

Manchester's new force in sleeve design



Fat Lady Sings break through

A 12 page digest of the week's charts



Run DMC spring up the charts



# music week

The Business Magazine for the Music Industry

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## Revolver deserts Rough Trade

Revolver Distribution is ditching its troubled long-time partner Rough Trade which was last week hit by staff losses.

Revolver is linking up with Pinnacle in a move which represents a reduction in business for Rough Trade of about 10 per cent. The decision comes less than a week after Rough Trade laid off up to 40 staff.

Bristol-based Revolver and Pinnacle — the UK's largest independent distributor — are establishing a sales and market-

ing team to provide distribution services for specialist labels. Revolver is taking with it all but one of its record labels; only Beechwood Records is staying with Rough Trade.

Revolver's labels represent 10 per cent of Rough Trade's turnover and its departure leaves RTD with only Backs from the founder members of what was the Cartel.

Over the past few years, Fast Forward and Red Rhino have gone out of business, while

Nine Mile was absorbed within Rough Trade.

RTD managing director George Kimpton Howe says the departure of Revolver was expected and came as no shock. "They are doing something which is a natural progression," he says. "We wish them well in what they are doing."

He says the departure of between 35 and 40 of its 250 staff in a wave of resignations and redundancies at Rough Trade's new offices in Manor House,

north London, is not an indication of problems within the company. Most were agency staff employed for less than four months to help during the company's move, he says.

However, sources at its warehouse told Music Week that angry workers had smashed a window and painted graffiti on walls to protest at the job losses.

Mike Chadwick, MD of Revolver, says his company's decision to move is not linked to problems encountered by

Rough Trade during the move to north London.

He says: "We have been talking about this since last December. It is a response to market trends. We felt it was time to make the move."

Meanwhile, other independents are rallying round Rough Trade. A statement from Mute/4AD says: "While Rough Trade cannot be held blameless for their current situation, they will continue to receive the full support of Mute Records/4AD."

## Cheap imports threat

A British mail order company is helping supply cut-price US records direct to UK consumers. Music Point UK takes orders in the UK and passes them on to US-based Federal Music and Video. Customers are supplied with American-issue titles cheaper than their British versions.

The company, based in Kidderminster, is selling CDs at £7.99 and tapes and LPs at £3.99 including postage from the US.

A leading industry lawyer, says: "The sale of products from America in the UK would infringe the rights of an exclusive UK licence holder."

Music Point's owner, Phil Travers, says the company is trading legally, according to the advice of British and American lawyers.

Asked whether he could supply a cheap US issue of George Michael's album *Listen Without Prejudice*, currently in the British charts, Travers said: "Yes".

Sources within the industry say there could be a major dif-

ference of legal opinion over whether such imports are illegal. A test case could follow within a year.

Mike Hill, field operations manager for the Mechanical Copyright Protection Society, says one of his investigators plans to hold talks with Music Point this week.

Music Point came to the attention of Music Week during inquiries into a pyramid selling operation offering subscribers cheap CDs, records and tapes, and the chance to earn up to £25,000 commission by introducing friends to its "multi-level marketing" sales drive.

The company, London-based Movin' Music, was set up three weeks ago and owner Paul Saunders claims to have 1,133 members who have paid a subscription and membership fee of £25.

It was to be supplied by Music Point.

However, Music Point decided to remove Movin' Music from its list of customers following Music Week's inquiries.

## BPI to vote early on new chief

The BPI is bringing forward the selection of its new chairman by three months to ensure he is fully briefed on the Copyright Tribunal dispute with the MCPS.

Nominations would normally have been sought in April ahead of the May AGM. But last week the BPI council agreed to seek

nominations in January.

Current chairman Terry Ellis will continue in his role until the end of May. If no internal candidate can be found, Ellis is keen to seek a full time professional for the job. Sources suggest PolyGram chairman Maurice Oberstein may yet stand, however.

See Comment, page 3



Ellis: renewing old ties

## Ellis launches publishing arm

BPI chairman Terry Ellis has hired former Chrysalis senior vice-president Ann Munday to launch a publishing company to run alongside his new record label, Imago.

Ellis, a co-founder of Chrysalis, worked with Munday until he sold his 50 per cent stake to partner Chris Wright in 1985. Munday left Chrysalis on the same day to enter management. She will still manage Carlene Carter outside the US.

While the Imago label is funded by BMG, the publishing company is Ellis's personal vehicle. "Obviously, I would like to sign the publishing of the acts I'm signing to the record company," he says. "But I am less comfortable in making an investment in artists with other record companies," he says.

Munday says: "I really enjoy working with Terry. His attitude to artists is one of the best." BMG backs Ellis: see page 4

## Chrysalis plans £10m venture

Chrysalis is joining Pioneer to develop a £10m studio and concert venue in north London.

The complex, which will be run by George Martin and Air Studios, will also include CD mastering and video playback facilities and is due for completion in March 1992.

Meanwhile, Chrysalis Records UK achieved record yearly

turnover of £22.6m, virtually double last year's total, and pre-tax profits of £3.4m. But the company's US performance showed a loss of £1.6m.

The Chrysalis UK figures show an apparent fall in turnover from £24m in 1989. But the 1990 figure only represents half of all sales, with new partner EMI taking the other half.

Whitney Houston

all the man that i need

see her on december 12th  
Des O'Connor Tonight Show  
and Rapido

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chris rea



roberta flack



tanita tikaram



the big dish



debbie gibson



vangelis



mike and the mechanics

and many, many more



east west records one year old this week

and already we've got a brother – east west records GmbH (formerly teldec record service GmbH)  
heussweg 25 2000 hamburg 20 germany, is born this week

east west records electric lighting station 46 kensington court london w8 5dp

## MI nets World Cup rights

Media Investments has bought the rights to footage of the Italia '90 World Cup which were withdrawn from Stylus Video by FIFA. Stylus, which went into receivership in the summer with debts of up to £15m, is now negotiating the sale of the videos it made while it held the worldwide rights.

Media Investments has formed a new company, SportsWorld Video, to market the footage. SportsWorld, headed by former Stylus executives Tony Taghietti and Nigel Wood, is now negotiating with Stylus for the rights of the World Cup programmes it made before going bust.

They include Gascoigne's Story, which reached the Top 30 video chart in November, and four other programmes charting the progress of the England and the Republic of Ireland teams throughout the competition.

## Scarlett fights closure with receivership play

The Scarlett Group is fighting closure by going into administrative receivership.

Director Robin Millar made the move in a bid to drive a wedge between the studio, record and publishing company and creditors to prevent it being wound up.

The group ran into difficulties two months ago when a joint venture between itself, its bank and the Swiss Bank Corporation fell through.

As a result of the collapse, Inland Revenue and HM Customs and Excise intervened and Millar feared a winding up order within weeks.

With no new partnership deals in sight, Millar called in the receivers. As a result, the group is suffering cutbacks.

Seven staff have been made

# Filmtrax takeover swells EMI Music

EMI Music claims it is unrivalled as the world's biggest music publisher after completing its takeover of Filmtrax.

The music publishing giant finally agreed the deal at a cut-price rate of no more than \$95.5m (£48m) following four months of negotiation. When the deal was originally announced in August, EMI agreed to pay up to £62m.

The deal was signed in London on Tuesday by EMI vice-chairman Martin Bandier and Filmtrax managing director John Hall. The exact value of the deal will be finalised once EMI has completed its analysis of Filmtrax's balance sheet.

EMI Music Publishing chairman Charles Koppelman

says: "This surely makes us the largest publisher in the world. The deal includes some wonderful songs and rights which will fit in very well with the rest of the EMI music catalogue."

Before the deal, Warner-Chappell was probably ahead on gross volume of rights but this takeover, which adds another 90,000 titles to EMI's catalogue, takes the British company into an unrivalled lead, he says.

Co-founder and managing director John Hall and fellow director Cornelius Bohane both stay on as consultants for three years.

Hall says: "For sentimental reasons I'm very sad to see the

end of Filmtrax, but I'm glad that the rights stay with a British company."

The deal gives EMI a major hold on the film soundtrack business, adding Filmtrax's tie-in with Columbia Pictures Entertainment to EMI's existing deals with MGM and 20th Century Fox.

The Columbia agreement, which includes 2,500 original compositions for films and TV, covers all future productions until 1993.

The Columbia catalogue also includes copyrights from film and TV programmes such as Ghostbusters, Close Encounters Of The Third Kind, Tootsie, St Elmo's Fire and Hart To Hart.



The La's: Best British Newcomer contender

## Brits shun teen idols

The inclusion of more new talent in the nominations for this year's Brits Awards has left no room for teen idols Kylie, Jason and New Kids On The Block.

Betty Boo, Cocteau Twins, Happy Mondays and The La's are some of the new names to be included in the list of nominations. The full list is:

Best British Male Artist — Phil Collins, Elton John, George Michael, Van Morrison, Robert Smith and Jimmy Somerville  
Best British Female Artist — Betty Boo, Elizabeth Fraser (Cocteau Twins), Dusty Springfield, Lisa Stansfield and Caron Wheeler

Best British Group — The Beautiful South, The Cure, Happy Mondays, Soul II Soul, The Stone Roses and Talk Talk

Best Album By A British Artist — The Beautiful South's *Choke*, Elton John's *Sleeping With The Past*, George Michael's *Listen Without Prejudice Vol 1*, Van Morrison's *Supernatural*,Prefab Sprout's *Jordan: The Comeback* and Lisa Stansfield's *Affection*.

Best British Producer — Nello Hepper, George Michael, Paul Oakenfold, Steve Osborne, Chris Thomas and Youth.

Best British Newcomer — Betty Boo, The Charlatans, Happy Mondays, The La's and Beats International.

Best International Female — Mariah Carey, Neneh Cherry, Whitney Houston, Janet Jackson, Madonna, Sinéad O'Connor and Tina Turner.

Best International Male — Michael Hutchence, Jovanotti, MC Hammer, Prince and Paul Simon.

Best International Group — B52s, De La Soul, Faith No More, INXS and Roxette.

Best International Newcomer — Mariah Carey, Deee-Lite, MC Hammer, Maria McKee and Wilson Phillips.

Best Soundtrack/Cast Recording — *Days of Thunder*, *Ghost*, *Pretty Woman*, *Twin Peaks* and *Wild At Heart*.

Best Recording By A Classical Artist(s) — In Concert by Carreras, Domingo, Favariotti, Love For 3 Oranges by the Choir and Orchestra of the Opera of Lyon, *Prince Of The Pagodas* by The London Sinfonietta, *Serenade To Music* by The English Chamber Orchestra and *Vespers Of The Blessed Virgin* by The English Baroque Soloists.

The awards are being held at the Dominion Theatre in London on February 10.

A wave of activism is overtaking the music industry.

Last week the British Association of Record Dealers revealed it intends to hire a full-time secretary. BASCA is raising money to turn itself into a more campaigning body. Now the BPI may elect a full-time chairman.

Some will argue that such sensitive posts need people schooled in the ways of the industry, rather than professional lobbyists.

They are wrong. Running a music business is one of the most taxing jobs

around. The idea that part-time chairmen can combine their day-jobs with the task of representing the industry is a little optimistic.

No-one would put a lobbyist in charge of a hit record. Why expect a hitmaker to be able to run a lobbying organisation?

There is a chance, however, that someone could be found who knew the industry inside out but might be willing to take on a full time role.

It is up to that person to step forward.

Reggae artist Shabba Ranks is accident-prone, to say the least.

First, his gig at Brixton Academy was disrupted by a shooting. And then last week his PA at Tower Records in London's Piccadilly Circus turned into a mini-riot.

Tower manager Craig Martin has responded by banning all hip hop, rap and reggae artists from appearing in his store.

The best that can be said of that decision is that it was taken in the heat of the moment. Such apparent racism is offensive and wrong headed. Yobs do not should conveniently colour coded.

As for Ranks, no-one is suggesting he was responsible for either event, but clearly he keeps some pretty run company. His new record label, Epic, should proceed with caution.

Steve Redmond

## GATT impose hits copyright

Hopes for a worldwide agreement on the rental and copyright of music recordings have been dashed with the breakdown of General Agreement on Tariffs and Trade talks in Brussels.

Proposals on the protection of intellectual copyright presented by the EC and the US were left unresolved amid larger disagreements over agriculture.

EC representatives hoped to have their proposals for a 50-year copyright on all recordings and for rights of control over the lending and rental of recordings accepted after four years of talks.

redundant so far with other lay-offs likely. Uncertainty also hangs over the Scarlett Records operation where managing director Phil Rambow is the sole staff member.

Wages within the whole group have been cut and record company activities are being kept to a minimum. But Millar says the Power Plant and Maison Rouge studios will continue as normal.

Millar believes the aggressive cost-cutting could enable the group to trade its way out of trouble, even if Scarlett fails to find a new partner or sell Maison Rouge.

"The studios are running as normal. In fact, they are taking more money than they did this time last year," says Millar.

There has been growing concern over abuse of copyright in developing countries and the growth of the rental industry in Japan.

The Japanese wanted GATT to enshrine rental shops rights with the payment of an "equitable" sum to artists, a move opposed by the EC and the US.

The EC wanted an agreement which granted composers and giving artists, composers and producers the right to control or prevent rental of their products.

The European Commission put forward proposals which would protect such rights with a 50-year copyright on all European records.



After the "what is pop" controversy, the chart supervisory committee is at last addressing the problem of classical recordings' chart definition.

The chart is a reference tool for album availability, retail in-store placement and public information, but the current system of two classical charts makes certain recordings open to misplacement.

There are many arguments about the limitations of one chart, however. Creating a single classical chart could mean that many new, full-price and important recordings would be excluded. Why not have a classical compilation chart and a full-price classical chart? Or perhaps it is time to redefine the boundaries of "classical" and "crossover"? Of course, a classical recording would continue to enter the pop charts if it achieved sufficient volume.

In Concert, which has sold more than 1M copies in this country is banished to the increasingly nebulous ranks of the crossover chart.

It is absolutely absurd that this recording, while featuring the voices of three of the most serious and respected operatic artists of our time performing mainly of the 19th century, should be a victim of such a harsh edict. If this is crossover, what on earth defines crossover?

A colleague remarked in *Music Week* three weeks ago that the three tenors' In Concert belongs in the crossover chart because it is a compilation. He is wrong. A classical compilation is made up of previously released material. In Concert is a brand new live recording.

Perhaps one day, the humble market of classical music might be transformed permanently; listener friendly, mass-market music would not be confined to rock.

Perhaps then the debate will be the iconoclastic merging of the pop and classical charts.

Terri Robson is marketing director of Decca Records.

# Warp and Rhythm King in cash clash

Dance label Warp and its marketing partner Rhythm King are at loggerheads after Warp's decision to terminate its contract.

