

music week

SPECIAL CHARTS ISSUE

For Everyone in the Business of Music

7 JANUARY 1995 £2.95

BMG drops Imago deal

BMG has pulled the plug on its joint venture deal with Imago Records, the label launched by former BPI chairman Terry Ellis.

The ending of the four-year relationship became effective on January 1. BMG is understood to have invested millions of dollars in the label which, despite critical acclaim for artists such as Aimee Mann, Henry Rollins and The Fugs, has not achieved mainstream success. US press reports estimate the level of investment was \$50m (£30m).

The label's biggest success is Rollins' Weight album, which has reached gold status in the US. In a statement issued jointly by BMG and Ellis, BMG Entertainment chairman and ceo Michael Dornemann says, "We made a solid effort with this venture for four years and now we wish Terry and Imago all the best."

Ellis, who declines to discuss the split, has vowed to continue with the label and will retain

all the artists. Twenty executives were laid off last month leaving 10 core staff.

As *Music Week* went to press, it remained unclear how the collapse of the deal would affect the US release of Kylie Minogue's latest album and plans for a new Aimee Mann set, which were both due in the spring. The RCA's UK releases have been co-ordinated by BPI since Imago's London office closed in December 1993.

Ellis, the BPI chairman from 1990 to 1991, was best known for launching the Ellis Wright Agency in 1967, which became known as Chrysalis Records in the early Seventies. Ellis is credited with discovering Pat Benatar, Blondie, Huey Lewis & The News and launching the US career of Billy Idol when he was in charge of the label's US arm. In 1984, Ellis sold his share of Chrysalis to Chris Wright and took a break from the music industry before his stint as BPI chairman and the launch of Imago in 1990.



Music retailers are entering 1995 on a high, with many reporting the best Christmas sales for years. Our Price senior product manager Neil Bonte (pictured) reports sales up by as much as 40% on Christmas and New Year 1995. "Some stores doubled chart CD and video sales year on year," he says. "It's the culmination of well laid plans and lots of hard work over the past 18 months by the stores and head office." HMV's business development director Glen Ward says, "It's hard to remember when we had a Christmas like this. We're up 50% on last year." Keith Howe, manager of York's Tracks, adds, "We've had the best year ever."

SALES UPDATE
SINGLES

-5.1%
versus last week

+8.2%
Year to date versus last year

ALBUMS
-6.0%
versus last week

+5.5%
Year to date versus last year

MUSIC VIDEO
-7.7%
versus last week

-8.4%
Year to date versus last year



Beautiful South & Eternal reap biggest rewards in end-of-year sales bonanza

CHART FOCUS

1994 ended with record dealers ringing up massive sales, according to Chart Focus's interpretation of CMT statistics. In the week ending December 24, nearly 7.6m albums were sold — an all-time record for a single week. This compares with nearly 6m albums sold in the corresponding week in 1993, representing a 25% hike. The week ending December 31 was similarly up, with nearly 3m albums sold compared with about 2.4m in the last week of 1993. Singles sales were even more inflated with increases of 63% and 42% over the two weeks.

The Beautiful South's *Carry On* The Charts album was the biggest winner, selling around 250,000 copies in the seven days prior to Christmas, and a further 50,000 the following week, to join Ben Jovi's *Cross Road* album in topping a million sales.

Another big winner was Eternal's debut album *Always & Forever*, which will shortly ship 1/2 million copy, and, fuelled by two current Top 40 hits, came within an ace of dethroning The Beautiful South this week, for what would have been its first week at number one, a little over a year after its chart debut.

Meanwhile, the singles chart breaks out of its lethargy this week, with a dozen newcomers to the Top 75, including *Teil Me When* (number 12) —



Joining *Eternal* and *Terrorvision* as the only acts to have five Top 40 hits in 1994, press darlings *Gaz* proved an increasingly potent chart force as the year progressed, with each single charting higher than its predecessors. After *Supersonic* reached number 31 in April, they reached number 11 with *Shakermaker* in June, number 10 with *Live Forever* in August, number seven with *Cigarettes & Alcohol* in October and number three with *Forever* a couple of weeks ago. All five singles can be found on their album *Definitely Maybe*, which surges from number 27 to number eight this week.

It's already the Human League's biggest hit since Human nine years ago — Thunder's tenth consecutive hit *Strand Up*, Siouxsie & The Banshees' 28th consecutive hit *O Baby* and, taking the honours as the week's highest

newcomer *Here Comes The Hotstepper* by Ini Kamoze at number 10.

Based loosely around the chorus from Wilson Pickett's 1966 hit *Land of A Thousand Dancers*, *Hotstepper* has recently been a number one in the US for the Jamaican act. Lifted from the soundtrack of the upcoming movie *Pret-A-Porter* (Ready To Wear), it's the only Ini Kamoze track owned by Sony, which issued it on the Columbia label. In this respect it exactly recalls Lisa Loeb & Nine Stories' hit *I Missed You*, from the movie *Little Britain*, which was released on RCA, though Geffen won a subsequent bidding war to rights to the group's future recordings.

Proving that CMT and Country 1035 still have some way to go to convert Britain to country music, Garth Brooks' *The Hits* dips from its apparent peak of 54 to 58 in the UK, even as it powers its way to the top of the US chart, being overtaken by such sale items as the Beatles' *Sgt Pepper* and Kate Bush's *The Whole Story*. Items like these tend, in any case, to take on a new lease of life at this time of year, as those who have acquired CD players for Christmas go out and buy discs. Similarly, the first week after Christmas usually finds the CD share of the market rising. It hasn't happened this year, mostly because with vinyl pegged at an all-time low with a 1.3% share of the album market, there's no slack to be taken up any more. Alan Jones

"Look at me: I've worked my way up from nothing to a state of extreme poverty."
Groucho Marx in *Monkey Business*



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TRING FACES UP TO NEW LEGAL BATTLES - p3

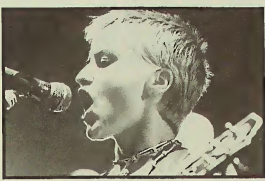
ROACHFORD



Permanent Shade of Gold

Permanent Shade Of Blue the **GOLD** album from ROACHFORD

The Cranberries kick off the first big tour of 1995 this week with a date at Nottingham Rock City on Wednesday (4). The dates precede the band's tour of mainland Europe where the Irish group have had a hugely successful year. Their second album, *No Need To Argue*, has now sold almost 1m units across all European territories compared with the 35,000 European sales for their debut *Everyone Else Is Doing It, So Why Can't We?* in the first nine weeks of release the new album, which peaked at number 14 in the US chart last month, has sold 1.6m units in the US, compared with the 2.2m sales generated by the band's debut since its release in March 1993. Island managing director Marc Marot says, "Potentially this is a 4m, if not 5m-selling album. The Americans are thinking along the lines of 2m to 3m." The UK tour ends at London's Royal Albert Hall on January 13.



Tring faces up to new legal battles

Tring International has been hit by two writs over its albums of music from the stage musicals *Miss Saigon* and *Les Misérables*.

The two separate actions, launched by John Craig's First Night Records and theatre impresario Cameron Mackintosh, allege Tring is "passing off" its releases as official cast recordings.

BPI council member Craig claims the two releases – which are not named in the writ – are packaged almost identically to its own official cast recordings.

The writs request an injunction on Tring, forcing it to withdraw all copies of the titles, and an order forcing Tring to destroy all existing units of the titles. An inquiry into damages is also requested from the court.

The Cameron Mackintosh writ also claims infringement of copyright of the *Les Misérables* and *Miss Saigon* logos and packaging design.

Although Cameron Mackintosh – who stages the West End productions of both *Miss Saigon* and *Les Misérables* – was unwilling to discuss the action as *Music*

Week went to press, Craig says he believes the Tring releases are affecting sales of his official cast recordings.

The Tring releases, which comprise session singers' vocals over synthesised backing, retail at around £3, he says, compared with his own £13 recordings. The First Night titles feature stage stars accompanied by the Royal Philharmonic.

Tring finance director Philip Keen says it will respond to the actions within 14 days, as requested in the writs. "These are recordings which we recorded ourselves," he says.

VCI goes on line as Eros recruits swell

Video Collection International has become the latest company to join the Eros electronic ordering service.

The addition of VCI Distribution – which covers VCI and MCI releases – takes the total number of lines offered by the service to 83,000. Following the introduction of VCI, Sony and Pinnacle, the number of lines has increased threefold over the past six months.

Although Warner struck a deal with system operator AT&T in September, it is the only major not to have gone on-

line with Eros. Delays in introducing the system have pushed the implementation date back until later this month, says an AT&T spokesperson.

Eros, which was developed by EMI, PolyGram and BMG, has been operated by AT&T since March.

Meanwhile, VCI has finalised a £300,000 deal to acquire the Sound Image Enterprises catalogue. The deal includes UK rights to films from the Samuel Goldwyn company, including *Guys & Dolls* and *Wuthering Heights*.

Deadlines loom for MW awards

The entry deadlines for the *Music Week Awards* are approaching, with applications due for the Leslie Perrin PR Award Monday (9).

The rest of the deadlines are:

- best advertising – Tuesday 10;
- best packaging – Wednesday 11;
- best promo video and best marketing – Friday 13.

Entry forms are available from Louise Jefferson or Mark Ryan on 0171 821 5910. No applications will be accepted after the deadline dates. This year's awards will be staged at London's Grosvenor House Hotel on March 2.

Bell pub to re-open as Mean Fiddler site
London venue operator The Mean Fiddler Organisation is turning The Bell pub in London's King's Cross into a live venue in March following the closure this week of The Powerhaus in Islington. The Powerhaus, which has hosted gigs by bands including The Stone Roses, Blur, Primal Scream and The Charlatans since it opened six years ago, is closing after landlord Bass Charrington failed to renew the Mean Fiddler's lease.

Snow named as new Mojo editor

Former *Q*reviews editor Matt Snow takes over as the new editor of *Emo* Metro rock monthly *Mojo* this month. Snow replaces Paul Du Noyer, who resigned from the publication in November. Du Noyer will become contributing editor at the magazine.

RA slaps record fine on Virgin 1215

Virgin 1215 has been hit with a record fine of £20,000 by the Radio Authority, after a third breach of the broadcasting guidelines involving the Nick Abbott show. The fine relates to description of "scatological sexual practices" on Abbott's late night phone-in show which was the subject of a £5,000 fine in the spring.

Dare agrees Springsteen settlement

Bruce Springsteen and indie label Dare International have reached an out-of-court settlement in their battle over a double album and CD of recordings from 1970. Dare has agreed to hand over masters and all copies of the album and given a permanent undertaking never to release the record.

Bosses leave in Country 1035 takeover

Country 1035 head of music Martin Satterthwaite and general manager John Brooks have left their full-time roles at the station following a takeover by CLT UK Radio, the company which runs Atlantic 252. CLT UK has increased its shareholding in the station from 17% to more than 85%, with CLT UK managing director Travis Baxter becoming managing director of Country 1035 and CLT UK director Donnach O'Driscoll becoming chairman. Former Country 1035 sales manager Paul Kerriage has been appointed general manager.

Telstar revives Greatest Love series

Telstar is reviving its Greatest Love brand after a year's hiatus with the release of the new 40-track double CD compilation *The Greatest Love Ever*. The album, which combines contemporary love songs with classic ballads, is being backed with a national TV advertising campaign on ITV and Channel Four.

Music Week Review of the Year

Problems with the production process for the December 24 issue of *MW* unfortunately led to a number of typographical errors in the *Review of the Year*, among them the description of Artists president Clive Davis as Clive Dan. We apologise for the mistakes and any confusion they may have caused.

