	Star Trek	Vision	Collection 7387	2	2	<b>ELI MACKENZIE: THE BODY WORKOUT PICTURES VHS/2/22</b>
3	2	<b>JERRISS PARK</b>	Jerriss Park	PIC Video	174/720	3	6	
4	3	<b>MRS. DOUBTFIRE</b>	Mrs. Doubtfire	Fox Video	6268	4	3	
5	5	<b>THE CRUNCH WITH KAREN AMEN</b>	Karen Amen	Telstar	Video 176/1365	5	5	
6	7	<b>RETURN OF THE JEDI</b>	Star Wars	Fox Video	1438C	6	7	
7	8	<b>SWAN WHITE AND THE SEVEN DWARFS</b>	Swan White	Walt Disney	1021/1021	7	8	
8	4	<b>STAR TREK NEXT GENERATION: BOTH WORLDS VIDEO 15/12</b>	Star Trek	Vision	Collection 7387	8	8	
9	10	<b>ALADDIN</b>	Aladdin	Walt Disney	1021/1021	9	10	
10	7	<b>STAR WARS</b>	Star Wars	Fox Video	1330C	10	7	
11	11	<b>FREE WILL</b>	Warner Home Video	311/3363	11	11	11	<b>WARREN HENRI: LIVE IN CONCERT</b>
12	17	<b>MR MORTWATER'S M.O.T.</b>	Mr Mortwater	PIC Video	174/720	12	12	
13	10	<b>WARNE'S WORLD 2</b>	Warne's World	PIC Video	174/720	13	10	
14	15	<b>HOMEWARD BOUND</b>	Homeward Bound	Walt Disney	1210/1210	14	15	

# INDEPENDENT SINGLES

This	Last	Title	Artist	Label	(distributor)
1	1	<b>INBEWEENER</b>	Sleeper	Indolent	SLEEP 060C (V)
2	1	<b>WHATEVER</b>	Oasis	Creation	CRECSD 195 (SM/VM)
3	1	<b>ROCKY LEAVE ME THIS WAY</b>	Thelma Houston	Dynasty	DYND 081 (P)
4	2	<b>SWEET LOVE</b>	M. Boon/Naïve	Reink	CDRENK 49 (SR)
5	2	<b>CRASHED IN</b>	The Charlatans	Beggars Banquet	BBQ 440Z (RTM/P)
6	4	<b>WHEN I'M CLEANING WINDOWS</b>	Wolfgang Puck	Leve	THIS SPONCD 1 (P)
7	1	<b>GOING SOUTH</b>	Wolfgang Puck	4AD	BAO 5010C (RTM/P)
8	5	<b>CIGARETTES &amp; ALCOHOL</b>	Davis	Creation	CRECSD 190 (SM/VM)
9	5	<b>STAR</b>	Cult	Beggars Banquet	BBQ 450C (RTM/P)
10	1	<b>HAPPY FEET</b>	Bucc & Bee	Violon Music	VINSS 3 (P)
11	7	<b>NECTARINE</b>	Drupstone	Honey HUNDO 4 (RTM/P)	
12	3	<b>ODR AAH (G-SPOT)</b>	Wayne Marshall	Soulwax	SOULDCS 321 (JS)
13	2	<b>SUPERSONIC</b>	Oasis	Creation	CRECSD 176 (V)
14	12	<b>LIVE FOREVER</b>	Davis	Creation	CRECSD 185 (SM/VM)
15	11	<b>SHAKESMOKER</b>	Oasis	Creation	CRECSD 162 (SM/VM)
16	10	<b>DO YOU WANT IT FUNKY?</b>	Esprit	Olympic	ESTY 47 (P)
17	8	<b>BRIGHT YELLOW GUN</b>	Throwing Muses	4AD	BAO 4018C (RTM/P)
18	5	<b>I LOVE SATURDAY</b>	Enroute	Mate	COMUTE 16 (RTM/P)
19	10	<b>I'M GONNA KISS MYSELF BLIND</b>	Primal Scream	Creation	CRECSD 182 (P)
20	15	<b>SLEEP WEL TONIGHT</b>	Gene	Costermonger	CRST 8030C (V)

# INDEPENDENT ALBUMS

This	Last	Title	Artist	Label	(distributor)
1	1	<b>DEFINITELY MAYBE</b>	Oasis	Creation	CRECSD 189 (SM/VM)
2	2	<b>THE TIME HAS COME EP</b>	L.N.K.L.L.E.	Mad Wax	MMW 028 (V)
3	2	<b>JEWEL IN THE CROWN</b>	Fairport Convention	Wandsworth	WRDCD 022 (P)
4	2	<b>DOG MAN STAR</b>	Suede	Nude	NUDE 32C (RTM/P)
5	4	<b>STONE ROSES</b>	Stone Roses	Silfentone	CRECSD 502 (P)
6	3	<b>HAUNTED DANCEHALL</b>	Sabres Of Paradise	Warp	WARPCD 26 (RTM/P)
7	5	<b>GIFT NOT DONT GIVE UP</b>	Primal Scream	Creation	CRECSD 148 (P)
8	6	<b>EVERYONE'S GOT ONE</b>	Echobelly	Fauna	FAUV 32C (SM/VM)
9	2	<b>CENSORED</b>	Wayne Marshall	Soulwax	SOULDCS 34 (JS)
10	17	<b>SMASH</b>	Offspring	Epitaph	E 86432C (P)
11	11	<b>FREEDOM - THE ALBUM</b>	CFX	Epidemic	EPICD 063 (MG)
12	15	<b>AMERICAN TRIGHS</b>	Veruca Salt	Minty Fresh	FLATCD 6 (P)
13	8	<b>SMIVILISATION</b>	Orbital	Internal	Dance0 CRECSD 5 (RTM/P)
14	10	<b>OFFICINUM</b>	Jean Barbarek/Hilliard...	ECM	44236C (P)
15	9	<b>DEBIT</b>	Spaga	One Little India	THP 21CD (P)
16	2	<b>NINE DEADLY VENOMAS</b>	Depth Charge	Vinyl Solution	STEAM 10CD (RTM/P)
17	2	<b>GORGEOUS GEORGE</b>	Edwyn Collins	Selena	SECTCD 014 (V)
18	2	<b>THE VERY BEST OF</b>	Evis Costello	Demmo	OPAM 13 (P)
19	13	<b>TURNS INTO STONE</b>	Stone Roses	Silfentone	CRECSD 52 (P)
20	12	<b>IF THIS IS ROCK N' ROLL...</b>	Swi Doctors	Shantown	SAWDCD 010 (P)