The companies say they hope their parting will be "amicable", but privately there is a major disagreement over money.

Warp stunned Rhythm King executives when its lawyers sent a "totally unexpected" letter saying it planned to end the relationship. Hopes of a reconciliation foundered last week, culminating in both

parties accepting the split.

Warp co-director Rob Mitchell and Rhythm King spokeswoman Adele Nozedar say there will be talks between the companies to keep their differences out of the courts. Yet each company claims the other owes it money.

Mitchell says: "I still think everyone at Rhythm King is great but the company is no longer right for us. They say they are surprised at our decision to terminate the contract, but we sent dozens of letters asking them to do certain

things which were just not done.

"It is difficult to know how much business they got from us during the relationship. But I definitely expect they owe us money, rather than the other way around."

Warp has been considerably strengthened by its partnership with Rhythm King; it sold 300,000 records this year. But, according to Mitchell, it "would have gone out of business by Christmas" had the partnership continued.

Rhythm King's Nozedar re-

jects that view. She claims Warp no longer has a contract with Rhythm King, but points out that the terms of an earlier contract mean "they are not free to go wherever they want", a condition which could cause problems with Warp's decision to release Sweet Exorcist's Clonk on Pinnacle today (Monday).

A Rhythm King source says: "I don't know how they can say they are owed money by us. We advanced them money on artists which was never repaid."

## Flying writes vow to Flying Records label

The Flying Record Company is planning legal action against a new label with a virtually identical name.

The established company, set up in 1981, is making the move to protect its name and trademark ready for the launch of the new label Flying Records early next year.

Managing director of The Flying Records Company Paul Walden says that although a company has been operating under a similar name in Italy, the UK company is a different matter.

"We have always traded under the name of Flying Records and our name is well-known," he says. "We are consulting our solicitors."

Walden's company runs four different operations, covering record releases, tour promotion and publishing. This year the company has promoted tours by Bob Geldof and The Four Tops and had a hit album with the TV-advertised Gene Pitney collection.

The new Flying Records is being set up by an independent retailer of the same name based in Kensington, London.

Owner Charlie Chester says: "We are both in completely different markets. We are not trying to take their business."

# Tower stirs 'racist' row

Tower Records has been branded "racist" after banning all hip-hop, rap and reggae artists from making PAs at its main West End store.

The shop took the decision after about 500 fans ran riot during a signing session by Jamaican reggae artist Shabba Ranks on Tuesday last week.

Ranks' press agent James Style fumes: "This is so racist. If it had been Jason Donovan it would have been 'Teenage fans go wild', but because it's Shabba it's a 'reggae riot', I wonder if the ban covers Vanilla Ice."

Store manager Craig Martin imposed the ban after Tower was left with a bill for about £6,000 for stolen records and damage to the store.

He says: "It's because of the bad attitude of the crowd. When you start to ask people nicely to get into line they don't like it."

He says a PA by white rap artist Vanilla Ice at the same Piccadilly Circus branch went off smoothly.

While Tower blames Ranks' late arrival for the trouble, his



Shabba Ranks: riot

management says there was not enough security for the numbers who turned up.

"They just underestimated how many people would turn up," says Style. "They didn't realise quite how big an international star Ranks is."

Ranks is devastated by the trouble, he adds, as it follows a shooting at one of his concerts earlier this year.

Managing director of black music company Profile Records, Andrew Cleary, adds: "This ban seems another step further down the road which rap and reggae acts seem to find themselves."

## Council allays Lennon show poll tax fears

Liverpool City Council is denying reports that the John Lennon Memorial Concert has left its poll tax payers with a £392,000 bill.

Steve McCriskin, the concert's Liverpool co-ordinator, says the council's share of costs is likely to be covered by the income still being generated by worldwide TV showings of the event.

The council originally laid out £600,000 for the concert in association with John Lennon Tribute Ltd, a London-based company charged with marketing the event for the Spirit Foundation, the charity which will benefit from any profits.

McCriskin says £200,000 of that outlay was returned by JLT in May, when the concert was staged. A further £200,000 of the £600,000 was donated to the cost of the event as part of the city's on-going Pier Head promotions campaign. Liverpool City Council does not expect that to be returned. McCriskin is hopeful of recouping the remaining £200,000.

"At the end of the day, we will have paid out £200,000 which we never expected to be returned," he says. "We considered that to be an investment in the re-development of the Pier Head area."

# Ellis stays cagey on Imago's '\$100m'

Terry Ellis manages to simultaneously dismiss and fuel speculation that BMG is putting \$100m into his new record label, Imago.

"It defeats me where anybody could have got that figure from," he says. The financial structure of the new company is confidential. But he acknowledges: "There's a substantial long-term commitment from BMG. They are being very realistic about what

it takes to get a new company off the ground. You need deep pockets."

You also need a great deal of faith and staying power. Imago is committed to a "less is more" philosophy which means it will release just one piece of product in each of its first two quarters. The first release by UK band King Of Fools is due next April. The second, from Australians Baby Animals, follows in June.

The new company will be based in New York, reflecting Ellis' knowledge of the US market. Most of its 30 staff will be there, leaving the UK as merely an A&R source staffed by a so-far-unnamed director of A&R and an A&R manager.

Imago will handle its own sales and marketing in the US; elsewhere it is licensed to BMG operating companies — RCA in the UK.

BMG chairman Michael Dornemann is giving Imago the freedom it needs to be successful, he says: "I can basically run the company how I like."

Whether BMG's investment is \$100m or \$10m, Ellis will still not be drawn. But for the moment, he says: "The day I look forward to, is the day I repay the money I have borrowed from them and I start making a profit."



Preston and Collins

## EMI honours songwriters

The BMI honoured its songwriters and the PRS at its annual awards dinner at London's Dorchester Hotel last week.

Frances Preston, BMI president, says: "This is our chance to say thank you to all the composers who use BMI in the States to licence their works and to PRS for all their hard work."

During the gala awards dinner, Preston announced Phil Collins, Lamont Dozier and Hit & Run Music Publishing as winners of the Song Of The Year Award for Two Hearts.

Other awards presented to the most performed songs of the year included: Phil Collins, Chris Duffy and EMI Songs for Cry; Mike Stock, Matt Aitken, Pete Waterman and All Boys Music for It Would Take a Strong, Strong Man and This Time I Know It's For Real; Mike Rutherford, BA Robertson and Hit & Run Music for The Living Years; Basia, Danny White and What Music for New Day For You; Enya, Nicky Ryan, Roma Ryan and EMI Songs for Orinoco Flow; Rick Astley and All Boys Music for She Wants To Dance With Me; Daniel Ash, David Haskins, Kevin Haskins and Beggars Banquet Music for So Alive; Warner Chappell Music for Soul Provider; Clark Datchler and Virgin Music for Turn Back The Clock; Steve Winford and FS Ltd for Holding On and Don't Know What The Night Can Do?

# Gulf concert cock up

Officials at the Ministry of Defence and the BPI are blaming each other for announcing a Christmas Gulf concert for British troops, which will not take place.

The MoD proudly included details of the event, featuring Phil Collins, Elton John and Eric Clapton, on a list of "stocking-fillers" for the troops.

Unfortunately, Collins, John and Clapton knew nothing about it.

BPI and MoD officials hast-

ily prepared a joint statement in which the MoD appeared to accept responsibility for the embarrassment.

News of the proposed concert was given to the media during a press conference designed to show how Britain is supporting its troops.

An MoD spokesman says: "The BPI approached us with the idea so we included it in the list. They came up with the names — when I saw it I thought 'My God, Knebworth'. But they don't seem to have

mentioned it to the people involved."

However, the BPI says chairman Terry Ellis approached the MoD with the idea — but was told it was not logistically possible to stage.

Spokesman Jeremy Silver says: "They have obviously tried to put together a list of things they are doing for the troops while morale appears to be low, and someone just threw this idea on it."

## Sales hits miss out in phone poll

The first attempt at a national chart based on a telephone poll shows a marked difference to the normal sales chart.

Broadcast software house Iris, which is launching the National Recall Chart next spring, carried out a test run at the end of November.

A panel of 430 people aged between 15 and 39 who listen to a minimum of two hours of music a week and live in the south were interviewed.

The top 25 singles of that week were included in the poll along with seven others in the Top 40.

Only six out of the sales Top 10 feature in the recall chart and one of those not included was the number one Ice Ice Baby by Vanilla Ice.

The compilers of the test chart say the sample was unweighted but that it was balanced for age. They also

NATIONAL RECALL TEST CHART	
1 (2) Unchained Melody	Righteous Brothers
2 (5) It Takes Two	Rod Stewart and Tina Turner
3 (18) Seven Little Girls	Bombalurina
4 (8) I'll Be Your Baby Tonight	Robert Palmer/UB40
5 (10) To Love Somebody	Jimmy Somerville
6 (15) A Little Time	The Beautiful South
7 (4) Don't Worry	Kim Appleby
8 (33) Show Me Heaven	Maria McKee
9 (39) Dressed For Success	Roxette
10 (9) King Of The Road	The Proclaimers

CIN chart position in brackets. We Nov 30

stress that it is not an official recall chart, but merely illustrates the technique.

National Recall's managing director designate Kerry Juby says the chart proves that the number one single is not necessarily the most popular song of that week.

"The reason why Vanilla Ice doesn't appear is because the song at that time was only available as a single. Most of

the other songs figure in other formats, like albums, and are consequently more popular," says Juby.

But the fact that the chart features strong album tracks does not mean it will become boring, adds Juby. "We were worried that just album tracks by Phil Collins and Dire Straits would be chosen but thankfully that is not the case," he says.

## Apathy stalls T&C's Midem concert

The Town and Country Club says the apathy of record companies is undermining its attempts to provide live music at Midem.

Organisers of the event chose the Town and Country Club to stage four nights of entertainment for the interna-

tional music industry.

T&C general manager Ollie Smith says: "My first thought was that it would be quite straightforward because record companies would want their bands to appear at such a prestigious event, but I was wrong," he says.

"It seems people have become blasé in their attitude to Midem. The event isn't held in such high regard any more — which is why the organisers are trying to make it more interesting."

Smith is now finalising a four-night package.

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SUCKER D.J. - DIMPLES D'

LIVIN' IN THE LIGHT - CARON WHEELER

CRAZY - SEAL

THEN - THE CHARLATANS

CUBIK (ORIGINAL MIX) - 808 STATE

GOOD MORNING BRITAIN -  
AZTEC CAMERA & MICK JONES

MORE - SISTERS OF MERCY\*

THE OBVIOUS CHILD - PAUL SIMON

Side Two

ARE YOU DREAMING - TWENTY 4 SEVEN

THIEVES IN THE TEMPLE - PRINCE

SPIT IN THE RAIN - DEL AMITRI

KING OF THE ROAD - THE PROCLAIMERS

SHOW ME HEAVEN - MARIA McKEE

TAKE MY BREATH AWAY - BERLIN

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## TALENT

# Creating art for noise

It was Peter Saville's distinctive artwork for Joy Division in 1979 which first showed Factory Records' commitment to design becoming an integral part of the label's identity.

Over a decade on, and Factory is again backing a new force in design.

Central Station Design's vivid sleeves for Happy Mondays and Northside have challenged conventional vinyl wraps perhaps because it is art and not the packaging which interests the trio.

"We're recognised as artists and not just for the 12-inch squares. Our covers are paintings and not boring graphics," says Pat Carroll who works with his brother Matt and Karen Jackson.

Factory adopts an open-minded approach to sleeve design, giving CSD a free rein to come up with designs for its artists.

"We don't put any restrictions on them. Their biggest restriction is having to please the band," says Phil Saxe, the company's head of A&R.

The Ryder brothers and the Carrolls are cousins, and CSD has produced artwork for Happy Mondays since the first single, *Delightful*, in 1985.

"They don't come cheap, but it's worth it because what they are doing is unique," says Saxe who explains that CSD sleeves evolve alongside Happy Mondays' records. The



Central Station Design's vision of Arthur Askey

designers attend all the band's gigs and develop ideas even before a single is chosen.

"When we put out a Mondays single it's like handing two artists — Happy Mondays and Central Station Design," he says.

CSD is, however, reluctant to be lumped in with the current Manchester scene and is at pains to point out that they had been painting long before their second generation fares.

As if to prove the point,

CSD's exhibition of acrylics of popular comedians — including Arthur Askey, Ken Dodd and Bob Monkhouse — has just completed its run in London.

Pet Shop Boy Neil Tennant brought the paintings down to The Decorative Arts Group Gallery, where he is a partner, after being sufficiently impressed at a Manchester viewing earlier this year.

Paula McGinley

## THE EAR

MW's Talent Tipsheet

### PRESTON

#### BIG RED BUS

Tremendously catchy indie pop is on offer from this talented four-piece. Their three-track demo opens with the sparkling instrumental *Hulen* which demonstrates their superior musicianship. All I Need and Brideshead meanwhile prove that vocalist Michael Shepherd has a worthy larynx, and when it is aligned with Neil Spence's lead guitar the result is quite intoxicating.

Contact: Michael Shepherd  
Tel: 0772 723900

### LIVERPOOL

#### THE SNAKESKINS

This quartet is still without a UK deal despite appearing alongside Elton John and Paul McCartney on Soviet TV's Gradus Ad Parnassum rock festival, gaining a deal with the Soviet Melodia Records in the process. Their sound is strikingly adult, recalling Spring-

steen and Billy Joel. While the production is a shade overblown, the songs retain a sincere tone.

Contact: Phil Tompkins  
Tel: 081 780 1092

### LEEK

#### OTHER VOICES

Vocalist Janet Galloway sounds like someone who could easily make her mark. Her voice is occasionally reminiscent of All About Eve's Juliette Regan but Galloway is equally capable of raunching out. The four male musicians behind her also impress with a noise veering from bluesy rock to more current indie rock, and their live presence is guaranteed to impress.

Contact: Tony Berry  
Tel: 0689 24337

### LONDON

#### RIP

Rip is a singer/songwriter whose songs avoid being tagged MOR by virtue of some

nically quirky arrangements. I Love You is a particularly fine honky-tonk piano and soul piece recalling some of Lou Reed's more light-hearted moments. The bi-lingual *La Copita* has a certain bawdy charm, but it is the more considered *Prayer Of The Bottle* featuring just the man and his piano which deserves repeated listens.

Contact: Guy Ripley  
Tel: 081 740 4827

#### THE BIG TRUTH BAND

This six-piece outfit mix a superior pop sound with honky-tonk piano and soul feeling. The likes of *Hothouse Flowers* and *Van Morrison* might have done it all before, but songs such as *Walk On By* and *Thru Me In The Water* indicate a band worth catching live.

