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Major hails Gatt rights revolution

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

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

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

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

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

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

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

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

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

The agreement should prevent a

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

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

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

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

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

Michael lawyer comes under fire

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

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

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

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

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

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

● Case verdict set for March, p3

THIS WEEK

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



Pickwick loses fourth exec

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

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

The announcement follows the

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

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

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

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

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



KIRSTY MACCOLL

HER NEW SINGLE

ANGEL

REVIEW OF THE YEAR - STARTS p6

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

1993 available soon on CD. 1994 available soon Live!

IN THE CITY

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

Island and U2 takes helm of U2 venture

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

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

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

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

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

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

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

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

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

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

CIN gets new chart supremacy



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

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

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

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



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

No early judgment in Michael case

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

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

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

Pearl Jam single aimed at the chart

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

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

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

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

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

singles by priority acts Tasmia Archer, Eternal and Terrovision.

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

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

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

Agencies and NUS join forces

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

UK companies head for Cannes

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

Castle's Packer goes it alone

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

GWR buys four stations

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

Branson to bid for Lottery

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

BBC celebrates Top Of The Pops

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

Southern group sees profits leap

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

Classic FM in sponsorship deal

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

Davies to join Virgin 1215

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

COMMENT

Proving the pundits wrong

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

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

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

British music is dead, they said.

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

The industry is finished, they said.

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

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

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

The US is the only place happening musically, they said. Tell it to the US record company chiefs whose rap and country acts mean nothing outside their borders. Ever heard of Doug Supernaw (the current top UK country singles artist)? Or DRS (*Billboard's* R & B number one)?

And the point of all this? It isn't that pundits are full of hot air, though they are. It is that negative media coverage of this business has been such that there's a danger some of us might begin to believe it.

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

And it generates a great amount of business.

No matter what the pundits say. *Steve Redmond*

WEBBO

In one year, out the other

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

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

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

The re-establishment of Meatloaf was welcome with a magnificent single and mega-selling album surely welcomed by everyone. As I said earlier in the year, just winks the waffles up and they reappear in droves. After that though, the gig was a bit disappointing. What is interesting is that in the combined chart it looks as if NOW 26 will beat Meatloaf to the number one album by a considerable margin.

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

Jon Webster's column is a personal view

NEWS

Hit Label forges US country pact

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

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

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

To date the imprint has concentrated

on TV-marketed albums.

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

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

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

Stressing the group has retained its

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

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

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

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



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

1FM series to probe industry

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

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

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

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

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

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

EMI pins hopes on Brooks show

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

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

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

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

The album, which has already sold

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

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

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

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

Beggars serves up under a tenner deal for debut artist CDs

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

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

The category will be introduced with Beggars' new prelist, which comes into effect on January 1. The limited price increases are: seven-inch singles/1-track (previously £1.20); 12-inch singles/1-track discs/EPs £2.47 (£2.27); CD singles £2.47 (£2.45); mini/mini-disc vinyl album £2.24 (£2.95); and vinyl albums £5.40 (standard previously £4.70; deluxe previously £4.99). The price of other CDs and cassette albums remain unchanged.



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

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

Blobby snub to rebound on 1FM

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

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

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

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

So to see Mr Blobby, with one of the

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

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

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

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

Record companies must stop producing material merely to appease the egos

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

Trust the public. They do buy if it's good enough.

The de-throning of Meat Loaf by Mr Blobby will be seen all over the world, and I expect a backlash from One FM in some form soon.

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

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

Darren White
Chiswick
London W4

New formats put buyers in a spin

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

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

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

new formats increase the market overall is not true.

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

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

Steven Wheeler
Lovely Records
Weston
Swindon

All formats in stock at Adrian's store

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

Adrian Roudou
Adrian's
Wickford
Essex

A tribute to Philip Hall

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

Jeff Clark-Meads
Rye Hill Park
London SE15

NME to mount 'Brats' awards

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

Island Music moves HQ

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

Choice FM puts in for new permit

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

Rockteam editor quits

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

Video sales soar by more than third

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



lover



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

1993 signings: the stars

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"I think the scouting process in the UK is very good but it's become too good," says Connolly.

"Bands are being signed after two or three rehearsals. In the US, they get signed after two or three tours."

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

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

"That could be why fewer interesting and original bands are being signed," says Connolly.

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

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

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

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

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

RECORD COMPANIES

A&M	Deep Distraction	Grease cast (AOR)
Bad Boys Inc (pop)	Back2Front (dance)	Headswim (rock)
Jan Johnstone (rock/pop)	Demon	Two Thirds (pop)
Carli Pollard (rock/pop)	Phil Burdett (rock)	ETN
Acid Jazz	Nicola Hitchcock (rock)	Bluefoot 31 (pop/dance)
Emporer's New Clothes (jazz/dance)	Rainer (blues)	Go Beat
Domino	Domino	Portishead (dance)
The Royal Trux (rock)	The Royal Trux (rock)	Guernica
Arista	East West	Insides (rock)
Coldcut (dance)	Baby Chaos (rock)	Hard And Pure
Rebecca Dervue (dance/pop)	Best Shot (rap)	E4XTC (dance)
Paul "The Hulk" Hogan (rock)	Da! (AOR)	Human Conditions
Heitor (Brazilian guitarist)	Heitor (Brazilian guitarist)	The Naked See (indie)
Niamh Kavanagh (pop)	The Human League (pop)	Island
Ivan Matthias (R'n'B)	Juliana Hatfield (rock)	Act of Faith (dance)
Paul (indie rock)	Men United (pop)	The Affair (dance)
Q (pop)	Ramona 55 (soul/rock)	Bomb The Bass (dance)
Robertsons (dance)	Dave Stewart (pop)	Cath Coffey (dance)
Bo Walton (rock'n'roll)	Elektra	Freak Power (dance)
Blunty Speaking Vinyl	Longpigs (pop)	Holy Ghost (dance)
IQP (dance)	EMI/Positiva	Hugo Nicholson (ambient)
China	Babylon Zoo (rock)	Nash (dance)
Whispilants (indie)	Baby Stafford (rock)	The Orb (dance)
Columbia	Blaggers (TA rap)	Pop! (rock)
Comanche Park (pop)	D Tek (dance)	Salad (rock)
Da Juice (pop)	Disco Evangelists (dance)	Andrew Taylor (songwriter)
Misty Oldland (soul)	Hyper Go Go (dance)	Tricky (jazzy hip hop)
Melanie Williams and Eric Gooden (soul)	Phillip Leo (soul)	Jah Wobble (indie dance)
Decostruction	Kerry Shaw (alternative)	Kitchenware
The Grid (dance)	2am Jam (R'n'B)	Wuschette (indie)
Kylie Minogue (pop)	John Walsley (ballad)	LEC
Qoik (dance)	Wall of Sound (dance)	The Absolute Loves (pop)
Danny Rampling	Epic	Fracture (dance)
(M)isfire Hippies (dance)	Apollo 440 (dance)	London/Hlr
	Colalt Jury (rock)	DJ Duke (dance)



Part of the UK revival?

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

the standard of living.

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

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

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

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

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

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

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

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

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

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

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

Overall, dance represented the majority of signings.

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

Also, the number of licensing and marketing deals between

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

NEW SIGNINGS 1993

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

PUBLISHER SIGNINGS 1993

Big Life Music
My Life Story (rock)

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

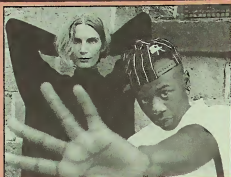
Chegwin Music
Daniel James (writer)
Corrina Lowe (country)
John Mellor & The Night (acoustic)

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

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

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

Rollerzats Skinny (indie)
Seefeel (indie)
Sexus (pop)



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

Sugar Merchants (ragga/pop)
D.Ream (dance)
EMI Music Publishing
Elastica (indie)
Eternal (pop)
Fekisha (dance)
Giraudy (dance)
Heitor (Brazilian guitarist)
Hysterix (dance)
Janet Jackson (pop)
Mother (dance)
Bath Orton (folk rock)
PJ Harvey (indie)
Plexus (songwriter)
Skyscraper (indie rock)
Vangelis (ADR)

Peter Vettesse (songwriter)
Doug Wimbush (dance)
Hit And Run
Marie Claire D'Ubaldo (pop)
Human Pitbull
Die Cheerleader (rock)
Island Music
Credit To The Nation (rap)
Lena Fiegbe and Michael Graves (dance)
Sabres Of Paradise (dance, two members not Andy Weatherill)
Tricky (jazzy hip hop)
MCA Publishing
Ice-T (rap)



Andy Weatherill (dance)
Momentum Music
Katy Jane Garside (indie)
NTV Music
Scumpuss (grunge)
Perfect Songs
Gabrielle (dance)
PolyGram Music
Act Of Faith (dance)
The Authors (indie rock)
Big Life Music for The Orb (dance)
Bjork (indie dance)
Don Black (ADR songwriter)
Bliggers I/A (rap)
Boilerhouse Boys (dance)
James Diplock and Alex

Bell - Electroset/Hyper Go-Go (dance)
Freak Power (dance)
Tim Lewis (pop songwriter)
The Lighthouse Family (soul)
PAW (rock)
Sasha & Tom (dance)
Bernard Sumner (dance)
Roadr
Tracy Ackerman (pop/R'n'B)
Kim Appleby (pop)
Kevin Brown (blues rock)
Dave James (R'n'B)
Mo' Wax Records (jazz)
Mark Nevlin (songwriter)
John O'Kane (soul/pop)

Leo Sayer (ADR)
Spooky (dance)
Sunchild (rap)
Urban Species (rap)
Bo Walton (rock 'n' roll)
Rough Trade Publishing
Trumans Water (rock)
Scratch Music
Glen Goldsmith (soul)
Sony Music Publishing
Russ Ballard (songwriter)
Devilins (rock)
Everything But The Girl (pop)
The Future Sound Of London (dance)
China Garden (singer songwriter)
Nick Hayward (pop)
NMET (hard rock)
Orbal (dance)
Jack Roberts (singer songwriter)
Simon and Diamond (dance)
Zam Jan (R'n'B)
Warner Chappell
Dear John (pop rock)
Gina Gomez (Playful Music) (songwriter)
Kerosene (Playful Music) (rock/dance)
Singing Ringing Tree (rock)
Strange Nature (rock)

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

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

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

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

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

The tendency to sign more pop acts

this year could also reap long-term rewards.

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

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

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

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

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

during pop's most exciting periods."

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

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

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

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

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

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

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

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

Both BMG and Phonogram have developed training schemes for staff

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

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

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

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

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

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

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

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

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

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

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

Midem from £195

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

CHART FOCUS

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

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

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

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

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



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

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

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

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

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

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

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

Alan Jones

SALES AWARDS

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

AIRPLAY AWARDS

RADIO 1 FM: w/c 20.12.93: A List: Phil Collins - *Everyday*; Del Leppard - *Action*; Bryan Adams/Rod Stewart/Sing - *All For Love*; B List: Inspiral Carpets - *Salam & Culture Beat* - *Anything*; C List: Guns N' Roses - *Since I Don't Have You*; Ice-T - *That's How I'm Livin'*; Cyndi Lauper - *Who Let The Rain*; Oasis - *Columbia*; Satellite - *Intelligence*.
Capital FM: w/c 14.12.93: A List: Phil Collins - *Everyday*; DREAM - *Things Can Only Get Better*; Frankie Goes to Hollywood - *Power Of Love*; Whitney Houston - *I Will Always Love You*; Billy McLean - *Here I Stand*; Meat Loaf - *Bat Out Of Hell*; B List: E.Y.C. - *Fedini*; Knight, Ce Ce Peniston - *I'm In The Mood*.
Virgin 1215: w/c 18.12.93: C List: Kate Bush - *Top Of The City*; Lemonheads - *I'll Do Anything*; U2 - *Stay Farther - So Close*; D List: Teenage Fanclub - *Esoter*; The The - *That Was The Day*; The Box: w/c 17.12.93: Bing Crosby - *White Christmas*; Chaka Demus & Plies - *Twist And Shout*; Drag McLachlan - *Grease*; Darryl Hall - *Stop Loving Me*; Fin - *Headstrong*; Frankie Goes To Hollywood - *Power Of Love*; Haddaway - *Miss You*; Meat Loaf - *Bat Out Of Hell*; Prince - *Controversy*; MTV: w/c 20.12.93: M People - *Don't Look Any Further*; Phil Collins - *Everyday*; Tom Petty & The Heartbreakers - *Mary Jane's Last Dance*; Blind Boys - *No Rice*; Jam & Spoon - *Right On The Night*; Culture Beat - *Anything*.

NEXT WEEK'S CHARTS

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

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NEWCOMERS

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

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



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

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

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

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

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

A·D·F·O·C·U·S

E·X·P·O·S·U·R·E
AIRING THIS WEEK

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

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

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

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

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

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

CAMPAIGN OF THE WEEK

20 CHART SMASHING GIANT...

ADAMSKI • 2 UNLIMITED • SNAP • KLF YAZZ • JAZZY JEFF & THE FRESH PRINCE and many more...

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

Record label: Telstar.

Media agency: Zenith.

Media executive: Andy Smith.

Product manager: Adam Hollywood.

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

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

In-store displays are planned with independent retailers.

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

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

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

single will be advertised in the dance press.

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

format and contains various mixes.