# ROCK

This	Last	Title	Artist	Label	(distributor)
1	3	<b>SECOND COMING</b>	Stone Roses	Geffen	GFEN 2493 (BMG)
2	1	<b>CROSS ROAD - THE BEST OF</b>	Blondie	Jembo	52038Z (P)
3	3	<b>UNPLUGGED IN NEW YORK</b>	Nirvana	Geffen	GFEN 2072 (BMG)
4	4	<b>BIG ONES</b>	Aeroblast	Geffen	GFEN 2054 (BMG)
5	5	<b>VITALGY</b>	Pearl Jam	Elek	47186Z (Sm)
6	7	<b>DOOKIE</b>	Green Day	Reprise	33628529Z (W)
7	6	<b>NO QUARTER</b>	Jimmy Page & Robert Plant	Fonitona	52632Z (W)
8	8	<b>NEVERMIND</b>	Nirvana	DGC	DDCD 244Z (BMG)
9	10	<b>HOW TO MAKE FRIENDS...</b>	Terrorvision	Total	VEGASCD 2 (E)
10	9	<b>SUPERUNKNOWN</b>	Soundgarden	A&M	54215Z (F)

This	Last	Title	Artist	Label	(distributor)
11	12	<b>BALLADS &amp; BLUES 1982-1994</b>	Gary Moore	Virgin	CDV 2768 (E)
12	13	<b>AMERICA</b>	Black Crowes	American	74212382Z (BMG)
13	17	<b>UTOPIANASIA</b>	Megadeth	Capitol	CDST 2244 (E)
14	11	<b>IN THE STRECH</b>	Nirvana	Geffen	GFEN 2493 (BMG)
15	15	<b>SO FAR SO GOOD</b>	Bryan Adams	A&M	54915Z (P)
16	14	<b>BLOOD SUGAR SEX MAGIK</b>	Rage Against The Machine	Warner Bros	73029348Z (W)
17	19	<b>INCESTICE</b>	Nirvana	Geffen	GFEN 2494 (BMG)
18	15	<b>RAGE AGAINST THE MACHINE</b>	Rage Against The Machine	Elek	47224Z (SM)
19	16	<b>YEN</b>	Pearl Jam	Elek	46884Z (SM)
20	18	<b>BLEACH</b>	Nirvana	Geffen	GFEN 2443 (BMG)

# CLASSICAL

This	Last	Title	Artist	Label	(distributor)
1	2	<b>100% CLASSICS</b>	Various Artists	Telstar	2707 (BMG)
2	1	<b>THE 3 TENORS IN CONCERT 1994</b>	Carreras, Pavarotti, Domingo	Venture	45099200Z (W)
3	5	<b>PIANO</b>	Michael Nyman	Telstar	CDVEX319 (E)
4	3	<b>CANTO GREGORIANO</b>	Monks Chorale Siles	EMI Classics	EMS 56321Z (E)
5	5	<b>OFFICIUM</b>	Jean Barbarek/Hilliard Ensemble	ECM	44236Z (P)
6	4	<b>THE BEST OF BALLET</b>	Various	Dino	DINCD 60 (P)
7	8	<b>THE CLASSIC EXPERIENCE</b>	Various	EMI	EMTV 45 (E)
8	9	<b>DR HILARY JONES' CLASSIC RELAXATION</b>	Various Artists	Deutsche Grammophon	44681Z (E)
9	7	<b>THE ULTIMATE COLLECTION</b>	Maria Laera	RCA Victor	74281874Z (BMG)
10	13	<b>SIMPLE GIFTS</b>	Lesley Barrett	Silva	CLASSICA SILKD 6604 (CON/S)

This	Last	Title	Artist	Label	(distributor)	
11	11	<b>TRANQUILITY</b>	Various Artists	EMI	CDCS95243Z (E)	
12	12	<b>VIVALDI FOUR SEASONS</b>	Nigel Kennedy/ECO	EMI	40043Z (E)	
13	10	<b>IN CONCERT</b>	Carreras, Pavarotti, Domingo	Decca	45092Z (E)	
14	16	<b>CLASSIC EXPERIENCE II</b>	Various	EMI	CDENTV 50 (E)	
15	14	<b>GORECK: MISERERE</b>	Chicago SO/Nelson	Nonac	73591304Z (W)	
16	19	<b>CLASSIC FM - NOURTURE</b>	Various Artists	Classic FM	CFMCD 2 (W)	
17	RE	<b>GORECK SYMPHONY 3</b>	Chicago SO/Nelson	Elektra	Nonacash 2591582Z (W)	
18	RE	<b>PASSION</b>	Zuman/Uphaw/Los Surf	EMI	CDCS55244Z (E)	
19	20	<b>LAST NIGHT OF THE PROMS - 100TH</b>	Various Artists	BBC SC/BBC SO/Davis	Telstar	45099784Z (W)
20	RE	<b>MELANCHOLY</b>	Various Artists	EMI	CDCS55244Z (E)	