▶▶▶▶▶ CHRISTMAS NUMBER ONE? SEE CHARTS - p10 ▶▶▶▶▶



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THE OFFICIAL
 music week
 CHARTS
 7 JANUARY 1995

| The Last Week | Title Artist (Producer) | Label/CD (Distributor) Cass/Vinyl |
|---------------|--|---|
| 1 | CARRY ON UP THE STAIRS - THE BEST OF 4 * The Beatles (Sir Paul McCartney/Apple) | Gulfstream 838572 (F) 5225354/253571 |
| 2 | ALWAYS & FOREVER 3 * Bonnie Raitt (Mercury) | EMI CDSP7010/701034/1034 50 |
| 3 | STEAM 3 Etc. 11 (Harding/Cumano/Kearney/Stanarski) | London 828542 (F) 5225354/253542 |
| 4 | CROSS ROAD - THE BEST OF 3 * Eric Clapton (Mercury) | Mercury 522032 (F) 5225354/253581 |
| 5 | PSYCHE - THE ALBUM 3 * PJ And Duncan (Graham) | XSybernet/Island TC 2146 (BMG) STAC 2146 |
| 6 | McCORMACK SHOES 2 * Jimmy Nail (Nelly Kelly) | East West 45998562 (W) 45998564 |
| 7 | PARK LIFE 2 * Blair (Street/Hughes) | FDDC/Parlophone F00DD10 10 (F) BLUR THE SECOND 10 |
| 8 | DEFINITELY MAYBE 8 * Dance (Glasco/Coyle) | Creation CRE9 189 (BMG) CRE 189/CREL 169 |
| 9 | FIELDS OF GOLD - THE BEST OF 2 * Sting (Foghorn/Sing/Dorfman/Smith/Vauxley) | A&M 548037 (F) STING (Foghorn/Sing/Dorfman/Smith/Vauxley) 546371/548037 |
| 10 | BIZARE FRUIT 5 * M People (M People) | Deconstruction RCA 7432124817 (BMG) 7432124817/7432124811 |
| 11 | LIVE AT THE BBC 5 * The Beatles (Andrew Hatherly/Benson/Massey/Dover/Gray) | Apple CDS 8317867/7867 (F) CD 8317867 |
| 12 | MONSTER 2 * Hula (Luis Armstrong) | Warner Bros 9502478 (BMG) 9502478/9502478/1 |
| 13 | 7 THE BEST OF 7 New Order (Hagan/Neville) | Centredisc Co. London 938692 (F) 938692A/938692 |
| 14 | SECOND COMING 6 * The Stone Roses (Gawron/Schroeder) | Geffen GEC 24935 (BMG) GEC 24935/GEF 24935 |
| 15 | BEDTIME STORIES 5 * Madonna (Madonna/Hopwood/Austin/Neil) | Maverick/Sire 9382457672 (BMG) 9382457672/9382457671 |
| 16 | BIG ONES 2 * Aerobics (Fairbank/Beahm) | Geffen GEC 2548 (BMG) GEC 2548/GEF 2548 |
| 17 | NO NEED TO ARGUE 5 * The Crumbettes (Street) | Island DCD 8029 (F) ITC 8029/INS 8029 |
| 18 | UNPLUGGED IN NEW YORK 7 * Nirvana (Nirvana/Ulmer) | Geffen GED 24727 (BMG) GED 24727/GEF 24727 |
| 19 | THE GREATEST HITS 8 * INXS (Thomas/O'Keefe/Knox/Rodgers) | Mercury 528202 (F) 528204/528201 |
| 20 | MUSIC BOX 5 * Marah Carey (Caro/Almazoff) | Columbia 474206 (BMG) 474206/474201 |
| 21 | TWELVE DEADLY SINS. AND THEN SOME 8 * Cynid Laner / Lopus/Ghent/Variouz | East West 47730 (BMG) 47730A/47730B |
| 22 | THE BEST OF 7 * Sade (Giles/Henry) | Epic 477782 (SM) 477782/477783 |
| 23 | WE HAVE ALL THE TIME IN THE WORLD 3 * Louis Armstrong (Various) | EMI CDSP11 873274/11 873274 B/11 |
| 24 | LABOUR OF LOVE - VOLUMES 1 & 2 * UB40 (Various) | DEF International DEPDD 3140PEP HALCP5 14 (F) |
| 25 | THE DIVISION BELT 3 * Pink Floyd (Gilmour) | EMI CDSP4 1055 (F) TCEDM 1055/EMD 1055 |

| The Last Week | Title Artist (Producer) | Label/CD (Distributor) Cass/Vinyl |
|---------------|--|---|
| 26 | 10 THE BEST OF 4 * Chris Rea (Hask/Kelly/Variouz) | East West 45998042 (W) 45998049/45998042 |
| 27 | 11 HOLD ME, THRILL ME, KISS ME 5 * Glenn Gordon (Derman/Cheese/Coswall) | Epic 474784 (SM) 474784/474781 |
| 28 | 7 THE HIT LIST 1 * Cari Roley (Roley) | EMI CDSP170 94 (F) TCEPTV 184 |
| 29 | 18 THE ESSENTIAL COLLECTION 3 * Elika Pylvanen (Niemi) | BICA 703212372 (F) 7432123871/7432123871 |
| 30 | 5 PEARL JAM 6 * Pearl Jam (Ed Brown/Pearl Jam) | Epic 477816 (F) 477816/477861 |
| 31 | 24 END OF PART ONE (THE GREATEST HITS 5) Wet Wet Wet (Wet Wet Wet/Variouz) | Phonogram 518877 (F) 518877/5184771 |
| 32 | 10 SONGS 3 * Luther Vandross (Alfonso/El/Vandross) | Epic 476652 (F) 476652/476561 |
| 33 | 6 THUNDRA NIGHT MUSIC CLUB 1 * Sheryl Crow (Bottrill) | A&M 541262/541264 (F) TCEPTV 184 |
| 34 | 13 THE 3 MEMORS IN CONCERT 1994 2 * Camero/Gomez/Pawozy (with Mehta Barham) | Teldec 45993002 (W) 45993000/45993001 |
| 35 | 6 DUMMY 0 * Porschhead (Porschhead/Utley) | Go Beat 828922 (F) 828522/828521 |
| 36 | 11 KYLE MINOUE 8 * Kylie Minogue (Brothers In Rhythm/Variouz) | Deconstruction RCA 7432122482 (BMG) 7432122482/7432122481 |
| 37 | 11 THE RETURN OF THE SPACEMAN COWBOY 1 * ONE WOMAN - THE ULTIMATE COLLECTION 4 * Sims (Alvin Mease/Clayton/Jones) | Sony 4718320/4718320/1 4718321 (SM) EMI CDONE 101 (THE JONE 1) |
| 38 | 8 SIMPLY THE BEST 5 * Tina Turner (Various) | Capitol CDST5 1 (F) TCESTV 185T/1 |
| 39 | 2 THE DARK SIDE OF THE MOON 7 * Pink Floyd (Pink Floyd) | EMI (F) CD 1814927/CDLW 804/SHS 804 |
| 40 | 11 THE IMMACULATE COLLECTION 1 * Madonna (Madonna) | Sire 7993940 (W) VVK 330/236 330 |
| 41 | RE NEVERMIND 2 * Nirvana (Vig/Nirvana) | Geffen CDG 2425 (BMG) GED 2425/GEF 2425 |
| 42 | RE NEVERMIND 2 * Nirvana (Vig/Nirvana) | Geffen CDG 2425 (BMG) GED 2425/GEF 2425 |
| 43 | 60 THE BROWN SISTER 3 * The Brand New Heavies (The Brand New Heavies) | Acid Jazz/BWT 829482 (F) 829482/829491 |
| 44 | RE DIVINE MADNESS 3 * Lindis (Madlinger/Winstanley) | Virgin MADOX 6 (F) WCK 2852/2 2862 |
| 45 | 20 CRAZY 5 * Julio Iglesias (Diamond) | Columbia 474206 (BMG) 474206/474201 |
| 46 | 10 NO QUARTER 5 * Jimmy Page & Robert Plant (Page/Plant) | Fontana 530632Z (F) 530632/5303621 |
| 47 | 7 THE BEST OF UB40 VOL 1 1 * UB40 (Virt/Kenn) | DEF International 019 1/1 (F) UB10 1/1 (Virt/Kenn) UBTCV 108T/1 |
| 48 | 27 THE COLOUR OF MY LOVE 9 * Defina Dion (Barone/Dion) | Epic 474932 (SM) 474932/474931 |
| 49 | RE MUSIC FOR THE JLTED GENERATION 2 * The Prodigy (Street/Klein) | XL DCD 1140X/MIC 11401/1 1140 (W) |
| 50 | 7 POWER RANGERS - THE ALBUM 1 * The Mighty Morphin Power Rangers (Various/Alma) | RCA 7432125282 (F) 7432125282 |
| 51 | RE UNPLUGGED (Live) Eric Clapton (Titelman) | Duck 819852 (W) 819852/819852 |

| The Last Week | Title Artist (Producer) | Label/CD (Distributor) Cass/Vinyl |
|---------------|--|--|
| 52 | 64 EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? 7 * The Crumbettes (Street) | Island DCD 8029 (F) CD 8029/INS 8029 (F) |
| 53 | 8 HELL FREAKS OVER 6 * Eagan (Eagan/Schwarz/Jacobson) | Geffen GED 2478 (BMG) GED 2478/GEF 2478 |
| 54 | 41 SEAL 3 * Seal (Various) | ZTT 45996256 (W) 45996256/45996251 |
| 55 | RE THE COMMITMENTS (OST) 2 * The Commitments (Baker/Cornblith/Parker) | MCA MCA 1049 (BMG) MCA 1049/1049A 10398 |
| 56 | RE JANET 5 * Janet Jackson (Janet/Lewis/Jackson) | Virgin DCD 2729 (F) DCD 2729/2728 |
| 57 | 65 INTERPRETATIONS 1 * The Carpenters (Daughtry/Carpenter/Carpenter) | A&M 548052 (F) 548052A/548052B 540254/2 |
| 58 | RE GREATEST HITS 5 * Gloria Estefan (Estefan/Ju/Caseo/Usvaldo) | Epic 472222 (SM) 472222A/472221 |
| 59 | RE THE BEST OF BELINDA VOL 1 2 * Belinda Carlisle (Powell/Felton) | Virgin BELC 1 (E) BELC 1/BELT/1 |
| 60 | RE ALBA - GREATEST HITS 3 * Gilda (Anderson/Ulvaues/Anderson) | Polydor 5170072 (F) 517007A/5170071 |
| 61 | RE LEGEND 3 * Tuff Gong BMVCD 1/BMVWXC 1/BMVX/1 (F) Bob Marley And The Wailers (Marley/Bacwell/Smith) | RCA 7432118022 (BMG) 7432118022/7432118021 |
| 62 | 57 EVERYTHING CHANGES 3 * Take That (Various) | RCA 7432118022 (BMG) 7432118022/7432118021 |
| 63 | RE AUGUST AND EVERYTHING AFTER 6 * Glenn Medeiros (Ged) | Geffen GED 24586Z (F) GED 24586Z/24587 |
| 64 | RE GLITTERING PRIZE 81/82 3 * Sampa Mendo (Various) | Virgin SMTV 1 (E) SMTVC 1/SMTV/1 |
| 65 | 8 ELEGANT SLUMMING 2 * M People (M People) | RCA 7432118072 (BMG) 7432118072/7432118071 |
| 66 | RE DOG MAN STAR 3 * Suede (Barrett) | Nude/NUDECD 3 (RMTM/P) NUDECM/NUDECD 3 |
| 67 | RE SEX PEPPER'S LONELY HEARTS CLUB BAND 3 * Beats (Martin) | Nude/NUDECD 3 (RMTM/P) NUDECM/NUDECD 3 |
| 68 | 78 BACK UP TO HELL II - BACK TO HELL 5 * Meat Loaf (Stennan) | Virgin DCD 2719T/2719T 2/10 (E) |
| 69 | RE GREATEST HITS 2 * Rise Against (Various) | Warner Bros 928282 (F) WMP 023/WMC 221 |
| 70 | RE THE WHOLE STORY 4 * Stars 10 (Various) | EMI CDP 7464142 (F) TOKTVP 18K1/1 |
| 71 | RE STARS 10 * Simpzy Roll (Lewine/Kincaid) | East West 90317882 (W) 90317882/427 |
| 72 | RE IN UTERO 6 * Nirvana (Nirvana/Ulmer) | Geffen GED 24838 (BMG) GED 24838/GEF 24838 |
| 73 | 53 HAVE A LITTLE FAITH 1 * John Cooper-Long (Davies) | Capitol CDCEST 2220 (F) TCEST 228/ST 2283 |
| 74 | RE PROTECTION 3 * Massive Attack (Hopster/Massive Attack) | Virgin WBIRD 2 (F) WBIRDWBIRD 2 |
| 75 | RE HOW TO MAKE FRIENDS AND INFLUENCE PEOPLE 1 * Tommy Norman (Norman) EMI VEGASCD 2/VEGASPL 2 (E) | |

PLATINUM 130000 sales
2x PLATINUM 260000 sales
3x PLATINUM 390000 sales
4x PLATINUM 520000 sales
5x PLATINUM 650000 sales
6x PLATINUM 780000 sales
7x PLATINUM 910000 sales
8x PLATINUM 1,040,000 sales
9x PLATINUM 1,170,000 sales
10x PLATINUM 1,300,000 sales
11x PLATINUM 1,430,000 sales
12x PLATINUM 1,560,000 sales
13x PLATINUM 1,690,000 sales
14x PLATINUM 1,820,000 sales
15x PLATINUM 1,950,000 sales
16x PLATINUM 2,080,000 sales
17x PLATINUM 2,210,000 sales
18x PLATINUM 2,340,000 sales
19x PLATINUM 2,470,000 sales
20x PLATINUM 2,600,000 sales

TOP COMPILATIONS

| The Last Week | Title Artist | Label/CD (Distributor) Cass/Vinyl |
|---------------|--|--|
| 1 | NOW THAT'S WHAT I CALL MUSIC! 29 * Various (EMI/Various) | EMI Various/Virgin/Parlo 00 CD NOW2/TC NOW26W/26 (E) |
| 2 | THE ROCK ANTHEM 3 * Various | Virgin VTDCC 28 (F) VTDCC 28/1 |
| 3 | ROCK ANTHEMS 3 * Various | Dino DINDC 161 (F) DINDMC 101/1 |
| 4 | NOW DANCE - THE BEST OF 94 * Various | EMI/Virgin CDND 14/CDND 14/1 (E) |
| 5 | THE BEST ROCK ALBUM IN THE WORLD... EVER! 2 * Various | Virgin VTDCC 28 (F) VTDCC 28/1 |
| 6 | JUNGLE MANIA 2 * Various | Telstar TC 2756 (BMG) STAC 2756/STAR 2756 |
| 7 | DANCE ZONE '94 4 * Various | Virgin PolyGram TV 5251/30A (F) 5251/30A |
| 8 | DANCE MASSIVE 2 * Various | Dino DINDC 161 (F) DINDMC 101/1 |
| 9 | SMASH HITS '94 6 * Various | Telstar TC 2750 (BMG) STAC 2750/STAR 2750 |

| The Last Week | Title Artist | Label/CD (Distributor) Cass/Vinyl |
|---------------|--|---|
| 10 | 4 THE BEST COUNTRY ALBUM IN THE WORLD... EVER! Various | EMI CDSP11 873274/11 873274 B/11 |
| 11 | NEW THE BEST OF 100% DANCE 0 * Various | EMI CDSP11 873274/11 873274 B/11 |
| 12 | RE PULP FICTION (OST) 0 * Various | Parlophone CD 2192/S18AC/P52/S18AC 2192 (BMG) MCC 11103/1 |
| 13 | 17 HITS, HITS & MORE DANCE HITS 3 * Various | Global Television RADCC 2/IRADCC 201 - (BMG) |
| 14 | 10 THE VERY BEST OF ANDREW LOYD WEBBER 3 * Various | Real/ly Useful 5236625/5236604 (F) |
| 15 | 2 PURE MOODS 3 * Various | Virgin VTDCC 28 (E) VTDCC 28/1 |
| 16 | RE THE LION KING (OST) 1 * Various | Mercury 529392/529390A (F) |
| 17 | NEW THE ULTIMATE JUNGLE COLLECTION 1 * Various Artists | EMI CDSP11 873274/11 873274 B/11 |
| 18 | NEW THE GREATEST LOVE EVER! (Lester) TC 2740 (BMG) Various | DINO/EMI TV 5251/30A (F) 5251/30A |
| 19 | 6 MOTOWN - THE ULTIMATE HITS COLLECTION 3 * Various | Motown 530622/530645A (F) |
| 20 | 11 FORREST GUMP (OST) 1 * Various | Epic 478914 (F) 478914/478941 |