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

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

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

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

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

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

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

TUESDAY DECEMBER 21

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

WEDNESDAY DECEMBER 22

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

THURSDAY DECEMBER 23

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

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

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

FRIDAY DECEMBER 24

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

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

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

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

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

SATURDAY DECEMBER 25

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

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

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

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

SUNDAY DECEMBER 26

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

Ustinov Meets Pavarotti, BBC1: 11.50am-12.30pm

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

THURSDAY DECEMBER 30

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

FRIDAY DECEMBER 31

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

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

PROMOS IN PRODUCTION

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

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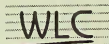
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For Further information, contact Gordon Campbell at
West Lothian College on
(0506) 634300 (phone) or (0506) 636177 (fax)

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Jill Berry, Personnel Director, Virgin Records
(The Scottish Music Guide '94)



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TOP 75 SINGLE'S

THE OFFICIAL
music week
CHARTS
25 DECEMBER 1993

Wk	Last	Title	Artist (Producer/Publisher)	Label	CD/Cas (Distributor)
1	4	MR BOBBY X	Destiny Music CD/MS 104/CD/MS 104 (TRC/MS)	MSM 104-	
2	1	BABE ON	RC/A 7421182122/7421182124 (BMG)	7421182124-	
3	2	THWART AND SHOUT	Mango CD/M 814/M 814/11/M 814 (GRP/WF)		
4	5	FOR WHOM THE BELLS TOLL	Polydor PZCD 299/PZC 299 (F)		
5	7	IT'S ALRIGHT	London LD/NC 345/US/MS 345 (F)	LD/NC 345-	
6	10	DO TO ANYTHING FOR LOVE (BUT I WON'T DO THAT)	Vega LP/MS 146	MS 146-	
7	10	THE PERFECT YEAR	ASM 58084/125/804 (X)	58084-	
8	11	BEAT OUT OF HELL	Epic 69002/6250004 (E)	69002-	
9	9	TRUE LOVE	Rocket J&S 232/MS 32 (F)	MS 32-	
10	15	THE POWER OF LOVE	721 F07H 32/MS 32 (F)	MS 32-	
11	15	PLEASE FORGIVE ME	ASB 50002/32/024 (X)	50024-	
12	6	A WHOLE NEW WORLD (ALADDIN'S THEME)	Columbia 65962 (E)		
13	3	COME BABY COME	Tammy Boy/De Luxe LP/RS 105/RS 105 (F)	RS 105-	
14	2	DO NOT LOOK ANY FURTHER	London/RCA 7421177171/7421177171 (BMG)	7421177171-	
15	6	AGAIN	Venus VCS05 148/VS 148 (F)		
16	11	DON'T BE A STRANGER	ASB 50002/32/024 (X)	50024-	
17	20	YOUR LOVE	EMI DEM 229/CD 229 (E)	229-	
18	18	HERO	Columbia 65961/225/89128 (E)	65961-	
19	27	HEARING LOVE	EMI DEM 294/CD 294 (E)	294-	
20	13	I WOULDN'T NORMALLY DO THIS KIND OF THING	Parlophone (E)		
21	24	THAT'S HOW I'M LIVIN'	Venus VCS05 148/VS 148 (F)		
22	1	I MISS YOU	Logi/Amca 7421181527/7421181524 (BMG)	7421181524-	
23	3	FEELIN' ALRIGHT	MCA MCST5D 1892/MCS 1892 (BMG)	1892-	
24	14	STAY (FARAWAY, SO CLOSE)	Island CD 370/MS 370 (F)	MS 370-	
25	NEW	FAMILY AFFAIR	Polydor PZCD 304/PZC 304 (F)		
26	3	WALKING ON AIR	ASB 58084/125/804 (X)	58084-	
27	10	LONG TRAIN RUNNIN' (KURTIS IS PURE R&B)	Mercury 66158/MS 66158 (E)	66158-	
28	1	I AIN'T GOIN' OUT LIKE THAT	Columbia 65961/225/89128 (E)	65961-	
29	NEW	I'M THE LEADER OF THE PACK	Anita 7421178622/7421178614 (BMG)	7421178614-	
30	8	AVE MARIA	Internal Affairs KGBD 012/KGBM 012 (BMG)		
31	10	NO RAIN	Capitol CD1 8997/TC 899 (E)	899-	
32	18	RUNAWAY TRAIN	Columbia 65934/205/63904 (E)	65934-	
33	35	GONE TOO SOON	Epic 69095/225/89128 (E)	69095-	
34	4	THE BEST SENSUALITY	One Little Indian 132/17/CD 132/17 (F)	132-	
35	7	WHAT'S MY NAME	Innerscope East West A 8337/CD 837 (E)	837-	
36	2	ALL APOLOGIES/RAPE ME	Geffen GFST5D 66/GFCS 66 (BMG)	66-	
37	4	I WAS BORN ON CHRISTMAS DAY	Heavy Hymn 362/HV 365 (F)		


Wk	Last	Title	Artist (Producer/Publisher)	Label	CD/Cas (Distributor)
38	25	Y.M.C.A. '93 REMIX	Ball 74211731182/7421173118 (BMG)	7421173118-	
39	31	BRING ME YOUR LOVE	DEP International DEPZ 42/DEPC 42 (DEP)		
40	26	WHY ALWAYS LOVE YOU	Anita 7421172062/7421172064 (BMG)	7421172064-	
41	17	CONTRIVERSY	Pasley Park WC 150D/W 013C (W)		
42	22	SPOOKY	Centinella/Carion NUDOC 4/NL/COM 4 (F)		
43	3	I WISH	Go Beat/GODDC 106/GODMC 106 (F)		
44	NEW	GABRIELE	Epic 69002/6250004 (E)	69002-	
45	74	PEOPLE GET READY	Warner Bros W 022C/D W 022C (W)	W 022C-	
46	6	GO TO GET IT	Epic 69972/2699214 (E)	69972-	
47	5	LET ME SHOW YOU	Deconstruction/EMI CDR 3587/TCR 357 (E)		
48	18	GIVE IT UP	Fresh Freedom/ATM 114/TAM 114 (F)		
49	13	REMEMBERING CHRISTMAS	Golden Sounds DSSC 1/MDCS 1 (GRP/WF)	DSSC 1-	
50	4	MAXIMUM OVERDRIVE	PWC Continental PWCD 276/PWC 276 (W)		
51	7	FEELS LIKE HEAVEN	Pulse B CLOSE/SVCLSE 05 (F)		
52	4	ALEX PARTY (SATURDAY NIGHT PARTY)	Cleveland City Imports (E)		
53	6	LET HER DOWN EASY	Columbia 65961/225/89128 (E)	65961-	
54	11	LITTLE BIT OF HEAVEN	Anita 7421178027/742117804 (BMG)	742117804-	
55	10	GO 2 LET THE MUSIC	Internal CD 34/CS 3 (RTM/P)	34-	
56	7	WOPRABALUBA	Imperial/Epic 69917/101-69919 (E)	69917-	
57	30	NO LAGER	SPM CDSSK 24/MXSSK 24 (W)		
58	2	I AM THE MUSIC, HERE I COME	Deconstruction/EMI CDR 3587/TCR 357 (E)		
59	NEW	PHAT GIRLS	Spaghetto/CDC 60/CS 6 (F)		
60	4	HANDS UP (4 LOVERS)	Tag CD/MS 6/CAS/MS 6 (TRC/MS)	MS 6-	
61	54	SAID I LOVED YOU, BUT I LIED	Columbia 65961/225/89128 (E)	65961-	
62	4	FUNK DAT	ffr FCD 224/FCS 224 (F)	224-	
63	NEW	IF I WERE A CARPENTER	Fontana FATE 4/FATE 4 (E)		
64	2	TONIGHT I'M FREE	Temstar CD/STAS 2706/CAS/STAS 2706 (BMG)		
65	57	AMAZING	Geffen GFST5D 63/GFCS 63 (E)	63-	
66	5	MONTUNO	Epic 699997/2 (E)	699997-	
67	NEW	THE SKIN UP EP	Parlophone CDR 6303/12/RP 6303 (E)		
68	1	LAST HORIZON	Parlophone CDR 6317/12/RP 6317 (E)		
69	13	LIGHT MY FIRE	PWL International PWCD 272/PWMC 272 (W)		
70	72	DOWN THE DRAIN	Polydor PZCD 301/PZC 301 (F)		
71	8	BELIGHT MY FIRE	RCA 7421167722/7421167734 (BMG)	7421167734-	
72	3	PLEASE THAT YOU GOT THAT...	Mercury INCD 26/INXMC 26 (F)		
73	NEW	MERRY X-MESS	React CD/RECT 30/CAREACT 30 (SRD)		
74	7	LAY DOWN YOUR ARMS	Venus VCS05 148/VS 148 (F)		
75	NEW	BEHIND THE CURTAINS	Permanence CDSPER 131 (TRC/W)		

Wk	Last	Title	Artist (Producer/Publisher)	Label	CD/Cas (Distributor)
1	4	MR BOBBY X	Destiny Music CD/MS 104/CD/MS 104 (TRC/MS)	MSM 104-	
2	1	BABE ON	RC/A 7421182122/7421182124 (BMG)	7421182124-	
3	2	THWART AND SHOUT	Mango CD/M 814/M 814/11/M 814 (GRP/WF)		
4	5	FOR WHOM THE BELLS TOLL	Polydor PZCD 299/PZC 299 (F)		
5	7	IT'S ALRIGHT	London LD/NC 345/US/MS 345 (F)	LD/NC 345-	
6	10	DO TO ANYTHING FOR LOVE (BUT I WON'T DO THAT)	Vega LP/MS 146	MS 146-	
7	10	THE PERFECT YEAR	ASM 58084/125/804 (X)	58084-	
8	11	BEAT OUT OF HELL	Epic 69002/6250004 (E)	69002-	
9	9	TRUE LOVE	Rocket J&S 232/MS 32 (F)	MS 32-	
10	15	THE POWER OF LOVE	721 F07H 32/MS 32 (F)	MS 32-	
11	15	PLEASE FORGIVE ME	ASB 50002/32/024 (X)	50024-	
12	6	A WHOLE NEW WORLD (ALADDIN'S THEME)	Columbia 65962 (E)		
13	3	COME BABY COME	Tammy Boy/De Luxe LP/RS 105/RS 105 (F)	RS 105-	
14	2	DO NOT LOOK ANY FURTHER	London/RCA 7421177171/7421177171 (BMG)	7421177171-	
15	6	AGAIN	Venus VCS05 148/VS 148 (F)		
16	11	DON'T BE A STRANGER	ASB 50002/32/024 (X)	50024-	
17	20	YOUR LOVE	EMI DEM 229/CD 229 (E)	229-	
18	18	HERO	Columbia 65961/225/89128 (E)	65961-	
19	27	HEARING LOVE	EMI DEM 294/CD 294 (E)	294-	
20	13	I WOULDN'T NORMALLY DO THIS KIND OF THING	Parlophone (E)		
21	24	THAT'S HOW I'M LIVIN'	Venus VCS05 148/VS 148 (F)		
22	1	I MISS YOU	Logi/Amca 7421181527/7421181524 (BMG)	7421181524-	
23	3	FEELIN' ALRIGHT	MCA MCST5D 1892/MCS 1892 (BMG)	1892-	
24	14	STAY (FARAWAY, SO CLOSE)	Island CD 370/MS 370 (F)	MS 370-	
25	NEW	FAMILY AFFAIR	Polydor PZCD 304/PZC 304 (F)		
26	3	WALKING ON AIR	ASB 58084/125/804 (X)	58084-	
27	10	LONG TRAIN RUNNIN' (KURTIS IS PURE R&B)	Mercury 66158/MS 66158 (E)	66158-	
28	1	I AIN'T GOIN' OUT LIKE THAT	Columbia 65961/225/89128 (E)	65961-	
29	NEW	I'M THE LEADER OF THE PACK	Anita 7421178622/7421178614 (BMG)	7421178614-	
30	8	AVE MARIA	Internal Affairs KGBD 012/KGBM 012 (BMG)		
31	10	NO RAIN	Capitol CD1 8997/TC 899 (E)	899-	
32	18	RUNAWAY TRAIN	Columbia 65934/205/63904 (E)	65934-	
33	35	GONE TOO SOON	Epic 69095/225/89128 (E)	69095-	
34	4	THE BEST SENSUALITY	One Little Indian 132/17/CD 132/17 (F)	132-	
35	7	WHAT'S MY NAME	Innerscope East West A 8337/CD 837 (E)	837-	
36	2	ALL APOLOGIES/RAPE ME	Geffen GFST5D 66/GFCS 66 (BMG)	66-	
37	4	I WAS BORN ON CHRISTMAS DAY	Heavy Hymn 362/HV 365 (F)		

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T.O.P. 7.5 A.O.B. W.S. music week CHARTS