Contact: Robin Catto  
Tel: 071 328 0662

Send tapes and hot tips to Leo Finlay, The Ear, Music Week, 23-27 Tudor Street, London EC4Y 0HR

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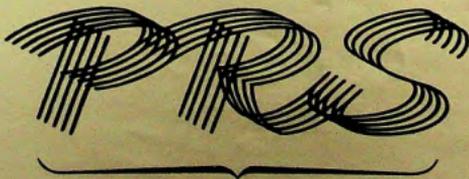
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OF 1989.



GIVING MUSIC ITS DUE



## MOST PERFORMED SONG OF 1990

Two Hearts  
PHIL COLLINS  
HIT & RUN MUSIC PUBLISHING LTD.

## MILLION • AIR PERFORMANCE SONGS

### FOUR MILLION PERFORMANCE SONGS

Michelle  
JOHN LENNON  
PAUL McCARTNEY  
NORTHERN SONGS LTD.

### THREE MILLION PERFORMANCE SONGS

Alone Again (Naturally)  
GRAND UPRIGHT MUSIC LTD.

Born Free  
DON BLACK

Hey Jude  
JOHN LENNON  
PAUL McCARTNEY  
NORTHERN SONGS LTD.

Let It Be  
JOHN LENNON  
PAUL McCARTNEY  
NORTHERN SONGS LTD.

### TWO MILLION PERFORMANCE SONGS

Baker Street  
GERRY RAFFERTY  
EMI MUSIC PUBLISHING LTD.

Every Breath You Take  
STING  
MAGNETIC PUBLISHING LTD.

Goodbye Yellow Brick Road  
ELTON JOHN  
DICK JAMES MUSIC LTD.

Last In Love  
RIVA MUSIC LTD.

Penny Lane  
JOHN LENNON  
PAUL McCARTNEY  
NORTHERN SONGS LTD.

### MILLION PERFORMANCE SONGS

Back In The High Life Again  
STEVE WINWOOD  
FS LTD.

Candle In The Wind  
ELTON JOHN  
DICK JAMES MUSIC LTD.

Do You Want To Know A Secret?  
PAUL McCARTNEY  
NORTHERN SONGS LTD.

Eight Days A Week  
PAUL McCARTNEY  
NORTHERN SONGS LTD.

Hitchin' A Ride  
PETER CALANDER  
MITCH MURRAY  
INTUNE LTD.  
DICK JAMES MUSIC LTD.



## MILLION • AIR PERFORMANCE SONGS

Don't You Know What The Night Can Do?  
STEVE WINWOOD  
FS LTD.

Hanky Cat  
ELTON JOHN  
DICK JAMES MUSIC LTD.

I Feel Fine  
PAUL McCARTNEY  
NORTHERN SONGS LTD.

Live And Let Die  
PAUL McCARTNEY  
EMI UNITED PARTNERSHIP LTD.

The Living Years  
MICHAEL RUTHERFORD  
B A ROBERTSON  
HIT & RUN MUSIC (PUBLISHING) LTD.

Maybe I'm Amazed  
PAUL McCARTNEY  
NORTHERN SONGS LTD.

Never Gonna Give You Up  
MIKE STOCK  
MATT AITKEN  
PETER WATERMAN  
ALL BOYS MUSIC LTD.

No One Is To Blame  
HOWARD JONES  
WARNER CHAPPELL MUSIC LTD.

Nowhere Man  
JOHN LENNON  
PAUL McCARTNEY  
NORTHERN SONGS LTD.

Roll With It  
STEVE WINWOOD  
FS LTD.

Shattered Dreams  
CLARK DATCHLER  
VIRGIN MUSIC (PUBLISHERS) LTD.

She's Not There  
ROD ARGENT  
MARQUIS MUSIC CO. LTD.

Two Hearts  
PHIL COLLINS  
HIT & RUN MUSIC PUBLISHING LTD.

## MOST PERFORMED COUNTRY SONGS

Blue Side Of Town  
RONDOR MUSIC (LONDON) LTD.

Give A Little Love  
RONDOR MUSIC (LONDON) LTD.

I Feel Fine  
PAUL McCARTNEY  
NORTHERN SONGS LTD.

Joe Knows How To Live  
GRAHAM LYLE  
GOODSINGLE LTD.  
RONDOR MUSIC (LONDON) LTD.

Tear Stained Letter  
RICHARD THOMPSON

Tell Me True  
RONDOR MUSIC (LONDON) LTD.



## MOST PERFORMED POP SONGS

Cry  
PHIL COLLINS  
CHRIS DUFFY  
EMI SONGS LTD.

Don't You Know What The Night Can Do?  
STEVE WINWOOD  
FS LTD.

Holding On  
STEVE WINWOOD  
FS LTD.

It Would Take A Strong, Strong Man  
MIKE STOCK  
MATT AITKEN  
PETER WATERMAN  
ALL BOYS MUSIC LTD.

The Living Years  
MICHAEL RUTHERFORD  
B A ROBERTSON  
HIT & RUN MUSIC (PUBLISHING) LTD.

New Day For You  
BASIA  
DANNY WHITE  
WHAT MUSIC LTD.

Orinoco Flow  
ENYA  
NICHOLAS RYAN  
ROMA RYAN  
EMI SONGS LTD.

She Wants To Dance With Me  
RICK ASTLEY  
ALL BOYS MUSIC LTD.

So Alive  
DANIEL ASH  
DAVID HASKINS  
KEVIN HASKINS  
BEGGARS BANQUET MUSIC LTD.

Soul Provider  
WARNER CHAPPELL MUSIC LTD.

This Time I Know It's For Real  
MIKE STOCK  
MATT AITKEN  
PETER WATERMAN  
ALL BOYS MUSIC LTD.

Turn Back The Clock  
CLARK DATCHLER  
VIRGIN MUSIC (PUBLISHERS) LTD.

## MOST PERFORMED MOTION PICTURE AND TV SONGS

Driving Miss Daisy  
HANS ZIMMER

Lethal Weapon II  
ERIC CLAPTON

With A Little Help From My Friends  
(From 'The Wonder Years')  
JOHN LENNON  
PAUL McCARTNEY

## ROUND-UP

Touch Stone Enterprises is claiming a good initial response to its **Outdoor Event 91**, to be held at Wembley Exhibition Centre on January 29, 30 and 31. One hundred and twenty companies will demonstrate more than 50 different services, from crowd management and crash barriers to catering, child care at outdoor events and even special features such as firework displays. To pre-register for the event phone 081 840 3888.

Pre-registration will give free entry to the event and a free catalogue outlining the services on offer. . . **The Rock Garden** is to offer a ticket service for major venue concerts. In a deal with the Ticketmaster agency, tickets will be available from The Rock Garden in London's Covent Garden within the next few weeks. . . **Harvey Goldsmith** has announced the first dates for **George Michael's Cover To Cover '91** tour. Birmingham's NEC is booked for January 15 and 16, with two dates at the Wembley Arena on March 19 and 20. Michael will also be playing **Rock In Rio 11** in Brazil during January, plus dates in Japan, yet to be announced. . . **Giant Leap Productions** was due to stage the first of its **The Voyage** events at London's Camden Palace last night (December 9). Billed as "a celebration of awareness", The Voyage aims to give quality, showcase opportunities to new performers and provide a relaxed atmosphere for established artists. A second event is pencilled in for mid-March at London's Town And Country Club. . . **MCP** has announced the support acts for two forthcoming tours. The Almighty will get second billing to **Motoredads'** January tour, while Vixen will be doing the honours for **Deep Purple**.

# Fat Lady's hard touring pays off

Constant gigging is the secret of one band's rise to the brink of chart success. By Duncan Holland

The Fat Lady Sings headlined London's Town And Country Club in a unique position: they have yet to release their debut LP.

Band manager, David Stoppa, says: "I don't know if there is another band around in that position."

Now signed to East West, the band have built steadily from a small indie outfit to the brink of chart success, at all times picking up increasing support. Now with a major's backing, Stoppa welcomes the slight easing of the band's financial worries.

"Being with a major is a great relief," he says. "As an indie the financial worries are taxing, but now we've got a good sound system and a bus on the road. Previously, the band had to actually drive a van to the gigs themselves — now they can arrive fresh and obviously perform better."

The band's confident performance, embracing both the intimacy of their indie roots as well as the larger projection expected of a major label act,

is the result of steady touring. It is a learning process which Stoppa feels is vital.

"The live scene is extremely important," he says. "The bands who have stayed the distance over the past 25 years are the hard working bands like the Stones."

Stuart Galbraith, MCP promoter for parts of the tour, says: "The level The Fat Lady Sings are going out at — the 1,000 audience level — is the hardest to crack. But they've been getting good audiences throughout the country."

"This is especially encouraging in the run-up to Christmas and now we are in a recession, money for these sorts of gigs is tighter. The arena end of the business is holding up, but at the other end of the scale things are a lot tougher."

Stoppa points out that constant gigging can sustain a band even without a hit single. "It's a hard, slow build," he says, "but every time we return to a town we get more people. And when the hit single finally comes, then it all



The Fat Lady Sings: firm fan build-up

pays off and you've got that solid following."

East West plans to re-release an early Fat Lady Sings single, **Arclight**, early next year, with the debut LP to follow. Judging by an enthusiastic 1,000-plus Town And Country audience, a ready market awaits them.

**Promoter:** Stuart Galbraith, MCP

**Tour manager:** Sean Fitzpatrick  
**Management:** David Stoppa, Friars Management  
**PA:** Mick Antony  
**Lighting:** Chameleon Lighting Ltd  
**Venue:** Town And Country Club, London  
**Capacity:** 1,400  
**Ticket price:** £6  
**Potential gross:** £8,400

# Dance rethink marks return of live appeal

It seemed at one time that dance music was sounding the death knell of the live gig. With records created more and more in the studio, the nearest most house artists could get was a PA.

Yet this year has seen the rehabilitation of the live performances.

A sea-change was signalled when the two hippest clubs in London, **The Brain** and **The Milk Bar**, both began hosting regular live nights. The acts who played there played live — before they had made records.

But even music born in the studio has been making the change. **MC Hammer's** huge shows, with full band and



EMF: dubious about rhythm tracks

backing singers, re-drew the boundaries of a rap performance. **Soul II Soul** mounted a similarly lavish show, blending the performance tradition of the sound system with the instrumentation of "real" soul music.

"The show is to express that

a studio band has managed to become live," said **Soul II Soul's** figurehead **Jazze B** before their tour reached the UK.

He said the idea of playing live had been in mind during the recording of the group's second album.

The process seems set to develop even further, if the surprise success of **EMF** is anything to go by. The band not only profess a live ethic, but work off rock reference points.

"EMF don't see themselves as a dance band, or even in the spirit of someone like **Happy Mondays**," says their A&R man **Nick Mander**. "They wouldn't have been surprised if **Unbelievable** didn't make

any dance charts.

"When they play live, it's bass, guitar, drums — and one keyboard line for extra sounds. The single was put down virtually live in one day. They're very dubious about rhythm tracks, even in the studio."

EMF's teen appeal rests on the age-old qualities of a bunch of lads in a band. That they achieved a dance crossover without even trying shows how far the lessons of dance music have been absorbed into the rock mainstream. That fusion must continue — to the point where the division between live and studio music may become irrelevant.

**Russell Brown**

**BETTY BOO**  
 IN **24 HOURS**  
 SPECIAL EDITION  
 FEATURING THE **VINCE CLARKE**  
 & **NORMAN COOK MIXES**



## ii Classical gas

Top sellers in the mid-price range

## ii



## Yazoo yahoo

Back at the top of the indies

## vii Poster chart

Top 75 singles at a glance

## viii



## Tres Bon

Bon Jovi storm video chart

# music week

# datafile

The Information Source for the Music Industry

15 DECEMBER 1990

## CHART FOCUS

**V**anilla Ice's Ice Ice Baby continues its reign atop the singles chart, but with a much reduced majority over the new number two, **Madonna's** Justify My Love, which soars from number nine, leapfrogging **Cliff Richard's** much-fancied Saviours Day, which now seems unlikely to reach pole position.

Highest new entry, at number 12, is the **Righteous Brothers' You've Lost That Lovin' Feeling**. If it goes up to 10 next week, as it surely will, it will become the first recording to reach the chart's upper reaches on three entirely separate occasions. (**The Shangri-Las's** Leader Of The Pack deserves an honourable mention having twice reached the Top 10 after peaking at number 11 on its initial 1965 outing when, coincidentally, it first entered the chart the very same week as You've Lost That Lovin' Feeling.)

Though You've Lost That Lovin' Feeling is being boosted



considerably by the popularity of its former flip Ebb Tide, which has now been promoted to share top billing (this move coming too late for this week's chart page), its success is still remarkable, not least because it is featured on no fewer than 20 currently available compilation albums. It also served as a bonus track on the 12-inch and compact disc variants of the Righteous Brothers' recent number one single Unchained Melody, the CD of which topped 75,000 sales last week, easily beating all previous CD singles. The cassette single, of Unchained Melody, which has sold well

over 100,000 copies is similarly the best-seller ever in that format.

**Bill Medley**, who is half of the Righteous Brothers, is also featured at number 56, duetting with **Jennifer Warnes** on their 1987 hit (I've Had) The Time Of My Life, now re-issued to tie-in with the TV premiere of the movie Dirty Dancing.

**New Kids On The Block** register their eighth Top 10 single of the year with This One's For The Children. The last act to score eight Top 10 hits in a year was Madonna, in 1985. **New Kids On The Block** are the first group to turn the trick in the chart's 38 year history.

**Emerald Farm TV** star **Malandra Burrows'** debut single Just This Side Of Love soars to number 15 this week. It's the first hit on the Yorkshire Television label, though the company's earlier York label, charted hits by the **Settlers** in 1971 and **Glyn Poole** in 1973.

Alan Jones

## ANALYSIS

**A** willingness to take a gamble has always been vital to success in the music industry. But now some enthusiastic promotions men are quite literally taking a flutter on their own titles.

Just as Gallup is often able to track errant promotions men going from shop to shop buying their own product in a bid to hype the charts, so William Hill spokesman **Graham Sharpe** has detected a number of bets of a suspicious size and proximity to each other trying to predict what will be the Christmas number one.

He cites the case of one record two years ago. "With just a week to go, it was stuck at number 153 in the charts, yet somebody managed to drive the odds down to 5-2.

"There's no way you can prove who is doing it," he says, "but it's certainly being done. Some people have clearly realised the PR benefits of being seen to be a favourite." By last Thursday he had

identified three suspected cases of hyping in the betting on this year's Christmas number one, affecting **Errol Brown's** Send A Prayer, **Dimples D's** Sucker DJ and **Lord Tanamo's** 'I'm In The Mood For Love.