# MID PRICE

This	Last	Title	Artist	Label	(distributor)
1	2	<b>BEAT OUT OF HELL II - BACK INTO HELL</b>	Meat Loaf	Virgin	VP 2710 (E)
2	1	<b>THE DION KING SING-ALONG</b>	Various	Disney	D15 090 (P)
3	4	<b>KNOWING ME KNOWING YOU 2</b>	Alan Partridge	BBC	BRDCD 02 (P)
4	5	<b>HITS OUT OF HELL</b>	Meat Loaf	Elek	45042Z (SM)
5	9	<b>THE DISNEY COLLECTION VOLUME 1</b>	Various Artists	Pickwick/Disneyland	D5TC0453 (P)
6	11	<b>THE DISNEY COLLECTION VOLUME 2</b>	Various Artists	Pickwick/Disneyland	D5TC0454 (P)
7	14	<b>THE DISNEY COLLECTION VOLUME 3</b>	Various Artists	Pickwick/Disneyland	D5TC0455 (P)
8	8	<b>SLEEPY WHEN WET</b>	Ben Jovi	Vertigo	83045Z (F)
9	12	<b>NEW JERSEY</b>	Ben Jovi	Vertigo	83045Z (F)
10	3	<b>WHITE CHRISTMAS</b>	Various	Arnie	29069 (BMG)

This	Last	Title	Artist	Label	(distributor)
11	RE	<b>THE LOST BOYS (OST)</b>	Various	Atlantic	71176Z (W)
12	13	<b>HEAVEN AND HELL</b>	Bonnie Tyler/Meat Loaf	Columbia	47366Z (SM)
13	15	<b>LEISURE</b>	Blur	Foxtrot	COP 71795Z (E)
14	10	<b>IF THIS IS ROCK AND ROLL...</b>	The Saw Doctors	Shantown	SAWDCD 010Z (P)
15	RE	<b>MILT UNPLUGGED EP</b>	Mariah Carey	Columbia	47189Z (SM)
16	8	<b>CHRISTMAS FROM THE LAND OF SONG</b>	Various Artists	EMI	CDXMAS 1 (E)
17	16	<b>ALL THE WAY FROM TIJUAN</b>	Roy Orbison	Monument	47155Z (SM)
18	19	<b>KNOWING ME KNOWING YOU</b>	The Saw Doctors	Shantown	SAWDCD 020Z (P)
19	RE	<b>DOCK OF THE BAY - DEFINITIVE COLLECTION</b>	Alan Partridge	BBC	ZBBC 1518 (P)
20	20	<b>DOCK OF THE BAY - DEFINITIVE COLLECTION</b>	Alan Partridge	Atlantic	954831702Z (W)

# SEAL

## POISED FOR GRAMMY BREAKTHROUGH

It might seem a little late in the day to claim that Seal is entering his breakthrough year.

After all, he already has two number one albums, a succession of awards and more than 5m sales worldwide to his credit.

But they could prove a drop in the ocean compared with the floodgates that will open if he strikes lucky at this year's Grammy Awards ceremony, scheduled to take place in New York on March 1.

Seal's self-titled album – only his second in a four-year career – has been nominated in five separate categories, including the most prestigious Album of the Year section, in what is the music industry's equivalent to Hollywood's Oscars.

"In the US, they take the Grammys far more seriously than we do with the Brit Awards. Just getting nominated is enough to merit huge media interest," says Warner Music UK and Brits committee chairman Rob Dickens, who signed Seal through the ZTT label in 1990 and has A&R'd him personally ever since.

Dickens recalls that it was only after Eric Clapton won his Grammy that started of the Unplugged collection sales to go through the roof.

"We're already on a course to match the overall sales of the first Seal album," he continues. "If he wins in March, the sky could be the limit."

Dickens attributes the success of Seal to the word-of-mouth factor. He believes that it is one of those albums which record buyers play to their friends and then their friends go straight out and buy it, too.

Seal agrees: "It's nice to know that people are getting the point of the album. It's like confirmation that they understand what I'm trying to say and it means as much to them as it does to me."

The star is currently holidaying in the snows of British Columbia, Canada, taking a break from what will end up as almost six months on the road in the US. This follows an initial exposure tour which began late last summer with half a dozen stadium shows opening for the Rolling Stones and ended with a string of sold-out concerts in 2,000- to 3,000-seater

venues. Seal moves up to 15,000 capacity venues in the spring and he is also booked to play live at the televised Grammy ceremony.

It's a far cry from the North London-born singer's early days. Although Seal's profile was buoyed by the number one success of Adema's Killer, ZTT boss Jill Sinclair remembers having to do a hard sell on husband Trevor Horn before he would agree to produce his own label's latest signing.

"It was only after Seal sang for him face to face without a microphone that the penny dropped for Trevor," she laughs.

"But I know it would because Seal has so much natural warmth and passion. All these recent US dates have given him the chance to develop his stagecraft live."

The next Seal single, due for imminent scheduling, is what



Dickens calls a "revisited" version of *I'm Alive*, the album's penultimate track. It has been completely re-recorded by the Seal band, which features Wendy Melvoin (of Wendy & Lisa).

It would have been Sinclair's first choice as a single but Seal was apparently dissatisfied with the quality of his vocal.

In its place, he chose to launch the new album with *Prayer For The Dying* against the advice of many, he says, who feared that radio wouldn't play a single with death or dying in the title.

He suspects others were also a little nervous about the new album when they first heard it in its entirety before its release in May 1994.