25 DECEMBER 1993

This Last	Last Week	Title Artist (Producer)	Label/CD (Distributor) Cass/Vinyl	This Last	Last Week	Title Artist (Producer)	Label/CD (Distributor) Cass/Vinyl	This Last	Last Week	Title Artist (Producer)	Label/CD (Distributor) Cass/Vinyl
1	1	BAT OUT OF HELL II - BACK TO HELL * Meat Loaf (Shrimman) Virgin CDV 2710/PT 2710V 2710 (E)	26	3	THE SINGLES COLLECTION ● David Bowie (Bowie) EMI CDEM 1512 (E) TCM 1512/EM 1512	52	10	VS ● Pearl Jam (O'Brien/Pearl Jam) Epic 474542/47454 (M)			
2	3	ONE WOMAN - THE ULTIMATE COLLECTION * Diana Ross (Various) EMI CDONE 1/CDONE 1/ONE 1 (E)	27	25	BY REQUEST ● Teatar TD 2670 (BMG) Foster & Allen (Hynths) STAC 2670/STAR 2670	53	21	BLACK SUNDAY ● Cyprus Hill (DJ Muggsi) Ruffhouse/Columbia 4740752 (SM) 474075A/4740751			
3	2	SO FAR SO GOOD * Bryan Adams (Adams/Caranaranova/Lang) A&M 5140152 (F) 5140154/5140153	28	37	SIZE ISN'T EVERYTHING ● Bea Gans (Bea Gans) Vini 5199452 (F) 5199494	54	24	ZOROORA ● "Bliss" The Drums ● "Offroad" The Shamen One Little Indian/PT 47400 (F) PTLP 474017 (F)			
4	14	EVERYTHING CHANGES * Take That (Various) 7432116959/7432116925 (E)	29	31	VERY * Pat Sharp Boys (Pat Sharp Boys/Mag) TPCSP 143/PCSP 143	55	32	1983-1989 ● Syrinx (Ice Good) RCA 7432117143 (BMG) 74321171454			
5	4	SO CLOSE * A&M 5140092 (F) 5140094/5140093	30	35	RIVER OF DREAMS ● Eloy Jobi (Kortman/Joel) Columbia 4738722 (E) 4738724/4738723	56	31	ROCK-GREATEST HITS * A&M 5150072 (F) Polygram 5150071 (M)			
6	6	DUETS * Ethan Johns/Variou (Various) S1804745/S1804731	31	25	HITS 2 * Princely Park 6106362/51 (W) 9005555/9005365 (W)	57	64	ALBA - GREATEST HITS * Alba (Anderson/Johnson/Sandstrom) Polygram 5151072 (F) 5151073/51071 (M)			
7	7	END OF PART (OUR GREAT) HITS * Prestige (G) Wet Wet Wet (Wet Wet Wet/Vanous) 518472101/47510171 (F)	32	41	BAT OUT OF HELL * Mina Lou (Rudwig/Joel) Epic CD 10419 (SM) 4182411/9PC 82419	58	10	COME ON LEAVE THE LEMONHEADS ● Adams 746783373 (M) The Lemonheads (Brother/Sandstrom) 73676253/73675925237			
8	3	BOTH SIDES * Phil Collins (Collins) Virgin CD 3000 (E) TCV 3000V 2600	33	30	BANG! - GREATEST HITS ● Frankie Goes To Hollywood (Horn/Us) 472999312 (E) 472999311 (E)	59	12	LOVE SCENES ● Beverly Craven (Samwell-Smith) Epic 4745172 (SM) 4745174/4745171			
9	9	THE ONE THING * Michael Bolton (Bolton/Lange/Manasse) Columbia 4742952 (E) 4742954/4742951	34	53	WALTHAMSTOW ● Linda Ronstadt (E) 8186248/82173 (F) 8284248/828273	60	58	WE KEEP THE FAITH * Bon Jovi (Ricko) Jambco 5141972 (F) 5141974/5141971			
10	10	MUSIC BOX * Mariah Carey (Carey/Manasse) Columbia 4742702 (E) 4742704/4742703	35	42	HITS 1 * Princely Park 9302453/12 (W) 9302454/310/93024531	61	41	ARE YOU GOVING GO MY WAY * Lenny Kravitz (Kavitz) Virgin CDV15 60 (E) VUSMC 60/VUS15 (F)			
11	11	ELEGANT SLUMMING ● Michael E (M People) Deconstruction 74321166782/74321166781 (M) 74321166784/74321166781	36	30	FIND YOUR WAY ● Gino Vanelli (Levin/Forme) Gro Beat 820412 (F) 820414/820441	62	68	TEN SUMMONER'S TALE * Strng (Padgham/Song) A&M 5400752 (F) 5400754/5400751			
12	12	EXPERIENCE THE DIVINE - GREATEST HITS ● Alamo (IV) Bette Midler (Midler/Vanous) 736742912/736742914 (F)	37	RE	THE ALBUM ● Cliff Richard (Moss/Wick/Kenshaw) TCM 1004 1043 (E) 1004 1045 (E)	63	71	UNPLUGGED * Eric Clapton (Travis) Duck 5362450242 (W) 5362450240 (W)			
13	13	A TOUCH OF MUSIC IN THE NIGHT ● Michael Crawford (Ward/Martin/Croft/Stewart) STAC 265051AR 2676	38	24	JANET * Janet Jackson (Liam/Lewis/Jackson) Virgin CD 2720 (E) 2720V 2720	64	71	SIMPLY THE BEST * The Turtles (Various) Capitol CDST511 (E) 1125511/312511 (F)			
14	14	NO NATURAL ● Lisa Stansfield (DeVany) Arista 7432117212 (E) 7432117214/7432117231	39	3	ESPRESSO LOGIC ● Chris Rea (Rea) East West 450994211 (W) 450994111/450984111	65	31	CODE RED ● Jody Watley & Fresh Prince (Rock/Roy/Young/Lee/Trombone) Jive 64662272/64662291 (M)			
15	15	DUETS ● Frank Sinatra/Various (Ramone/Catalano) Capitol CDST 2219 (E) 1252112/1252121 (E)	40	21	ACES AND KINGS - THE BEST OF... ● Chrysalis (E) Go West (Various/Vanous) UCMR 62037/TCMR 62037 (W)	66	4	FULL MOON, DIRTY HEARTS ● Mercury 5156372 (F) 5156374/5156371 (M)			
16	16	JAMES LAST PLAYS ANDREW LLOYD WEBBER ● James Last (Various) Polygram 51891203 (F) 5189121 (F)	41	34	TOGETHER AGAIN ● Capital CDST5 2215 (E) TCST 2215/51225/51225	67	RE	HITS OUT OF HELL ● Meat Loaf (Various) Epic 4504472 (SM) 4504474/4504471 (M)			
17	17	HEARTBEAT ● Mark Murphy (Barnett/Marin/Lynch) PolyGram 515233 (E) 515234 (E)	42	31	THE BEATLES 1952-1966 * The Beatles (Martin) Capitol CDST5 2215 (E) TCSP3 2215/PT3 2215	68	14	IN UTERO ● Nirvana (Album) Defnen DGC 24535 (BMG) GDC 24535/DEF 25358			
18	18	PROMISES AND LIES * LBB (LBB) DEP International DEP 203 (E) CADEF 151/CADEF 151 (E)	43	43	AUTOMATIC FOR THE PEOPLE * REM (Lynch) Warner Bros 93545995/950 48C2W 48C (W)	69	15	WILDA ALBUM ● Paul Weller (Lynch/Weller) GDC 24534 (BMG) GDC 24534/DEF 25358			
19	19	DEBUT ● One Little Indian (PT 310X) (F) PTLP 310X/PTLP 31	44	43	THE BEATLES 1967-1970 ● The Beatles (Martin/Spector) TCCSP 718/PTSP 718	70	61	DOGGYSTYLE ● Snugg Doggy Dogg (Dr Dog) Def Jam 65492273/65492291 (M)			
20	21	JUMP BACK - THE BEST OF...1971-93 ● Boyz n the Mics (Timmer/Tripp/McLain/Lyons/Knox) TCM 2720V 2722 (F)	45	4	A DATE WITH DANIEL LIE ● Danie'l O'Brian (Ryan) Ribz RITZ282 702 (F) RITZ 702/ (E)	71	NEW	CHRISTMAS IN VIENNA ● Sonia Classical SM 52598 (SM) Placid Domingo/Diana Ross/Jose Carreras (Toto) 51 52598			
21	21	THE RED SHOES ● Kate Bush (Bush) EMI CDEM 1041 (E) TCMEM 1040/EMD 1047	46	36	THE BEST OF THE CHRISTIANS ● The Christians (Latham/Vanous) Island CDCT 6 (F) ICCTV 6 (E)	72	10	LAID ● James (E) Fontana 5149422 (F) 5149430/5149431			
22	16	THE SPAGHETTI INCIDENT? ● Guns N' Roses (Lynch/N'S/McAuliffe/Mitchell/Earl) 2461302 (F) 2461301 (F)	47	28	WHAT'S LOVE GOT TO DO WITH IT * Tina Turner (Various) CDPCS2 126/PCPS2 126/SP 126 (E)	73	RE	UNPLUGGED... AND SEATED ● Warner Bros 5362450242 (W) 5362450240 (W)			
23	23	VOLUME IN THE CLASSICS SERIES #8-9 ● Soul II Soul (Jazzie B/Hopker) Virgin CDV 2724 (E) TCV 2724V 2724	48	4	GREATEST HITS ● MCA MCD 1188/MCA 1188A/MCA 1188B (SM) Tom Petty & The Heartbreakers (Petty/Cordell/Love/Lee/Kennedy)	74	45	SONGS OF FAITH AND DEVOTION ● Guns N' Roses (Lynch/McAuliffe/Mitchell/Earl) 2461302 (F) 2461301 (F)			
24	23	GREATEST HITS ● Dore Day (Various) Telstar TD 2659 (BMG) STAC 2659/STAR 2659	49	34	POCKET FULL OF KRYPTONITE ● Sgn Doctors (Sgn Doctors/Vincent/La Roch) Epic 4682952 (SM) 4682954/4682951 (M)	75	RE	THE FREDDIE MERCURY ALBUM * Freddie Mercury (Mercury/Vanous) Polygram CDPCS 124 (E) TCPSD 124/PCSD 124			
25	5	A GIFT OF LOVE ● Bill Traynor (Wardsworth) TCEMC 3965/EMC 3965	50	58	THE PLATINUM COLLECTION ● Barry Manilow (Manilow/Dante/Vanous) Arista 7421175452 (BMG) 7421175451 (BMG)						
			51	43	ALWAYS & FOREVER ● Eternal (Lewis/Fargher/Charles/Vanous) EMI CDEM 1053 (E) TCMC 1053/EMC 1053						

This Last	Last Week	Title Artist (Producer)	Label/CD (Distributor) Cass/Vinyl	This Last	Last Week	Title Artist (Producer)	Label/CD (Distributor) Cass/Vinyl	This Last	Last Week	Title Artist (Producer)	Label/CD (Distributor) Cass/Vinyl
52	10	VS ● Pearl Jam (O'Brien/Pearl Jam) Epic 474542/47454 (M)	53	21	BLACK SUNDAY ● Cyprus Hill (DJ Muggsi) Ruffhouse/Columbia 4740752 (SM) 474075A/4740751	54	24	ZOROORA ● "Bliss" The Drums ● "Offroad" The Shamen One Little Indian/PT 47400 (F) PTLP 474017 (F)	55	32	1983-1989 ● Syrinx (Ice Good) RCA 7432117143 (BMG) 74321171454
56	31	ROCK-GREATEST HITS * A&M 5150072 (F) Polygram 5150071 (M)	57	64	ALBA - GREATEST HITS * Alba (Anderson/Johnson/Sandstrom) Polygram 5151072 (F) 5151073/51071 (M)	58	10	COME ON LEAVE THE LEMONHEADS ● Adams 746783373 (M) The Lemonheads (Brother/Sandstrom) 73676253/73675925237	59	12	LOVE SCENES ● Beverly Craven (Samwell-Smith) Epic 4745172 (SM) 4745174/4745171
60	58	WE KEEP THE FAITH * Bon Jovi (Ricko) Jambco 5141972 (F) 5141974/5141971	61	41	ARE YOU GOVING GO MY WAY * Lenny Kravitz (Kavitz) Virgin CDV15 60 (E) VUSMC 60/VUS15 (F)	62	68	TEN SUMMONER'S TALE * Strng (Padgham/Song) A&M 5400752 (F) 5400754/5400751	63	71	UNPLUGGED * Eric Clapton (Travis) Duck 5362450242 (W) 5362450240 (W)
64	71	SIMPLY THE BEST * The Turtles (Various) Capitol CDST511 (E) 1125511/312511 (F)	65	31	CODE RED ● Jody Watley & Fresh Prince (Rock/Roy/Young/Lee/Trombone) Jive 64662272/64662291 (M)	66	4	FULL MOON, DIRTY HEARTS ● Mercury 5156372 (F) 5156374/5156371 (M)	67	RE	HITS OUT OF HELL ● Meat Loaf (Various) Epic 4504472 (SM) 4504474/4504471 (M)
68	14	IN UTERO ● Nirvana (Album) Defnen DGC 24535 (BMG) GDC 24535/DEF 25358	69	15	WILDA ALBUM ● Paul Weller (Lynch/Weller) GDC 24534 (BMG) GDC 24534/DEF 25358	70	61	DOGGYSTYLE ● Snugg Doggy Dogg (Dr Dog) Def Jam 65492273/65492291 (M)	71	NEW	CHRISTMAS IN VIENNA ● Sonia Classical SM 52598 (SM) Placid Domingo/Diana Ross/Jose Carreras (Toto) 51 52598
72	10	LAID ● James (E) Fontana 5149422 (F) 5149430/5149431	73	RE	UNPLUGGED... AND SEATED ● Warner Bros 5362450242 (W) 5362450240 (W)	74	45	SONGS OF FAITH AND DEVOTION ● Guns N' Roses (Lynch/McAuliffe/Mitchell/Earl) 2461302 (F) 2461301 (F)	75	RE	THE FREDDIE MERCURY ALBUM * Freddie Mercury (Mercury/Vanous) Polygram CDPCS 124 (E) TCPSD 124/PCSD 124

PLATINUM GOLD SILVER
150,000 50,000 25,000
* First week sales only. ** All other weeks cumulative sales.
Final sales for week ending last week. #1 means no other release has sold more.
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TOP COMPILATIONS

This Last	Last Week	Title Artist	Label/CD (Distributor) Cass/Vinyl	This Last	Last Week	Title Artist (Producer)	Label/CD (Distributor) Cass/Vinyl	
1	1	NOW THAT'S WHAT I CALL MUSIC! 26 * Various (Various) VMC/Vinyl Polygram CDMPW 26/WIN 26/NOV 26 (E)	10	8	100% DANCE VOL 3 ● Various Telstar TCD 2705 (BMG) STAC 2705 (E)	11	11	A HEART OF GOLD ● Various Telstar TCD 2802 (BMG) STAC 2802/STAR 2802
2	4	THE BEST CHRISTMAS...EVER! ● Various Virgin VTCDD 221/TOMC 223 (E)	12	11	THE GREATEST HITS OF 1993 ● Various Telstar TCD 2863/STAR 2863 (E) 4682954/4682951 (M)	13	6	THE VERY BEST OF DISNEY ● Patsy Cline (Disney) PW 2553 (BMG) 141/PW 2553 (E)
3	4	THE VERY BEST OF THAT LOVING FEELING ● Various Virgin VTCDD 221/TOMC 223 (E)	14	4	ENERGY RUSH - SAFE SIX ● Various Dingo DINC24 (F) DINC 24/NOV 24 (E)	15	3	SMASH HITS '93 - 40 TOP CHARTIN' GROOVES ● Various Chrysalis CDCHR 6566/TCCHR 6566/CHR 6058 (E)
4	5	BEST OF DANCE '93 ● Various Telstar TCD 2862 (BMG) STAC 2862/STAR 2862	16	5	FULL ON DANCE '93 ● Various Dingo JARD 10 (F) JARD 10 (E)	17	NEW	LOVE IN THE SIXTIES ● Various Dingo DINC 81 (F) DINC 81 (E)
5	3	100% REGGAE ● Various Telstar TCD 2659 (BMG) STAC 2659 (E)	18	17	KEEP ON DANCING ● Various Dingo BUDTIN 90 (F) BUDTIN 90 (E)	19	8	AS TIME GOES BY ● Various Dingo DINC 77 (F) DINC 77 (E)
6	12	IT'S CHRISTMAS TIME * Various EMI CDEM 317 (E) TCM 317/EM 317 (E)	20	13	ENERGY RUSH PRESENTS DANCE HITS OF THE YEAR ● Various Dingo DINC 70/DINC 70/NOV 70 (F)			
7	15	BROTHER SUE SISTER ● Various Dingo 56/NOV 56 (E)						
8	13	THE BODYGUARD (OST) * Various Arista 07822186902/07822186904/07822186911 (BMG)						
9	7	BEST DANCE ALBUM IN THE WORLD...EVER! 22 ● Various Virgin VTCDD 22/TOMC 22 (E)						