ARTISTS A - Z

| | | | |
|---|-------|-------------------------------------|---------|
| ABBA | 50 | NIGHTY FORTY POWER | 50 |
| AEROSMITH | 28 | RANGERS, THE | 50 |
| ALICE COOPER | 45 | THE BURNING BRIDE | 50 |
| BEATLES, THE | 11,87 | NAAL JIMMY | 45 |
| BEAUTIFUL SOUTH, The | 3 | SHIRAZA | 18,42,3 |
| BIG BROTHER | 1 | New Order | 13 |
| BOB DYLAN | 6 | OSAGE | 13 |
| BRAVO NEW HEAVES, The | 42 | PALE, Jimmy & Robert PLANT | 45 |
| BUSH, Ian | 30 | PAGE, Jimmy | 30 |
| CANCY, Michael | 12 | PINK FLOYD | 30 |
| CAROLINE, Bernice | 59 | PJ AND DUNCAN | 45 |
| CARSLEY, The | 5 | PROOF, The | 45 |
| CATERPILLAR-GIDDINGS/PANAVANT | 3 | PRESLEY, Elvis | 30 |
| CHUCK DERRY | 53 | PRINCE AND THE NEW POWER GENERATION | 45 |
| CLAYTON, Eric | 41 | REA, CHIC | 30 |
| COCKER, John | 45 | RIDGE | 30 |
| COMPTON, The | 25 | RIFF, Dave | 30 |
| COUNTING CROWS | 33 | RIBBS, Eric | 30 |
| CRAYON, Sheryl | 17,12 | RICHMOND | 45 |
| CROWN | 5 | ROCK A DOLLY | 30 |
| EAGLES | 35 | SHARP, Howard | 30 |
| EAT 17 | 4 | SIMPZY ROLL | 45 |
| ESTERLIN, George | 27,50 | SMITH, Steven | 30 |
| ETHEL MERGLEN | 51 | SOBEY, Steve | 30 |
| FEETWORTH MAC | 49 | TAKI TAKE | 30 |
| GILLIES, Julie | 68 | THURBER, Tony | 30 |
| GIVE | 59 | UB40 | 30 |
| JACKSON, Janet | 56 | UB40 | 30 |
| JANORRA, Mike | 57 | UB40 | 30 |
| LAURENCE | 10,16 | WE'VE MET | 30 |
| MAHON, Steve | 11,12 | | |
| MADNESS | 14,11 | | |
| MADONNA | 14,11 | | |
| MARLEY, Bob, AND THE WAILERS - 2 * MADONNA | 14,11 | | |
| MEAT LOAF | 68 | | |

OLIVER!

LIONEL BART'S CLASSIC MUSICAL IS UPDATED

Lionel Bart's *Oliver!*, which returned to the West End stage after 34 years last month, is one of the best-known musicals ever written and also one of the most neglected.

Until this year, it had never been updated, and few modern recordings of Bart's classic songs exist. Now, though, an overhauled version of the musical is being staged for sell-out audiences at The London Palladium, and 64-year-old Bart (pictured) is in the studio to record the cast album.

According to First Night Records managing director John Craig, who releases the album at the end of February, it has the potential to become a massive seller. "The original recording from the Sixties on Decca is really the only version around. Every kid under the age of 40 has sung these songs—such as Food for the Poor and Consider Yourself—at some stage in their life and we want to continue that tradition," he says.

A revival of *Oliver!* had been planned by theatrical impresario Cameron Mackintosh in the late Eighties and, after a number of false starts, it was finally put into production last year.

Having already worked with Mackintosh on five other stage cast albums including *Les Miserables* and *Mis Saigon*, First Night was the obvious choice to release the *Oliver!* album.

Recording began four weeks ago at CTS Studios in Wembley with a budget of £160,000.

Craig and Bart are on hand at the studio most days overseeing the recording process which is completely different to that used for the original cast album which was recorded live.

"These days people's ears are tuned to mechanical sound. It's all enhanced by microphones and all manner of new technology and as a result the dialogue also has to be enhanced in the studio,"

says Bart. "The original orchestrations were for 12 and 23 pieces, now we have a lot more musicians. But I did make sure that not too much of the music was synthesised this time. Everything you hear, you should be able to see on stage so that it has that real feeling of a musical."

The cast members are laying down their vocals separately from the orchestra, who were in the studio at the end of last year. To ensure synchronisation, a video of musical director Martin Koch conducting the orchestra is being shown in the studio as the children and actors sing.

"The video is linked directly to the multi-track and the whole thing is done strictly through the conductor," adds Craig.

With the West End theatre currently in a boom period and British musicals contributing about \$50m to the \$16m Broadway box office takings in the US this year, Craig is confident of success with the album, which is the 60th cast recording his 10-year-old label has released.

"There's no doubt this is a very special record from a very special composer," he says.

Bart himself has found it difficult to come to terms with the fact that his classic songs from 1960 needed to be changed to suit the modern day audience.

"It wasn't easy. I kept wanting to tell them that it was better the original way," he says.

"I can't do myself back and say, 'I'm not going to be retrospective. I have got to go in there with love and respect and support them.'"

Although many changes were made, other discussions simply ended in director Sam Mendes sticking to the original, says Bart.

"But out of all this, there were some divine accidents that happened to add

something to the original."

Some of these were partly due to the cast of dozens of children, from the Sylvia Young acting school in north London, whose characteristics were reflected in adaptations to the score.

The language and the general tone and sound of the whole score was also changed, says Bart.

"We went back to the Charles Dickens original and took out a lot of the Sixties slang which we had used. We also added a whole new overture."

The West End revival of *Oliver!* has also completed the revival of Bart's own career: He sold the rights to the music in 1970 and, following a period of prolonged illness, his songwriting career dipped. But in 1989, his work for the Abbey National TV ad Happy Endings returned in renewed interest in his music.

For a man who cannot read or write music, Bart has become a unique songwriter. "Sometimes people say what I'm doing is not a logical chord progression but that it's why a lot of it works so well," he says.

And it seems that many people have suddenly rediscovered his talents. Interest in his work has spread from

the UK into Europe and the US. While *Oliver!* may soon travel to America and Australia, Bart is lining up many other new projects.

A Hollywood film studio has asked him to come up with ideas for a new score and West End revivals are due for a number of his musicals, including *Things Ain't What They Used To Be* and *Lack Up Your Daughters*.

One project currently in the planning stage is Bart's first symphony, in five movements, along with new scores including *La Strada*, *Quasi-modo* and *Gulliver's Travels*.

And, he cryptically adds, "There's a new show I've got lined up after a few London winters..."

Surely not *Oliver!* — The Sequel? Nick Robinson

BLAMELESS

INFLUENCED BY HALL & OATES

Young and thrusting indie band Blameless have no qualms about citing US mainstream stars Don McLean and Hall & Oates among their key influences.

"I grew up with my father's record collection, and took it from there," says Jared Daley, vocalist with the highly promising Sheffield quartet who blend an REM-style sensitivity with an assertive rock edge.

"We are definitely coming from a direction with a live feel for music," he adds. "No-one is original from the New Wave of New Wave. We haven't got a chirpy cockney accent or bouancy numbers, we have good songs and genuine music."

Blameless were first noticed when their one-off Rough Trade Singles Club release, *Signs*, precipitated a swell of interest.

"Their first gig at The Falcon was like an A&R convention," recalls China Records A&R manager Paul Weighell, who won the battle for the band's signature. "Because the demos were so strong, they were really close to signing with a major. But I was very persuasive and talked them into considering

China, largely because I had a plan for their first album as soon as I heard the demos, which was based on the way they had made them—live in the studio."

Weighell says his pitch was bolstered by China's independent status, and Daley admits the band was attracted to working with a small company. "We know we'd have a lot more priority with them than we would on a major who might push us aside if things weren't going too well," he says. "China will keep plugging away until things do go well."

The debut China single, *Town Clowns*, was well received by Radio One, while February's follow-up, *Don't Say You're Sorry*, is equally strong. Like both singles, the forthcoming debut album, due in the spring, was produced by the American duo Paul O'Kelderie and Sean Slade, known for their work with Radiohead, *Dinosaur Jr* and *Buffalo Tom*.

Daley says, "We listened to different producers and really liked Radiohead, especially the song *Creep*. The production's not too polished but it's in



your face, which is what you need. We turned out to be really compatible."

Weighell adds, "They have so many good songs while Jared's vocals have as much depth and character, which is unique for a new British band. They love playing live too. They're definitely not a scene band."

Well, that never held Hall & Oates back... Martin Aston

ONES TO WATCH

PET LAMB

On the grungy side of metal but with an indie attitude, Pet Lamb debut this month with their Sweeney Handshake album on Roadrunner Records. The Dublin four-piece, whose track *Son Of John Doe* is included on the new Volume CD, were originally signed to the Blast label run by Andy Cairns of Therapy?

KINGMAKER

The Hull three-piece bid to the enigmatic Lou Hardy follow up 1993's *To Hell With Humdrum* mini-LP with their third album for Chrysalis. Production heavyweights Stephen Street and Bruce Lambour masterminded the recording. The sound is now a lot beefier and the first taste can be sampled with the single *Yes, And I Will Never See Eye To Eye*, which is out in February, followed by the album in March.

THE LA'S

Having stunned critics with their debut album in 1991, *Los Movers* and the rest of the ever-changing LA's line-up pretty much went to ground. But the maverick Movers has recently been supporting Oasis, and the words that a new *God Discs* album is on the way. *Murrah*.

SPIRITUALIZED ELECTRIC MAINLINE

The biggest psychedelic mauling on *Dedicated Records* are back with the single *Let It Flow*—coupled with their complete *Gladiator* set across three CD versions—and a tour. An album should be out in the spring.

SINGLES

PAVEMENT: Range Life (Big Cat ABB775CD). Taken from the highly-regarded album *Crooked Rain Crooked Rain*, this track has a country feel to it with Steve Malkmus adding a slightly off-key croon over the top. Should enhance Pavement's reputation as the next US alternative act most likely to. □□□

SUS SUB: Southern Trees (Rob's Records CD0693). Don't expect another *Ain't No Love*, but this mid-tempo dance record is memorable in its own way with doleful strings last used by Prince and atmospheric vocals from Gill Jackson. Not destined to be a big hit, but its nature style could boost the fortunes of their eclectic debut album. □□

LET LOOSE: One Night Stand (Mercury MERC 419). Let Loose add a harder edge to their pure pop sound on this playlister's dream of a record which is guaranteed to add to their 1994 successes. Even those resistant to the charms of boy bands will find it hard to dislike this little epic. □□□□

JIMMY SOMERVILLE: Heartbeat (London LONCD1356). Jimmy bids for his first Top 15 showing since 1991 with this track from his second solo album. It's a jaunty but fairly insubstantial effort, written by Biff, the man behind 2woThird's recent successes. □□□

SPIRITUALIZED ELECTRIC MAILHINE: Let It Flow (Dedicated SPIR 069CD). The renamed band release their first material for 15 months, a pleasing melody accompanied by remixes of previous releases. Let It Flow is released on three separate CDs, the third of which contains the complete Glastonbury set. □□□□

MORRISSEY: Boxers EP (Parlophone CDR 8400). Morrissey returns with three brand new songs produced by Steve Lillywhite, the title track being fairly



THROWING MUSES: ACCESSIBLE

standard Mozzer balladry. Should whet the appetite for the February album of B-sides and previously unreleased material, and a UK tour. □□□

SIMPLE MINDS: She's A River (Virgin VS0CD1569). The first single from the album *Good News From The Next World*, out on February 6, shows the band - now a twosome - truly back on form with an impassioned vocal from Kerr and good mellow guitar. □□□□

COP SHOOT COP: Any Day Now (Big Cat ABB785CD). Swaggering industrial grunge comes easy for these guys. This no frills straight-to-the-point rumbling anthem will keep the faithful happy but it lacks the bite to make it stand out from the crowd. □□□

KILLING JOKE: Jane (Big Life BFLDA21). The idea of mellowing the thundering and unique Killing Joke sound is ridiculous. This attempt by Youth to give the group a more radio-friendly sound just doesn't work, particularly when Jaz Coleman's vocals hit their customary roar. But check out the live version on the second EP. □□□