Not only is it totally devoid of a dance-disavoured track, but it also features nothing as immediate and impactful as the Top 10 hits *Crazy* or *Future Love*

*Paradise* which drove its predecessor so hard and led to Seal sweeping the board at the 1991 Brit Awards.

"I know it was a dangerous move. But I didn't want to fall into the trap of repeating myself," says Seal. "I gauge my success by the way I can confront issues that concern me through my music. If I couldn't keep doing that, then I'd be miserable. It would be a nightmare."

Any record company fears that Seal might not pass the difficult second album test proved groundless when *Prayer For The Dying* went straight into the UK Top 20, hit the number one spot in Canada and settled at number 21 in the US.

Its follow-up, *Kiss From A Rose*, has further cemented Seal's relationship with radio programmers on both sides of the Atlantic and, as a result, sales of the album have already breached 2m in the US and are approaching 500,000 here.

Dickens claims these UK sales have been won through furies of activity "which," he says, invariably pay off two months later when the word-of-mouth effect has trickled down to the High Street.

"We went back on the album for a couple of weeks in December while it was in the charts and got the result in late January when it went back into the Top 50," he says.

Dickens is confident that the 1995 Grammys will be seen not as just another flurry, but rather as a cornerstone in Seal's career and that he will rapidly develop into an artist of stature and stamina to match Peter Gabriel or Sting.

Meanwhile, Jill Sinclair is plainly jubilant that husband Trevor Horn could pick up his first ever Grammy as Seal's producer.

So all eyes will be on the ZTT table when they open the envelopes at this year's Grammy awards ceremony.

Even the Sarm studios engineering team stand to collect honours of their own.

Seal faces competition from Tony Bennett, The Three Tenors, Bonnie Raitt and Eric Clapton for the coveted Album Of The Year citation.

The smart money says that Seal will walk it.

Chas de Whalley

## NICK ROBINSON ON A&R

The best news to come out of **Radio One's** playlist changes, announced last week by new head of programming Trevor Dann, is that even more album tracks are now getting played. This week there are five on the C list: **Blur's** *Badhead*, **Oasis's** *Up In The Sky*, **Eternal's** *If You Need Me Tonight*, **East 17's** *Be There* and **PJ & Duncan's** *Our Radio Rocks*, which happens to be their next single...As a result, and to tie-in with the Brits on February 20, Food is sending out a radio-only promo of Blur's album track *This Is A Low*...Following their publishing deal with Andy Ross's new company **Archie**, **The Bluetones** are releasing a debut blue vinyl seven-inch, *Slight Return/The Fountainhead*, on their Superior Quality Recordings label through gigs and mail order only. Negotiations with labels are continuing but manager Neil Burrows says no deal will be done until the single has run its course, at least...**Star 69**, who played an excellent London gig last Thursday, are changing their name because there are two US acts with the same moniker – one of them formed by an ex-Faith No More member. The London-based lot haven't decided on a new

name yet but have just done a singles deal with ex-Island man David Steele's new label **Organic**...**Joe Roberts** is no longer with London Records, the star and label having mutually decided to part even though his contract wasn't quite up...EMI's **Phil Barton** left his post with the company's A&R team last week after a year in the job...Gigs of the week included a couple of impressive showings from **Jeff Buckley**. His Bristol show had too many hiccups but, at London's LA2, he played for the crowd, with his voice sounding immaculate, and he covered one of Alex Chilton's songs, *Kangaroo*, for the encore. He may be a bit of a vocal show-off but he showed he has more than enough talent to get away with it. His support, Dutch act **Bettie Severn**, won a few new fans with a couple of classy sets...A&R interest focussed on **Cable**, at the Dublin Castle in Camden, who seemed to go down well generally. They played alongside **Flavour** who, judging by the number of staffers in the audience, are attracting interest from one major in particular...Psychobilly group **Gregschien Hoffner** put on a mesmerising show at London's Splash club. Apart from looking the

part in their red satin shirts, the music was also pretty impressive...New **Chrystalis** US star **Deadeye Dick** also put on a cracking showcase last week showing off their catchy US hit *New Age Girl* and playing a neat cover of John Lennon's *Drive My Car*...**Spiritualized Electric Mainline** launched their new Dedicated album *Pure Phase* with a binding (although literally, given their light show) 40-minute set at JangleJams in Camden...The same night, **4AD's Lisa Germano** played a one-off solo gig – with piano, guitar and a bass player – at the Jazz Cafe. The venue was the perfect setting for her beautiful, obsessive tales...A small correction from last week's new signings column. **Truth And Damage** should have read as two separate acts, female **R&B** duo **Truce** and male **R&B** four-piece **Dame**, both now with **Big Life**...Coming up this week are **The Flamingoes** and **Tortoise** at the Dublin Castle tonight (Monday). **Spiritualized** offshoots **Slipstream** at Birmingham **Hibernian** (24), **Bug** at The Garage (25). **Eric Soundtracks** upstairs at The Garage and **Monorail** at The Underworld, Camden (28)...



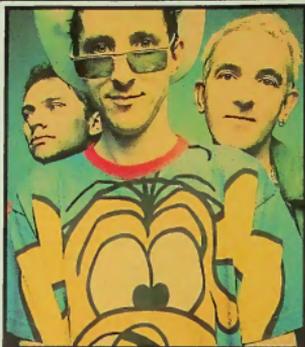
## CARTER USM REFUSING TO BE WRITTEN OFF

When Carter USM set out on a college tour last autumn, many in the industry took it as a sign that the 'novelty' band had begun their spiral into oblivion.

But Carter have been written off many times before and, with three Top 10 albums and 10 Top 20 singles under their belts, they have never needed approval to survive.