ARTISTS A - Z			
ALBA	51	M PEOPLE	51
ADAMS, Bryan	25	MARRON 5	10
BIGgles	42	MEAT LOAF	132/21
BLUES	18	MERCURY	76
BOSTON	1	MICOLLE, Sara	12
BOWEN	10	NOIRVANA	46
BUSH, Kate	21	OKMA!	126/17
BUSH, Michael	21	PEARL JAM	55
BYRNE, Bob	10	PEPPERS, The	49
CARDOLINO, Dino	55	PETTY, Tom; THE HEARTBREAKERS	48
CHARLTON, The	35	PRINCE	21/24
CLAPTON, Eric	63	RE, Chris	31
COLLINS, Phil	18	RICHARD, Cliff	37
CRAWFORD, Michael	28	ROLLING STONES	10
CRONIN, Eddie	31	ROSE, Chaka	58/59
CYPRESS HILL	53	SANDER, The	75
DAVE NAVY	14	SHAKESPEARE	75
DEERHOLM, Rick	39	SHAG DOGGY DOGG	70
DENNIS, Prince/Diana ROSE	14	SHEEN, Tom	51
DIAMOND, Rick	31	SIGNATURE	49
DREYFUSS, Steve	35	SINAI, David	72
DUKE	32	SMITH, Tim	47
EAGLES	11	SOUL II SOUL	23
ELTON JOHN	36	STANFIELD, Van	60
EMERSON, Lake & PALMER	4	STANFIELD, Van	60
FRANKIE GOES TO HOLLYWOOD	33	TARNEY, Bill	47
GARDNER, Richard	14	TURNER, Tim	47
GEORGE STRINGS	46	UNUS	72
GUN'S N' ROSES	49	WALL, Roger	61
HOLE	49	WET WET WET	59
HOLE, Krista	49	WET WET WET	59
HOLE, Krista	49	WET WET WET	59
INXS	58		
JACKSON, Janet	29		
JAMES	72		
JAZZ BY & FRESH PRINCE	30		
JOLI, Ben	1		
JONI, Joan/Variou	61		
KRAMPTON, Dan	2		
LAST, James	61		
LAWSON, The	1		
LEMONHEADS, The	10		

A · E · T · P · R · E · V · I · E · W

DANCE

DJ DUKE: Blow Your Whistle (FFRR FX228). One of the biggest import tunes in recent months, this track has been widely heralded as New York's answer to X-Press 2. It shares similar stomping house rhythms balanced with catchy disco samples. Originally surfacing in early November on the Black Rhythms Volume 2 EP on the US Power Music label, it was quickly snapped up by the new UK indie X-Clusive. With the track climbing the Club Chart on the back of import copies alone, FFRR has decided that it warranted major label backing and licensed it on from X-Clusive. Its commercial release includes new US mixes plus excellent UK remixes from X-Press 2 that are bound to attract plenty of extra demand. Definitely one to watch. **3.5**

CE CE PENISTON: I'm In The Mood (A&M AMY455). After lying low in 1993, Ce Ce Peniston is poised to kick off 1994 in fine style with this single taken from her forthcoming second album, *Thought Ya Knew* (see *mainstream*). In *I'm In The Mood* is almost as infectious as her first hits. Finally and We Got A Love Thing. David Morales contributes some excellent garage-house flourishes while Steve 'Silk' Hurley goes for a more R'n'B feel. A Top 40 contender. **3.5**

OPAL: The Snake (One Off FOF007). This well-crafted chunky house instrumental is the work of Keith Fernley who previously worked as part of Feedback Max, the Thompson Twins' credible dance offshoot. The single has already been well received by the press and it should make a good Club Chart showing. **3.5**

FUNKY DISCO AND THE NU GROOVE: Gonna Make You Move (Wizz Wizz). Hot on the heels of the well-received *I'm A Funky Groove*, which reached the Top Five of the Chart, comes this new disco-influenced poppy house track from the outfit who are not nearly as dodgy as their name would suggest. *Gonna Make You Move* is an out-and-out party tune that should pick up plenty of DJ support over the Christmas and New Year period. **3.5**

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

Hammond hook and rather clichéd, but neatly delivered, lyrics. One for the specialists. **3.5**

PIG OF THE WEEK

ERIK: Got To Be Real (PWL 278). Erik has taken Cheryl Lynn's late Seventies dancefloor anthem (which was also used on Brother D's Black Nation rap classic) and interpreted it in a bang-up-to-date disco house style. The result has been solid club support and its abundance of catchy hooks should earn some radio plays. **3.5**

Andy Beechers

JAZZ

CARLA BLEY: Big Band Theory (Watt WATT25). Yet another demonstration of the exceptional composing and arranging talents of Bley. Nobly assisted throughout by a uniformly talented bunch of cosmopolitan sidemen (including top Brits like Guy Parker, Andy Sheppard and Julian Argüelles), Big Band Theory comprises four lengthy pieces, arranged with typical individualism. **3.5**

BRUCE ADAMS/ALAN BARNES: Side-Steppin' (Big Bear Records BEAR CD38). A splendid debut by one of 1993's newest combos. The focal points, not surprisingly, are the leaders' superior solo. Adams' fiery trumpet work and saxist Barnes' constantly creative playing. A perfect celebration for Big Bear's 25th anniversary. **3.5**

JOHN KIRBY: The John Kirby Sextet 1939-1941 (Columbia COL 472184-2). Long overdue for recognition on CD, this two-disc collection showcases a tight little band who concentrated on subtlety and understatement. A special bonus is the half dozen cuts by Maxine Sullivan, with Kirby & Co in complete empathy with her delightful vocals. **3.5**

MEL TORME: The Great American Songbook (Telarc CD88328). Recorded live at New York's Michael's Pub this stunning 1954 trackster finds the mercurial Mel on rapport with a first-rate youthful big band. Included are such noble standards as *I Let A Song Go Out Of My Heart*, *Sophisticated Lady*, *Autumn In New York* and *Stardust*. One for all connoisseurs of pop/jazz vocalism. **3.5**

PIG OF THE WEEK

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



Erik: catchy revamp of Cheryl Lynn's dancefloor anthem

48673).

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

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

£104.50, this milestone release has already notched up sales way beyond Sony's expectations. **3.5**

Stan Britt

CLASSICAL

VARIOUS: Music For Relaxation 5: The Heart Of Tchaikovsky. Various artists (Decca 440 366-2). With a shrewd eye on both mid-price secondary exploitation and the festive season letdown, Decca is planning a post-Christmas push for its five-disc Music For Relaxation series. The album covers bear moody black and white photographs aimed at the young adult buyer and each disc has a themed subtitle. Point of sale material is available and Boots is considering using the series as a highlight of its health and beauty displays in January. **3.5**

BACH: The French Suites. Keith Jarrett (ECM/New Note 437 9552). Jazz pianist Jarrett's two previous ECM albums playing Bach on harpsichord have won followings from both jazz and classical enthusiasts, so press ads for this two-disc set will be aimed at both markets. **3.5**

MAINSTREAM - SINGLES

FREDDIE JACKSON: Make Love Easy (RCA LOVE 1). Once tipped as a possible successor for Luther Vandross's soul crown, Jackson has a sweet and expressive voice, but has often underachieved. His switch from EMI to RCA may help. But while this gentle and soulful song is easy on the ear, it undoubtedly lacks that special something Jackson urgently requires to kick-start his career. **3.5**

DEF LEPPARD: Action (Bludgeon Rhino LEP 13). Eschewing their polished approach, Def Leppard take on Sweet's 1975 glitter anthem, rendering it in a style not far removed from the original. This is an immensely commercial single, and is sure to emulate the original's Top 20 success. **3.5**

HORSE: Celebrate (Oxygen/MCA GASPO 11). Celebrate is a workmanlike but unexceptional song in its straightforward pop mix, but dance fans will delight in the Magix and Moulinix revisions, which provide trancey house alternatives, though at the expense of Horse's dramatic vocals. **3.5**

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



Eternal: glossy and soulful

released *Goodnight Girl* immediately after Christmas and were rewarded with a number one. By repeating the same strategy they are, however, unlikely to have similar success. Not that this song is unattractive – quite the opposite, it's a gentle ballad and will make a splash. It's just not a number one. **3.5**

BITTY McLEAN: Here I Stand (Brilliant CDRE 3). This, McLean's third consecutive cover, was first recorded by American R'n'B star Wade Fleming in the Fifties, and is best known in a version by The Rip Chicks. It's treated here like a traditional rocksteady song, and though it will win its admirers, it barely compares to Bitty's treatment of *It's Raining*. **3.5**

CULTURE BEAT: Anything (Epic 600255). Hugely commercial hooks launched *Go To Get It* and *My Vain to Top 10* success, but Culture Beat's latest is an altogether less compelling record. It's much too frantic, rattling along like any number of rave/hi-NRG tracks, and possesses an uncharismatic rap. Sure to score, but don't expect it to chart particularly high, or hang around for long. **3.5**

CYNDI LAUPER: Who Let The Rain (Epic 6590397). Written by Lauper and veteran Albi Willis (whose previous credits include any number of Earth, Wind & Fire biggies and the Put Shop Boys' *What Have I Done To Deserve This?*) is a pleasant, low-key affair which builds nicely without ever completely breaking out. **3.5**

PIG OF THE WEEK

ETERNAL: Save Our Love (EMI CD 256). Eternal's glossy and soulful sheen is impeccably stamped all over a chiming mid-tempo cut that may not be as addictive as Stay, but is nevertheless uplifting and radio friendly. More propulsive and muscular mixes have already powered this to the top of the Club Chart, and pop success is assured. **3.5**

Alan Jones

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

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



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

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

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

REISSUES: FULL-PRICE

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

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

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

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

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

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

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

MAINSTREAM - ALBUMS

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



Ce Ce Peniston: mature

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

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

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

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

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

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

Stage 3

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TOP

THE OFFICIAL WMA music week CHART

DEC

40



SINGLES

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



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



peel back your ears for the big orange

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

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

And he believes many major

labels are not developing the careers of reggae artists.

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

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

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

sasha signs with decon

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

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

Sasha recorded one

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

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

Virgin's head of club promotions Simon Gavin

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

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

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

THE ORIGINAL 1 MILLION US BEST SELLER
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inside

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

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

cool cuts: WHY WHY WHY Dejo Vu



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

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

dc CD + 12" only. Released 27 December.

evolutiondancepartone

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

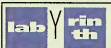
11	9	PLEA BRYAL
12	26	A W PEABK
13	37	COM K7
14	12	DON' M PEI
15	16	AGAI JANET
16	8	DON' DINA
17	29	YOU DIANA
18	18	HERC MARI
19	27	HEAL CLIFF
20	13	IWO PET S

PREL JACK

100%
EPIC



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



Capacity/PA/special features:
Main room - 40K; other two rooms 20K each; every party has a theme.

Door policy:
18-25. "Only the happiest people need apply." - **Josh Lawford, promoter.**

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

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

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

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

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

Ticket price:
£12 members or £13.50.

COOL cuts

1 (1)

WHY WHY WHY
Deja Vu

Cowboy

2 NEW

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

Danso

3 (4)

SECRET STAR Womack & Womack

WEA

4 (7)

KEEP ON TRUCKIN' Mighty Dub Cats

Southern Fried

5 NEW

GHETTO JAM Daminio
Cool laid-back rap

Chaos

6 NEW

DO YA Inner City
Uplifting vocal version plus some deep cuts

Six6

7 (8)

CONDENSED Havana

Limbo

8 NEW

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

Dark

9 (10)

WHY D Mob featuring Cathy Dennis

fttr

10 (15)

GOT TO BE REAL Erik

PWL

11 NEW

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

Strictly Rhythm

12 NEW

DREAMS Quench
Deep pumping progressive house with bells

Infectious

13 NEW

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

Black Label

14 (19)

THE SNAKE Opal

One Off

15 NEW

HUSTLERS TAKE THE 5TH Hustlers Convention
Driving disco

Stress

16 NEW

DREAM DRUMS Lectroluv
Cool underground mix from Junior Vasquez

Eight Ball

17 NEW

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

Wizz

18 NEW

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

Mouse Trap

19 NEW

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

Rumour

20 NEW

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

Beliboy

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

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

B-LINE • ANNA-DALE • SCREEK II

MERRY XMAS

FROM CLEVELAND CITY 'CLEVELAND CITY

P.S. THANKS FOR YOUR SUPPORT

ZSA ZSA MARRIN • JUST BROTHERS

(N)

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



02	BABE TAKE T	03	TWIST CHAKA	04	FOR V BEE GE	05	It's A EAST 7	06	I'd Do MEAT 3	07	THE P DINA C 10	08	BAT O MEAT 11	09	TRUE ELTON 6	10	THE P FRANK 15	11	9 PEA
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Shop focus

Shop:
Inner Rhythm, Streatham
High Road, London
SW16 (1,200 sq ft)



Specialist areas:

House and progressive house, rap, dub, large jazz section, soul, swingbeat, daily 12-inch import deliveries, delifions, Jamaican releases and good reissues. No hardcore. Hot labels are Love And Hate, Strictly Rhythm, Mo' Wax, Talkin Loud, On-U Sound, Tickle agent.