### THE CHRISTMAS STAKES

Righteous Brothers You've Lost That Lovin' Feelin'	7-4
Madonna Justify My Love	7-2
Cliff Richard Saviour's Day	5-1
Orchestra on the Half Shell Turtle Rhapody	5-1
John Travolta/Olivia Newton John Grease Megamix	12-1
Farm All Together Now	11-1
New Kids On The Block This One's For The Children	14-1
Vanilla Ice Ice Ice Baby	16-1
Melandra Burrows Just This Side Of Love	16-1
Chris Isaak Wicked Game	16-1

Source: Wm Hill 6/12/90

**Robert Lemon**, a director of Sharp End, the promotions company working on **Errol Brown**, denies it is involved. "I think you will find us a bit more traditional than that," he says.

The sudden rise in the betting on **Send A Prayer** is more likely a result of it being played daily by **Radio One's** Simon Bates, he says.

Even Sharpe admits his instincts are sometimes wrong. "When people started putting a lot of money on **Donald Where's Your Troosers** last year, I thought it was a wind-up," he says. "Yet it ended up at number four."

**William Hill** expects the total stake on the Christmas number one — most of it currently on **The Righteous Brothers** and **Madonna** — to reach £50,000 this year, more than double last year's total.

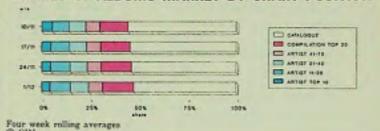
But however much actual hyping there is, the market remains relatively small: the country's total stake on the **Grand National** is around £17m.

## UPDATE

### SALES

Index of unit sales W/E 24/11/90 = 100	Last week	This week	% diff	This week last year	% diff
Albums	140	165	+18	-11	
Singles	107	101	-6	-3	
Music Video	253	311	+23	+8	

### SHARES OF ALBUMS MARKET BY CHART POSITION



### ROOKIES

Artist	Label	Chart Pos	Artist	Label	Chart Pos
1 BETTY BOO	Rhythm King	28	6 CHARLATANS	Situation Two	58
2 ROQUETTE	EMI	29	7 MARRAH CAYEY	CBS	63
3 MOUND DIG & THE MICHAELIDES	Pop & Aes	42	8 BLACK BOB	DeConstruction	66
4 THE LAS	Gal Discs	46	9 MARK DEXTRY	Big Life	72
5 KNOWLEDGE	Cocacola	55	10 BLUE PEARL	Big Life	75

BEST SELLING DEBUTS FROM PREVIOUSLY UNCHARTED ACTS  
Compiled by Spotlight Research from Gallup data. Sales report: 26th November to 1st December 1990.

AT LAST, THE LONG LIST  
**LILT**  
RECORDINGS

# For the Children

THE SONGS, POETRY AND TUNES OF RON KAVANA - PERFORMED BY SHANE MCGREGOR (Fiddlers' First Boys), PATRICK BERGIN (The Last Seed), TERRY WOODS (Johnny), MARY COLLETTAN & PHIL CHERRYMAN (The Chatterbox), THE STRAWBERRY BOB DIXON (The Boy Who Swam With Dolphins)

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EXPLORING THE WIDER WORLD OF  
JESUS AND OF THE CREATION OF  
LONDON (FRAGMENTAL REEL)  
MUSICIANS WITH THE WIND-UP  
OF THE PIGEON, THE TIGER AND  
GLAY (THE ALBAN RAIL IN THE  
LAND OF THE BIRDS) VOICES OF  
THE FINEST MEN COMPOSERS.

ALL RECORDS WILL BE  
DONATED TO THE BELFAST  
CHARITABLE TRUST FOR  
INTEGRATED EDUCATION.

**Alias**  
RECORDS

AN ALBUM WITH A DIFFERENCE

# MID-PRICE/BUDGET CLASSICAL ALBUMS

#	Title, Composer	Artist, Choir	Label
1	CLASSICAL COLLECTION SAMPLER	Various	Cassette/CD/DP (Distribution) Capitol CD DDOCA11/OCDD1 (OCDD1)
2	MUSIC FOR THE LAST NIGHT OF THE OPERA	Crucis Chorus/Crucis Vocalists	Crucis CD/DP 9101/9102 (9101)
3	DUETS FROM FAMOUS OPERAS	CIF	CIF 4848/TCF 4808 (E)
4	VIVALDI FOUR SEASONS	CIF Virtuosi Of England	CIF CD 4001/TCF 4001E (E)
5	HOLST THE PLANETS	CIF James Blight/Orchestra	CIF CD 4023/TCF 4023E (E)
6	ELGAR VIOLIN CONCERTO	Nigel Kennedy/Randall YPCO	Eminec EMX 41258/1EMX 41258A (E)
7	INTRODUCING THE MOZART EFFECT	Neville Martinson/ASMR	Chips CD 4320/2 (E)
8	TCHAIKOVSKY 1812 OVERTURE	CIF	CIF 101/TCF 101 (E)
9	HANDEL MESSIAH	CIF Malcolm Sargent/BP	CD CDOP 4718M/TCF 4718 (E)
10	KING OF THE HIGH C'S	Decca Opera Gala	Decca Opera Gala CD 4213/250 (E)
11	PUCINI ARIAS	CIF	CD CDOP 4568M/TCF 4568 (E)
12	ARIAS	DG Wilhelm Kroll/Orchestra	DG Wilhelm Kroll 419284 (E)
13	HOLST THE PLANETS	Eminec James Blight/Orchestra	Eminec EMX 21067/EMX 2106E (E)
14	THE COLLECTION	Luciano Favaretto	DWLP 1102/DMC 1102 (E)
15	BEETHOVEN SYMPHONY NO. 9	Herbert von Karajan/BPO	DG Gallera 41562/3/4/5/6/7/8 (E)
16	GREAT CHORAL CLASSICS	CIF	CIF 4584/TCF 4584 (E)
17	PUCINI TURANDOT (HIGHLIGHTS)	Decca Opera Gala	Decca Opera Gala CD 4213/250 (E)
18	BIZET/VERDI DUETS	Merrill/Malone/Albano/Fabry	GL 87789/6/8/7799 (BMG)
19	VIVALDI FOUR SEASONS	Fritz Maksym-Luk PCO	Eminec EMX 2009/TCM 2009 (E)
20	WARSAW CONCERTO	Crucis Chorus/BPO/ASMR	CIF 4168/31/TCF 4168 (E)
21	TCHAIKOVSKY HIGHLIGHTS FROM SWAN LAKE	Emil Lader	CD CD 76283/1/2/3/4/5/6/7/8 (E)
22	HERBET FAUVOIRITES	CIF	CIF 41450/1/TCF 41450 (E)
23	BEETHOVEN SYMPHONY NO. 9	Deutsche Gemainschaft	Deutsche Gemainschaft CD 42780/2/3/4/5 (E)
24	DVOŘAK SYMPHONY 9 (NEW WORLD)	CIF	CIF 4383/TCF 4383 (E)
25	GREAT MOMENTS OF OUR TIME	EMX 2114/TCM 2114 (E)	
26	BIZET THE PEARL FISHERS	CIF	CD CDOP 4712M/TCF 4712 (E)
27	ALBINONI/CORELLI/VIVALDI/PACHELBEL	DG Wilhelm Kroll	DG Wilhelm Kroll 41313/2/4 (E)
28	ALBINONI/PACHELBEL	D.G. Gallera	Herbert von Karajan/BPO 419284/1/2/3/4/5/6/7 (E)
29	HANDEL WATER MUSIC	CIF Virtuosi Of England	CIF 4002/TCF 4002 (E)
30	HANDEL MESSIAH (HIGHLIGHTS)	CIF	CIF 4502/TCF 4502 (E)
31	CHORAL FAVORITES	CIF Kings College Choir	CIF CDOP 4570/TCF 4570 (E)
32	HOLST THE PLANETS	Eminec James Blight/Orchestra	Eminec EMX 21067/EMX 2106E (E)
33	RACHMANINOV PIANO CONCERTO 2	CIF	CIF 4383/TCF 4383 (E)
34	RULE BRITANNIA	CDMP 4567/TCF 4567 (E)	
35	MARIA CALLAS SINGS OPERATIC ARIAS	Eminec Mary Callas	EMX 2123/TCM 2123 (E)
36	BEST-LOVED CLASSICS 1	EMI Laser	CD CD 76250/1/2/3/4/5/6/7/8 (E)
37	PUCINI ARIAS AND DUETS	EMI Laser	CD CD 76253/1/2/3/4/5/6/7/8 (E)
38	PUCINI MADAMA BUTTERFLY	CIF	CIF 4044/3/CF 4044 (E)
39	GILBERT & SULLIVAN OVERTURES	CIF Malcolm Sargent/POA	CIF CDOP 4570 (E)
40	ORFF CARMINA BURANA	Eminec Simon Hecks/LSO	CDMP 859/ASMR, CDMP 859 (E)

\* © CMC. Compiled by Decca

# DISRUPTION: INDE SINGLES\*

#	Title	Artist	Label
1	ALL TOGETHER NOW	The Farm	Produce MUK 1031 (E)
2	SUCKER DJ	FBI FF 11 (E)	FBI FF 11 (E)
3	SITUATION (REMIX)	Yano	Mute 121 Y42 (4 RT)
4	ARE YOU DREAMING?	BCM BCMO 7504 (BCM 17504) (E)	
5	24 HOURS	Rhythm King/Mute 4571 (6 RT)	
6	THE EXORCIST (REMIX)	Scornias	Wynick/Kid 1000K 1781 (SRD)
7	WHAT'S IT ALL ABOUT	Profilie	PROFIL 7131 (E)
8	STEP BACK IN TIME	Kylin Mimgar	PWL PWL171 (6 RT)
9	ISLAND HEAD (EP)	Inspirational Corps	Cow/Mare 10011 (1 RT)
10	CELEBRATE	Disciples Collective	Desire WANT10 38 (PAC)
11	SPICE	2 Eye	Vinyl Solution/ISTORM 221 (SRD)
12	A PLACE CALLED BLISS	Network/Kat Kat (NWKAT 14) (E)	
13	KINKY AFFRO	The Happy Mondays	Factory FAC 3027 (FAC 302) (E)
14	COMBAT DANCING (EP)	4 Hero	Reinforced JBVEL 12033 (PAC)
15	SOLID GOLD	Wynick/Kid 1000K 1781 (SRD)	
16	DANCE TONES	Hypercnic	D-Zone/Janice 0011 (SRD)
17	SEND A PRAYER (TO HEAVEN)	Leclerc	PWL PWL171 (E)
18	LITTLE FLUFFY CLOUDS	Big Life/BLR 3210 (E)	
19	I'M NOT IN LOVE	Rum & Black	Shut Up & Dance/TSUBO (E)
20	AFTERMATH/IT FOR REAL	Nightvision On Wax	Warp/WAP 6 (E)
21	PHOBIA	Flowered up	Heavenly/HVN 1121 (RT)
22	LITTLE BROTHER	Big Life/BLR 3210 (E)	
23	SOUND CLASH (CHAMPION SOUND)	Loggins	Kickin'G/1-ROCK 21 (SRD)
24	CULTURE/IMP ON STRONG	Relax MC	Desire WANT10 38 (PAC)
25	RESPECT	Eminec	Music Of Life 7 NOTE 45 (E)
26	ILLEGAL GUNSHOT/SUFFHEAD	Ragga Twins	Shut Up & Dance/SAUJO 71 (PAC)
27	I WANNA GIVE YOU! DEVOTION	Notorious B.I.G./Prodot	Routure RUMAT11 25 (E)
28	THUNDER	Eternity Soundwaves	Mute 172 MUTE 124 (RT)
29	ETERNITY	Subject 13	Vinyl Solution/ISTORM 221 (SRD)
30	HURDY GURDY MAN	The Beatles/Sire	Rough Trade/RT 2401 (RT)
31	MY RISING STAR	Northside	Factory FAC 2983 (FAC 298) (E)
32	THE BEST THING	Big World/BW11 012 (E)	
33	GROOVY TRAIN	The Farm	Produce MUK 1031 (E)
34	I'M DOING FINE	Jason Donovan	PWL PWL181 69 (E)
35	I CAN'T STAND IT	Leclerc	BCM BLM 3051 (E)
36	MOTHER UNIVERSE	The Great Dragons	Big Life/BLR 301 (RT)
37	DEAD BY DAWN	Leclerc	BCM BLM 3051 (E)
38	LET ME HEAR YOU (ISAY YEH)	Sirena/FBI SS171 (E)	
39	I CAN'T WAIT	Kanata	Sleeping Bag/SBK 2381 (SP)
40	I LUST YA LOVE HER	Scott/Daler ROK 713 (DUT)	

\* © CMC. Compiled by Spotlight Research from Gallup data from independent shops.