Frontman James 'Jimbo' Morrison is aware of the opposition the band faces from some quarters: "It's been made clear to us from NME-types that they consider us finished but we've got to ignore that. A hell of a lot of people thought we would have gone away by now, but five albums is a lot for a novelty band."

Worry Bomb, released next month, is



Carter's fifth album and their third for Chrysalis following the number one 1992 - The Love Album, and the top three success of Post Historic Monsters. It's also their first LP as a three-piece, a

step Jimbob believes was necessary for the band's development.

He says: "We took Wez on mainly out of boredom having played as a two-piece for six years. It's hard for me to say what difference it's made to the sound, but apparently it's made it more dynamic. Certainly now when I listen to our older material it sounds thinner and one-dimensional."

Chrysalis A&R director John Williams believes his signings are one of the most underrated British bands and feels the new line-up is the start of another exciting stage in their career. "This is the first album they've recorded in a proper studio (Manor), everything else was done on eight-track. I see it as their Sgt Pepper, a coming together of everything they've learned up to now," he says.

Williams is confident of another top five album but Jimbob is philosophical. "It's a strange time to be releasing records. You would have expected The Stone Roses to go straight to number one but they didn't. And nobody could have predicted that The Beautiful South would stay at the top for so long. I think it'll either be a huge success or a big, big failure."

And he certainly isn't counting on another Top 10 single. "The only song that's ever crossed over was The Only Living Boy In New Cross. Around then the audience was very young, with a lot of screaming girls. We were Take That for a week, but it didn't last," he says. **Leo Filday**

## BETTIE SERVEERT DUTCH SUCCESSES IN THE US

When Bettie Serveert's debut album, *Palomine*, became one of every cool college kid's must-have albums in 1993, the Amsterdam-based four-piece found themselves chased by all of the major labels in America.

Now, having renewed their North American deal with US independent Matador - in partnership with Atlantic - and switched from A&D's *Goerica* to Beggars Banquet in the UK, the Dutch masters have served up one of 1995's first alternative pop masterpieces.

Formed in 1990, Bettie Serveert (translation: "Bettie to serve", after tennis star Bettie Stove), TV show) came together when guitarist Peter Visser and drummer Berend Dubbe teamed up with their Canadian sound engineer Carol van Dijk and roadie Herman Busnoekke.

Categorising the band has been a

problem ever since. "Americans think we sound really European and Europeans think we sound really American," says Visser. The result is that the band are most regularly compared with the likes of Throwing Muses, Edie Brickell and Juliana Hatfield.

Despite their high profile in the US, the band still has some way to go in the UK and while the likes of Rodie One's Steve Lamacq - then at the NME - championed their cause early on, the band sold just 6,000 copies of *Palomine* in the UK and their recent Crutches single failed to dent the UK Top 75 earlier this month.

Visser is modest about the Serveerts prospects in the UK. "It's difficult to know how big we are over here because we have always been supporting. We always play to other people's audiences," he says, adding sardonically,



"We love to have no sound check." The band's Amsterdam based co-manager Tanna Heath - who shares management responsibilities with Boston-based Tom Johnston - adds: "The UK market is probably the most difficult in the world to crack." But Lamprey, released today (January 23), is good enough to ensure the band don't miss out. They return to the UK for dates next month.

**Martin Talbot**

## STEREOLEB PIONEERS OF AVANT GARDE INDIE

the Top Pure label. The latest album *Mars Audiac Quintet* appeared in many year-end "best of..." lists. The band signed a \$150,000 deal in 1993 with Elektra, which snapped up



international rights to Stereoleb's releases outside of the UK after executives saw their performance at the New York A&R convention CMLJ. Last year, they cemented this growing interest from the US by becoming the sole UK act in the touring US alternative festival Lollapalooza.

In a typically vinyl-friendly act, Stereoleb pressed 1,600 seven-inch singles for sale at \$1 each on the tour, but Pike says the younger fans they difficulty coming to terms with a format they had never encountered before.

This year, Stereoleb will again mix commercial and experimental activities. In the spring, following a Japanese tour and a single collaboration with Nurse With Wound's Steve Stapleton, they will release a compilation of collectable singles with the follow-up to Mrs Audiac Quintet expected later in the year on Dantonio UHF, the source of tracks for Learning to Elektra.

Before that, Stereoleb record a new set of music to accompany a New York exhibition by US sculptor Charles Long. **Paul Gorman**

## MARION MANCHESTER BAND HIT THE ROAD



After generating much excitement on the grapevine during 1994, Manchester quintet Marion are about to launch an all-out assault on the nation's ears with three tours before Easter.

To support their second single, *Sleep*, released by London on February 6, the group are guesting on the NME's *Bratbox* tour this month before taking two prestigious support slots with Morrissey in February and Radiohead in March.

Marion's return to performance will delight their fans, many of whom will have been wondering what had happened to them. Rather than maximise on their early exposure, the band disappeared for several months last year. "We know we had some okay songs but we also knew we could do a lot better," admits singer Jamie Harding.

A&R man Paul MacDonald, who signed the band to London, says they locked themselves away in a basement and have made considerable progress. "I originally saw a potentially great band with a singer who could sustain heroic proportions without a hint of pomposity. They have now become fully acquainted with the art of songwriting and performance," he says.

The band so impressed manager Joe Moss that he sold his share of an old clothing business to his partner and returned to management for the first time since he stopped working with The Smiths in the halcyon days of 1983.

"It was a similar situation to Johnny Marr with Jamie," Moss recalls. "He left a tape for me at work which gave me an 'oh God' kind of feeling, that I couldn't walk away from that. I got hooked."