Manager's view:
"We've been here a year now and we've carved a niche in the marketplace. I'm a bit of a trainpotter and I tend to push the good stuff first - there are so many records that go unnoticed, but because we get a lot of name DJs coming in here we can push these smaller tracks on them and see the results. We even sell records to the Bahrainian royal family! We send a package every two weeks over to Bahrain." - Ross Allen.

Distributor's view:
"It's a very good shop for all aspects of dance, from swingbeat to jazz to techno. Ross really knows what he's talking about and they're doing very well compared to other shops in the area." - Ross Flintham, Empire.

DJ's view:
"I buy rap, jazz and soul stuff here. They get a lot of compilation albums of rare tracks that come from Germany, France and Japan and hard-to-get records on the hip hop, jazz and soul front. They're very helpful and knowledgeable and they're really into their music." - Diesel.

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



inner city

Inner city: every level - has never been faster or more. And there's the rub, since few club records can sustain enough support from upbet clubs and radio to push them into the Top 40 when commercially released, and kick-start their chart career proper. Notable exceptions do exist, however, and one is Juliet Roberts' 'Caught In The Middle', which was a low-key promo in April, when a few copies escaped from UKA, to whom Juliet's label Storm Jam was then packed. Three months later, Storm Jam found a new partner in Cooltempo, and buoyed by the buzz those initial escapades had created, the record smashed into the Club Chart of number two, and went on to spend four weeks of number one. It subsequently broke Juliet's 10-year pop chart duck as a soloist, reaching number 24. It's one of seven Cooltempo records in the year-end Club

A 70% increase in the number of club chart toppers - from 20 in 1992 to 34 in 1993 - is a symptom of the problem with club music, there's too much of it.

The turnover - not just of the top, but of every level - has never been faster or more. And there's the rub, since few club records can sustain enough support from upbet clubs and radio to push them into the Top 40 when commercially released, and kick-start their chart career proper.

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juliet roberts



secret life



secret life

Chart Top 100, and off of them crossed over to the Top 40, selling a standard others could not match.

It's clear from the Club Chart for 1993 that house is still the dominant form of dance music nationally, and that femmo is favoured, with a dozen of the top 14 singles boasting female vocals. The exceptions are Positive Gong's retro Instrumental Sweet Freedom and U2's Lemon, which achieved an awesome fifth place on the annual chart.

More home-grown and European dance charted in 1993, as the US's influence declined. Itallians occupy an impressive 10 births in the Top 100, with six discs originating from Media Records.

Many other dance hits that started their lives elsewhere benefitted from remixes by the Italians, whose influence has been left for over four years and shows no sign of diminishing. Personal favourites Inner City (bade farewell to Virgin's Ten label after five years with an album of remixes, from which Good Life emerged as the biggest hit, at number thirteen for the year. The similarly soulful house beats of Secret Life gave them a club smash for the second year in a row with Love So Strong proving nearly as popular as their 1992 debut As Always. Strangely by its recent link with Probe 8, Secret Life's label Cowboy will be better placed to cross over records of this potential in 1994. Finally, despite the rapid turnover of hits, proof



u2

that it's often the tortoise and not the hare that wins the race comes with the fact that although it dashed to number two on its second week in the Club Chart, Lindy Layton's Show Me collapsed with almost equal speed and ends the year in 144th place. In contrast, Robin S's Show Me Love, first released three years ago, served 23 weeks in the Club Chart, and served as a breaker and, although it never went higher than number 19 it finished the year as the 11th most popular club record, and even became a minor six pack hit. Allen Jones

the top 100 tunes of 93 overlaid >>>>>>

number ones of 93

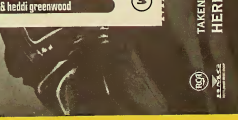
jan 2	It's Gonna Be A Lovely Day S/O U.S. SYSTEM	jun 12	Drama Cabrita	gol bel	
	featuring Michelle Visage	jun 19	Gimme Lay (Enlie Meetsi May Me) DAVID MICHAELS & The Boy'n' Club	David Michaels & The Boy'n' Club	Mercury
jan 9	The Level 1 East West End featuring Sybil	jul 3	Can't Get Enough Of Your Love Taylor Dayne		Arista
feb 13	Feel Like Sin (Single) Sarey B	jul 10	Caught In The Middle Juliet Roberts		Cooltempo
feb 20	I'm Every Woman Whitney Houston	aug 7	Slove To The Vibe Ashcroft		Virgin
mar 6	Give It To You Melina Walsh	aug 21	Trippin' On Your Love Kenny Thomas		Cooltempo
mar 13	Pressing Us Sunscream	aug 28	Fantasy Ten City		Columbia
mar 20	Loots Like I'm In Love Aphel	sep 4	What Happened To The Music Joy Negro		Z/Virgin
	Xywest feat. Erik	sep 18	Wowing On Up M.Peach		Deconstruction
apr 3	Sweet Freedom Positive Gong	sep 25	Stay Eternal		EMI
apr 10	Ain't No Love (Ain't No Use) Sub-Sub featuring Machine Williams	oct 2	Gotta Get It Right Lena Fogdog		Motha
	Robb	oct 16	Free Love Juliet Roberts		Stim Jam/Cooltempo
apr 17	Believe In Me Ukiah Sounds	oct 30	So In Love (The Real Deal) July Cheeks		Positive
apr 24	U R The Best Thing I've Ever Felt Sharon Dee Clarke	nov 6	Power Nu Colour		Wild Card
may 1	Good Life Inner City	nov 20	Let Me Show You K-Klass		Deconstruction
may 15	Rockin' To The Rhythm Concert	nov 27	Lemon V2		Island
may 22	The Power Merik Love	dec 4	Have On Carroll		A&M
may 29	Thinking Of You Sissy Sledge	dec 18	Save Our Love Eternal		EMI

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

11	9	PLEA	BRYA
12	26	A W PEAK	
13	37	COMI	K7
14	12	DOU'N	M PEI
15	16	AGA	JANET
16	8	DOU'N	DINA
17	29	YOU	DIANA
18	16	HERK	MARU
19	27	HEAL	CLUFF
20	11	IWO	PER S



run ads namecheck ad manager: rudi blacketh @ deputy ad manager: judith rivers @ ad executives: steve masters & heddi greenwood



TOP THE OFFICIAL music week CHART DEC

the



compiled by alan jones

1

CAUGHT IN THE MIDDLE

Julian Roberts

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

SHOW ME LOVE Baby's
WHEN I'M DEAD AND READY Sybil
GOOD LIFE Incast City
BHEFT TO YOU Wynne & Walek

LOVE SO STRONG Secret Life
THE POWER Myke Love
SLAVE TO THE VIBE Aftershock
THE PROGRAM David Morales & The Bus Boys Club
FANTASY Rob City

I'VE GOT THE MUSIC Music Machine
SEIZE THE DAY F457
HAMBURGY T.C. 185

BELIEVE IN ME Iiah Saints
FEEL LIKE STAYIN' Sandy B
ALL FUNKED UP Michter
STRAY Eternal

PRESSURE US Submarine

Slam Jam/Cooltempo

Sanctuary
Robs
Sanctuary

Positive
Deconstruction
PWL Continental
Artist

Slam Jam/Cooltempo
Champion
PWL International
Ten

RCA
Cowboy
Cooltempo
Virgin

Melody
Colombia
Wild Card
One Music

Uson
Machinery
Easting
EMI

Sony Stereo Square



1993 chart

49	I BELIEVE IN YOU Our Tribe	freedom
50	WE GOT THE LOVE Lindy Layton	PWL International
51	HERE Dina Carroll	A&M
52	LONG TRAIN RUNNIN' Doobie Brothers	Warner Bros.
53	U GOT 2 KNOW Cappella	Internal Dance
54	DE MIRO Disco Evangelists	Positiva
55	WE ARE FAMILY Sister Sledge	Atlantic
56	BORN 2 B REED, Montie Love	Cooltempo
57	NOTHING BETTER Colourblind	One Music
58	MOVING ON ME Lovestation	Artist
59	SHOVING ON UP 'M People	Logic
60	SING HALLELUJAH! Dr. Alban	Deconstruction
61	GROUND LEVEL Stereo MC's	4th & B way
62	MOVE ON UP Slam Jam/Champion	Pulse 8
63	LOVE MAKES NO SENSE Alexander D'Neal	Tabu/A&M
64	LOVA LOVA Peabli S	Obsession
65	LOS AMERICANOS Lynda	Heavenly
66	TRIPPIN' ON YOUR LOVE Kenny Rogers	Cooltempo
67	TAKE A FREE FALL Temp 2 Trance	Logic
68	TULWE MEET AGAIN Inner City	Tor
69	U R THE BEST THING I Dream	EXUM/Reggae
70	CAN'T GET ENOUGH OF YOUR LOVE Phyllis Diller	Fresh Fruit/Deedon
71	GIVE IT UP The Goombas	Argyle
72	SHADES OF SUMMER Bruden-Jones	Positive
73	FALLING/THIS TIME Dina Carroll	Phase 2
74	EXTERMINATE Soap	Hyper
75	CRITICAL IF YOU ONLY KNEW! Wall of Sound Learning Bernad Jean	Deconstruction
76	DREAMS OF HEAVEN Ground Level	Tabu/Tor
77	JUST CAN'T HELP ME 2 Examples	Discosound
78	HOW CAN I LOVE YOU MORE? M People	Junior Boy's Own
79	LOVIN' IT UP! The Screamers	
80	LONDON & PARIS K-Ci & JoJo	

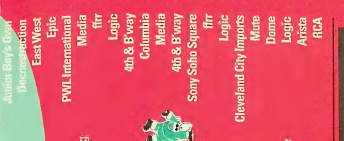
01	M 2	MR E
02	BAB 1	TAKE
03	TWIS 4	CHAK
04	FOR 5	BEE C
05	IT'S 7	EAST
06	I'D 3	MEAT
07	THE 0	DINA
08	BAT 11	MEAT
09	TRUE 6	ELTON
10	15	FRAN
11	9	PLEA

11	PLEA 9	28	Sony So Square
12	A W 26 PEAK	29	Rumour
13	COM 37 K7	30	Z/Virgin
14	DON 12 M PE	31	Mercury
15	AGAI 16 JANE	32	3 Beat
16	DON 8 DINA	33	Deconstruction
17	YOUR 29 DIANA	34	Monther
18	HERC 18 MARI	35	Network
19	HEAL 27 CLIFF	36	Media
20	IWO 13 PET S	37	Cowboyy

21	SONY SO SQUARE	38	Champion
22	RUMOUR	39	A&M
23	Z/VIRGIN	40	Go!
24	MERCURY	41	Pulse 8
25	3 BEAT	42	Perspective/A&M
26	DECONSTRUCTION	43	Coollitpo
27	MONTER	44	Media/A&M
28	NETWORK	45	Warner Bros
29	MEDIA	46	RCA
30	COWBOYY	47	Columbia
31	CHAMPION	48	Coollitpo
32	A&M		
33	GO!		
34	PULSE 8		
35	PERSPECTIVE/A&M		
36	COOLLITPO		
37	MEDIA/A&M		
38	WARNER BROS		
39	RCA		
40	COLUMBIA		
41	COOLLITPO		

42	SONY SO SQUARE	93	Logic
43	CLIVELAND CITY IMPROPS	94	4th & B'way
44	MUTE	95	Columbia
45	DOMINO	96	Media
46	LOGIC	97	4th & B'way
47	ANISA	98	Sony Soho Square
48	RCA	99	ffrr

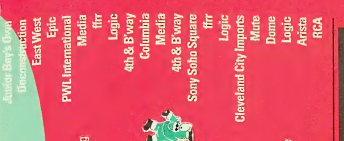
ANDERSON BOY'S OWN
UNCONSTRUCTION
EASTWEST
EPIC
PWL INTERNATIONAL
MEDIA
LOGIC
4th & B'way
COLUMBIA
MEDIA
4th & B'way
SONY SOHO SQUARE
ffrr
LOGIC
CLEVELAND CITY IMPROPS
MUTE
DOMINO
LOGIC
ANISA
RCA



LONDON X-MUSIC
I AM THE MUSIC
THE STARBUCKS TO BE
HEV MR D.J. Zhana
NEVER GONNA GIVE YOU UP RWV
DANCING THRU' THE NIGHT Sharada House Gang
GLAM Lisa B
LIFE Haddaway
I NEVER FELT LIKE THIS BEFORE Mica Paris
DREAMLOVER Mariah Carey
HOLD ON TO YOU
CREATION Stereo MC's
DIAMOND Paul Rea
FASCINATED Lisa
2 THE RHYTHM CONVOY
ALEX PARTY Alex Party
MOVE YOU MAKE ME FEEL SO GOOD Moby
INDEPENDENT
POWER OF AME...
JUMP THEY SAY David Bowie
RIGHT HERE SWV

100	SONY SO SQUARE	93	Logic
101	RUMOUR	94	4th & B'way
102	Z/VIRGIN	95	Columbia
103	MERCURY	96	Media
104	3 BEAT	97	4th & B'way
105	DECONSTRUCTION	98	Sony Soho Square
106	MONTER	99	ffrr
107	NETWORK	100	Logic
108	MEDIA		
109	COWBOYY		
110	CHAMPION		
111	A&M		
112	GO!		
113	PULSE 8		
114	PERSPECTIVE/A&M		
115	COOLLITPO		
116	MEDIA/A&M		
117	WARNER BROS		
118	RCA		
119	COLUMBIA		
120	COOLLITPO		

PRESSURE IS SO
HAPPINESS
WHAT HAPPENED TO THE MUSIC
GIMME LU...
IT'S MY TIME
OPEN YOUR MIND
GOTTA GET IT RIGHT
SO DEEP
ONNA YOU
JOY SIXX
ROCKIN' TO THE RHYTHM
DREAMS
I LIFT MY CUP
I'M GOING ALL THE WAY
AS I AM
FIND THE WAY
JOY Ultra Mate
LONELY (HAVE WE LOST OUR LOVE)
PROMISES
MR WENDAL



SONY SO SQUARE
RUMOUR
Z/VIRGIN
MERCURY
3 BEAT
DECONSTRUCTION
MONTER
NETWORK
MEDIA
COWBOYY
CHAMPION
A&M
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WARNER BROS
RCA
COLUMBIA
COOLLITPO

121	SONY SO SQUARE	93	Logic
122	RUMOUR	94	4th & B'way
123	Z/VIRGIN	95	Columbia
124	MERCURY	96	Media
125	3 BEAT	97	4th & B'way
126	DECONSTRUCTION	98	Sony Soho Square
127	MONTER	99	ffrr
128	NETWORK	100	Logic
129	MEDIA		
130	COWBOYY		
131	CHAMPION		
132	A&M		
133	GO!		
134	PULSE 8		
135	PERSPECTIVE/A&M		
136	COOLLITPO		
137	MEDIA/A&M		
138	WARNER BROS		
139	RCA		
140	COLUMBIA		
141	COOLLITPO		

THE ORIGINAL 1 MILLION US BEST SELLER
SHX1-12"/ SHX51-7"/ SHXMC1-MC / SHXCD1-CD
RELEASED 29/12 /93
DISTRIBUTED BY GRAPEVINE
ORDER FROM POLYGRAM TELESales 081 590 6044

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

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

How was it 4 you?



the grid

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

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

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

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

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

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

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

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

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

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

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

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



carbury

girlfriend Jennifer (well, sort of), making lots of good friends in the industry. "Lows - leaving MTV because they are such wonderful people there."