# DISTRIBUTION: INDIE ALBUMS\*

1	PLS 'N' THRILLS & BELL YACHES	Factory FACT 1219 (E)
2	ROCK 'N' ROLL LOVE	Dino DINO 13 (E)
3	RHYTHM OF LOVE	PWL HF 18 (E)
4	COONAMA	Rhythm King/Mute 4571 (6 RT)
5	LEATHER & LACE-SECOND CHAPTER	Dino DINO 13 (E)
6	SOME FRIENDLY	The Charlatans
7	THAT LOVING FEELING VOL. III	Dino DINO 11 (E)
8	MAKED	Big Life/BLR 4 (RT)
9	STREET MOVES	BCM BCM 3204 (E)
10	BACK FROM HELL	Profile/PLER 01 (E)

# METAL CHART

1	ROCKING ALL OVER THE YEARS	Virtuos 848731 (E)
2	REMASTERS	Alliance ZEP 1 (W)
3	CORNERSTONES 1967-1970	ZEP 1 CD ZEP1
4	HEARTBREAK STATION	Virtuos 84891 (E)
5	BLAZE OF GLORY/YOUNG GUNS II	Virtuos 848731 (E)
6	LEATHER & LACE - 2ND CHAPTER	Dino DINO 13 (E)
7	RECYCLER	Warner Bros 3863 (E)
8	THE RAZORS EDGE	Acco East West 3843 (E)
9	NO PRAYER FOR THE DYING	EMI 7045 (E)
10	CRAZY WORLD	Virtuos 84896 (E)
11	SLAVES AND MASTERS	Deep Purple
12	LED ZEPPELIN (BOX SET)	Alliance ZEP 1 (W)
13	SLEEPY WHEN WET	Virtuos VENC 38 (E)
14	LIVE IN GERMANY 1978	Connoisseur DPO/SPAC 155 (E)
15	THE REAL THING	Fair'n More
16	FLESH & BLOOD	Capitol/Engels TC 2106 (E)
17	STREET SYMPHONY	EMI 7045 (E)
18	EMPIRE	EMI USA/EMI 1558 (E)
19	STILL GOT THE BLUES	Virtuos 7012 (E)
20	RUST IN PEACE	Capitol/Engels TC 2106 (E)
21	APPETITE FOR DESTRUCTION	Guns N' Roses
22	FOUR SYMBOLS (LED ZEPPELIN)	Alliance 4 65000 (W)
23	COMA	Noise Inc CDMP 158 (BMG)
24	HYSTERIA	Bludgeon Ref. HY54M (E)
25	PUMPKIN	Capitol/WAX 504 (E)
26	PASSION AND WARFARE	Food For Thought TGR18 (E)
27	SHAKE YOUR MONEYMAKER	The Black Crowes
28	UN-LEDD	IRS 8754C (1642) (E)
29	LOOK WHAT THE CAT DRAGGED IN	Capitol/WAX 504 (E)
30	DANGEROUS	ARM 395318 (E)

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# PLAYLIST CHART

## THE OFFICIAL music week CHART

Pos	Artist	Title	Label	Pos	Weeks on Chart	Peak Pos	Genre	Release Date	Chart Date		
1	Kim Appleby	DON'T WORRY	Parlophone	A	A	A	A	A	49	4	33.9
2	Jimmy Somerville	TO LOVE SOMEBODY	London	A	A	A	A	A	46	15	92.5
3	Red Stewart & Tina Turner	IT TAKES TWO	Warner Brothers	A	A	A	A	A	47	7	91.8
4	Pet Shop Boys	BEING BORING	Parlophone	-	A	A	A	A	50	26	31.7
5	Proclaimers	KING OF THE ROAD	Chrysalis	B	A	A	A	A	43	14	89.0
6	George Michael	FREEDOM	Epic	B	A	A	A	A	42	-	86.7
7	Black Box	FANTASY	deConstruction	A	A	A	A	A	45	10	85.5
8	Chris Isaak	WACKED GAME	London	A	A	A	A	A	38	11	82.8
9	Madonna	JUSTIFY MY LOVE	Sire	A	A	A	A	A	42	9	79.4
10	Londonbeat	A BETTER LOVE	Anxious	B	A	A	-	-	44	52	79.2
11	Soul II Soul/Kym Mazelle	MISSING YOU	Ten	-	A	A	A	A	39	30	78.6
12	Robert Palmer & UB40	I'LL BE YOUR BABY TONIGHT	EMI	B	A	A	A	A	45	17	78.4
13	Betty Boo	24 HOURS	Rhythm King	B	A	B	A	A	40	27	78.2
14	The Righteous Brothers	UNCHAINED MELODY	Verve	-	A	A	A	A	44	2	77.9
15	Phil Collins	DO YOU REMEMBER (LIVE)	Virgin	B	A	A	A	A	41	57	77.8
16	Dee-Lite	POWER OF LOVE	Epic	B	A	A	-	-	37	31	74.8
17	Mariah Carey	LOVE TAKES TIME	CBS	-	A	A	B	B	41	37	74.8
18	Vanilla Ice	ICE ICE BABY	SBK	A	A	A	A	A	38	1	71.4
19	INXS	DISAPPEAR	Mercury	A	A	B	A	A	36	40	71.4
20	The La's	THERE SHE GOES	Go! Discs	-	A	-	A	A	41	36	69.9
21	Elton John	EASIER TO WALK AWAY	Rocket	-	B	A	A	A	37	-	69.0
22	E.M.F.	UNBELIEVABLE	Parlophone	B	A	B	A	A	37	3	68.0
23	The Beautiful South	MY BOOK	Go! Discs	B	B	B	A	B	36	51	64.9
24	MC Hammer	PRAY	Capitol	B	A	A	B	B	29	20	64.2
25	Innocence	A MATTER OF FACT	Cooltempo	A	A	A	B	B	33	46	64.2
26	Dream Warriors	DEFINITION OF A DREAMBASTIC...	4th Wave	A	A	A	A	A	28	16	63.4
27	Twenty 4 Seven	ARE YOU DREAMING?	BCM	A	A	A	B	A	32	28	63.3
28	Cliff Richard	SAVOUR'S DAY	EMI	B	A	-	-	-	32	6	62.8
29	Julie Cruise	FALLING	Warner Brothers	B	A	A	A	B	33	8	61.6
30	Whitney Houston	I'M YOUR BABY TONIGHT	Anista	-	A	-	-	-	34	47	61.6
31	Dimples D	SUCKER DJ	FR	B	A	B	A	A	28	18	61.5
32	Bombalurina feat. Timmy Mallett	SEVEN LITTLE GIRLS	Carpet	-	A	-	A	A	33	19	59.0
33	Maxi Priest	HUMAN WORK OF ART	Ten	B	A	-	-	-	25	-	56.9
34	UB40	IMPOSSIBLE LOVE	DEF International	-	A	-	B	B	31	49	56.3
35	Michael Bolton	GEORGIA ON MY MIND	CBS	-	A	B	-	-	28	-	56.1
36	Aztec Camera	THE CRYING SCENE	WEA	A	B	-	A	B	21	-	55.5
37	Jon Bon Jovi	MIRACLE	Vertigo	-	A	-	B	A	28	67	54.6
38	The Chimes	LOVE COMES TO MIND	CBS	-	-	B	B	A	34	56	53.9
39	Loose Ends	LOVE'S GOT ME	Ten	-	B	-	-	B	30	59	52.7
40	Belinda Carlisle	I WE WANT THE SAME THING	Virgin	-	A	-	B	-	27	43	52.6
41	New Kids On The Block	THIS ONE'S FOR THE CHILDREN	CBS	B	-	-	-	-	29	13	52.5
42	Kylie Minogue	STEP BACK IN TIME	PMS	-	A	-	A	A	28	39	50.8
43	The Farm	ALL TOGETHER NOW	Produce	A	B	B	A	A	26	12	49.8
44	Holly Johnson	WHERE HAS LOVE GONE?	MCA	-	-	-	B	A	26	-	49.5
45	Paul McCartney	ALL MY TRIALS	Parlophone	-	-	A	-	A	23	-	49.3
46	Will To Power	I'M NOT IN LOVE	Epic	-	-	B	B	A	16	-	48.6
47	Patrick MacNee/Honor Blackman	KINKY BOOTS	Deram	A	-	A	-	A	24	5	48.0
48	Fleetwood Mac	SKIES THE LIMIT	Warner Brothers	-	-	-	-	-	26	-	45.1
49	Royette	DRESSED FOR SUCCESS	EMI	-	A	-	-	-	18	72	44.9
50	Del Amitri	SPIT IN THE RAIN	A&M	-	-	-	B	A	26	48	44.9
51	Dusty Springfield	ARRESTED BY YOU	Parlophone	-	-	-	A	A	31	-	44.6
52	Kim Wilde	I CAN'T SAY GOODBYE	MCA	-	-	-	B	33	-	44.0	
53	LL Cool J	AROUND THE WAY GIRL	Def Jam	-	B	B	-	-	21	44	43.3
54	Michael McDonald	ALL WE GOT	Reprise	-	-	-	A	-	20	-	41.3
55	Inspiral Carpets	BIGGEST MOUNTAIN	Mute	-	-	-	A	-	18	58	37.1
56	Megabass Time	TO MAKE THE FLOOR BURN	Brothers Organisation	-	A	-	-	-	10	21	36.9
57	Monie Love	DOWN TO EARTH	Cooltempo	-	-	B	B	B	18	32	34.0
58	Seal	CRAZY	ZTT	B	B	B	-	A	22	45	34.0
59	Jesus Loves You	ONE ON ONE	Mercy Protwin	-	A	-	-	-	10	-	33.7
60	Paul Simon	THE OBVIOUS CHILD	Warner Brothers	-	-	-	-	-	18	71	32.8

Compiled by Spotlight Research. Rating based on ICR playlist only. Station weightings are based on total listening hours as calculated by ZICRA. 100% playlist sales represents 'A' for all A.R. stations.

### US TOP 30 SONGS

1	BECAUSE I LOVE YOU (POSTMAN GIG)	Sveva B	LMR
2	FROM A DISTANCE	Bette Midler	Atlantic
3	I'M YOUR BABY TONIGHT	Whitney Houston	Anista
4	JUSTIFY MY LOVE	Madonna	Sire
5	IMPULSIVE	Wilson Phillips	SBK
6	THE WAY YOU DO THE THINGS, UB40	Virgin	
7	TOM'S DINER	DINA featuring Suzanne Vega	A&M
8	SOMETHING TO BELIEVE IN	Poson	Enigma
9	FREEDOM	George Michael	Columbia
10	HIGH ENOUGH	Dann Varney	Warner Brothers
11	GROOVE IS IN THE HEART	Dee-Lite	Elektra
12	LOVE TAKES TIME	Mariah Carey	Columbia
13	MIRACLE	Jon Bon Jovi	MCA
14	SENSITIVITY	Ralph Tresvant	Cutting
15	WIGGLE IT, 1 In A Room		Cutting
16	FEELS GOOD	Tony! Tony! Tony!	Wing
17	LOVE WILL NEVER DO (WITHOUT YOU)	Janez Jackson	A&M
18	MILES AWAY	Winger	Atlantic
19	THE FIRST TIME	Surface	Columbia
20	STRANDED	Heart	Capitol
21	MORE THAN WORDS CAN SAY	Alias	EMI
22	ONE AND ONLY MAN	Steve Winwood	Virgin
23	MY LOVE IS A FIRE	Donny Osmond	Capitol
24	AFTER THE RAIN	Nelson	DDC
25	JUST ANOTHER DREAM	Cathy Dennis	Polydor
26	KNOCKIN' BOOTS	Candymen	Epic
27	I'M NOT IN LOVE	Will To Power	Epic
28	FAIRWEATHER FRIEND	Johnny Gill	MCA
29	ICE ICE BABY	Vanilla Ice	SBK
30	GONNA MAKE YOU SWEAT	C & C Music Factory	Columbia

### US TOP 30 ALBUMS

1	TO THE EXTREME	Vanilla Ice	SBK
2	PLEASE HAMMER DON'T HURT 'EM	M.C. Hammer	Capitol
3	MARIAH CAREY	Mariah Carey	Columbia
4	I'M YOUR BABY TONIGHT	Whitney Houston	Anista
5	THE IMMACULATE COLLECTION	Madonna	Sire
6	RHYTHM OF THE SAINTS	Faith Simon	Warner Brothers
7	SOME PEOPLE'S LIVES	Bette Midler	Atlantic
8	WILSON PHILLIPS	Wilson Phillips	SBK
9	THE RAZORS EDGE	ADDC	Atco
10	VOL. 3	Traveling Wilburys	Wilbury
11	RECycler	Z2 Top	Warner Brothers
12	SERIOUS HTS.	LIVE, Phil Collins	Atlantic
13	FLESH AND BLOOD	Patience	Capitol
14	NO FENCES	Guns N' Roses	Capitol
15	POISON	Patience	MCA
16	MIXED UP	The Cure	Epic
17	PUT YOURSELF IN MY SHOES	Curt Black	MCA
18	THE FUTURE	Guy	Atlantic
19	CHERRY PIE	Warrant	Columbia
20	FAMILY STYLE	Vanagun Brothers	Epic
21	X	INXS	Atlantic
22	RALPH TRESVANT	Ralph Tresvant	MCA
23	PRETTY WOMAN	Original Soundtrack	EMI
24	LED ZEPPELIN	Led Zeppekin	Atlantic
25	SHAKE YOUR MONEY MAKER	The Black Crowes	Def American
26	HEARTBEAT STRATION	Cinderella	Mercury
27	BEATS OF GLORY/YOUNG GUNS II	Jon Bon Jovi	Mercury
28	REFUGES OF THE HEART	Sveva Winwood	Virgin
29	JANET JACKSON'S RHYTHM NATION 1814	Janet Jackson	A&M

Chart courtesy of Billboard. December 1994. \* Sales are awarded to those products demonstrating the greatest priority and sales gain.

## 0898 censored A&R DEPARTMENTS TOP 75 MANAGERS

Chairs are charged at 44p per minute at peak times and 33p at all other times.



HARRY, YOU TACTLESS BASTARD  
YOU'VE REALLY UPSET THE RECORD COMPANIES  
WITH THAT PHONE-IN SERVICE FOR ARTISTS

SHUT UP  
YOU PENNILESS PUFFER...  
IT PAYS YOUR WAGES DOESN'T IT?



Simon Napier-Bell and Harry Cowell  
wish everybody a Merry Christmas  
and a Prosperous New Year