It was Harding's love of The Smiths which led him toward Moss who, in turn, took Marion to Rough Trade, where the band released their debut single, *Violent Men*. Yet the decision was taken to sign to London, despite interest from Geffen in America.

"We liked the people and the set-up at London while the label also seemed to need a rock band like us more than any of the other labels," says Harding. "We also wanted to get away from an indie label as we didn't feel we suited those kind of beliefs and ways of working. We wanted much more time to improve while having more of a support structure while we did so."

To add to The Smiths connection, Marion have been working with the band's former producer Stephen Street. "We wanted Stephen when we heard Blur's *Boys And Girls* which stood out from the rest of the indie records. I don't think he was that keen at first until he saw us live," says Harding.

Morrissey has also joined the Marion appreciation society having seen five of their London shows - hence their February tour support with the Mozer. It seems all that groundwork is already paying off. **Martin Aston**



## BEHIND THE COUNTER

## LIAM NEWMAN, Spillers, Cardiff

"Album releases began to pick up a little bit last week with the Throwing Muses limited-edition CD of their album, *University*, and Siouxsie And The Banshees' album, *Rapture*, selling quite well to our student customers. It still seems very quiet after a busy Christmas period although we're probably doing better business than we were this time last year. Singles sales have helped and we've had a good week. In particular, Morrissey's *Boxers on Parlophone*, *Green Day's Basket Case* on WEA and *The Wildhearts' If Love Is Like A Bank I Want An Overdraft* on East West have sold well over the past week. The album we're really looking forward to is *Leftfield*, scheduled for the end of the month, which should do very well. Pricing is a crucial concern for us at the moment. An *MVC* store (part of the *Woolworths* Group) recently opened right opposite and is very competitive because it discounts prices via a membership scheme and carries a very broad range of CD and video product. As a result, we've had to reduce our prices on all product to bring it into line. But, looking at it positively, it has been a good thing as it has brought more people to this side of town, and our customer flow has definitely increased."

## ON THE ROAD

## ROB BRANTER, west coast Scotland LMG rep

"We've just had one of the most successful years ever, so it's good to be back on a high. This week's been busier and people have put the post-Christmas blues behind them. With some big releases – such as *Simple Minds*, *Siouxsie*, *Morrissey*, *Green Day* – people are coming into the shops again. We've got some good releases coming up – *Bush* into the shops stuff. It's fantastic. Some of the trial periods for *Epos*, new *Paul Weller* stuff is fantastic. So many of the trial periods for *Epos* go for it or not, and everyone's got mid-price campaigns going. We're going to have a few teething problems with the new worldwide e-mail system that *Mercury* has installed – our equivalent of the Internet. The lines have been buzzing with silly messages over the past fortnight. But you have to be careful which button you hit or you might find your P45 sent back. I saw *The Black Crowes* at *Barrowlands* in Glasgow the other night, which was a who's who of dealers and reps. And we had our annual *Tandooir Trek* early this week, where all the east coast reps meet all the west coast reps in *Ripping Records* in Edinburgh and we make a pilgrimage to the *Ghandi* restaurant in Glasgow for a big blow out. A couple of reps threw up on the train back to Edinburgh but I don't know whether it was one of the dishes or the lager..."

## IN THE SHOPS THIS WEEK

The following information, collected by *Music Week* on Thursday, is based on contributions from *Andy's Records* (Bury), *BPM* (Derby), *HMV* (Chester), *Music Mania* (Glasgow) *Our Price* (Notting Hill Gate), *Rock A Boom* (Leicester), *Rock Box* (Camberley), *Spillers* (Cardiff), *Yower* (Piccadilly, London) and *Virgin* (Oxford Street Megastore) if you would like to contribute to *Frontline*, call *Karen Faux* on 0181 543 4830.

## NEW RELEASES

*Siouxsie And The Banshees* got off to a slow start in a week that was generally quiet for albums. There was more movement in the singles department with *Green Day*, *Soundgarden*, *Morrissey*, *Wildhearts* and *Pavement* flying out.

## PRE-RELEASE ENQUIRIES

Singles: *Belly*  
Albums: *Human League*, *Thundr*, *Van Halen*, *Leftfield*, *Simple Minds*

## ADDITIONAL FORMATS

*Throwing Muses* limited-edition album in slip case, *Green Day* limited-edition CD single in Digipack, *Veruca Salt* green seven-inch

## IN-STORE

Windows: *Pan Pipe Moods*, *Best Punk Album In The World Ever*, *RPO Plays Pink Floyd*, *Best Of Heartbeat*, *Suede*, *Celine Dion*, *Soft Reggae*  
In-store: *Human League*, *Killing Joke*, *Van Halen*, *Belly*, *Siouxsie And The Banshees*, *Best Punk Album In The World Ever*

## MULTIPLE CAMPAIGNS

Windows – *Soft Reggae*; In-store – three CDs for £20 promotion continues; Press advertising – *Thundr*



In-store – *Valentine's Day* promotion across CD, cassette and video, *Chris Rea*, *Sade*, *January* sale; Video – health and fitness promotion, *Return Of Jafar*



Single of the week – *Belly*, *Album of the week* – *Van Halen*, *Video of the week* – *Malice*; Windows – *Cool Cuts Killer Kuts* promotion, *Thundr*; In-store – *Best Punk Album In The World Ever*, *The Chieftains*, *Pan Pipe Moods*



Windows – three CDs for £20 campaign and keep fit video promotion; In-store – *Human League*, *Best Punk Album In The World Ever*, *Siouxsie And The Banshees*, *The Mamas And The Papas*, *Soft Reggae*, *Van Halen*; Video – *Malice* plus three videos for £20 promotion