DAVE BEER - BACK TO BASICS CLUB, LEEDS
 "It's been a very mixed year for us but despite everything the club has had a brilliant 12 months. This is our third year and Back To Basics is stronger than ever with more punters than ever."

DAVID PIDDICOE - AZULABEL & BLACK MARKET SHOP
 "Highs were: the return of coloured vinyl (cheese sauce on the back-up DJ); Tony Humphries of Club Wamprays at Miami Music Conference; my daughter (aged two) learning the words to her first song, 2 Unlimited's 'No Limits'; Gromme Park's attempt at being Scottish; hearing KCC's 'Heaven' sung by 200 people at NY's Shelter club.
 "Low points: Rampton's live rendition of 'Falling From Grace' - 15 minutes of guitar solo and nothing else; USA 2 England O."

"The lows were: no Azuli 10 inch quadruple pack; 'Circus' remix; Graham Taylor's resignation (I'm very vegetable lovers); taking a singer to PA in Italy and finding he couldn't sing; Huddersfield Town's unfortunate 5-0 loss to Arsenal; Zaki D and Roberto Mello (Disco Elements) with no shifts on in MixMag; Azuli single to the Mr Bixby single to Destiny Records."

FINIFLEX - ARTISTS AND LABEL
 "The high points were: starting the label off with a new Finiflex record and selling loads of it"

andy beaver's

- 1 'Raz/Catwrt' - Underworld
- 2 'Caught in the Middle' - Juliet Roberts
- 3 'Big Time Sensuality' (Fluke Mixes) - Björk
- 4 'Main 10 Love Right' - Romantichy
- 5 'I Had No Looor' - Tony Toni Tone
- 6 'Texas Cowboys' (Justin Robertson Mixes) - The Grid
- 7 'Show Me The Vibe' - AfterShock
- 8 'Rola' - 3Phase
- 9 'Texas Mr' - Direct 2 Disc
- 10 'Listen' - Urban Species

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



carleen anderson

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

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

tim jeffery's

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

"I really enjoyed the launch of the E-Bloc label; long-term member of staff Elaine Berry having a baby; Cleveland City having a monopoly on the best UK tunes; the emergence of the Tribot UK label; the rise of Richard Billhel as one of the North's driving forces; US import sales going up; and more overseas labels getting licence deals; too late was Direct's 'Two Fat Guitars' "The lows were: too much retro and not enough looking forward; and Carbury Records almost losing it."

M 2 Min B

02	BABI TAKE
03	TWICE CHAK
04	FOR BIE CDE
05	IT'S EAST
06	TO MEAT
07	THE DINA
08	BAT TRUE
09	ELTON
10	THE FRANK
11	PLEAS

beats

& pieces

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

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

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



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



XL
RECORDINGS

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

RUFFNESS

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

ore

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

cityBEAT

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

ONE LOVE FROM ALL AT XL XMAS 93

...latest


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

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

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

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

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



FREDDIE JACKSON

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

Capitol
 A&M
 Polygram



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

TOP 20 Breakers

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

33	GONE TOO SOON	EPIC
35	MICHAEL JACKSON	
34	BIG TIME SENSUALITY	One Little Indian
23	BLORK	
35	WHAT'S MY NAME	Interscope/East West
39	SNOOP DOGGY DOGS	
36	ALL APOLOGIES/RAPE ME	Nirvana
32	GIFFEN	
37	I WAS BORN ON CHRISTMAS DAY	Heavenly
41	SAINT ETIERANNE	
38	Y.M.C.A. '93 REMIX	Village People
25	BELL	
39	BRING ME YOUR CUP	Dep International
31	UB40	
40	I WILL ALWAYS LOVE YOU	Whitney Houston
50	ARISTA	

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US No. 1

TIG TEAM

"THERE IT IS"

THE ORIGINAL 1 MILLION US BEST SELLER
 SHX1-12/ SHXS1-77/ SHXXMC1-MC/ SHXCD1-CD
 RELEASED 29/12/93

DISTRIBUTED BY GRAPEVINE

ORDER FROM POLYGRAM TELESales 081 590 6044

COMPUTER GAMES

PENGUIN ELISPA

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

COUNTRY

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

JAZZ

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

Source: © CIN. Compiled by ERA from Gallup figures

TSHIRTS

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

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

INDEPENDENT SINGLES

THIS	LAST	TITLE	ARTIST	LABEL
1	3	BIG TIME SENSUALITY	Bjork	One Little Indian 132 TP7CD (P)
2	NEW	I WAS BORN ON CHRISTMAS DAY	Saint Etienne	Heavenly HVN 360 (P)
3	6	FEELS LIKE HEAVEN	Urban Cookie Collective	Pulse 8 CDLOSE 55 (P)
4	NEW	SPRIKE/DOGMAN GO WOOF	Underworld	Junior Boys Own JBO 11CD (RTM/P)
5	3	U GOT 2 LET THE MUSIC	Cappella	Intenral IDG3 (RTM/P)
6	4	OPEN UP	Leiffield Lydan	Hard Hands HANC 09092 (RTM/P)
7	5	ON	Aphex Twin	Warp WAP 39CD (RTM/P)
8	2	TREHOUSE	Buffalo Tom	Beggars Banquet BBO 25CD (RTM/P)
9	6	MORE AND MORE	Captain Hollywood Project	Pulse 8 CDLOSE 50 (P)
10	NEW	WE WANNA LIVE	Sardats	Open Top OTCD1 (RTM/P)
11	7	LENNY VALENTINO	The Austers	Hut HUT02 36 (RTM/P)
12	8	JENNY ONDOLINE	Stereolab	Deopichic Ultra High DUHFCD 01 (RTM/P)
13	3	TIMBOMB	Chumbawamba	One Little Indian 99 TP7CD (P)
14	10	5 EP	Sloowid	Creation CRECD 157 (P)
15	NEW	1 ROCK THE DISCOTEK	Ramp	Loaded LOAD 12 (MO)
16	11	7 THE S.O.S. EP	The Shamen	One Little Indian 108 TP7CD (P)
17	NEW	1 GOOD TIME	Luvup	UFG UFG 6 (GRA)
18	1	DARK STRANGER	Boogie Tunes Tribe	Suburban Base SUBBASE 2TR (SR0)
19	8	THIS GARDEN	Leveriers	China WOKCD 2039 (P)
20	3	THEME FROM OUTRAGE	Outrage	Junior Boys Own JBO 015CD (RTM/P)

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

INDEPENDENT ALBUMS

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

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

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

from
COLUMBIA
THE STAR
STUDDED
LABEL

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

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1994

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UK/EUROPE OFFICE

The Ad Dept. MBI
Spotlight Publications, 8th Floor, Ludgate House
245 Blackfriars Road, London SE1 9UR, UK
Tel: +44 71 921 5981/620 3636
Fax: +44 71 921 5984

US OFFICE

The Ad Dept. MBI
2 Park Avenue, Suite 1820
New York, NY 10016, USA
Tel: 212 779 1212
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A·R·P·L·A·Y

THE OFFICIAL
music week
CHARTS
25 DECEMBER 1993

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

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

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

THIS REPRESENTS
84.16% OF POP RADIO
LISTENING IN THE UK

Rank	Title Artist (Label)	Last weeks IFM Playlist	Station with most plays
1	BABE Take That (RCA)	A	Invisia FM
2	WIND AND SHOUT (John Denver & Piers Fennell The Top Tenz/Warner)	A	Chiltern Network
3	BRING ME YOUR CUP (D&G (Decca International))	A	Chiltern Network
4	I WOULDN'T NORMALLY DO THIS KIND OF THING (The Doobie Brothers/Chrysalis)	A	WFM (BBC1)
5	DON'T LOOK ANY FURTHER (M People (Deconstruction))	A	Signal One
6	LITTLE BIT OF HEAVEN (Lisa Stansfield (Arista))	A	Invisia FM
7	AGAIN (James Jackson (Virgin))	A	Atlantic 252
8	I WISH (Gabrielle (Go Beat))	A	Aire FM
9	CONTROVERSY (Prince (Paisley Park))	A	Chiltern Network
10	PLEASE FORGIVE ME (Bryan Adams (ABM))	A	Aire FM
11	THE PERFECT YEAR (Dina Carroll (ABM))	A	Aire FM
12	STAY (FARAWAY SO CLOSE) (Ed Sheeran)	A	Adriatic 252
13	TRUE LOVE (Ewan Jones & Kiki Dee (Wicked))	B	MFM 1034 & 971
14	I MISS YOU (Hollywood Edge)	A	Chiltern Network
15	I'D DO ANYTHING FOR LOVE (Meat Loaf (Virgin))	B	Aire FM
16	LONG TRAIN RUNNIN' (Doobie Brothers (WEA))	A	Invisia FM
17	FOR WHOM THE BELL TOLLS (The Bee Gees (Polygram))	MFM 1034 & 971	
18	DON'T BE A STRANGER (Dina Carroll (ABM))	A	Atlantic 252
19	IT'S ALRIGHT (East 17 (London))	A	West Sound
20	GOT TO GET IT (Culture Beat (Epic))	B	Adriatic 252

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BREAKERS

Rank	Title Artist (Label)	Rank	Title Artist (Label)
1	WHERE I FIND MY HEAVEN (Gigolo Auris (Ifes))	11	ALL FOR LOVE (Bryan Adams/Red Stearns/Sign) (ABM)
2	STOP LOVING ME, STOP... (Gary Hall (Epic))	12	PHAT GIRLS (Spartans (Epic))
3	BEHIND THE COUNTER (The Fall (Polygram))	13	ANGEL (Kirsty MacColl (ZTT))
4	FRENCH DISKO (Storahead (Disaphoric LPN Discs))	14	THAT'S HOW I'M LIVIN' (Ice-T (Virgin))
5	EVERYDAY (Phil Collins (Epic))	15	BLACK GOLD (Soul Asylum (Columbia))
6	THAT WAS THE DAY (The Top Tenz (MCA))	16	LANGA MORE (Bark City Sisters (Isis))
7	SOMETHING IN COMMON (Bobby Brown & Whitney Houston (MCA))	17	HERE I STAND (Bry McLean (Atlantic))
8	THINGS CAN ONLY GET BETTER (Cream (Polygram))	18	FAMILY AFFAIR (Shabba Ranks (Cherry))
9	STOP WHISPERING (Radiohead (Polygram))	19	I CAN SEE CLEARLY NOW (Janet Dilt (Arista))
10	TEARDROPS (Ethan Johns & M4 lang (Rocker))	20	BUENA (Mogwai (Hydrocast))

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

US SINGLES

Rank	Title Artist (Label)	Rank	Title Artist (Label)
1	NEED (Mariah Carey (Columbia))	26	DREAMLOVER (Mariah Carey (Columbia))
2	AGAIN (James Jackson (Virgin))	27	SEX ME (Paris & I) (Arista (SAB))
3	ALL THAT SHE WANTS (Ace of Base (Arista))	28	THE POWER OF LOVE (Celine Dion (SAB))
4	IF I DO ANYTHING FOR LOVE... (Mariah Carey (Columbia))	29	ALL ABOUT SOUL (B.J. The King (A&M))
5	ALL FOR LOVE (Bryan Adams/Red Stearns (ABM))	30	NEVER SHOULD WE LET YOU GO (Five (SAB))
6	GANGSTA LEAN INS (L.A.M.B. (Capitol))	31	TIME AND CHANCE (Cela We Radio (SAB))
7	SHOOP (Ash & Pops (New Power Generation))	32	OH DREAMS (Gabrielle (Polygram))
8	BREATHIE AGAIN (New Power Generation (Capitol))	33	JESSIE JACKSON (Arista) (SAB)
9	WHAT'S MY NAME (Snoopy Doggy Dogg (Black & Blue))	34	UNITY (Santitas (Polygram))
10	SAID I LOVED YOU... BUT LIED (Michael Bolton (Columbia))	35	CRYIN' (Aurora (SAB))
11	PLEASE FORGIVE ME (Bryan Adams (ABM))	36	ANNIVERSARY (Tina Turner (Arista))
12	CAN WE TALK (Tommy Campbell (Mercury))	37	BOTH SIDES OF THE STORY (Phil Collins (Mercury))
13	WHOMP... (There It Is) (Tina Turner (Mercury))	38	THE RIVER OF DREAMS (The Jags (Columbia))
14	JUST KICKIN' IT (Sade (Epic))	39	B.K.M.K.I. (Dotti Skyles/Disc (Mercury))
15	KEEP YA HEAD UP (The Roots (Geffen))	40	SWEAT (A La La La Long (Mercury))
16	LINGER (The Cranberries (Mercury))	41	NO BACH (New Power Generation (Capitol))
17	HEY MR DJ (The Roots (Mercury))	42	UNDERSTANDING (The Roots (Capitol))
18	BECAUSE THE NIGHT (1000 Maracas (Mercury))	43	IF (New Power Generation (Capitol))
19	GETTY JAM (The Roots (Mercury))	44	SLOW AND EASY (Sade & Roger (Epic))
20	MIRVAIN (Coolio (Mercury))	45	AMAZING (The Roots (Capitol))
21	NEVER KISSING SECRETS (The Roots (Mercury))	46	FOUND OUT ABOUT YOU (Boyz n the Bascas (A&M))
22	WHAT IS LOVE (The Roots (Mercury))	47	WILD WORLD (The Roots (Mercury))
23	CRY FOR YOUR JAZZ (The Roots (Mercury))	48	ANOTHER SLOW LOVE SONG (Tommy Campbell (Mercury))
24	I CAN SEE CLEARLY NOW (Janet Dilt (Arista))	49	REAL MUTHAFUCKIN' G (Limp Bizkit (Polygram))
25	COME BABY COME (The Roots (Mercury))	50	TWO STEPS BEHIND (The Roots (Mercury))

Chart courtesy of Billboard 25 December 1993. A license is awarded to those products denoting the greatest airplay and sales gain. UK units. UK signed acts.