THE MISSION: Swoon (Neverland/Equator Hook CD062). Wayne Huasey returns to



TRICKY: SPINE TINGLER

trawl similar wavers that led to gold status success in the late Eighties. Leaving Phonogram to join an indie label has not brought about a huge change in style, but Swoon is sufficiently melodramatic to appeal to the Eskimo fanbase and beyond. □□

TRICKY: Overcome (Island BRCD304/054171-2). Eighteen-year-old Martins provides the haunting, laid-back vocal on a track which sends a tingle down your spine, a marriage between ambience and dub that sits alongside more rugged jungle mixes. □□□

BOB SEGER & THE SILVER BULLET BAND: We've Got Tonight (Capitol CDCL734). Issued for the second time in the UK, this track finds Seger in romantic, late night mode. The addition of the Michigan-born singer's popular Hollywood Nights should act as a draw for fans of rock n' roll balladry. □□

GREEN DAY: Basket Case (Reprise W0279CD). The recent Top 20 placing for Welcome To Paradise has prompted Warner to reissue *Basket Case*, the Generation X flag-wavers' splenetic slice of Bay Area punk. Inclusion of three live tracks will help. □□□

SENSELESS THINGS: Something To Miss (Epic EPC661167/02). The first track from the new album, *Taking Care Of Business*, due February 6, has a strong rock feel to it and a good hook. Could inspire the sort of chart success the band achieved in 1992. □□□

ALBUMS

THROWING MUSES: University (MAD CAD 5002). Following Kristin Hersh's solo project, the Muses return with one of their more accessible sets, which should do better than last month's disappointing number 51 single *Bright Yellow Sun*. □□□

WEEN: Chacalote And Cheese (Flying Nun FNCD314). Dean and Gene Ween serve up their fourth album of Zappaesque funk-rock, replete with goofball time signatures, daff song titles (*Minster, Would You Please Help My Pony?*) and sweetly sung oddities which stray into the territory somewhere between Prince and The Residents. □□□□

THE BLUE AEROPLANES *Rough Music* (Beggars Banquet BRCD 161). Ten years and nine albums down the line and Bristol's Blue Aeroplanes continue to make gloriously colourful music that deftly spans the rock and pop genres, held together by Gerard Langley's poetic lyrics. □□□□

SIOUXIE & THE BANISHES: The Rapture (Polydor 5237252). Following the wondrous *O Baby*, Siouxsie is back with an uplifting 12-track album combining a poppier feel with songs reminiscent of the early days. John Cale produced five of the tracks, with the Banishes also part-producing. □□□□

This week's review panel were: Catherine Eade, Paul Gorman, Duncan Holland, Nick Robinson, Martin Talbot, Paul Vaughan and Selina Webb.

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Remember, the entry deadlines this year are:

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| BEST ADVERTISEMENT | Deadline | 10 January 1995 |
| BEST PACKAGING | Deadline | 11 January 1995 |
| BEST PROMO VIDEO | Deadline | 13 January 1995 |
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THE OFFICIAL CHARTS - 7 JAN

SINGLES

music week
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1 STAY ANOTHER DAY

| | | | |
|----|---------------------------------|----------|----------|
| 4 | LOVE ME FOR A REASON | Pop/Rock | London |
| 5 | COTTON EYE JOE | Pop/Rock | Pop/Rock |
| 6 | THINK TWICE | Pop/Rock | Pop/Rock |
| 8 | THE GIRLS THEY GIBLS | Pop/Rock | Pop/Rock |
| 3 | WHATEVER | Pop/Rock | Pop/Rock |
| 13 | ANOTHER DAY | Pop/Rock | Pop/Rock |
| 2 | ALL I WANT FOR CHRISTMAS IS YOU | Pop/Rock | Pop/Rock |
| 7 | CHOCOLATE SHIPS | Pop/Rock | Pop/Rock |
| 10 | HERE COMES THE HOTSTEPPER | Pop/Rock | Pop/Rock |
| 9 | POWER RANGERS | Pop/Rock | Pop/Rock |
| 11 | TELL ME WHEN | Pop/Rock | Pop/Rock |
| 14 | LET ME BE YOUR FANTASY | Pop/Rock | Pop/Rock |
| 16 | ETERNAL LOVE | Pop/Rock | Pop/Rock |
| 19 | Crazy | Pop/Rock | Pop/Rock |
| 17 | BABY COME BACK | Pop/Rock | Pop/Rock |
| 11 | PLEASE COME HOME FOR CHRISTMAS | Pop/Rock | Pop/Rock |
| 20 | ANOTHER NIGHT | Pop/Rock | Pop/Rock |
| 12 | HOLD ME, THERMIE, KISS ME | Pop/Rock | Pop/Rock |
| 15 | PREFERANCE | Pop/Rock | Pop/Rock |
| 18 | TAKE A BOW | Pop/Rock | Pop/Rock |
| 10 | TRAIN OF CONSEQUENCES | Pop/Rock | Pop/Rock |
| 10 | STAND UP | Pop/Rock | Pop/Rock |
| 24 | OH BABY! | Pop/Rock | Pop/Rock |

Released 3rd January LIGHTNING SEEDS new single CHANGE



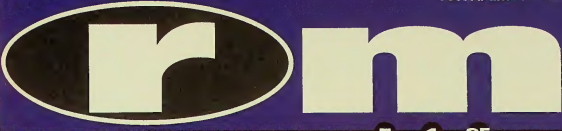
601 includes 2 exclusive tracks
THE LIFE OF RILEY (instrumental)
(the music from RILEY'S MATCH of the day - best of the band!)
and LUCKY YOU (live).

Limited Edition changes 60 digipack
includes 2 exclusive tracks

ALBUMS

1 CARRY ON UP THE CHARTS - THE BEST OF

| | | | |
|----|-----------------------------------|----------|----------|
| 5 | ALWAYS & FOREVER | Pop/Rock | Pop/Rock |
| 3 | STEAM | Pop/Rock | Pop/Rock |
| 4 | CROSS ROAD - THE BEST OF | Pop/Rock | Pop/Rock |
| 24 | PSYCHE - THE ALBUM | Pop/Rock | Pop/Rock |
| 2 | CHOCOLATE SHIPS | Pop/Rock | Pop/Rock |
| 15 | PHOENIX | Pop/Rock | Pop/Rock |
| 27 | DEFINITELY MAYBE | Pop/Rock | Pop/Rock |
| 8 | FIELDS OF GOLD - THE BEST OF | Pop/Rock | Pop/Rock |
| 9 | BIZARRE FRUIT | Pop/Rock | Pop/Rock |
| 6 | LIVE AT THE BBC | Pop/Rock | Pop/Rock |
| 12 | MONSTER | Pop/Rock | Pop/Rock |
| 14 | 1 (THE BEST OF) | Pop/Rock | Pop/Rock |
| 21 | SECOND COMING | Pop/Rock | Pop/Rock |
| 13 | BECOME STORIES | Pop/Rock | Pop/Rock |
| 33 | Big Ones | Pop/Rock | Pop/Rock |
| 23 | NO NEED TO ARGUE | Pop/Rock | Pop/Rock |
| 31 | UNPLUGGED IN NEW YORK | Pop/Rock | Pop/Rock |
| 25 | THE GREATEST HITS | Pop/Rock | Pop/Rock |
| 28 | MUSIC BOX | Pop/Rock | Pop/Rock |
| 22 | THEY DON'T CRYS... AND THEN SOME | Pop/Rock | Pop/Rock |
| 17 | THE BEST OF | Pop/Rock | Pop/Rock |
| 10 | WE HAVE ALL THE TIME IN THE WORLD | Pop/Rock | Pop/Rock |
| 19 | LAUREN OF LOVE - VOLUMES 1 & 2 | Pop/Rock | Pop/Rock |



Kiss blow as Wesker quits

Lindsay Wesker, Kiss 100 FM's head of music and early morning DJ, has resigned. The move came within 24 hours of a Radio Authority decision to fine Kiss £10,000 after unholing a member of the public's complaint about a sexually explicit conversation during Wesker's phone-in show.

The Radio Authority ruling and fine related to a segment of Wesker's show broadcast on October 7 last year.

In a section of the programme called Everything You Wanted To Know About Sex, Wesker had in a telephone conversation with a female listener in which, among other things, she described how she liked to cover her body with a brand of dog food and then have it licked off by her dog.

A Radio Authority spokesperson says, "Although it was Kiss's first offence and the first time we've had to impose a fine against the station, the size of the fine reflects the seriousness with which the authority viewed the topic.

Bestiality is a totally prohibited subject under our regulations."

Kiss says there is no link between Wesker's sudden resignation and the Radio Authority fine, despite the timing of his decision.

In a statement issued by Kiss, Wesker says his decision to resign was prompted by other considerations. "My life has become increasingly complicated with demands on my time from the International Dance Awards, journalism and other pursuits.

"I have spent eight very enjoyable years at Kiss and I have achieved everything I set out to do. I left it was time to properly pursue these other interests," he says.

Asked by RM whether Wesker's resignation was linked to the Radio Authority fine, Kiss FM's managing director Gordon Mac said, "He didn't get sacked and I'm very sad to see him go. He'll still be doing bits and pieces for us in the future like the International Dance Awards."

Wesker had been with Kiss since its days as a pirate station

and his resignation will leave Mac as the only full time Kiss employee remaining from the original pirate team.

As co-ordinator of the highly influential Kiss playlist, Wesker was a well known and important figure within the dance world whose forthright style meant he enjoyed an often turbulent relationship with some sections of the industry.

In a further press statement relating to the Radio Authority ruling, Mac says, "This is the first time in four years of the station's programming that a complaint has been made and upheld against Kiss. In comparison with other radio stations, we feel our record is exemplary," he says.

"We in no way condone the programme. There is no place for this type of material on the station. We very much regret this incident happened and are in complete compliance with the Radio Authority ruling," he says. The press release did not elaborate as to what offence, if any, would be taken by Kiss following the ruling.



Always ready to feature the more feminine face of dance on our front cover, a seasonal scarcity has meant that this week we've settled for the next best thing, Jon of the Pleased Wimmin. And it's not just his legs that have secured Jon this honour. The cross-dressing DJ's Wednesday night, Pleased, at London's Velvet Underground has in the past six months become an absolute must for the more hedonistic among the house crowd. With the London club at its peak and Jon's nationwide reputation long since secured, now is the perfect time for the re-release of his 1993 hit "Passion". Originally surfacing on Norman Cook's Southern Fried label, the track has been picked up for reissue by Paul Oakenfold's Perfecto label, via East West. The release, out on January 30, will include new mixes by Huggy.

"SLIDE AWAY" TAKEN FROM THE GOLD DEBUT ALBUM
"DEFINITELY MAYBE" WHICH FEATURES THE HITS
"SUPERSONIC", "SHAKEMAKER", "I LIVE FOREVER", "CIGARETTES & ALCOHOL"

THE TYRREL CORPORATION - (COOLTEMPO)
BETTER DAYS AHEAD

10 HOT HITS TIPPED TO CHART NEXT WEEK

inside

- 2 portishead are no dummies
- 5 graham goble picks his classic cuts

club chart:

1 WONT WASTE YOU Jodeci

cool cuts:

1 MESSAGE OF LOVE Love Happy

DONNA ALLEN

"... a real song charged with soul ..." MIXMAG UPDATE

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| 10 | WE HW | 23 | SWEET | 28 | FL FIVE | 25 | ALWAYS | 22 | STRUNG | 10 | CHASER | 31 | ONE MI | 11 | ALL IV | 26 | O BAKY | 30 | Wan (C) | 23 | Pur Yo | 37 | Love Is | 34 | This Tr | Whicad | ONE EN |
| 10 | 25 | 23 | 25 | 28 | 25 | 22 | 10 | 31 | 11 | 26 | 30 | 23 | 37 | 34 | | | | | | | | | | | | | |

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There', World Tour 'My
Name Is', White Dopes On
Funk 'Nef', Ooze 'The
Favour', Omnia Trio 'Can't
Stop The Moving'.

DJ's view:
"Lakota is one of my
favourite clubs outside
Cream. I enjoy the
atmosphere, the people are
really friendly and there's
no musical snobbery." -
Paul Bleasdale.

Industry view:
"Pumping DJs in the
house, nice crowd. A good
night out." - **Francesca
Cuttler, Selective
Management**

Ticket price:
57 members, 58 non-
members.

news
— portishead —
are no dummies

Bristol duo Portishead (pictured) have double reason for celebration this week with the release of their new single 'Glorious' going silver with sales of more than 60,000. The group have also been highly visible in the end-of-year polls, being nominated for album of the year by everyone from *The Face* and *Melody Maker* musicians including Bono, Paul Weller and Robert Plant, along with many industry figures featured in *Musical Week's* own annual review. Got Beat A&R man Ferdi Unger-Hamilton who signed the

group says, "I'm just really pleased everyone gets it at last. It's really nice it's worked and reached such a diverse selection of people - even my mum likes it," he says. The other big news is that the album is currently starting to take off in the US as well with sales of about 60,000 already notched up there. The album has been particularly successful on the alternative scene, picking up heavy play on college radio. Worldwide, the LP has sold 150,000 copies. "Sales-wise we're as happy as Pauli Merson would be with a transfer to Bahia," says Unger-Hamilton.



eternal lead top names
in dance awards line-up

A host of stars have been lined up to appear at the second annual International Dance Awards on Sunday January 22. Among those already confirmed to appear at London's Piccadilly Theatre are Dina Carroll, Eternal, Aswad, Michelle Gayle (pictured) and Carleen Anderson.