Windows – sale, *Virgin Atlantic* promotion; In-store – sale, *Best Of Heartbeat*, *Divine Madness*, *Virgin Atlantic* promotion, *Best Albums of 94* promotion, *Celine Dion*



Single of the week – *Killing Joke*; Windows – *Suede*, *Human League*, *Celine Dion*, video sale, *Wayne's World II*; In-store – sale, *Best Of Heartbeat*, *Virgin Atlantic*, video sale; Press advertising – *Human League*, *Wolfgang Press*, *Extreme*, *Simple Minds*, *Cecilia Bartoli*, *Killing Joke*



Megaplay single – *Rockers Hifi*; Windows – sale, *Simple Minds*, *Red Hot Im pulse* jazz promotion, comedy video promotion, *Thundr*, *Belly*, *The*; Press advertising – *The The*, *McAlmont*, *The Chieftains*, *Red Hot On Im pulse*



Album of the week – *Pan Pipe Moods*; *Virgin* featured album – *Best Punk Album In The World Ever*, *Windows* – *Pan Pipe Moods*, *RPO Plays Pink Floyd*, *Best Of Heartbeat*; In-store – sale continues, *Virgin Best Ever* range promotion



In-store – video promotion continues with selected titles at £9.99 (or two for £10) and £9.99 (or three for £10), keep fit promotion across range of video titles

## EXPOSURE

## TELEVISION

**28.1.95**  
*What's Up Doc?* with *Jimmy Somerville*, *ITV*, 8:25 – 11:30am  
*Whitney Houston* *Rockumentary*, *MTV*, 5:30 – 6pm  
*MTV Unplugged* with *Sting*, *MTV*, 8 – 9pm  
*Eric Clapton – From The Cradle – Rehearsal*, *BBC2*, 11:50pm – 12:50am  
**29.1.95**  
*Rock Stories: Frank Zappa*, *VH-1*, 4 – 5pm  
*Night Music* with *Tina Turner* and *Dixie Humming Bird*, *VH-1*, 10 – 10:30pm  
**30.1.95**  
*The Eagles – Hell Freezes Over*, a special

*MTV* performance filmed before last year's tour, *MTV*, 8 – 9pm  
**1.2.95**  
*The Late Show* examines *CIN's* recently-launched *Rx/B* chart, *BBC2*, 11:15 – 11:55pm  
*The Beat* featuring *The Black Crowes*, *ITV*, 1:35 – 2:35am  
*The Album Show* featuring *REM*, *ITV2*, 2:35 – 3:30am  
**3.2.95**  
*Sounds Of The Sixties* featuring archive footage of *Pink Floyd*, *Rolling Stones*, *Jonni Mitchell*, *Cream* and *Fleetwood Mac*, *BBC2*, 7:30 – 8pm

**28.1.95**  
*Johannie Walker* features *Carter USM* in concert at Reading, *Radio One*: 2 – 5pm  
*John Peel* presents techno-trance from *Romford* and *New Decade* and kitsch-punk outfit *Golden Starlet*, *Radio One*: 5 – 7pm  
*The Essential Mac* featuring *Andy Weatherall*, *Radio One*: midnight – 2am  
**29.1.95**  
*Andy Kershaw* features folk group *Martin Carthy* and *The Watereros*, *Radio One*: 10pm – midnight  
**31.1.95**  
*Simon Mayo's Live Acoustic Session*

**RADIO**  
features *Jan Secada*, *Radio One*: 9am – noon  
*The Bruce Dickinson Rock Show*, *Substance* member *Marc Heat* talks about the link between heavy metal and horror films, *Radio One*: 9 – 10pm  
**2.2.95**  
*Soundbite* goes on the road with *Stovvie Wender* and looks at the return of the live gig, while *Simple Minds* review their new album, *Radio One*: 9 – 10pm  
**3.2.95**  
*John Peel* presents German hardcore techno from *Mouse On Mars*, *Radio One*: 10pm – 1am

# AD FOCUS

THE MARKET

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
THE CHIEFTANS The Long Black Veil	RCA	January 23	 	In-store displays will run with HMV, Virgin and selected independents.
CREAM The Very Best Of	Polydor	January 30		The release will feature in Tower window displays.
EKID Black Boots On Lamin Feet	Arista	January 30		The campaign will include in-store displays with the multiples and in-store PAs with Menzies and Virgin.
FOUR MEN AND A DOG In A Secret Remedies	Castle	January 30	 	Promotion includes window displays with Tower and the release will feature on Virgin listening posts.
THE HUMAN LEAGUE Octopus	East West	January 23	 	Promotion includes national press advertising and a 48-sheet poster campaign.
MICALMONT McAlmont	Virgin	January 23	 	The release will feature on Virgin listening posts and Virgin in-store radio.
PET LAMB Sweety Handshake	Roadrunner	January 30	 	The band's promo video will feature on Tower's Vid Zone and HMV's in-store video display.
SIMPLE MINDS Good News From The Next World	Virgin	January 30	 	A national four-sheet A4 poster campaign will run alongside in-store displays with independent and multiple retailers.
SUEDE New Generation(singl)	Nude	January 30		Promotion will tie in with a re-promotion campaign for the album and will feature in-store displays with multiples and independents.
VARIOUS Dance Mania 95	Pure Music	January 30	 	The campaign includes promotion on BSkyB.
ZUZU'S PETALS The Music of Your Life	Roadrunner	January 23	 	Promotion includes co-op advertising in Vox with HMV

Compiled by Sue Sillitoe: 0181-767 2255

TV  RADIO  PRESS  POSTERS

## CAMPAIGNS OF THE WEEK

### ARTIST



#### CRUSADERS - THE GREAT CRUSADE

Record label: Calibre  
Media agency/executive: Sound And Media/In-house  
Development manager: Michael Neidus  
Creative concept: Michael Neidus

Sound And Media's first mid price release on its new Calibre label is a 26-track compilation from The Crusaders which features artists such as Randy Crawford, Bobby Womack and BB King. The release, out next Monday, will be advertised in the music and national press and on JFM 102.2 and JFM 100.4 North West.