US ALBUMS

Rank	Title Artist (Label)	Rank	Title Artist (Label)
1	MUSIC BOX (Mariah Carey (Columbia))	20	EVERYBODY ELSE IS DOING IT... (The Cranberries (Mercury))
2	DOGGY STYLE (Snoopy Doggy Dogg (Black & Blue))	21	IN UTERO (Rivers (Epic))
3	VS (Paul Janney (Epic))	22	SIAMISE DREAM (Sealed Air (Epic))
4	OUT OF HELL II - BACK TO HELL (Mötley Crüe (Polygram))	23	UNPLUGGED... AND SLEEPING (The Roots (Mercury))
5	HELL LETHAL INJECTION (Van Halen (Polygram))	24	BUILD MEUP (Blink 182 (Epic))
6	THE ONE THING (Michael Stipe (Polygram))	25	DIETS (Dina Carroll (Mercury))
7	DIETS (Dina Carroll (Mercury))	26	EARTH'S FAVORITES VOL 1 (Barney (Mercury))
8	JANET (Janet Jackson (Mercury))	27	IN TWO (Sade (Epic))
9	COMMON THREAD - THE SONGS (Various (Mercury))	28	BARNY'S FAVORITES VOL 1 (Barney (Mercury))
10	THE RIVER OF DREAMS (The Jags (Columbia))	29	EASY COME EASY GO (George Strait (Mercury))
11	SO FAR SO GOOD (Bryan Adams (Mercury))	30	CORIE Stone Temple Pilots (Mercury))
12	THE BEAVIS & BUTT-HEAD EXPERIENCE (Beavis & Butt-Head (Mercury))	31	ARON NELLER'S SOULFUL CHRISTMAS (Aron Neller (Mercury))
13	IN PEICES (Head East (Mercury))	32	THE SIGN (Ace of Base (Mercury))
14	WEEK MY HEART (New Power Generation (Capitol))	33	BREATHLESS (Kerry G (Mercury))
15	THE SPAGHETTI INCIDENT? (Sade (Mercury))	34	VERY NECESSARY (Sade (Mercury))
16	GREATEST HITS VOL 2 (Rita Marlowe (Mercury))	35	TEN (Janet Jackson (Epic))
17	LET THERE BE PEACE ON EARTH (Kiss (Mercury))	36	BACK TO BROADWAY (Berlin (Mercury))
18	TOM BRAXTON (Tom Braxton (Mercury))	37	RONY TON (Rony Tonn (Mercury))
19	A LOT ABOUT DREAMS (Tom Petty & The Heartbreakers (Mercury))	38	CHRISTMAS THROUGH YOUR EYES (Dina Carroll (Mercury))
20	CHRISTMAS INTERPRETATIONS (Boyz n the Bascas (Mercury))	39	JT'S ON (DR ONE 187UM) (Epic (Mercury))
21	THE BODYGUARD (OST) (Various (Mercury))	40	THE SONG REMEMBERS WHEN (Tina Turner (Mercury))
22	MTV UNPLUGGED 1992 (Various (Mercury))	41	12 PLAY 4 (Various (Mercury))
23	A LOT ABOUT DREAMS (Tom Petty & The Heartbreakers (Mercury))	42	17M READY (Tom Campbell (Mercury))
24	GET A GRIP (Aerosmith (Mercury))	43	THE CHRISTMAS ALBUM (David Foster (Mercury))
25	SLEEPLESS IN SEATTLE (OST) (Various (Mercury))	44	HUMMIN' COMIN AT CHA (Savage (Mercury))
26	SHAD DIESEL (Sheep (Mercury))	45	SHAD DIESEL (Sheep (Mercury))

N·E·T·W·O·R·K C·H·A·R·T

25 DECEMBER 1993

Pos	Last	Title	Artist	Label	CD Number	This	Last	Title	Artist	Label	CD Number	This	Last	Title	Artist	Label	CD Number
1	1	MR. BLOBBY	Mr. Blobby	Desiny	CDOMUS 104	13	12	DON'T LOOK ANY FURTHER	M People	Deconstruction	432117712	27	37	I MISS YOU	Logic	Logic	74321181522 0
2	7	BABE	Take That	RCA	4321182132	14	14	LONG TRAIN RUNNING	Doobie Brothers	WEA	W 0217CD	28	30	HEALING LOVE	Cliff Richard	EMI	CDEM 294
3	4	TWIST AND SHOUT	Chaka Demus & Pliers feat The Taxi Gang	Mango	CID 814	15	18	HERO	Minah Carey	Columbia	6598722	29	10	U GOT 2 LET THE MUSIC	Cappella	Internal	105-3
4	5	FOR WHOM THE BELL TOLLS	The Bee Gees	Polydor	PZCD 299	16	13	AGAIN	Jenit Jackson	Virgin	YSCDG 148	30	28	FEELS LIKE HEAVEN	Urban Cookie Collective	Pulse 8	CDI05E 95
5	7	IT'S ALRIGHT	East 17	London	LONCD 345	17	8	DON'T BE A STRANGER	Dina Carroll	A&M	580389-2	31	34	NO RAIN	Blind Melon	Capitol	CDCL 699
6	3	I'D DO ANYTHING FOR LOVE	Meat Loaf	Virgin	VSCDT 1443	18	17	STAY (FARAWAY, SO CLOSE)	U2	Island	CDX 578	32	24	GOT TO GET IT	Culture Beat	Epic	8597212
7	10	THE PERFECT YEAR	Dina Carroll	A&M	5804812	19	18	RUNAWAY TRAIN	Soul Asylum	Columbia	6592902	33	32	FEEL LIKE MAKING LOVE	Pauline Henry	Sony/S2	6597972
8	28	BAT OUT OF HELL	Meat Loaf	Epic	6500052	20	18	BRING ME YOUR CUP	UB40	DEP International	DEP 42	34	38	GONE TOO SOON	Michael Jackson	Epic	6599782
9	6	TRUE LOVE	Elton John & Kiki Dee	Rocket	EJSCX 32	21	23	A WHOLE NEW WORLD	Peabo Bryson & Regina Belle	Columbia	6599002	35	25	SAID I LOVED YOU, BUT I LIED	Michael Bolton	Columbia	4743502
10	32	THE POWER OF LOVE	Frankie Goes To Hollywood	ZTT	FGTH 30D	22	19	LITTLE BIT OF HEAVEN	Lisa Stansfield	Arista	74321178202	36	NEW	COME BABY COME	K7	Big Life	BLRD 105
11	11	I WOULDN'T NORMALLY DO THIS KIND OF THING	Pet Shop Boys	Parlophone	CDR 6370	23	21	I WISH	Gabrielle	Go Beat	GOCCD 108	37	33	Y.M.C.A. '93 REMIX	Village People	Arista	74321177182
12	10	PLEASE FORGIVE ME	Bryan Adams	A&M	5804232	24	20	CONTROVERSY	Prince	Paisley Park	W 0215CD1	38	NEW	FAMILY AFFAIR	Shabba Ranks	Atlas	PZCD 304
						25	27	WALKING ON AIR	Bald Boys Inc.	A&M	5804652	39	NEW	IF I WERE A CARPENTER	Robert Plant	Fontana	FATED 4
						26	31	YOUR LOVE	Diana Ross	EMI	CDEMS 299	40	NEW	WE CLOSE OUR EYES '93	Go West	Chrysalis	CDGOWS 13

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V.I.D.E.O

THE OFFICIAL
music week
CHARTS
25 DECEMBER 1993

This Week	Last Week	Artist Title	Category/running time	Label	Cat No
1	5	THE MUPPET CHRISTMAS CAROL	Children's	Walt Disney	D 21782
2	8	THE JUNGLE BOOK	Children's/1 hr 15 min	Walt Disney	D 21122
3	7	THE BODYGUARD	Action/2 hr 4 min	WHV	SD 12391
4	16	BEAUTY AND THE BEAST	Animation/2 hr 21 min	Walt Disney	D 21325
5	8	ROY CHUBBY BROWN: Exposed	Comedy/1 hr	PolyGram Video	0886163
6	4	HOME ALONE 2	Comedy/1 hr 55 min	FoxVideo	1589
7	9	BOTTOM: Live-The Stage Show	Comedy/1 hr 41 min	VVL	082143
8	7	MR BOBBY	Comedy/1 hr 47 min	BBC	BBCV 5157
9	7	TAKE THAT: The Party-Live At Wembley	Music/1 hr 22 min	BMG Video	74321164943
10	12	SISTER ACT	Comedy/1 hr 30 min	Touchstone	D 41452
11	15	THE MERRY MISHAPS OF MR BEAN	Children's	ThamesVideoCollection	TV 8179
12	14	PETER PAN	Children's/1 hr 14 min	Walt Disney	D 20452
13	10	BRAM STOKER'S DRACULA	Drama/2 hr 2 min	Columbia TriStar	CVI 24590
14	13	LESLIE NIELSEN'S BAD GOLF MADE EASIER	Comedy/26 min	PolyGram Video	0889343

This Week	Last Week	Artist Title	Category/running time	Label	Cat No
15	16	THE TERRIBLE TALES OF MR. BEAN	Comedy/55 min	ThamesVideoCollection	TV 8179
16	18	JIM DAVIDSON: The Truth, The Whole...	Comedy/1 hr	Frickick	PV 2802
17	15	THE BEANO VIDEO	Children's/52 min	PolyGram Video	0885343
18	25	A PORTION OF JETHRO	Comedy	PolyGram Video	007523
19	21	ABSOLUTELY FABULOUS: Fashion/Fat/France	Action/1 hr 27 min	BBC	BBCV 5121
20	27	DANNY BAKER: Right Hammerings	Sport/1 hr	VVL	0882103
21	22	THE LAST OF THE MOHICANS	Action/1 hr 47 min	WHV	SD 12619
22	10	FREDDIE STARR: Live	Comedy/1 hr 15 min	Castle Vision	CVI 1660
23	23	DANIEL O'DONNELL: An Date With...	Music/1 hr 38 min	Ritz	RITZV 702
24	24	MIKE REID: Live - Uncensored	Video Collection	VC 2219	
25	25	CLIFF RICHARD: The Story So Far	Comedy/1 hr 15 min	PMI	MVD 4911883
26	17	BEATRIX POTTER'S TAILOR OF GLOUCESTER	Children's	Frickick	PV 2206
27	22	ABSOLUTELY FABULOUS: Iso/Birthday	Comedy/1 hr 27 min	BBC	BBCV 5125
28	18	MICHAEL JACKSON: Dangerous-Short Films	Music/2 hr 4 min	SMV	491642
29	29	BEN ELTON: Very Live	Comedy/1 hr 40 min	VVL	0882043
30	NEW	NEWMAN/BADDIEL: Live & In Pieces...	Comedy	VVL	0884763

This Week	Last Week	Artist Title	Category/running time	Label	Cat No
1	7	TAKE THAT: The Party-Live At Wembley	Live/1 hr 22min	BMG Video	74321164943
2	3	DANIEL O'DONNELL: A Date With Danie	Live/1min	Ritz	RITZV 702
3	4	CLIFF RICHARD: The Story So Far	Compilation/2hr 15min	PMI	MVD 4911883
4	2	MICHAEL JACKSON: Dangerous-Short...	Compilation/2hr	SMV	491642
5	10	FOSTER AND ALLEN: By Request	Comedy/1hr	Telstar	TVE 1058
6	7	DIANA ROSS: One Woman-Video Coll.	Comedy/1hr 33min	PMI	MVN 4911553
7	6	BON JOVI: Keeping The Faith	Comedy/1hr	PolyGram Video	0677863
8	10	EAST 17: Pie And Mash	Comedy/1hr	PolyGram Video	0677863
9	8	DAVID BOWIE: The Complete Video Coll.	Comedy/1hr	PMI	MVD 4911883
10	15	TAKE THAT: Tape That	Comedy/1hr 23min	Winnemaroo	WVW 2036
11	53	TAKE THAT: Take That & Party	Comedy/1hr 12min	BMG Video	74321120863
12	11	WET WET WET: Greatest Hits	Comedy/1min	PolyGram Video	0837343
13	12	MICHAEL CRAWFORD: A Touch Of Music...	Comedy/45min	Telstar	TVE 1060
14	17	MEAT LOAF: Hits Out Of Hell	Comedy/32min	SMV	49827 2
15	NEW	VARIOUS: Christmas Karaoke	Compilation/50min	Waterhead	CMPL 206