This year's awards will be decided entirely by consumer votes with 50,000 already received for the 15 categories. "We wanted to create an event which both catered to and reflected the increasing popularity and dominance of dance music," says IDA director Lindsay Wesker.

"By opening up the voting to the consumer, we will reward these artists who truly deserve to win in the eyes of the music buying public." Dina Carroll, best year's winner of the

best female dance category, will be appearing for the second year running. "The first IDA event was one of the highlights of 1994 for me. It was a brilliant opportunity to perform alongside some of the newest and best talent around," she says. Television coverage is currently being negotiated for the event and the show will be sponsored by Levis. Further information about the event is available on 081-840 1237.



new hiring completes
a&m dance overhaul

A&M Records has completed a restructuring of its dance department in time for the new year. The first scheduled club/dance releases for the new year reflect Dummore's taste for the more melodic end of garage and house. A new Booker T track, *Rhythm Source's* 'Love Shiner', will be followed by a single produced by Real 2 Real's Erick Morillo, R&B's 'Higher'.

Dummore says, "Until a big act comes through, I'm just going to try to increase our credibility in the dance market. Also, I want to develop artists through that route." A&M will also be releasing a track by De O Rogers called 'Come Together', with mixes by Donny Rampling.

HELIOCENTRIC WORLD "Excellent" -Mix Mag

Record Mirror SINGLE OF THE WEEK

—OUT— Jan 2nd

run namecheck: editor-in-chief: steve redmond @ managing editor: selina webb @ a&r editor: nick robinson @ contributing editor: tony faraidis @ designer/sub-editor: hana robertson

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| STAY | LOVE ME | WHATEY | THINK IT | TREK EA | TRICK | ANOTHER | ALL I W | CHOCOL | HERE CA | POWER F | TELL ME | LET ME | ETERNAL | COOZY | BLARY CA | PLEASE C | ANOTHER | HOO M | RIVERD | TAKE A | TEAM O | STAND | OH BAR |
| 1 | 4 | 3 | 5 | 8 | 6 | 13 | 2 | 7 | 9 | 10 | 11 | 14 | 15 | 19 | 17 | 11 | 12 | 12 | 15 | 18 | 21 | 22 | 24 |

mij label's latest set to be another thriller

With all his other troubles eating up newspaper column inches, it has generally gone unnoticed that Michael Jackson actually started his own record label, MJJ, in 1984.

But, despite the star's other setbacks, it looks like MJJ is set to be a big success. Jackson's choice of debut album was the strong soundtrack to the movie *Free Willy* featuring various r&b stars, which has gone on to sell 900,000 copies, proving if nothing else that Jackson has obviously not lost his commercial instincts.

The success of *'Free Willy'* is

likely to be matched by the first album by girl group Brownstone called *'From The Bottom Up'*.

The group's main selling point will be their vocal style as they belt out songs with full-throated power. Their sound is far removed from the girlish harmonies of their peers, as evidenced on the single *'Pass The Lovin''*.

MJJ's other current album artist Nathan Cavaleri is slightly more esoteric. Australian Nathan is a 12-year-old blues guitarist soon to be gracing America's TV screens in an ad he has made with blues legend BB King.



Best known in the UK for their 1991 Top 20 hit *' Ain't No Proud To Beg'*, US girl group TLC have been grabbing headlines for other reasons in their home country over the past year. America's media had a field day when one of the trio, Lisa 'Left Eye' Lopes, burnt her famous football player boyfriend's mansion to the ground following an argument. Left Eye was then whisked into an alcoholic rehabilitation clinic and the group's TV may be assured. Happier days now beckon and TLC have just secured the first hit from a new album, *'CrazySexyCool'*, with the seductive mid-tempo *'Crep'*, which is released here next Monday (January 9).

"SLIDE AWAY" TAKEN FROM THE GOLD DEBUT ALBUM "DEFINITELY MAYBE" WHICH FEATURES THE HITS "SUPERSONIC", "SHAMERMAKER", "LIVE FOREVER", "CIGARETTES & ALCOHOL"

Say what?

how will dance music shape up in '95?

Wendy K - Logik Records
 "I predict that, instead of going to different clubs, dance music fans and club DJs will incorporate more styles of music into one club night. Dub jazz, trance jazz, blues techno, trip hop and German jungle are terms which I hope I never hear in the new year. I challenge the dance community to inject variety and spice into the scene for '95."

DJ Rap
 "In '95 I look forward to as much positive music as possible and to leaving politics out of it."

Charlie Hall - The Drum Club
 "More people who play

music will be making music, which could result in either a good commercial sound from people such as Danny Rampant and Jon Pleased Witmin or a more developed underground scene."

Pete Flatt - IRP Promotions
 "There will be more live acts in 1995. Jungle will develop next year, we are already seeing some interesting combinations with ambient and trance sounds from Lionheart and others."

Lewis Dene - A Loud II Dance
 "There will be more personalities, less faceless dance music. Quality rather than quantity will be what

matters in terms of both number of releases and mixes commissioned."

Glen Gibbons - Some Records
 "Hopefully next year will see more unity in the dance industry. There are so many different styles that everything appears to be fragmenting. Also let's get rid of the handbag and bring in the tool box!"

Darren Hughes - Cream
 "Less wishy-washy garage and less unimaginative techno - paripros I will see a marriage between the two."

Jim Masters - Ministry of Sound
 "Hopefully '95 will bring an awareness that you don't have to play commercial

party house to please a crowd. There is a lot of quality music out there and if more DJs take risks and play different styles it can only help the dance music scene to evolve and grow. But the most important thing to remember is that this is meant to be FUN. So stay messy in '95."

Rob Jefferson - Mushroom Records (UK)
 "I see no reason why dance music will not continue to thrive until the millennium, let alone 1995. The whole scene is well organised, huge dance genre fanbases exist and they buy records. Our distribution company tells me there are now more avenues through which to sell records than ever. And, crucially, the student market has now decided

it's cool to be into dance as well as being angst-ridden. As a bit of an indie type, I was massively pleased to really get into going out to clubs and seeing the Magodog and Megaripolis type gigs, which frankly piss all over a plim night seeing yet another white boy guitar band at a toilet near you. The absolute sense of joy and vibrancy and simply having stonkin' nights out will ensure dance music's future."

James Lavelle - Mo Wax
 "1994 was quite chaotic as a lot of things started to happen and the coming year will see these changes developing. For example, Portishead made their debut this year but they probably won't start to take off until 1995."

THE THYREL CORPORATION - BETTER DAYS AHEAD (COOLTEMPO)
 10 HOT HITS TIPPED TO CHART NEXT WEEK

REACT JAZZ, HIP HOP & DUB VOLUME 1

The Point where Jazz, Hip Hop and Dub collide:

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 Strange Brew "Dubble Agent (Soyling On-U)"
 Mighty Truth "Is It A Wizard, Or A Blizzard?"
 The Woodshed "Reefman Cometh"
 The Grassy Knoll "Conversations With Julian Dester"
 Red Snapper "Snapper"
 A.P.E. "Cities"
 Box Saga "Sleppin'"
 Dig! Alliance "Inner Spaces"
 9 Lazy 9 "Black Jesus"
 Edge Test 2 "Tempest Dub"
 SkyLab "Scatman"

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Chicken Theatre & Larry

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Shop
focus

Shop:
Criminal Records, 20
Blackhorse Lane,
Walthamstow, London
E17. Tel: 081-503 2165
(14 ft x 20 ft).



Specialist areas:
Vinyl only, but will soon be
stocking some CDs;
garage, house, Italian,
jungle, swing and soul.
Merchandise: slip mats,
T-shirts, record bags.

Owner's view:
"We opened on November
14 - I'm a DJ and I had
been going to the same
shop for 15 years but I
couldn't get the records I
wanted so I decided to
start my own place; and I
wanted a shop with no
attitude! Imports are flying
out - the deep stuff is very
popular. Jungle is not
shifting well, and I'm not
buying any more. Happy
hardcore's not selling
either. We get DJs in from
pirate stations who are
into garage and house -
they're on the happy flip.
My personal taste has
changed. I was into
uplifting piano tracks but
it's shite now - people
aren't buying it because
it's too commercial, too
Euro." - **Micky Fish.**
**Distributor's
view:**
"It's a new shop and the
guys that work there are all
DJs so they know what
they're talking about.
They're a damn fine, funky
little shop." - **Steve
Saunders, Go Go.**
DJ's view:
"I like the tunes they sell
and the prices are
reasonable. I'm in there
about three times a week -
it's costing me a fortune!"
- **Lady K.**

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

COOL cuts

- 1 (2)
- 2 NEW
- 3 (3)
- 4 (5)
- 5 (9)
- 6 (10)
- 7 (8)
- 8 NEW
- 9 NEW
- 10 (14)
- 11 NEW
- 12 (12)
- 13 NEW
- 14 (16)
- 15 NEW
- 16 NEW
- 17 NEW
- 18 (13)
- 19 NEW
- 20 NEW

MESSAGE OF LOVE
Love Happy

- 2 SET THEM FREE Sting
Another Brothers in Rhythm epic remix
- 3 ANOTHER STAR Kathy Sledge
- 4 I KNOW THE LORD The Tabernacle
- 5 I'M STANDING X-Static
- 6 DO WHAT YOU DO Annabella Lwin
- 7 FAR BEHIND Idle & Wild
- 8 DR LOVE Development Corporation
Mad, dark and funky work-out
- 9 I FOUND LOVE C&C Music Factory
Check the house dubs
- 10 BRING YOUR LOVE Andrea Mendez
- 11 NO MATTER WHAT YOU DO The Flavour
A doublepack of new mixes
- 12 EVERYTHING Hysterix
- 13 PUMP UP THE VOLUME Breed
Pumping UK house
- 14 HIGHER R.A.W.
- 15 I'M STILL ALIVE S.I.N.
Strong vocals and a good variety of mixes
- 16 OOHH BABY Vida Simpson
Uplifting garage with good underground dubs
- 17 LET LOVE SHINE Amos
Check the Cleveland City dubs
- 18 IT'S MY TIME Jeanie Tracy
- 19 TRAIN OF THOUGHT Escrima
Big house production from Tati-Poul
- 20 RUN AWAY The Real McCoy
Junior Vasquez on the mix



a guide to the most essential new club tunes as featured on 1 hr's "essential selection", with peak long-
listeners every Friday between 7pm and 10pm. Compiled by dj feedback and data collected from leading dj and
the following stores: city sounds/fly/zoom/black market (london), eastern bloc/underground (manchester),
23rd precinct (glasgow), 3 beat (liverpool), warp (sheffield), trax (newcastle), joy for life (nottingham).



whitehead bros. your love is a 187

out now - 12" - cd - cassette single
all formats include the 'pro black' remix



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|--------|--------|---------|--------|-------|---------|-------|--------|--------|-------|--------|--------|-------|------|-------|--------|---------|--------|--------|-------|---------|-------|--------|----|
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| LOVE M | CANTON | THINK T | TRAM C | WHATE | ANOTHER | ALL W | CHICCO | HERE C | POWER | TELL M | LET ME | ETERN | COOL | BAV G | PLEASE | ANOTHER | HARD N | RIVERB | TAK A | TRAIN F | STAND | OH BAA | |
| 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 |

jock on his box

dj graham gold runs two labels when he's not swimming with dolphins



graham gold

'promised land' joe smooth (white label)

"I got it in '89 when I wasn't known for playing house. It's one of those wicked emotional records where the lyrical and musical content is so uplifting that you never get tired of hearing it."

'that's the way love is' ten city (atlantic)

"I used to play this at Gallivers. The first time you ever hear Byron's voice you're sold — hook, line and sinker."

'10%' double exposure (salsoul)

"Everybody has a favourite Salsoul record and this is mine. Awesome."

'is anybody out there' bassheads (deconstruction)

"An absolute f*cking critter — something which I put back in the box and played constantly during the summer here and in Ibiza. The one tune everyone's forgotten about except Tom Costello. Guaranteed to raise any roof."

'just a feeling' terrorize (hamster)

"This came out in '92 — I think I bought it. I wasn't known for playing hardcore because of doing the Kiss Breakfast Show, but this is what hardcore was all about for me: happy music, happy people and loadsa piano!"

'hardcore heaven' dj seduction (frr)

"This fits alongside Terrorize: happy hardcore which no-one else seems to put in their sets — yet that sound is where all the crowds we play to now come from, and they love it!"

'the edge' liquid variety (kaleidoscope)

"This record is indescribable — trippy, mellow house grooves, with a firm scene type vocal over the top. I first heard Harvey play it at Ruff. I asked what it was and it took me three weeks to track it down and I played it for weeks on the radio."

'liberation 2' liberation (white label)

"Great hook lines, big sounds with loads of power. It came out in April '93 and it was massive. I wanted to play it again recently and couldn't find my copy but coincidentally the guy from Liberation phoned me while I was looking for it and said he'd get another copy over to me."

'the key the secret' urban cookie collective (pulse 8)

"I don't care who dissed it — or if it crossed over into the charts. The vocal was so up and positive it made me feel how music should make you feel — good."