### FIRST WORLD MANAGEMENT

# TOP 75 SINGLES

## THE OFFICIAL music week CHART

15 DECEMBER 1990

# LESZ (ARTISTS)

This Week	Last Week	Wks on Chart	Title	Artist (Producer/Publisher)	Label # (12)	(Distributor)	Cassette/CD	This Week	Last Week	Wks on Chart	Title	Artist (Producer/Publisher)	Label # (12)	(Distributor)	Cassette/CD						
1	1	4	ICE ICE BABY	Vanilla Ice (Ice Ice)	SRK 12258K 18-6	TCB	12258K 18-6	38	38	12	ALL MY TRIALS	Paul McCartney/McCartney/ClaudioManuel/Henderson	Parlophone 12R 6278 TR 6278 CD 6278	39	39	2	TURTLE RAPSOODY	Devo (Devo)	SBF 589 11752E 12-1	TCB	12108R 1-1
2	2	9	JUSTIFY MY LOVE	Madonna (Lenny Kravitz) Miss Bossa/Virgin	WV 9000/W 9000T 1W	W 9000/W 9000D 5-3		40	NEW	40	GONNA MAKE YOU SWEAT	C&C Music Factory (Civiles/Cole) Atlantic	CSB 65450/65454 54-1	65454/65454							
3	3	6	SAVIOURS DAY	Cliff Richard (Richard/Moess) Southern	EM 1204MS 54-6	TCNAMS 96 COMMS 90		41	NEW	41	A LITTLE TIME	The Beautiful South (Hedges) Gap Discs	GD 005 GD004 41 F1	GD 005 GD004 41 F1							
4	4	12	ALL TOGETHER NOW	The Farm (MacPherson) Farm	Pacific Music 10317 1P	M&L 10317 1P		42	NEW	42	TURIN IT UP	Technoboy (Bogert) Brothers Org./Bogam/EMI	Seward 575 8301 1-1	575 8301 1-1							
5	5	2	UNCHAINED MELODY	The Righteous Brothers (Spector) MPL	VMP 10 1012 1P	POCS 301PZ CD 10-1		43	NEW	43	MY BOOK	The Beautiful South (Hedges) Gap Discs	GD 005 GD004 41 F1	GD 005 GD004 41 F1							
6	6	3	THE UNBELIEVABLE	E.M.F. (Lizzadro) WC	Parlophone 12R 6272 1P	TOR 6272 CD 6272		44	NEW	44	I CALL YOUR NAME	Aha (Neil) WC	Warner Bros W 9629/W 9427 1P	W 9629/W 9427 1P							
7	7	4	DON'T WORRY	Ron Appleby (Schwinn/DeAngelis) CC	Capitol 11202 589 E	CC 11202 589 E		45	NEW	45	BEING BORING	Parlophone 12R 6275 1P	PAR 6275 CD 6275 1-3	6275 1-3							
8	8	3	KINKY BOOTS	Patrick Macnee & Honor Blackman (Stellman) TRO/Essex	Decca Kinky 11 F1	KMC 11KCD 1		46	NEW	46	DOWN TO EARTH	Mione Love (Bambaataa/Mawell/Caldwell) Chrysalis/C&C	COOLMO 0004/0222 0E	0004/0222 0E							
9	9	13	THIS ONE'S FOR THE CHILDREN	New Kids On The Block (Stern/EMI/A&P/Sarr)	CBS/Block 98L002 91C	BL002 91C002 91C		47	NEW	47	CRAZY	Passy (Cine) Bradfield/Alto/Steve Opreyland	ACA 1064 145-1 P	MAC 1453/CACT 145-1							
10	10	4	THE RIGHTEOUS GAMB	Chris Lake (Jacobson) WC	Capitol 11202 589 E	CC 11202 589 E		48	NEW	48	LOVE TAKES TIME	Marah/Care (Alpariselli) CBS/Gen/Jimmie	CSB 65450/65454 54-1	65454/65454							
11	11	26	PRAY	MCA Hammer (MCA Hammer/Plilot) WC/Bust II	Capitol 11202 589 E	CC 11202 589 E		49	NEW	49	MISSING YOU	Soul II Soul (Vocals: Kaye Makael) LaZee Bihop/Jezi/ Jazze/BV/Ernie	Fontana JM 1120 F1	1120 F1							
12	12	4	MARY HAD A LITTLE BOY	Shirley Bassey (Wolfe) RCA	Arise 11381 61321 69B	4125364 091B1		50	NEW	50	LOVE CONTROL	Richard (Peebles) Bob Mountain	Parlophone 12R 6275 1P	PAR 6275 CD 6275 1-3							
13	NEW	13	YOU'VE GOT THAT LOVIN' FEELING	The Righteous Brothers (Spector) EMI	Verne/Poys 10 1192 1P 11	POCS 1192PZ CD 11-1		51	NEW	51	TAKE MY BREATH AWAY	Olivia (Morgan) PolyGram/Vic	CSB 65450/65454 54-1	65454/65454							
14	14	22	SITUATION	Yaz (Ciarra/Raddice/Miller) Sestet/Music/Moment/Sonnet	Mer 1212 424YAZ 42YAZ 42 41RT	YAZ 42YAZ 42 41RT		52	NEW	52	THE BEE	The Scientist (Scientists/DJ Hyper/Ruppert) GTI	Kidn KICK 52KICK 1 52RD	52KICK 1 52RD							
15	15	23	JUST THIS SIDE OF LOVE	Melanie C (Hampshire) Television/Flag	YTM EM 04LE 1 88MG	04LE 1 88MG		53	NEW	53	CUBIK/OLYMPIC	60 Seconds (808 Super) Def Jam	TZ 2245 571 1-1	ZANG 571 1-1							
16	16	5	FALLING	Jules Kates (Lynch/Badlam/Emi) MCA	Warner Bros/WB 11 844 1P 11	WB 844CW 11 844 1P 11		54	NEW	54	POWER OF LOVE/DEE-LITE TIME	Dee-Lite (Dee-Lite/Delovely/Philly) WC	Elektra EM 11371 1W	EM 11371 1W							
17	17	5	SUCKER DUB	Drumheads (Booth/Wiggins/Lebrandy) AR/EMI	BF 11F1 11F1 12 5P	BF 11F1 12 5P		55	NEW	55	I CAN'T SAY GOODBYE	Kim Wilde (Wilde) Rickim Music	MCA MIM 14KMT 14 F1	MCA 14KMT 14 F1							
18	18	5	ARE YOU DREAMING?	808 (C&M) 2564 808 12564 808 999 9A	RCF 256 455-1	RCF 256 455-1		56	NEW	56	(I'VE HAD) THE TIME OF MY LIFE	Kim Wilde (Wilde) Rickim Music	RCF 256 455-1	RCF 256 455-1							
19	19	4	IT TAKES TWO	Rod Stewart & Tina Turner (Stewart) Edwards Jobete	Warner Bros/WB 11 844 1P 11	WB 844CW 11 844 1P 11		57	NEW	57	A BETTER LOVE	Lionel Richie (Philly) WC	Atlantic 91X 11 844 1P 11	91X 11 844 1P 11							
20	20	8	FANTASY	Black Box (Groove/Groove/Melody) EMI	CapConstr/Prom 4395 4395 4396 4396	4395 4396 4396		58	NEW	58	THERE SHE GOES	The La's (Andrew/Lytha/Sheriff) Gap Discs	GD 005 GD004 54 F1	LASH 54 F1							
21	21	16	MY DEFINITION OF A BOOMBASTIC	Warrior Brothers (Warrior/Maximilian 80) MCA/EMI	RCB 1258 1258 1259 1259	1258 1259 1259		59	NEW	59	DO YOU REMEMBER (LIVE)	Philly Collab (Collab/Coby/Costello) Def Jam	Virgin 5711 130 F1	5711 130 F1							
22	NEW	22	THE TOTAL MIX	Black Box (Groove/Groove/Melody) EMI	CapConstr/Prom 4425 4425 4426 4426	4425 4426 4426		60	NEW	60	STEP BACK IN TIME	Kylie Minogue (Stock/Airten/Waterman) All Boys	PH 190 11 84 F1	190 11 84 F1							
23	23	15	TO LOVE SOMEBODY	Jimmie (Lorain) 281 F1	MONS 281 120CZ 281 F1	120CZ 281 F1		61	NEW	61	LOVE COME DOWN	Eye Gallagher (Xmas) Virgin/MCA	Mercury GUR 11 120 F1	11 120 F1							
24	24	2	DISAPPEAR	MX 121 121 121 121 121 121	ARC 121 121 121 121 121 121	121 121 121 121 121 121		62	NEW	62	MERRY XMAS EVERYBODY	Mercy (Mercy) Capitol/Warner/States	Mercury GUR 11 120 F1	11 120 F1							
25	25	23	24 HOURS	Betty Boo (Boots/Ross/Orrill) Rhythm King	Rhythm King 1451 451 RT1	1451 451 RT1		63	NEW	63	ROCK THE BOAT	Delgado (Stock/Airten/Waterman) All Boys	PH 190 11 84 F1	190 11 84 F1							
26	26	4	KING OF THE ROAD (EP)	The Proclaimers (Wings/Edel) Warner Chappell	Campy/C 14A00X 3 5 E	14A00X 3 5 E		64	NEW	64	TELL ME WHERE YOU'RE GOING	Elton John (Niles) Radar	EM 112EM 159 1 E	112EM 159 1 E							
27	NEW	27	SADNESS PART 1	Virgin Internationale (D&S) 0051 0051 1 F1	D&S 0051 0051 1 F1	0051 0051 1 F1		65	NEW	65	AROUND THE WAY GIRL/MAMA...	L Cool J (Morgan) Cool J/Barry/Marill/Cool Def Jam	IG 65442/21 4428 65442 21	65442 21							
28	28	13	SEVEN LITTLE GIRLS SITTING IN...	Bornajung (Tully/Malley) (Wing) Campbell/Connelly/EMI Unid Pl	OPC 3-3	3-3		66	NEW	66	(WE WANT) THE SAME THING	Belinda Carlisle (Kovalev) Virgin	Virgin 1551 129 F1	1551 129 F1							
29	29	17	I'LL BE YOUR BABY TONIGHT	Robert Palmer (And UB40) (Parson) EMI	EM 112EM 161 E	112EM 161 E		67	NEW	67	ENLISER TO WALK AWAY *	Elton John (Wool) Gap	Rocket 15 2012 1 P	15 2012 1 P							
30	NEW	30	FREEDOM!	George Michael (Michael) Parson Leahy	EM 112EM 161 E	112EM 161 E		68	NEW	68	STAND AND FIGHT	The Real Gone (Nige/Benn/Stone) Fanfar/Dunham	IG 65442/21 4428 65442 21	65442 21							
31	31	41	MERRY CHRISTMAS DARING/COLE	Christina Aguilera (Aguilera) (A) Rondor A&J/Carlton	A&M/M&A 176 44MC 176 F1	44MC 176 F1		69	NEW	69	LET'S SWING AGAIN	C&C Music Factory (Civiles/Cole) Atlantic	MFC 200 MFC02 08A	200 MFC02 08A							
32	32	45	CRazy	Sia (Horn) Beggins/Sa/Perfect	TZ 2245 571 1W	ZANG 571 1W		70	NEW	70	I'M YOUR BABY TONIGHT	Whitney Houston (L.A. Reid/Babytonight) WCCBS	Atlantic 11786 61 0594 11 84 F1	61 0594 11 84 F1							
33	33	26	FOG ON THE TYNE (REVISITED)	Geoff Mulgara (Mulgara) Virgin	Ear 22 4482Z 21 4482 21	4482 21 4482 21		71	NEW	71	YOU TIED	Garth Moore (Moore/Taylor) Motown	Virgin 1551 130 F1	1551 130 F1							
34	NEW	34	THE BEST CHRISTMAS OF THEM ALL	Shakin' Stevens (Hammont) Shaky	Epic SHAKY 10 E	SHAKY 10 E		72	RE	72	HUMAN WORK OF ART	Miki Priest (Ogilvie) Virgin	Ten 74 120 238 F1	74 120 238 F1							
35	NEW	35	THE ANIVERSARY WALTZ - PART TWO	Status Quo (Williams) Vanos	Venigo QLO 79 F1	79 F1		73	NEW	73	SHOW ME HEAVEN	Mina (Miles) Warner/Vic	Epic 65402/03 65402 03	65402 03							
36	36	21	TIME TO MAKE THE FLOOR BURN	Megabass (Harris) Vanos	Companys 12W 626A 1 1 8MG	626A 1 1 8MG		74	NEW	74	WHAT'S IT ALL ABOUT	Rae-D-M-C (Rae-D-M-C/Jay/Fredman/Simmons) WC	Parlophone 12R 6275 1P	PAR 6275 CD 6275 1-3							
37	37	46	A MATTER OF FACT	Innocent Girls (Harris/Jolley) MCA/Parson	Companys 12W 626A 1 1 8MG	626A 1 1 8MG		75	NEW	75	THE SCORIST (REMIX)	The Scientist (Scientists/DJ Hyper/Ruppert) GTI	Kidn KICK 121 52RD	121 52RD							

As used by Top Of The Pops and Radio One



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**We** would like  
to wish  
all our friends  
and colleagues  
**A Happy Christmas**  
See you all  
in the new year



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This year we have made a donation to  
The Campaign to Save The Tropical Rainforests  
instead of sending Christmas cards.

# NEW RELEASES: SINGLES

Week commencing 17 December — 110 (including 22 previously listed in alternative formats). Year to date — 4,014.

## HIGHLIGHTS

ARTIST	A/B-SIDE	LABEL	CAT NOS	EXTRA TRACKS	(DISTRIBUTORS)	CATEGORY	LAST 3 CHART PLACINGS	COMMENT
ESSEX, David McEVAN	Bluesy	SHOUTOUT	7"	MOBIS 1 "MC SHOKR 1 (R)		MOR-Vocal	Pop	DJ Mike Heat's English whines get another seasonal airing
KARAOKE ALL STARS	GAYNOR	ROCK YOUR 7"	VY 1 "MC VLYCS 1 (F)			Pop	11	Includes the original, but lacks the bonus tracks Mostones has for all seasons parties
SCREAMING LOUD SLUTZ	CREEPY CHRISTMAS	SPIRAL CUT	7"	KORDD 17R 12 "KORDD 17R 12 "KORDD 17R 12 (SP)		Pop	4	Christmas album from celebrity line-up stretching the limits of novelty
TOP DOLLS	TURTLE CARDS	RECEIVER 3"	TURT 361 (R)			Pop	4	Nellie The Elephant was a smash, with Turtle taking for a repeat
TRAVOLTA, John & OLIVIA NEWTON-JOHNS	GREASE	MEGAMIX	14" POLYOR 17"	PO 114 "12 "P2 114 "MC POCS 114 (F)		Pop	1	Collecting three Grease hits for party-style dance history

ARTIST	A/B-SIDE	LABEL	CAT NOS	EXTRA TRACKS	(DISTRIBUTOR)	CATEGORY	ARTIST	A/B-SIDE	LABEL	CAT NOS	EXTRA TRACKS	(DISTRIBUTOR)	CATEGORY
381 BUY ZEE	IN TOWNING	DANCE OPERA	DO 316 12 (F)			Dance	JAMIS, Napoleon	12TH OF NEVER	GET STONED	GS 104 12 (J)			Reggae
57A ST POSE	WHITE MOUNTAIN	MC SHOKR	BONET 20 7"	6ORL 12 (SP)		Dance	JONES, Vance	STRONG	LOVE	VIROD 70 84			Pop
6005	POSS	REPPING	HOUSEMAD	MC SHOKR	BONET 20 7"	Reggae	KEANE, Delana	ONE GOLDEN RULE	THE FLOW	ROUND TOWNS	HTMS 24 7 (F)		Pop
ADMINISTRATORS	FM IN THE MOOD	LOVE	ROCKS	QUARTER CD 668 12 (SP)		Reggae	MC BAR	IT'S ON	YOU'RE	BELEVERA	POLYOR VLY 1 "VLYCS 1 (F)		Pop
3 LIT	SECRET	MC PURE	IMPACT	SET 865 12 (F)		Pop	MC BARR	IT'S ON	YOU'RE	BELEVERA	POLYOR VLY 1 "VLYCS 1 (F)		Pop
ASHLEY AND JACKSON	SOLID GOLD	THE HOUSE	ROF 808 12 (R)			Dance	MC BARR	IT'S ON	YOU'RE	BELEVERA	POLYOR VLY 1 "VLYCS 1 (F)		Pop
BARTER, Paula	DEDICATED TO THE ONE	LOVE	MEAS	12CA 1255A 513 12 (R/US)		Pop/Rock	MC BAR	IT'S ON	YOU'RE	BELEVERA	POLYOR VLY 1 "VLYCS 1 (F)		Pop
B.A.D. ASS	GUIT CRIDS	U.S.A.	DO	DO 100 84 12 (R)		House	MC BAR	IT'S ON	YOU'RE	BELEVERA	POLYOR VLY 1 "VLYCS 1 (F)		Pop
BASIC RHYTHM	NO AFFRAN	NOVATION	STREET BEAT	RECORDS 121 200 12 (F)		Reggae	MC BAR	IT'S ON	YOU'RE	BELEVERA	POLYOR VLY 1 "VLYCS 1 (F)		Pop
BASSIC RHYTHM	NO AFFRAN	NOVATION	STREET BEAT	RECORDS 121 200 12 (F)		Reggae	MC BAR	IT'S ON	YOU'RE	BELEVERA	POLYOR VLY 1 "VLYCS 1 (F)		Pop
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# music week