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

THE OFFICIAL
music week
CHARTS
25 DECEMBER 1993

This Week	Last Week	Artist Title	Label (12") (Distributor)
1	2	TWIST AND SHOUT	Chaka Demus/Pliers/Jack Redica Mango 12MNG 814 (F)
2	1	ALEX PARTY (SATURDAY NIGHT...)	Alex Party Cleveland City Imports CCI 17000 (SM)
3	NEW	MY TIME	3 Beat 3B T 29 (TRC/BMG)
4	7	THAT'S HOW I'M LIVIN'	Jae-F Virgin SWYD 2 (E)
5	NEW	TRI-PLY	B-Line Cleveland City Imports/CLF13013 (SM)
6	2	I AM THE MUSIC, HEAR ME!	The Millionaire Hippies Decon/RCA 74321175431 (BMG)
7	NEW	FAMILY AFFAIR	Shades Ranks Polydor P2 304 (F)
8	5	I AIN'T GOIN' OUT LIKE THAT	Q-Tip Columbia 6596306 (SM)
9	11	COME BABY COME	K7 Big Life BLRT 105 (F)
10	9	SPOOKY	New Order Centredate Co/London NU30 4 (F)
11	10	WHAT'S MY NAME	Snapp Doggy Dagg Interscope/East West A 83377 (W)
12	13	FEELIN' ALRIGHT	OTC MCA MCGT 1952 (BMG)
13	NEW	SKINNYBUMBLEBEE	Geese Limbo LIMB 2T (RTM/F)
14	4	SPIKEE/DOGMAN GO WOOF	Underwood Junior Boy's Own JBO 10 (RTM/F)
15	1	BIG TIME SENSUALITY	Bjork One Little Island 132 TP12 (F)
16	NEW	DANCING THRU' THE NIGHT	Sharcas Music Gang Media MRL12 001 (RE-APT)
17	NEW	SO DEEP	Scope Olympic ELY 012 (RE-APT)

This Week	Last Week	Artist Title	Label (12") (Distributor)
18	18	LONG TRAIN RUNNIN' (SURE IS PURE)	The Double Brothers Warner Bros W02177 (W)
19	12	DO NOT LOOK ANY FURTHER	M. People Deconstruction/RCA 74321177111 (BMG)
20	3	WOPBABLUBOP	Funknotefest Epic 6597116 (SM)
21	17	LET ME SHOW YOU	K-Vinos Deconstruction/EMI 12R 6307 (E)
22	32	THE SKIN UP EP	Sk-Up Parlophone CDR 6303 (E)

This Week	Last Week	Artist Title	Label LP/Cassette (Distributor)
1	2	DOGDIESTYLE	Shrap Doggy Dog Death Row 654492729 (6549229) (W)
2	NEW	REGGAE HITS VOL 15	J. Vicious J&R 1015 (BMG)
3	9	ELEGANT SLUMMING	M. People RCA 7432118679 (7432118679) (BMG)
4	7	SO CLOSE	Dina Carroll A&M A54034/540344 (F)
5	1	LETHAL INJECTION	Ice Cube 4th-B way BRLP 6009 (BRC) 609 (F)
6	NEW	JAZZ HIP JAP PROJECT	Variuz Mr Wax/WMLP001 (F)
7	3	12-PLAY	R. Kelly/Pacific Announcement Jive 01241415272 (BMG)
8	4	EVERYTHING	Joe Mercury 518071/518074 (F)
9	RE	SO NATURAL	Lisa Stansfield Arista 7432117231/7432117231 (BMG)
10	RE	BLACK SUNDAY	Cypress Hill Columbia 4740751/4740754 (SM)

This Week	Last Week	Artist Title	Label (12") (Distributor)
23	21	ROCK THE DISCOTHEQUE	Rams Loaded/LAD 12 (E)
24	19	FUNK DAT	Sogat Rit FX 224 (F)
25	16	DESTINY	Baby D Production House PNT 057 (L&S)
26	14	I WISH	Gabriele Go Beat G00X 108 (F)
27	NEW	BACK TO FUTURE	Dirty Mind Jelly Street JELT 015 (F)
28	25	GOOD TIME	LFG UFG 6 (GRA)
29	NEW	LOVE IS THE ANSWER	Use One Third Floor TRF 014 (TRC/BMG)
30	13	I WOULDN'T NORMALLY DO THIS...	Pet Shop Boys Parlophone CDR 6309 (E)
31	NEW	MERRY X-MESS	Rottenband Termination Sou React 12REACT 33 (SRD)
32	4	RENEGADE SNARES - VOLUME III	Omni Trio Moving Shadow SHAD0W 36 (SRD)
33	NEW	Y'D DO ANYTHING FOR LOVE (BUT...)	Passion PASH12 116 (SM)
34	21	GHETTO JAM	Dominic Curbant (USA) 422277 (Import)
35	NEW	FREAK IT	Spank Spank Guerilla GBK 078 (RE-APT)
36	15	LITTLE BIT OF HEAVEN	Lisa Stansfield Arista 74321178201 (BMG)
37	27	REALLY DOE	Ice Cube 4th-B way 12BRW 302 (F)
38	NEW	PHAT GIRLS	Ignorance Spaghetto CIA0X 8 (F)
39	NEW	VOLUME 2	A-J Architects Formation FORM12 025 (SRD)
40	28	WALKING ON AIR	Bad Boys Inc A&M 5404632 (F)

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MUSIC WEEK 25 DECEMBER 1993

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

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

WAYNE BICKERTON chairman, Performing Rights Society

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

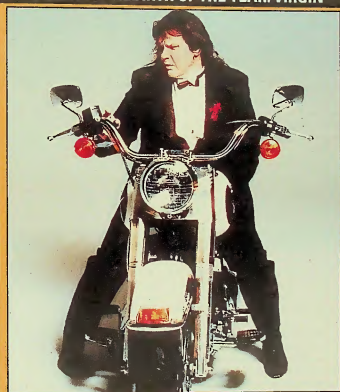
BINDY BINNING A&R controller, In The City

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

PAUL BURGER chairman and ceo, Sony Music

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

CORPORATE REBIRTH OF THE YEAR: VIRGIN



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

BJORK artist

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

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

HARRIET BRAND director of talent and artist relations, MTV

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

DINA CARROLL artist

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

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

ED BULLER producer

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

More overleaf

REVIEW OF THE YEAR

DAVID CLIPSHAM managing director, Phonogram Records

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

GAIL COLSON managing director, Gailforce Manager

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

MARK COOPER music producer, The Late Show

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

CHRIS CRACKNELL head of A&R, Greensleeves Records

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

MAKEOVER OF THE YEAR: WOOLWORTHS



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

NEW EXPORT OF THE YEAR: RADIOHEAD



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

ISSUE OF THE YEAR: CD PRICING

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

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

MARTIN DAVIES trading controller for entertainment, Woolworths

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

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

ROB DICKINS chairman, Warner Music

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

FLOOD producer

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

STEVE GALLANT brand development manager, Our Price Retail

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

LAUNCH OF THE YEAR: BJORK



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

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

SAUL GALPERN managing director, Nude Records

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

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

HUGH GOLDSMITH marketing director, RCA Records

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

'ARE YOU RECEIVING US?' AWARD: VIRGIN 1215

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

UNPOPULAR DECISION OF THE YEAR: EMI AXES RECORD TOKENS

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

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

FERGUS HUNTER-SPOKES dance music buyer, Selectadisc, Nottingham

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

STEVE JERVIER A&R manager, Polydor

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

GERALD KAUFMAN Labour MP and chairman National Heritage Select Committee

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

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

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

DICK LEAHY managing director, Morrison Leahy Music

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

More overleaf

STEVE LEWIS executive director, Chrysalis Music Division

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

RICHARD MANNERS managing director, Island Music

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

NATHAN MCGOUGH A&R manager, East West

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

GORDON PINCOIT client services director, Millward Brown International

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

RICHARD SKINNER programme director, Virgin 1215 Radio

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

RECESSION BUSTER OF THE YEAR: VINCE POWER



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

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

TALKING POINTS OF THE YEAR

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

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

PAUL QUIRK joint MD, Quirk's Records

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

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

OLLIE SMITH director, Town & Country Club

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

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

KEN TOWNSEND chairman, EMI Music UK Studios

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

DAVID TERRILL marketing director, HMV Retail

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

NICKY TRAX joint managing director, Putnure Trax Promotions

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

ALISON WENHAM managing director, Conifer Records

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

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DOOLEY'S DIARY

Remember where you heard it: Don't expect any changes at PolyGram until Roger Ames returns from holiday in the Caribbean on January 10...The Music Publishers' Association lunch at London's Hilton was a fun affair by all accounts, enlivened by an appearance from Roger de Courcy and Nookie The Bear, who managed to squeeze in various MPA references among all the Shepherd's Market jokes in their routine...Meanwhile there was uproar – or at least a few raised eyebrows – at the Independent Publishers' Association bash when three of the 12 tombola prizes were won by Roger La Haye, Pam Sheyne and Nigel Rush, all of whom were associated with Odds On Music and have been active in the IPA...Prize for biggest Christmas pudding goes to the Phonogram do... And speaking of Christmas puds, Some Bizarre's Steve delivered one to all WEA department heads. Moira Bellas was accompanied by a 12-foot riding whip...PolyGram Classics press assistant Sophie Beck was the lucky winner of a trip for two to Paris in the New Year at The Music Video Co and Tape To Tape's Christmas bash...Who were the industry execs Dina Carroll was talking about when she remembered her earliest days as a singer in *Today*



Such was the demand for Newman and Baddiel's rush-released *Live And In Pieces* video – an initial 75,000 copies were shipped last week – that VFL general manager Johnny Fewings (left) and Newman himself took shifts as delivery men. Here they are pictured 120 hours and 53 minutes after the comedy duo's record-setting Wembley performance dropping off the first batch with Heidi Smith, assistant manager of the Videotex at HMV's Oxford Street store in London. Fewings maintains he is not auditioning as Baddiel's replacement.

newspaper? "I worked with monsters," she said. "Especially the first one. Imagine a 16-year-old girl being told every day you are fat, you can't sing, your skin is disgusting." In the week that her album went triple platinum the monsters must have winced...William Hill bookie Graham Sharpe was in reflective mood after being forced to close the Christmas number one book following a run of bets on Mr Blobby (the highest of which were placed in Glasgow). "Our only chance of not losing is if Elvis Presley and John Lennon are found alive and have recorded a version of Happy Christmas War Is Over," he sighed... While in Fort Lauderdale, Florida, for a meeting with Clive Davis last week, Arista general manager Mark Williams was drafted in as plugger for Haddaway's live Top Of The Pops appearance from Disney World. His reward? Being chauffered by Mickey Mouse...Sad to hear about the untimely death of Sony A&R admin assistant Damian Murray in a car crash last weekend...Sad also to hear that former Radio 1FM producer Don George has died after a heart attack. Don produced shows for big names such as Ed Stewart, Tony Blackburn and Jimmy Saville... Commiserations to Polydor for failing to have the three members of

the Bee Gees displayed on Battersea Power Station – an idea only scarcely more fanciful than property developer John Broome's aborted plans to turn the site into a multi-million pound theme park. Still, top marks for dreaming up one of the cheapest and most effective stunts of the year...Sony's Tom Tyrrell caused a chuckle in the High Court when asked whether an artist's contract should include a clause to protect artistic freedom. Tyrrell recalled his experience at RCA in the Seventies when Lou Reed released his *Metal Machine Music* featuring "kitchen utensil sounds". Tyrrell said there was no clause to stop the label bringing out



This page is not sponsored by Virgin Records – it just seems that way because these three wise men have appeared here more than anyone else during 1993. But they just love dressing up and, after all, it is the nativity season and for it to r/joint deputy MD Ashley Newton, managing director Paul Cooney and Newton's fellow deputy Ray Cooper, Meat Loaf's Bat Out of Hell II was certainly the brightest sales star they followed this year. One question remains though, just who is wearing the donkey suit? Answers on a postcard, please.

the recording, which flopped and undoubtedly harmed the singer's career, prompting Mr Justice Parker to speculate that maybe all artists should keep out of the kitchen...Eden Blackman, until Friday radio promotions person at EMI, awaits calls on 071-372 7631... Paul McGuinness admits to being stumped by the tons of video equipment acquired during the ZooTV tour. "I'm not sure what to do with it all," is the unlikely quote from Ireland's man with the golden touch...



A&M staff are wondering how on earth they will cope following the well-earned retirement of doofy Mr-Fix-it and special delivery person Alfred Groves. Alfred is hunkering up his helmet and gloves at the ripe age of 85. Though he has only been at A&M a couple of years – prior to that he worked for more than 20 years as a print engineer at *The Times* and the Mirror Group – there were mutterings about the end of an era when he delivered his final promo last week. An official A&M spokesperson denied industry speculation that it was destined either for Phonogram or MCA.

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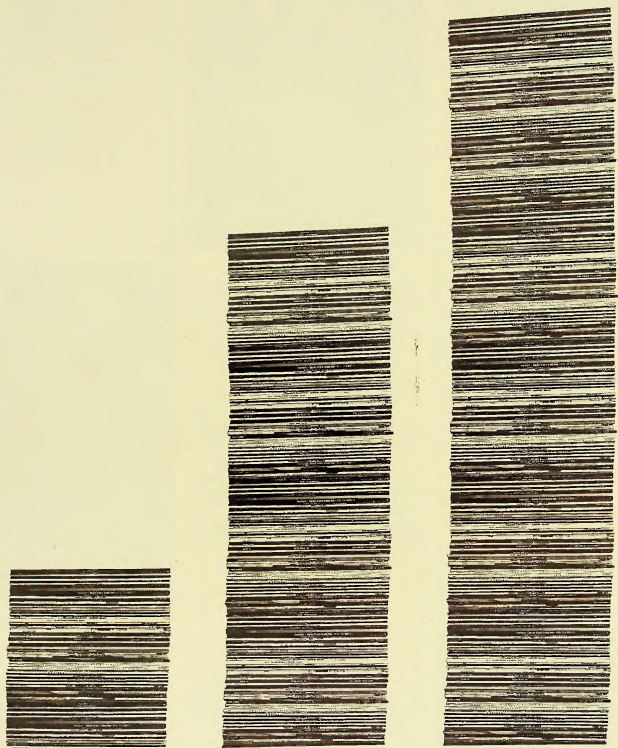
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