'no love lost' ca ce rogers (groove on)

"The first time I played this on the radio I said that if ever I could have been in the recording studio when he made a record, it would have been this one. No-one has a voice like Ca Ce and I was chuffed to bits when I met him last week."

steamin'

tips for the week

- always something there to remind me of my favourite spirits (cool coffee)
- sugar shock (see above)
- wales (singing line) (wizz)
- treats of thought (escoria city)
- only love will keep me happy (ode)
- remember me (the job) (wizz)
- neck it (the job) (wizz)
- everybody said (love connection) (city limits)
- plastic dreams (rhythm machine remix) (pulse 8)
- heaven (rhythm machine remix) (koolworld) (cassette)

compiled by robb dunn
tel: 011 449 2320

"SLIDE AWAY" TAKEN FROM THE GOLD DEBUT ALBUM
"DEFINITELY MAYBE" WHICH FEATURES THE HITS
"SUPERSONIC", "SHAMERAKER", "LIVE FOREVER", "CIGARETTES & ALCOHOL"

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CD

BORN: July 5, 1959. "I was off my head on the time." FIRST DJ GIG: "Byrton Hotel, Greenford. You had to take your own sound system, it was Seventies soul." MOST MEMORABLE GIG: "Best" — "When we released Peach from Legends to the Cactus de Paris in July '94 — we doubled the size and still had a full house. The first night I ever played Club UK and people were chanting Galadriel which I'd never had before — I was gobsmacked. Also OISM in June '93 where I played for five hours." WORST: "Oasis, Dalston, Boxing Day in the Eighties. I worked with a reggae DJ; he played reggae. I played soul. That night, when I got there he'd already played all the soul because that was all they'd dance to. He'd left me with nothing to play and they were a rough crowd — I had four empty cans of Fanta's Super thrown at me." FAVOURITE CLUB: "Peach — "I've never changed the DJ line-up since I started the club; Club UK, Perfect Virtue, Southend." NEXT THREE GIGS: Peach, London (Jan 6); House of Windsors, Windsor (7); Satellite Club, London (7). DJ TRADEMARK: "Uplifting and NEXT TO the crowd. OTHER INTERESTS: Kiss FM shows — Saturday show syndicated to Kiss 102, Manchester; runs Peach and Kool World labels; seeing my children; scuba diving and swimming with dolphins.

| | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| 10 | 25 | WE HAV | 23 | SWEET | 28 | 29 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | |
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| 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | |

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THE OFFICIAL CHARTS - 7 JAN

with **musicweek**



1 95

britain's nearest beats till

1 **7** STAY

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|----|-----|---------|
| 4 | 022 | Love Me |
| 5 | 029 | Corron |
| 6 | 040 | Tenki C |
| 8 | 056 | Papa G |
| 3 | 065 | Whites |
| 13 | 077 | Abotub |
| 2 | 085 | All W |
| 7 | 099 | Dopcoo |
| 9 | 111 | Power |
| 11 | 122 | Tell Me |
| 14 | 133 | Let Me |
| 16 | 144 | Eterna |
| 19 | 155 | Daety |
| 17 | 166 | Baby C |
| 11 | 177 | PLEASE |
| 20 | 188 | Anothe |
| 12 | 199 | Hold M |
| 15 | 200 | Rivool |
| 18 | 211 | TAKE A |
| 23 | 222 | Trank C |
| 10 | 233 | Stam |
| 24 | 244 | Oh Baa |

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

| | | |
|----|--|---|
| 1 | WONT WASTE YOU (NICK HUSSEV/SERIOUS ROPE MIXES)/ YOU GOT IT (C&C REMIX)/MY HEART BELONGS TO YOU (TOUCHDOWN MIXES)/CRY FOR YOU (RADIO EDIT) | Uptown/MCA Eastern Bloc/dj-pak Circal |
| 2 | I NEED SOMEBODY (LORELAND-KLUSIVE WINE O'NINE/SERIOUS MIXES)/LEVEL 4 | Level 4 |
| 3 | APPARENTLY NOTHING (A-KLASS MIXES)/CARLEEN ANDERSON | Carleen Anderson |
| 4 | GOING ALL THE WAY (MIXES) Sounds Of Blackness | Sounds Of Blackness |
| 5 | GOOD LIFE (DANCING DIVAZ) STIM TUN OUT/DELORME'S SMOOVIE FOUNDATION (ORIGINAL MIXES) | MCA/dj-pak |
| 6 | JUST THE WAY IT IS (TIM TUN OUT)/DELORME'S SMOOVIE FOUNDATION (ORIGINAL MIXES) | MCA/dj-pak |
| 7 | SAVED MR. ROYS 12" MIDDLEWICKET MIX (ORIGINAL MIX)/TWEED CLAD MIX (Mr Play) | Go Beat double/dj-pak Mr Play |
| 8 | TM STANDING (HIGHER) CHRIS & JAMES EPIC ADVENTURE (HITCHY & SCRATCHY CLUB MIX) | Original Velvet MCA/dj-pak |
| 9 | LONG SO STRONG (BROTHERS IN RHYTHM) PLAY BOYS MIXES (A-KLASS) | Play Boys Positive |
| 10 | DON'T LEAVE ME THIS WAY (REMIXES) Thelma Houston | Thelma Houston Columbia/Phase 8/dj-pak |
| 11 | DO WHAT YOU DO (FAREY & HELLO/DIE VALENTINE/JUNIOR VASCOZEV/ASHLEY BEEDLE MIXES) Anaisabeli Lewin | Sony S2 |
| 12 | EVERYTHING IT EMPO/BOTTOM DOLLAR MIXES (CREAM DUB) Hysterix | Deconstruction |
| 13 | ALWAYS HELICOPTER REMIX/CLUB MIX/VERGROUND MIX (M) Featuring Alana | Activ |
| 14 | CRAZY (WEST END) THE ASSOCIATION/JOHNNY DODD/GUSTAV MIXES External | 1st Avenue/EMI |
| 15 | YOU CAN COUNT ON ME (DIXY/FATHER + JOE)/LOVELAND/DIANNY D MIXES Jaki Graham | 11r Columbia |
| 16 | JOY TO THE WORLD (MORALES MIXES) Mariah Carey | Arax |
| 17 | LOVE IS THE ICON (ROGER SANCHEZ MIXES) Barry White | A&M |
| 19 | FEEL IT (ROLLOU & MR V MIXES) Hi-Lux | Cheeky double/dj-pak |
| 20 | JOY & HAPPINESS (STONEBRIKER & NICK NICE/ROR BELOW/BUMP MIXES) Stubbs | Hi-Lux |
| 21 | FUNK & DRIVE (MIXES) Elvis Costello | Wired |
| 22 | I LUV U BABY (DANCING DIVAZ CLUB MIX)/(DANCING DIVAZ RHYTHM MIX)/(NO SWING MIX)/TALL PAUL REMIX (The Original) | One |
| 23 | MESSAGES (MIXES) Daja Vu | Cowboy double/dj-pak |
| 24 | FEELING GOOD (TIPS REMIX) Vrnue | Wired |
| 25 | U SURE DO (GUEST LIST MIX)/(FORMULA 2 MIX) Strike | Fresh |
| 26 | BETTER DAYS AHEAD (DIDDY/SERIOUS ROPE/SATOSHIONE WORLD MIXES) | Coolempo double/dj-pak |
| 27 | TELL ME WHEN (DEE) JERRY DEVELOPMENT CORPORATION/AUTAH SAINTS MIXES | East West |

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

| | | |
|----|---|--------------------------------------|
| 47 | BE HAPPY (UND) FLOCIANO/PROJECT MIXES) Mary J Blige | MCA |
| 48 | YOUR LOVE (MIXES) Precious featuring Naam Eya | Silence/Network |
| 49 | 100 YEARS FROM TODAY (Beloved) | East West |
| 50 | SOULFE (Manda Gresty) | |
| 51 | WHAT YOU NEED (LUDU)/ORIGINAL MIXES) Soft-House Co. | |
| 52 | WHAT YOU NEED (LUDU)/ORIGINAL MIXES) Soft-House Co. | |
| 53 | THOSE WHO HAVE FUNNISE WHO HAVE NOT (KOMI/MATEX MIXES) Mitch Dean | Fresh |
| 54 | LET'S GO (ROUND AGAIN) 5 Minutes of Funk | |
| 55 | WHODUNNIT? Mrs. Wood | |
| 56 | UP 2 U (MIXES) MSO | |
| 57 | HOW DO YOU LOVE ME? (MIXES) Duke Baysee | |
| 58 | HIGH OT TONES | |
| 59 | SEX DANCER Rockford File | |
| 60 | LIVING IN DANGER/D HOUSE/NE BUDDH/OLO/DOU LEK MIXES) Barbara Tucker | Blackman |
| 61 | ATOM PLUS ONE (The Roots) | |
| 62 | I GET LIFTED/MASTERS AT WORK/LOVELAND/DU LEK MIXES) Barbara Tucker | |
| 63 | BEAT ME (IN 6) WHATCHA SAYING (MIXES) PASTICHE/Boyz n the B | |
| 64 | GMATE (FRESH) SHAWTY (ASHLEY BEEDLE MIXES) N'D A-Spress | |
| 65 | HOT MADE ME PHUNNY (ASHLEY BEEDLE MIXES) N'D A-Spress | |
| 66 | LOVES GOT ME IN THE SO (HIGH D) SWING/PAKID/GOESEL & ETHER MIXES) Lon Clark | ASM |
| 67 | SCOT FOR SOME BITE (MIXES) MACHO BUT'S FOR PUP (MIX) SQUATTOWN W People | Disconnection |
| 68 | GET UP & GET SOULFUL (Mores) Orinova Volume 7 | US Strictly Rhythim |
| 69 | JUST CAN'T GIVE U UP (MIXES) DISCO IS BACK/HUSTLERS DANCE (SLO) MUSHON W | |
| 70 | TIBAL/DU TO BUADERS Convention | |
| 71 | VOLUME 4 Discob Elements | |
| 72 | A TRIBUTE TO BLADE RUNNER, DANCE TITLE (L.A. 2016 MAIN TITLE Cosmic Baby)/BLADE RUNNER (TITLES)/LOVE THEM/RACHEL'S SONG/BLESS RESPONSE | Vangelis |
| 73 | SHUT UP (AND SLEEP WITH ME) YMCA MIX (GTM) SHOWER MIX (Sin With Sebastian) | Ultra-rhonic/East West double/dj-pak |
| 74 | BOOTS & B-SIDES: YOU KNOW HOW WE DO IT (REMIX)/WHAT CAN I DO? (REMIX)/YOU DON'T WANNA F**K WITH THESE/VOODOOP/NIGGARED/MEGAMIX (Ice Cube) | Sun-Sing |
| 75 | GET MOTIVATED Semper | Priority |
| 76 | RISE Universal Soul | Justice |
| 77 | HIGHLANDER The Clan | Tag |
| 78 | IF YOU LOVE SOMEBODY LET THEM FREE (A BROTHERS IN RHYTHM) SOUNDTRACK (Sing) | ASM |
| 79 | IF YOU LOVE SOMEBODY LET THEM FREE (A BROTHERS IN RHYTHM) SOUNDTRACK (Sing) | ASM |
| 80 | IF YOU LOVE SOMEBODY LET THEM FREE (A BROTHERS IN RHYTHM) SOUNDTRACK (Sing) | ASM |
| 81 | IF YOU LOVE SOMEBODY LET THEM FREE (A BROTHERS IN RHYTHM) SOUNDTRACK (Sing) | ASM |
| 82 | IF YOU LOVE SOMEBODY LET THEM FREE (A BROTHERS IN RHYTHM) SOUNDTRACK (Sing) | ASM |
| 83 | IF YOU LOVE SOMEBODY LET THEM FREE (A BROTHERS IN RHYTHM) SOUNDTRACK (Sing) | ASM |
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chart

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The Tyrell Corporation -
Better Days Ahead (Cooltempo)
10 Hot Hits Tipped to Chart Next Week

DEUCE
CALL IT LOVE



The debut single released: 9.1.95
Featuring mixes by Patrick Prins, Discuss, J-PAC and Primax.