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## Singles Poster Chart

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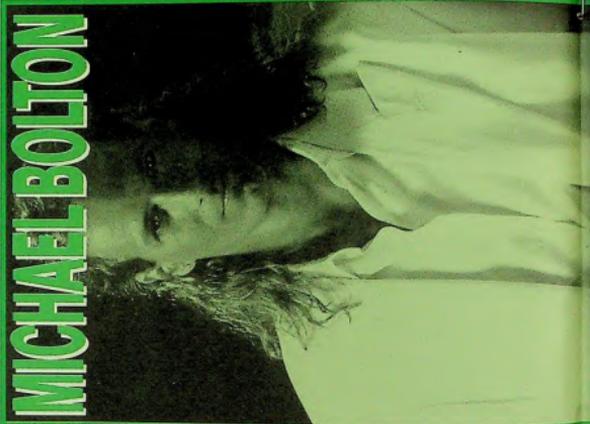
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## TOP 75 SINGLES

THE OFFICIAL **music week** CHART

		SBK
1	ICE ICE BABY Vanilla Ice	SBK
2	JUSTIFY MY LOVE Madonna	Sire
3	SAVIOURS DAY Cliff Richard	EMI
4	ALL TOGETHER NOW The Farm	Parlophone
5	UNCHAINED MELODY ★ The Righteous Brothers	Vevee
6	UNBELIEVABLE E.M.F.	Parlophone
7	DON'T WORRY ○ Kim Appleby	Parlophone
8	KINKY BOOTS Patrick MacNee & Honor Blackman	Decca
9	THIS ONE'S FOR THE CHILDREN New Kids On The Block	CBS
10	WICKED GAME Chris Isaak	London
11	PRAY Mc Hammer	Capitol
12	MARY HAD A LITTLE BOY Snap	Arista
13	YOU'VE LOST THAT LOVIN' FEELING The Righteous Brothers	Vanessa/Polydor
14	SITUATION Yazoo	Mute
15	JUST THIS SIDE OF LOVE Malandra Burrows	YTV/Ent.
16	FALLING Julie Cruise	Warner Brothers
17	SUCKER DJ Dimples D	FBI
18	ARE YOU DREAMING? Twenty 4 Seven featuring Captain Hollywood	BMG
19	IT TAKES TWO Rod Stewart & Tina Turner	Warner Brothers
20	FANTASY ○ Black Box	deConstruction
21	MY DEFINITION OF A BOOMBASTIC JAZZ STYLE Dream Warriors	4th & Broadway
22	THE TOTAL MIX Black Box	deConstruction
23	TO LOVE SOMEBODY Jimmy Somerville	Turner

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36	TIME TO MAKE THE FLOOR BURN Megabass	Bronx/Dig
37	A MATTER OF FACT Incoherence	Cooltempo
38	ALL MY TRIALS Paul McCartney	Parlophone
39	TURTLE RHAPSODY Orchestra On The Hair Shell	SBK
40	GONNA MAKE YOU SWEAT C&C Music Factory (feat. Freedom Williams)	CBS
41	A LITTLE TIME ● The Beautiful South	Go! Discs
42	TURN IT UP Technomatic feat. Melissa & Einstein	Swanyard
43	MY BOOK The Beautiful South	Go! Discs
44	I CALL YOUR NAME Alla	Warner Bros.
45	BEING BORING Pet Shop Boys	Parlophone
46	DOWN TO EARTH Minnie Love	Cooltempo
47	CRAZY Patsy Cline	MCA
48	LOVE TAKES TIME Manah Carey	CBS
49	MISSING YOU Soul II Soul (Vocals: Kym Mazelle)	Ten
50	LOSE CONTROL James	Fonema
51	TAKE MY BREATH AWAY ○ Berlin	CBS
52	THE BEE The Scientist	Kidkin
53	CUBIK/OLYMPIC 808 State	ZTT
54	POWER OF LOVE/DEEE-LITE THEME Deee-Lite	Elektra
55	I CAN'T SAY GOODBYE Kim Wilde	MCA
56	(LIVE HAD) THE TIME OF MY LIFE Bill Medley & Jennifer Warnes	RCA
57	A BETTER LOVE Londontop	Anxious
58	THERE SHE GOES The La's	Go! Discs
59	DO YOU REMEMBER (LIVE) Phil Collins	Virgin
60	STEP BACK IN TIME Kylie Minogue	PWL
61	LOVE COME DOWN Eve Gallagher	Mure Protein
62	MERRY XMAS EVERYBODY Metal Guru's	Mercury
63	ROCK THE BOAT Deleage	PAU/Polydor

64	<b>NEW</b> <b>DEL</b>	TELL ME WHERE YOU'RE GOING	Deluxe EMI
65	<b>NEW</b>	AROUND THE WAY GIRL/MAMA SAID... LL Cool J	EMI Dot Jam
66	<b>NEW</b>	(WE WANT) THE SAME THING Belinda Carlisle	Virgin
67	<b>NEW</b>	EASIER TO WALK AWAY * Eton John	Rocket
68	<b>NEW</b>	STAND AND FIGHT The Pack (featuring Nigel Benn)	I.O.
69	<b>NEW</b>	LET'S SWING AGAIN Jive Bunny & The Mastermixers	Music Factory Dance
70	<b>NEW</b>	I'M YOUR BABY TONIGHT Whitney Houston	Arista
71	<b>NEW</b>	TOO TIRED Gary Moore	Virgin
72	<b>NEW</b>	HUMAN WORK OF ART Maxi Priest	Ten
73	<b>NEW</b>	SHOW ME HEAVEN Maria McKee	Epic
74	<b>NEW</b>	WHAT'S IT ALL ABOUT Run-DM.C.	Profile
75	<b>NEW</b>	THE EXORCIST (REMIX) The Exorcist	Kickin

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## TWELVE INCH

1	<b>NEW</b>	JUSTIFY MY LOVE Madonna	21	<b>THE</b>	EXORCIST The Exorcist
2	1	ICE BABY Vanilla Ice	22	<b>NEW</b>	THIS ONE'S FOR THE... New Kids On The Block
3	1	TOGETHER NOW The Jive	23	<b>NEW</b>	FREEDOM! New Kids On The Block
4	<b>NEW</b>	THE TOTAL MIX Black Box	24	<b>NEW</b>	24 HOURS Benny Boo
5	1	UNBELIEVABLE E.M.F.	25	11	MISSING YOU Small Soul (Vocals: Kym Mazelle)
6	1	SITUATION M.I.F.	26	<b>NEW</b>	TURN IT UP Mossa & Ematis
7	1	MARY HAD A LITTLE BOY Shag	27	1	LOVE CAME DOWN Eve Gallagher
8	<b>NEW</b>	THE BEE The Scientist	28	1	DOWN TO EARTH Mona Love
9	<b>NEW</b>	SADNESS PART 1 MC Hammer	29	1	UNCHAINED MELODY Jimmy Somerville
10	11	PRAY MC Hammer	30	1	TO LOVE SOMEBODY Jimmy Somerville
11	<b>NEW</b>	GONNA MAKE YOU SWEAT (2X: Must Love Freedom Willies)	31	1	WICKED GAME Chris Isaak
12	1	MY DEFINITION OF A... Divegas DJ	32	1	CUBIKOLYMPIC New Kids 21
13	1	SUCKER DJ Divegas DJ	33	<b>NEW</b>	PROGRESSIVE LOGIC (EP) New Kids 21
14	1	CRAZY Seal	34	<b>NEW</b>	CELEBRATE Doubtful Troubadour Collective Eloquent
15	1	ARE YOU DREAMING? Twenty 4 New Kids	35	1	BEING BORING FBI (Shag: Benny)
16	1	TIME TO MAKE THE FLOOR BURN Mobb Deep	36	<b>NEW</b>	THE GREATEST THAT... The Exorcist
17	1	DON'T WORRY Kim Agony	37	1	SAVOURS DAY Cuff Richard
18	1	DISAPPEAR Rox	38	1	FOUND LOVE Doubtful (featuring Danyal)
19	1	FASY BOM	39	1	LOSE CONTROL
20	1	A MATTER OF FACT Innocence	40	1	AROUND THE WAY GIRL LL Cool J

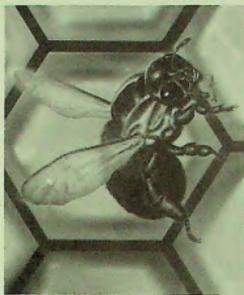
15	1	TO LOVE SOMEBODY Jimmy Somerville	15	1	TO LOVE SOMEBODY Jimmy Somerville
24	<b>NEW</b>	DISAPPEAR INXS	24	40	DISAPPEAR INXS
25	27	HOURS Benny Boo	25	27	HOURS Benny Boo
26	14	KING OF THE ROAD (EP) The Proclaimers	26	14	KING OF THE ROAD (EP) The Proclaimers
27	<b>NEW</b>	SADNESS PART 1 Enigma	27	<b>NEW</b>	SADNESS PART 1 Enigma
28	15	SEVEN LITTLE GIRLS SITTING IN THE BACKSEAT Bomalurina (featuring Timmy Mallett)	28	15	SEVEN LITTLE GIRLS SITTING IN THE BACKSEAT Bomalurina (featuring Timmy Mallett)
29	17	I'LL BE YOUR BABY TONIGHT Robert Palmer And UB40	29	17	I'LL BE YOUR BABY TONIGHT Robert Palmer And UB40
30	<b>NEW</b>	FREEDOM! George Michael	30	<b>NEW</b>	FREEDOM! George Michael
31	41	MERRY CHRISTMAS DARLING/(THEY LONG TO BE) Carpenters	31	41	MERRY CHRISTMAS DARLING/(THEY LONG TO BE) Carpenters
32	45	CRAZY Seal	32	45	CRAZY Seal
33	23	FOG ON THE TYNE (REVISED) Garza & Lindisfarne	33	23	FOG ON THE TYNE (REVISED) Garza & Lindisfarne
34	<b>NEW</b>	THE BEST CHRISTMAS OF THEM ALL Shakin' Stevens	34	<b>NEW</b>	THE BEST CHRISTMAS OF THEM ALL Shakin' Stevens
35	<b>NEW</b>	THE ANNIVERSARY WALTZ - PART TWO Status Quo	35	<b>NEW</b>	THE ANNIVERSARY WALTZ - PART TWO Status Quo

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# TOP 30 VIDEO

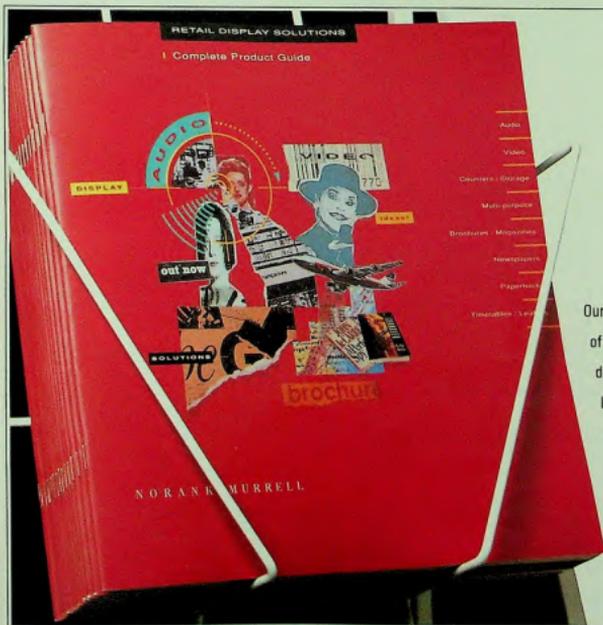
THE OFFICIAL **music week** CHART

Rank	Artist Title	Label	Rank	Artist Title	Label
Category/Running time	Category/Running time	Cat no.	Category/Running time	Category/Running time	Cat no.
1	LADY AND THE TRAMP Children's Cartoons/1hr 13min	Walt Disney D205822	16	BATMAN Action/2hr 17min	Warner Home Video PES 12000
2	PRETTY WOMAN Comedy/1hr 55min	Touchstone D410272	17	DIRTY DANCING Musical/1hr 40min	Vestron VA 15223
3	MADONNA: The Immaculate Coll... Music/55min	WV 7599382143	18	LAND BEFORE TIME Children's/1hr 8min	CIC VHR 1385
4	WHO FRAMED ROGER RABBIT Children's/1hr 39min	Touchstone D409402	19	HERO TURTLES: ... It All Began Children's/50min	Tempo 99032
5	PARAROTTI/DOMINGO/CARRERAS Music/1hr 26min	PMV/Channel 5 CFV 11122	20	TINA TURNER: Live In ... Music/1hr 30min	PMV/Channel 5
6	THE SOUND OF MUSIC Live/1hr 46min	CBS/Fox 1051 50	21	HERO TURTLES: ... The Punk Frogs Children's/43min	Tempo 99072
7	LETHAL WEAPON 2 Action/1hr 58min	Warner Home Video PES 11876	22	MARY POPPINS Music/2hr 14min	Walt Disney D200232
8	THE JUNGLE BOOK Children's/40min	Pickwick PAC 2071	23	ELTON JOHN: The Very Best Of Music/1hr 30min	PMV/Chan. 5 CFM 2756
9	PHIL COLLINS: Seriously Live Live/2hr 45min	Virgin VVD 783	24	COCKTAIL Drama/1hr 39min	Touchstone D406062
10	THE LITTLE MERMAID Children's/1hr 11min	Legend LGV 10035	25	RICKY FULTON: Triple Scotch & Wry Comedy/1hr 30min	BBC BBCV 4412
11	CLIFF RICHARD: From A Distance... Live/1hr 30min	PMI MVB 99 1247 3	26	WICKED WILLIE: The Video Comedy/38min	Channel 5 CFV 10892
12	GHOSTBUSTERS I & II Comedy/2hr 21min	RCA/Columbia CVR 13119	27	THE BFG Drama/1hr 28min	Thames/Video Coll. TV 8106
13	ROY CHUBBY BROWN: Inside ... Comedy/1hr	Channel 5 CFV 11412	28	HERO TURTLES: The Fifth Turtle Children's/43min	Tempo 99052
14	NEW KIDS ON THE BLOCK: Step By Step Music/50min	CMV 49859 2	29	BON JOVI: Access All Areas Music/1hr 30 min	PMV/Channel 5 CFM 2766
15	THE KING AND I Musical/2hr 13min	CBS/Fox 1004 50	30	THE BARE NECESSITIES Children's/1hr	Walt Disney D205812