### COMPILATION

#### ENERGY RUSH K9

Record label: Dino  
Media agency/executive: MCS/David Lamey  
Product manager: Mario Warner  
Creative concept: Mario Warner



Dino's latest release in the Energy Rush series is being pushed hard at 15 to 25 year olds with national TV ads on both ITV and Channel Four. The release, out next Monday, is backed by posters and radio advertising on Capital, Atlantic 252, Kiss 102 Manchester and selected ILR stations.

AD FOCUS

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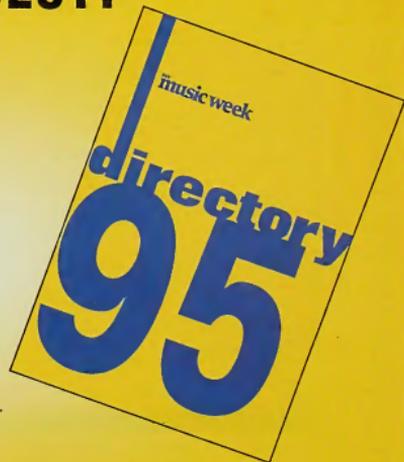
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**Music Week — Classified Department,**  
**Benn House, Sovereign Way, Tonbridge, Kent TN9 1RW**  
**Tel: 0732 377317**  
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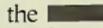
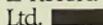
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 London NW1 9LE Fax: No. 0171 267 6746.

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# DOOLEY'S DIARY

Remember where you heard it: Of course none of the panel at last week's judging of the *Music Week* marketing awards were influenced by the unexpected gifts from Noel of Oasis, who joined former Creation director Tim Abbot to answer questions about the marketing campaign for Definitely Maybe: Noel distributed copies of the album to all judges on which the words "Vote for Abbot. I did." were followed by the signature of the man himself... Friend of the tabloids Max Clifford meanwhile managed to squeeze in a spot of PR judging before rushing off to a meeting with Prince Charles' disgraced valet... That poor lot from Indolent got a bit carried away while celebrating Sleeper's number 16 entry on Sunday last week. As two separate parties got into full swing at label partners Steve Lowes' and Ben Wardle's respective flats, Lowes ended up with cracked ribs after falling down the stairs while Wardle was busy falling through his glass coffee table. Never mind chaps, they were great on Top Of The Pops... The US music business has its fair share of golf fanatics, but new Stone Roses manager Doug Goldstein outranks them all, according to Dooley's sources. "He's the kind of guy who'd organise a tour so that the venues are all close to the very best links," says an associate... Don't believe everything you read in the papers.



Virgin managing director Paul Conway may have persuaded Mike And The Mechanics to take him on as their new percussionist, but he had to promise not to shake his tambourine until after their set at the Victory Club in London's West End last Wednesday (18). Pictured (front, l to r) Paul Young, Tim Renwick, Gary Wallace and standing Paul Carrack, (back, l to r) manager Tony Smith, Mike Rutherford and Paul Conway.

Richard Branson quickly denied all suggestions that he is planning a new record label. "They must be facking joking," says one member of the Branson team... Talking of the papers, Radio One execs would be advised to keep on the right side of their new lunchtime DJ Lisa F'anson, who's quoted in *The Sun* last week saying, "I can talk about whatever I want between discs. If I wanted to slag someone off I could, so it's nice to know I've got a bit of power if someone gets up my nose" ...In case anyone was wondering, there is a good reason for Andy Ross's new publishing company being called Archaic. "It stands for, 'Andy Ross Consultancy, Hits Ad Infinitum, Cheers!'" he says... It's not only business considerations which have prompted RTM's shift from Pinnacle to VCI. "It's 15 minutes in a car to New Southgate and 55 minutes to Orpington, even on a 150mph 750cc motorbike," points out RTM MD and easy rider John Best ...Congratulations to Chrysalis Music managing director Jeremy Lascelles who, nearly a year into the job, was celebrating a five-artist tally in last week's top 30 including Portishead and the Lightning Seeds... Sharp End Promotions' press

officer Liz Watson was also pleased to find she was representing three acts in last week's Top 10 – namely Boyzone, Nicki French and N-Trance – particularly as she had just stepped in to cover for Sue Foster who is away on maternity leave... Look out for veteran plugger Judd Lander – whose credits include playing harmonica on Culture Club's Church Of The Poisoned Mind and Karma Chameleon – popping up on Annie Lennox's March album Medusa... Tower Records can finally reveal the proceeds of Counter Revolution in December last year now that the bank has finished counting it: last week Tower MD Ken Sockolov presented the Terence Higgins Trust with a cheque for £16,485.92... The third round of *Music Week's* Thunder Road karting challenge was won on Thursday by the Beggars Banquet team, led by Graham Jelfs, leaving the Wandsworth posse well ahead at the top of the table with 33 points, followed by Music Travel on 36 and PolyGram in third... And finally, all at Windsong International would like to congratulate managing director Steve Bradley and wife Jane on the birth of their baby daughter Charlotte Cosette, born on January 12 at 1.22am.....



Congratulations to Koch International salesman Peter Locke, whose glittering prize should look well on his mantelpiece. Locke's award for salesman of the year was presented to him at the Nachos Mexican restaurant in Chiswick High Road by (left) Koch sales and marketing manager Rashmi Patani and (right) Koch managing director Clemens Kudratitz.

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