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- 27 The Hum of a Beehive
- 28 BIG DICK MAN (EUROPEAN SPEED MIX)/(CLEAN SPEED MIX)/(PENETRATION MIX)/(RADIO MIX) Sex Club featuring Brown Sugar
- 29 REAL (MORALE REMIX) Donna Allen
- 30 HOOCHIE BODY (FRANKIE FONETT)/UNSLER/BRAD STONE/BOOKA T MIXES) Ultimate Kicks
- 31 INSPECTION (CHECK ONE)/BLACK FLUTE/ARRO/LEFTOUT FOR LIFE/Litfield
- 32 PEACE AND JOY (17. MIX)/TRANCE MIX) Soundation
- 33 COLOUR OF MY SKIN Swing 52
- 34 SET YOU FREE (ORIGINAL MIX)/HYPER GO-GO/TIME FREQUENCY/SHADES OF RHYTHM
- 35 WIXES N-Tence featuring Kelly Loroma
- 36 CALL IT LOVE (X-DISS-CLASS/MOVIN' MELODIES/STEEN SPARKLE/PRIMAX & POWER SYNDICATE/J-PAC/RICK MIXES) Denise
- 37 SYNDICATE/J-PAC/RICK MIXES) Denise
- 38 MOVIE IT (MIX TRAX/MIX MIXES) Annette Robinson
- 39 WHY YOUR FEET ARE STOMPIN' Scott Bond
- 40 LET'S SPEND THE NIGHT TOGETHER (SAS CLUB MIX)/ORIGINAL IMASH MIX/RAMPUNG BEAK/BOB MIX) Mash
- 41 FIRE Prins
- 42 THE BOMB Bucketheads
- 43 I NEEDED A MAN (SEKA MIX)/EURO BOY MIX)/(POINT ZERO) U-Kwan
- 44 BURNIN' LIKE FIRE/MOVIN'S BATTLE PLAN MIX/BELL END BRUE MIX)/(THE BEAT) The KCB
- 45 BOTTOM HEAVY Danny Toppolis
- 46 VOLD U/HAPPY BUSINESS Beach Metal
- 47 BEAT
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- 81 MOODKICK The Shakers
- 82 HERE COMES THE HOT STEPPER (MIXES) In Kemco
- 83 EVERY DAY OF MY LIFE (INTERSTRADA MIX)/(5TH AVENUE MIX)/(ROUTE 66 MIX)/(AUTOBANH MIX)/(HIGHWAY MIX) House Traffic
- 84 HOLD ON (IM HEART) Rhythm Inc. featuring Nevada
- 85 IMAGINATION (TALL PAUL MIXES) Belgium Some
- 86 SOUTHERN TREES/JANGERNATH - NORTHERN TREES Sub
- 87 BACHANAL ALPHA MIXI/BETA MIXI/UPGROVED MIXI/TRANSIENT MIXI/SCOPE I CAN'T LET YOU GO (THE DEFORMERS) CHROUD/RED EYE MIXES)
- 88 HEL'S PARTY (ORIGINAL CLUB MIXI)/HERBIE'S REMIXI/(DISCO ITAL MIXI)/(BUMP CLUB MIXI)/(BUMP HOUSE DUBI)/(BUMP DUBI) Giem
- 89 BOY! GOTTA HAVE YOU (DIDDY/WAR YA TAIL MIXES) Flo. & Mars
- 90 THE REAL THING (TIE'S CLUB MIXI)/(TIE'S NEW YORK GROOVE MIXI)/(TIE'S FREEZE MIX) Blackwood
- 91 COTTON EYE JOE Hedmark
- 92 WANT ME LOVE ME Justice
- 93 BLOKE (ORIGINAL MIXI)/BLAME IT ON THE VODKA MIXI/JACK DANIELS MIXI) Republica
- 94 BUMP 'N GRIND (MIXES) J Kelly
- 95 ONLY ME Hyper Logic
- 96 CLUBS ON PHILLY CHURCH VOCALI/(DUB SCIENCE ENSOJ)/(DUB SCIENCE CLUB)/(DUBS) M.A.W.
- 97 HOLIDAYS (NORTH DUBI)/(NORTH BONUS BEATS) '95 North featuring Satey/nah Pope
- 98 THEM GIRLS/THEM GIRLS (17' ZOG CLUB MIXI)/(17' ALIEN DUB MIXI)/(RADIO LUV MIXI)/(17' Zog Sweet Honey Born-Americans
- 99 LIFE IS CELEBRATION (ACID IN THE HOUSE MIXI) Millionaire Hobbies
- 100

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NEW

hot vinyl

namecheck: ralph tee @ bob jones @ brad beatnik @ jim jeffery

tunes of the week

sting: '(if you love somebody) set them free' (a&m)

house An unlikely song to remix but Brothers in Rhythm have successfully transformed this into a brilliant epic - a style that has become their trademark. With a gradually unfolding intro that has a film soundtrack feel, it suddenly drops to the vocals before taking off into a terrific groove, alive with strong piano and keyboard riffs and a big production feel. The arrangement, as on their mix of Secret Life's 'Love So Strong', is intricate and full of ideas that hold your interest all the way through. Unlike so many remixes these days, they've kept the full flavour of the original song intact while adding a whole new dimension to it. **xx-xx-xx-xx-xx** **tt**



techno

NEURO PROJECT 'God's House' (Noise Is Information) Following their brilliant debut album, this Liverpool trio piece one back with a new three-tracker on this 3 Beat label outshot. They provide stunning slices of techno overflowing with ideas and moods. The lead track has an uptempo funky feel. '2000' is electronic duo while 'Love Child' is all ambient before a touch of the Dust Brothers sound kicks in. Slurring. **xx-xx-xx-xx-xx** **bb**

D-CODE 'Abikur' (Subconscious) If Fluke-ish techno is your scene then this three-mix wonder will get you going. The A-side Picking Mix with its guitar synth, ambient organ sound and chugging rhythm is the killer with the other two rather poor cousins. Guaranteed to get a reaction, this is definitely worth bunging in your first box of '95. **xx-xx-xx-xx-xx** **bb**

hip hop

UNKLE 'The Time Has Come - Remix EP' (Mo Wax) First out in early 1994, this is a doublepack of exquisite hip hop and dub mixes of UNKLE cuts by the likes of Parishead

and Black Dog Studio's Ploid. Beautifully mellow and sparse, these four versions breeze along with enough style and charm to make you keep mowing the needle back to the start. Unusually, Parishead's mix is the least successful while UNKLE's 'If You Find Earth Boring' moves effortlessly from one there dub into a more hip hop groove. Fantastic. **xx-xx-xx-xx-xx** **bb**

CRAIG MAC 'Get Down' (US Bad Boy) Not as infectious as 'Flava In Ya Ear', but still a mean hip hop tune, Craig Mac gets A Tribe Called Quest and Q-Tip remix treatments on the UK pressings due out via Arista in the New Year, with the particularly excellent Q-Tip mix missing from the American import. **xx-xx-xx-xx-xx** **tt**

BLACK SHEEP 'North South East West' (Mercury) This



limited edition promo is the first of a new remix EPs for the US hip hop crew. On this one, Sabres Of Paradise take the controls for a dreamy ride through a smoky dark alley where hip hop beats and eerie piano meet. Seductive and slinky, this is far the laid-back jams. **xx-xx-xx-xx-xx** **bb**

jazz/funk

THE HERALISER 'The Real Killer' (Ninja Tune) As featured on Ninja Tune's latest funky jazzy hip hop compilation, this instrumental tune blows hard. It's not a million miles from anything on the last Morden Hill album and has the jazzy zest, funky beats and cool dialogue to match. The flip is more of a hom work-out but it's just as delightful. **xx-xx-xx-xx-xx** **bb**

RIISING HIGH COLLECTIVE featuring PLAVKA 'The Fire' (Ascension) This was first reviewed on these pages in mid-1994 and at the time gained great critical acclaim as the jazzy bluesy hip hop B-side of a more typical techno cut by RHCC. Now this sound is very much in vogue thanks to the likes of Parishead et al, so it gets a straight re-release. This time, it's booked with three

xx-xx-xx-xx-xx a sensational smokin' cut
xx-xx-xx-xx-xx one to fire up the floor
xx-xx-xx-xx-xx this platter deserves a puff
xx-xx-xx-xx-xx gets up yer nose
xx-xx-xx-xx-xx press the S-T-O-P button now

Goldcut mixes of the new dubbed-out top-top-style news 'Move Ya', which is really pleasing in its epic Boom Free Mix featuring Malcolm X samples. A great EP. **bb**

garage

DONNA ALLEN 'Real' (Epic) Already big an import, these excellent Marbles mixes are US garage at its best: commercial and accessible while being very stylish and not resorting to cheesy gimmicks. Marbles is the master of course, but it really shines through when the song and vocal performance are superb as well. And there's a deep and dark underground dub that's equally brilliant. **xx-xx-xx-xx-xx** **tt**

house

IDLE & WILD 'For Behind' (Hot) Marshall Jefferson, having suddenly appeared from nowhere after an absence of several years, is back, living in London and churning out a handful of tracks for different labels. This is the best of them by a long shot, reminiscent of Ce Ce Rogers' 'Someday' in its production style. The vocal performance by Keith Thompson is probably his best yet too. Spoken Of Life love the track a little deeper with additional percussion and keyboards but the really exciting thing about this record is the return of one of the pioneers of house and the

The Anthem returns: Thelma Houston/Don't Leave me this way

Mixes: Serious Rope & Joe T Vaneli
Released: 9/1/95

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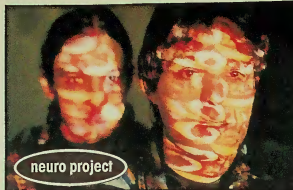
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neuro project

hope of things to come. **XX-XX-XX-XX** ¶

GREED 'Pump Up The Volume' (Stress). Originally appearing as a remix on DMC, then as a bootleg, this excellent bouncing track is available properly at last. A lively and brilliantly produced house groove in a typical British style, its connection with the original M.A.R.R.S. version is only the occasional use of the title sample. If it's more of an odyssey in itself with good breakdowns and riffs that will send most dancefloors into a frenzy. **XX-XX-XX-XX** ¶

SOUNDATION 'Peace And Joy' (freedom). Little has to be said about this all-out house smash. The irresistible piano line and vocals just about say it all - another massive club anthem. It's simple and hardly original but



mrs wood

it is perfectly executed across two 12-inches that have been keeping club floors rocking over the Christmas clubbing season - and probably for a good few weeks to come. **XX-XX-XX-XX** bb

MRS WOOD 'Whodunnit' (Reet). An excellent hi-NRG house EP that uses every trick in the book and a few familiar samples to create four strong club grooves. Three of them are different mixes of the title track with influences from Europe and particularly the Rene & Goslon productions, and the fourth, 'Joonie', is a fast and furious jangly piano workout. Well produced and executed, this is sure to be a big club record. **XX-XX-XX-XX-XX** ¶

NEW ORDER '1963' (London). Another track from the Manc band's post is remixed with Joe T Vannelli and Linnrock doing the honours. Vannelli's housey dub is one all rhythm and sparkle but little substance. The Light version is the best with its added synths but the real deal are Linnrock's three interpretations. Justin 'Linnrock' Robertson ignores the original and comes up with a hard house

acidic batter with all manner of frequency noises and an 'essence of house' vocal hook. The M6 Sunday Morning Mix takes on an On-U Sound funky feel and works a treat. **XX-XX-XX-XX** bb

THE WILD GEESE EP (Giddy Goose Recordings) This is the first release on the new Giddy Goose label and comes from two DJs from Wisconsin in the US. It's a sly mix of techno and New York-style outbeat-out house and works well in a slick, understated way. All the tracks are of a similar funky tempo and the second, 'Sheik', is due for a Scump label (US) remix very soon. Quality, full-flavoured grooves. **XX-XX-XX-XX** bb

swing

BEVERLY KNIGHT 'Flavour For The Old School' (Dome). Every now and again the UK soul scene comes up with something that blows everyone away, and this time it's Beverly Knight with this amazing vocal debut on a chunky, full-on swing out good enough to rival any US production. From Wolverhampton, Beverly turns out to be 12-year-old and no less than Don-E's cousin. The track is clearly taking off big time in r&b circles, and the promo aren't even in full circulation. **XX-XX-XX-XX-XX** ¶

TLC 'Creep' (Word Of Mouth/Arista). Previously reworked on import, Arista launches its new label Word Of Mouth with TLC's new single - currently massive in America - with some new mixes. While the original mixes are still the trio's best shot at the charts with a tune that has been gradually growing on the r&b home front, The Unlouchsables most certainly cannot be denied their

moment of glory here with some harder Dos Elex sample-induced mixes for the uptight crowd. **XX-XX-XX-XX** ¶

911 'Cutie' (US Rip It Records), Out of Florida, 911 provide some side-of-the-art swingbeat on the most infectious of tunes, currently massive in urban r&b circles. Ropper A-Plus from Wreck-N-Etched provides some rhymes, though the main attractions are the background male voices on the 'Cutie, you make my heart sing' chorus and the wailing lead vocals straight out of the Charlie-Wilson-cum-Aaron-Hell school of delivery - which of course is currently so trendy. **XX-XX-XX-XX-XX** ¶

LORI GOLD 'I Likes It' (US Swingtards). This is an excellent indie swing cut, though it suffers a little from a handful of stodgy and rather overwrought mixes before shining through as a gem of the end of the B-side on the 12 inch. The delicate keyboards and shuffle rhythms pay far more respect to the strong melody and vocals on an essential vinyl platter. **XX-XX-XX-XX-XX** ¶

soul

CLUSTERFUNK 'Inside' (Funkasours). An excellent



plavka

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SOUNDTRACK Peace & Joy (Freedom TABX 224), excitingly storming Timpani Purple Kings-like gallop, stazzing since July in superior **133.4bpm** Smokin' Vinyl white label farm complete with Lenny Kravitz guitar, now adapted in 'Eighteen Strings' style for full release with **133.5bpm** 12" and **133.6-0-133.6-0bpm** Trance Mixes, separately promoted surgingly keyboarded **133.9bpm** Tin Tin Out Remix, jangled and yowled throbbing **0-129.9bpm** Shaker Remix, jangler frenetic **129.9bpm** Ugly Bug Dub... **LOVELAND** featuring the voice of **RACHEL MCFARLANE** 'I Need Somebody' (Eastern Blue Records) **129.9-9.3bpm** (3M/WM), sturvy diva wailed faster good Kechia Jenkins remake promo twrapped (as only a four-track) with slow then striding **0-123.8-123.9bpm** Loveland's Full On Vocal Mix and disco driven bippy **127.8bpm** Delirium Dub, percussive melodic jiggly **123.6-123.7bpm** X-Clusive Nine

0 Nine and lurching trancey **127.7-0-127.7-0bpm** Explorer 1 Mixes... **DEJA VU** 'Messages' (Cowboy Records RODE095012, 3M/SM), ultra-commercial nasally chemical HNRG in galloping **129.9bpm** Blue Riot, conferring **126.7bpm** Grinstreicher, Caravan Dub and cheery **128bpm** Love To Infinity's Deep Love Mixes, twipack promoted with additional twilitary throbbing **126.7-0bpm** Grinstreicher Tribal and sparsely looping **128bpm** Love To Infinity's Aphrodisiac Dubs... **CARLEEN ANDERSON** 'Apparently Nothin' (Circa Records) (Circa Records YR119), apparently cut as flip to the unheard gospel ballad 'Let It Last', her remake classic 1991 Youth Disciples jagger was promoted alone with Ian Green's excellent similar one-influently soulful lurching **105bpm** Circa Mix plus K-klass's stark - would you believe? - bippy then mellow looping **119.9-0bpm** K-Klassic Mix. Full On Instrumental

and sleep dazed jolting **120-0bpm** Pharmacy Dub... **N-TRANCE** featuring Kelly Liorena 'Sel You Free' (All Around The World 12 GLOBE 126, TR01BING), girl wailed old fashioned tova Scottish raver out for the fourth time, its latest 12-Inch with a slower but still frantic re-recording of the thunder-storm lashed now **0-140-0-140-0bpm** so-called Original Mix and re-worked bippy galloping shoggo **140-0-140-0-140bpm** TTF Remix plus brand new electro quavered surging **0-139.9-0bpm** Hyper Go-Go and radical good stark squidly bouncing **133.9bpm** Shades Of Rhythm remixes, two CDs apparently adding from before The Time Frequency's techno **0-131.8bpm** Nymphomaniac and junglistic **0-159.8-0bpm** Masturbation Mixes, possibly Tom Wilson's derivative surging **0-139.6bpm** Liberation Mix (or a remix?) and maybe even its genuine **0-145.5-0-145.5-0bpm** Original... **THE TYRELL CORPORATION**

TION 'Better Days Ahead' (Cooltempo 12COOL303), optimistically rather than cheerfully chorused potential anthem's twipack promoted surging bippy synth throbbid cheery pop **0-129.9bpm** Diddy's Winter Holiday Mix, more typically soulful striding **124bpm** Serious Rose 12" Mix and bubbly synth chugged **126bpm** Dub, morathin classily centering **123.8-0-123.8bpm** Sotesh's Club Mix Phase 1 & 2, similar gospellish organ churned jittery **123.8-0bpm** Naniuke Organic Dub, almost Abba-ish **0-124bpm** One World 12" Mix... **THE SOUNDS OF BLACKNESS** 'I'm Going All The Way' (Perspective Records/ARM-PM 587 483-1/485-1), pleasant jiggly mellow swayer's rolling jockawing **102.6bpm** Nutin' But Sol For Ya Remix and more Seventies style soulful **0-102.5bpm** Album Version, AA-sided by 'Everything Is Gonna Be Alright' in stinkier joggng early Eighties style **91.8bpm** Brian Morgan

and blandly whined **0-91.9bpm** All Star Remixes, while joined now by an unheard Brixton Flavour Mix of 'I'm Going All The Way' (as a virtually separate 12-inch one the for hotter E-Smoove Remixes of 'The Harder They Fall', first promoted three months ago, with stark loping then jiggly tripping **122.3bpm** Harder Anthem, boundy burzing **0-121.9bpm** Low Down and sluffery **122bpm** Harder Dubs... **YOUSOU N'DOOR** 'Undecided' (Columbia/Chaos 660971 6), Dakar recorded out now Deep Forest remixed world music duetted with Super Eblolo in **124-0bpm** Deep 12" Dance Mix and **0-123.9-0bpm** Instrumental, useful if not quite another 'Ye Ka Ya Ma' or one again Neneh Cherry backed hauntingly drifting 7 Seconds'-like **76.8bpm** Deep Radio Mix (only fractionally slower than that earlier smash) and even more tranquil Deep Ambient Dub.

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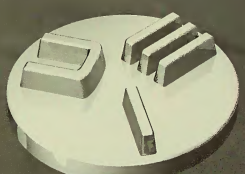


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React's pop dance act **MASH** are looking to follow up their Top 40 hit 'U Don't Have To Say U Love Me' with a version of the **Rolling Stones'** 'Let's Spend The Night Together'. The new single will be mixed by **Danny Rampling** and **SAS**. 'React Test Two' is also being released this month giving punters an album sampler for the price of a CD single...Bristol's famed **Lakota** club plays host to the second outing of **Ruffneck Ting** which was a sell-out last month at the Trinity. The night will be happening on Friday January 13 from 9pm to 4am. DJs will be **Randall, Hype, Donovan Smith, Dazee** and **Krust**. For further information contact Darren on 0272 512961...**Mastercuts** has recruited the original funkster **Josper The Vinyl Junkie** to compile the third volume in its 'Classic Funk' series. One of **Mastercuts'** strongest compilations for a while, the album's cuts include **The Meters'** 'Just Kissed My Baby', **Larry Young's** 'Turn Off The



mash

Lights' and **Linda Lewis's** 'Sideway Shuffle', among others...This year's **Winter Dance Music Conference**, now generally accepted as the dance industry's premier international conference, has been confirmed to take place between March 21 and 25 at the Fontainebleau Hilton Resort & Spa, Miami Beach Florida. The event will encompass seminars, nightclub showcases, awards and deal-making booths. Details are available on US telephone number (305) 563 4444. The **James Taylor Quartet** has a new album out in January called 'In The Hand Of The Inevitable', on Acid Jazz, and **Alison Limerick** is one of the guest vocalists. Expect more live dates soon...The **ROIR** label in the US has just released a compilation of UK roots dub entitled 'Dub Revolution'. It features, among others, **The Disciples, Zion Train, Alpha & Omega** and **Testament** and is available on CD only. Calling all radio stations: **Wired Records** is seeking to expand its radio mailing list. Applicants should contact **Wired** on 071-625 7993...**Seduction Records** meanwhile is looking for dance product. Anyone with suitable jungle, house, garage, soul or swing should send tapes to **Seduction Records**, PO Box 203, St Albans, Hertfordshire AL1 5UZ...AND



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| 30 | SO LET ME GO FAR | Dusty | Born/AM |
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| 31 | One More Chance | ETC | Bizarre/Basket |
| 26 | ALL I WANNA DO | Sunny Day | AMM |
| 36 | O BABY | Sonnet & The Buzzcut | Westside/Parade |
| 30 | When I Go Down (When I Turn The Key) | 2 in A Row | Loft The |
| 29 | Put Yourself In My Place | Kurt Maceo | Deconstructive/USA |
| 37 | LOVE IS ALL AROUND | Wet Wet Wet | Phonogram/Demon |
| 38 | THIS TIME OF YEAR | Rush | Capitol |
| 34 | Whistle In The Wind | Buck Dharma | Feral Spirit |
| 40 | ONE COOL REMO | Sonnet (Don't Wake Me) Devils/Demon/USA/AMM | |

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HOT

OUT THIS WEEK

| | |
|---|----------------|
| AGE OF DANCE - LIVING IN DANGER | (MEGA) |
| THE ALMIGHTY - JONESTOWN MIND | (CHRYSALLS) |
| CARLEEN ANDERSON - LET IT LAST | (CIRCA) |
| GUNS N' ROSES - SYMPATHY FOR THE DEVIL | (Geffen) |
| LOVELAND - I NEED SOMEBODY | (EASTERN BLOC) |
| YOUSSOU N'DOUR - UNDECIDED | (COLUMBIA) |
| SET ME FREE (All Around The World) | |
| N-TRANCE - THE ORIGINAL | (ORE) |
| I LUV U BABY | |
| THE SOUNDS OF BLACKNESS - I'M GOING ALL THE WAY | (PERSPECTIVE) |
| BETTER DAYS AHEAD | (COOLTEMPO) |
| THE TYRREL CORPORATION - COOLTEMPO | |

10 HOT HITS TIPPED TO CHART NEXT WEEK

24 **24** On Sale

| | | | |
|----|--------------------------------------|---|--------------------|
| 24 | WE HAVE ALL THE TIME IN THE WORLD | Logic | Atlantic |
| 23 | SWEET LOVE | MC EASY (MAYNARD MACK) | Blue |
| 28 | I'LL FIND YOU | MORALE DANCE | 1st Avenue/USA |
| 25 | ALWAYS | Ben-J | Jared |
| 22 | SKIDNARY NIGHT | Whodunnit | Scepter |
| 30 | SO LET ME GO FAR | Dusty | Born/AM |
| 37 | Crashin' In | The Contenders | Bizarre/Basket |
| 31 | One More Chance | ETC | Bizarre/Basket |
| 26 | ALL I WANNA DO | Sunny Day | AMM |
| 36 | O BABY | Sonnet & The Buzzcut | Westside/Parade |
| 30 | When I Go Down (When I Turn The Key) | 2 in A Row | Loft The |
| 29 | Put Yourself In My Place | Kurt Maceo | Deconstructive/USA |
| 37 | LOVE IS ALL AROUND | Wet Wet Wet | Phonogram/Demon |
| 38 | THIS TIME OF YEAR | Rush | Capitol |
| 34 | Whistle In The Wind | Buck Dharma | Feral Spirit |
| 40 | ONE COOL REMO | Sonnet (Don't Wake Me) Devils/Demon/USA/AMM | |

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|----|-------------------------------------|-------------------------------|-----------------|
| 34 | THE DIVISION BELL | Phil Ford | BMI |
| 18 | THE BEST OF | Gene Rita | Doot West |
| 16 | ROAD ME, TWILL ME, KISS ME | Gene Estrine | Eric |
| 7 | THE HIT LIST | Duff Rowley | EMI |
| 20 | THE ESSENTIAL COLLECTION | Elvis Presley | RCA |
| 35 | Yrology | Five Star | Eric |
| 29 | END OF PART ONE (Thee Gazette Hits) | Wet Wet Wet | Phonogram/Demon |
| 30 | SONGS | Louise Armstrong | Eric |
| 50 | Tuesday Night Music Club | Stevie Nicks | AMM |
| 11 | THE 3 TENDERS IN CONCERT 1994 | Compass/Demon/Phonogram/Logic | Telarc |
| 52 | DUMMY | Porcupine | Go Beat |
| 46 | KYLE MINOQUE | Kyle Minogue | Demon/USA/RCA |
| 36 | THE RETURN OF THE SPACE COWBOY | Jaymouth | Sony SZ |
| 61 | ONE WOMAN - THE ULTIMATE COLLECTION | Dave Briss | EMI |
| 8 | SUPPLY THE BEST | Tom Tomit | Capitol |
| 63 | THE DARK SIDE OF THE MOON | Phil Ford | EMI |

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Music Week - Classified Department,
Benn House, Sovereign Way, Tonbridge, Kent TN11 9RW
Tel: 0732 377317
Fax: 0732 368210/361534 Telex: 95132
All Box Number Replies to Address above

Junior Product Managers Kensington

wea records, one of the country's leading labels, is looking for two young people to fill the newly created positions of Junior Product Managers.

Previous record company experience is practically essential. Only hardworking, music loving prospective employees need apply. An engaging personality is a must as is a first hand understanding of the American music scene coupled with an encyclopaedic knowledge of the latest mixmasters. Must be on intimate musical terms with KEITH SWEAT, SILK, BRAND NUBIAN, SVEN VATH, PETE ROCK AND C L SMOOTH.

Both junior product managers will work alongside the Senior Product Manager overseeing all aspects of international releases through wea UK. Day to day tasks include up to date information on stock planning, production schedules and organising twice monthly sales kits for the reps. Regular contact with press, promotions and artists liaison is a major part of this job so clear thinking is mandatory and initiative imperative.

If you think that you can make a difference please apply immediately to Sheila Clancy, Personnel Department, wea records, PO Box 59, Alperton Lane, Wembley by no later than Wednesday 11th January 1995.

wea

wea RECORDS LIMITED

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Record Group Requires

SENIOR INTERNATIONAL PERSON

Must have knowledge and experience of worldwide media, promotion and marketing, and be able to direct and liaise with overseas licences in their campaigns, great and small. Knowledge of independents around the world would be an advantage, total dedication to a broad range of independent and alternative music essential.

Apply in writing with C.V. stating current salary to International C.V., 17/19 Alma Rd, London SW18 1AA.

An established, unique and innovative label with a broad range of releases needs someone to take responsibility for all aspects of their:

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

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

Please apply enclosing c.v. and current salary details to: Music Week Box No 240

Applications to arrive by 20th January 1995.



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- 1 day per week merchandising duties, primarily in Central London (stock and order despatch on selected catalogue labels)

The successful applicant will probably be aged 23-28, with some previous sales experience (perhaps gained in retail), an excellent command knowledge of the Bristol area, and a clear current driving licence.

Personal qualities we're looking for include an outgoing, confident personality; self-motivation; stamina and perseverance; creative flair; a systematic, professional approach - and the ability to SELL (not just take orders).

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Caroline International is looking for a Manager for our hectic Dance Department. The successful applicant must possess a high level of self motivation, an extensive knowledge of the dance scene, be capable of dealing with both customers and suppliers alike and have the ability to manage all other aspects of the department.

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Please send your application and CV to:
Cecile Vartanian, Personnel Administrator
 Caroline International Ltd, 58 Standard Road, London NW10 6ES

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CLASSIFIED DEADLINE

Copy date for the next issue is 12 noon Thursday (Jan 5) space permitting!

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ANNOUNCEMENTS

MONOPOLIES AND MERGERS COMMISSION INVITE EVIDENCE ON THE ADMINISTRATION OF PERFORMING RIGHTS



The Director General of Fair Trading has asked the
Monopolies and Mergers Commission to investigate and report
on the supply in the United Kingdom of the services of
administering performing rights and film synchronisation rights
relating to musical works. The bulk of the Commission's work
is expected to concern the activities of the Performing Right
Society Ltd in administering rights on behalf of composers,
songwriters and music publishers.

Anyone wishing to obtain a copy of the full terms of reference of
this investigation, or to submit evidence relevant to it,
should write to:

The Reference Secretary (Performing Rights), Monopolies and
Mergers Commission, New Court, 48 Carey Street, London
WC2A 2JT.

Any evidence should be submitted in writing as soon as
possible, but not later than Monday 23 January 1995.

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