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# TOP 15 MUSIC VIDEO

Rank	Artist Title	Label	Rank	Artist Title	Label
Category/Running time	Category/Running time	Cat no.	Category/Running time	Category/Running time	Cat no.
1	MADONNA: The Immaculate Collection Compilation/55min	WV 7599382143	1	MADONNA: The Immaculate Collection Compilation/55min	WV 7599382143
2	PARAROTTI/DOMINGO/CARRERAS Live/1hr 26min	PMV/Channel 5 CFV 11122	2	PHIL COLLINS: Seriously Live... Live/2hr 45min	Virgin VVD 783
3	CLIFF RICHARD: From A Distance Live/2hr 46min	PMI MVB 99 1247 3	3	CLIFF RICHARD: From A Distance Live/2hr 46min	PMI MVB 99 1247 3
4	NEW KIDS ON THE BLOCK: Step By Step Compilation/55min	CMV 49859 2	4	NEW KIDS ON THE BLOCK: Step By Step Compilation/55min	CMV 49859 2
5	TINA TURNER: Live In Barcelona Live/1hr 30min	PMV/Channel 5 CFM 2842	5	TINA TURNER: Live In Barcelona Live/1hr 30min	PMV/Channel 5 CFM 2842
6	ELTON JOHN: The Very Best Compilation/1hr 30min	PMV/Channel 5 CFM 2756	6	ELTON JOHN: The Very Best Compilation/1hr 30min	PMV/Channel 5 CFM 2756
7	BON JOVI: Access All Areas Live/1hr 30min	PMV/Channel 5 CFM 2766	7	BON JOVI: Access All Areas Live/1hr 30min	PMV/Channel 5 CFM 2766
8	RUNRIG: City Of Lights Live/1hr 30min	PMV/Channel 5 CFV 11542	8	RUNRIG: City Of Lights Live/1hr 30min	PMV/Channel 5 CFV 11542
9	STATUS QUO: Rocking Over... Compilation/1hr 25min	PMV/Channel 5 CFM 2844	9	STATUS QUO: Rocking Over... Compilation/1hr 25min	PMV/Channel 5 CFM 2844
10	DANIEL O'DONNELL: An Evening With Live/1hr 38min	Ritz RTV 0008	10	DANIEL O'DONNELL: An Evening With Live/1hr 38min	Ritz RTV 0008
11	NEW KIDS ON THE BLOCK: Hangin Tough Live/50min	CMV 49030 2	11	NEW KIDS ON THE BLOCK: Hangin Tough Live/50min	CMV 49030 2
12	JASON DONOVAN: The Videos 2 Compilation/30min	PWL VHF 14	12	JASON DONOVAN: The Videos 2 Compilation/30min	PWL VHF 14
13	LUCIANO PARAROTTI Live/1hr 17min	Music Club/Video Col MC 2003	13	LUCIANO PARAROTTI Live/1hr 17min	Music Club/Video Col MC 2003
14	IRON MAIDEN: The First Ten Years Compilation/1hr 15min	PMI MVB 99 1246 3	14	IRON MAIDEN: The First Ten Years Compilation/1hr 15min	PMI MVB 99 1246 3



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# TOP 75 ARTIST ALBUMS

## THE OFFICIAL music week CHART

This Week Last Week	Title Artist (Producer)	Label/Cassette (Distributor) CD/LP
1	<b>THE IMMACULATE COLLECTION</b> ★ Madonna	Sire WX 230C (W) 789544/42WA 370
2	<b>THE VERY BEST OF ELTON JOHN</b> ★ 2 Elton John (Dudman/Thomas/Jarvis/Finlay)	Real Gone! 84884/4 181
3	<b>SERIOUSLY...LIVE!</b> ★ Phil Collins (Collins)	Virgin/POLCA 1 (F) 42022 (PCLP) 1
4	<b>IN CONCERT</b> ★ 3 Lucrecia Pavarotti/Placido Domingo/J. Ceresa (Pavarotti)	Decca 40434 (F) 42032/3240243
5	<b>THE SINGLES COLLECTION 1984/1990</b> Jimmy Somerville (Various)	42032/3240243
6	<b>SOUL PROVIDER</b> ★ 2 Michael Bolton (Linn)	CBS 46534 (C) 46534/2465341
7	<b>FROM A DISTANCE .... THE EVENT</b> ★ Celine Dion (Polygram)	EMI TC279 (F) 42032/3240243
8	<b>THE VERY BEST OF THE BEE GEES</b> ★ The Bee Gees (Gibson/Slooby/Bees)	Capitol 78378 (F) 42032/3240243
9	<b>ROCKING ALL OVER THE YEARS</b> ★ Status Quo (Virgin)	Virgin 84734 (F) 42032/3240243
10	<b>THE RHYTHM OF THE SAINTS</b> ★ Paul Simon (Simon)	Warner Brothers WX 304C (W) 7895928/304C 340
11	<b>TO THE EXTREME</b> ○ Van Halen (Van Halen)	SBM 5817C (F) 5817C/5818P 8
12	<b>CHOKÉ</b> ★ The Beautiful South (Hedgest)	Go Disc 420234 (F) 42023/2342331
13	<b>MERRY, MERRY CHRISTMAS</b> New Kids On The Block (Mcaurea/Star/Variou)	CBS 48901A (C) 48901/489017
14	<b>SHAKING THE TREE - GOLDEN GREATS</b> ○ Feist (Various)	Virgin PCTVC (F) PGVTD 4875V 6
15	<b>I'M YOUR BABY TONIGHT</b> ★ Whitney Houston (Arista)	Arista 41180 (BMG) 7810929/11929
16	<b>VERY BEST OF THE RIGHTeous BROTHERS</b> ○ The Righteous Brothers (Spacare/Mcaurea)	Varia 84734 (F) 84734/847341
17	<b>ONE BY ONE YESTERDAY</b> ★ The Police (Polygram)	ABM A&M 1996 (F) COA 1996/199A 296
18	<b>SOUVERAINS</b> ○ Patience & Angelica (Campbell/Watts/Hendricks/McInt)	Telstar STAC 243 (BMG) TCD 243/STAC 243
19	<b>LISTEN WITHOUT PREJUDICE VOL 1</b> ★ George Michael (Mercury)	Cap 42329A (C) 42329/42329A
20	<b>RHYTHM OF LOVE</b> Kylie Minogue (Stock/Reisen/Waterman)	PWL HFC 181P HFC 180P 18
21	<b>REFLECTION</b> ○ The Shadows (The Shadows)	Polydor 8471304 (F) 8471303/847101
22	<b>BE MY LOVE - AN ALBUM OF LOVE</b> ○ Placido Domingo/Meyer Wilden	EMI TC247V (F) CDEM7V 54EM75V 54
23	<b>IT'S PARTY TIME</b> ○ Judy Murray & The Masterminds (Pikies/McGarry)	Mercury STAC 44 (BMG) TCD 44/STAC 44
24	<b>REMASTERS</b> ○ Liza Doolittle (Polygram)	Abraco ZEPIC 1 (F) 760384/302EP 1
25	<b>KIM APPELBY</b> ○ Kim Appley (Columbia)	Parkphone TOS 7348 (E) CPCS7 7348/PCS7 7348
26	<b>PILLS 'N' THRILLS AND BELLIES</b> ○ Holly Johnson (Glenzler/Daume)	FACTORY FACT 300C (F) FACT 300C/FACT 300
27	<b>BOOMAN!</b> ○ Ben Boo (Barnes/Booth/Jonking)	Rhythm King TFC 11 (BMG) TCD 11/STFC 11
28	<b>BEHAVIOUR</b> ★ Pat Sharp (Various)	Parkphone TPCSD 113 (F) CPCS2 113/PCS2 113
29	<b>X</b> ○ Alcaz (Nonesuch)	Monray 84688 (F) 84688/846881
30	<b>TRIPPING THE LIVE FANTASIC</b> ○ Paul McCartney (McCartney/Capricorn/Henderson)	Parkphone TPCST 7348 (F) CPCS7 7348/PCS7 7348
31	<b>THE ESSENTIAL PAVAROTTI</b> ★ 3 Lucrecia Pavarotti (Various)	Decca 40214 (F) 40210/402101
32	<b>MY CLASSIC COLLECTION</b> ○ Richard Oakes/RAP (de Senneville/Toussaint)	Decca Delphine 08028 (F) 8028/080281
33	<b>LOOK SHARPI</b> ★ Roxette (Overman/Mooney)	EMI TC34C 26P (E) 76183/26C 26P
34	<b>TRIP ON THIS - REMIXES</b> ○ Technobunny's Trip (Bakst)	Telstar STAC 34B (BMG) TCD 34B/STAC 34B
35	<b>GREATEST EVER JUNIOR PARTY MEGAMIX</b> Hundred G's & The Megamix (Merchall)	Pop & Ans PAMC 31 (BMG) PCD 31/PAMC 31
36	<b>PLEASE HAMMER DON'T HURT 'EM</b> ○ MC Hammer (Hammer/Early/Pop)	Capitol TCE37 218 (E) CDE37 218/CE37 212
37	<b>STARRY NIGHT</b> Julia Roberts (Polygram)	CBS 48734 (C) 48734/487341

This Week Last Week	Title Artist (Producer)	Label/Cassette (Distributor) CD/LP
38	<b>MUSIC FROM TWIN PEAKS</b> ○ Angelo Badalamenti/David Lynch/Various (Lynch/Badalamenti)	Warner Brothers 7895314 (W) 7895314/2
39	<b>BEST OF BEN E. KING &amp; THE DRIFTERS</b> ○ The Drifters (Various)	Telstar STAC 273 (BMG) TCD 273/STAC 273
40	<b>LLOYD WEBBER PLAYS LLOYD WEBBER</b> ○ Julian Lloyd Webber/P. (Cullen/Lloyd Webber)	Philips 42724 (F) 42724/4274211
41	<b>NEW KIDS ON THE BLOCK</b> ○ New Kids On The Block (Various)	CBS 48704 (C) 48704/487041
42	<b>THE WANDERER</b> Freddie Starr (Starr/Sabrook)	Dover 200 171 (E) TCD 110/20 171
43	<b>CORNERSTONES 1967-1970</b> ○ Jimi Hendrix (Hendrix/Chandler/Michel/Kramer/Jansen)	Polydor 84723 (F) 84723/8472311
44	<b>THE BEST OF DONNA SUMMER</b> ○ Donna Summer (Various)	Warner Brothers WX 307C (W) 80173/307C 287
45	<b>STEP BY STEP</b> ○ New Kids On The Block (Starr/KOTB/Jensen)	CBS 46686 (C) 46686/466861
46	<b>FOREIGN AFFAIR</b> ★ 4 The Four Tops (Various)	Capitol TCE37 218 (E) CDE37 218/CE37 212
47	<b>MIXED UP</b> ○ The Cars (Smith/Allen/Sanders)	Fiction 84709 (F) 84709/847091
48	<b>VIVALDI FOUR SEASONS</b> ★ 2 Kenny Rogers (Keener)	EMI TMCNCE 2 (E) TMCNCE 2/NC2
49	<b>DO NOT WANT</b> (What Have You Got) ○ Snead O'Connor (O'Connor)	Ensign ZCHN 14 (E) TCD 115/CHN 14
50	<b>CHRISTMAS COLLECTION</b> ○ Foster & Allen (Hendricks/Allen)	Telstar STAC 246 (BMG) TCD 246/STAC 246
51	<b>...BUT SERIOUSLY</b> ★ 8 Phil Collins (Collins/Pughan)	Virgin TV 2629 (F) 42032/3240243
52	<b>TRAVELING WILBURYS VOL 3</b> ○ Traveling Wilburys (Wilbury)	Wilbury (W) 7895232/304 384
53	<b>NECK AND NECK</b> ○ Cier Adams/Mark Knopfler (Various)	CBS 46743A (C) 46743/46743A1
54	<b>BALLADS</b> ○ Roy Orbison (Various)	Telstar STAC 244 (BMG) TCD 244/STAC 244
55	<b>THE LA'S</b> ○ The La's (Curtis/Young)	Go Disc 820204 (F) 82020/820201
56	<b>JOBS OF GLORY/YOUNG GUNS</b> ○ Jon Jon (Karlsson/Berger/Jon)	846473 (BMG) 846473/8464731
57	<b>SONS OF THE MUSICIANS</b> ○ Mark Rylance (Various)	Telstar STAC 245 (BMG) TCD 245/STAC 245
58	<b>GRAND GUESTS 1977-1990</b> The Stangers (Various)	Exic 46754 (C) 46754/467541
59	<b>ARE YOU IN LOVE</b> ○ Buffy Sainte-Marie (Connick/Johstman)	CBS 46758A (C) 46758/467581
60	<b>BARRY</b> ○ Bronson Liberty/Liberty/Liberty/Morris/Osbome)	Columbia ZTCLP 16 (E) TCD 119/ZTCLP 16
61	<b>THE RAW &amp; THE REMIX</b> (CD) ○ Dreadnaught (Various)	London 82824 (F) 82821/828211
62	<b>DREAMLAND</b> ○ Black Box (Grippe/Groove/Melody)	deConstruction PE 7852 (BMG) PD 7852/PE 7852
63	<b>SOME FRIENDLY</b> ○ Suzanne Vega (Various)	Situation Two SFC 30 (E) SFC 30/SFC 30E 30
64	<b>BETWEEN THE LINES</b> ★ The Roots (Stock/Reisen/Waterman)	PWL HFC 181P HFC 180P 18 14
65	<b>THEIR GREATEST HITS</b> ○ The Top Tapes (Various)	Telstar STAC 241 (BMG) TCD 241/STAC 242
66	<b>MARIAN CAREY</b> ○ Marian Carey (Various)	CBS 46815A (C) 46815/468151
67	<b>LABOUR OF LOVE II</b> ★ 2 (Ezio) (L&L)	DEP (E) CADEP 14 (F) HFC 14/PEP 14
68	<b>SLEEPING WITH THE PAST</b> ★ 3 Elton John (Thomas)	Rock 83828 (F) 83828/838281
69	<b>THE RAZORS EDGE</b> ○ AC/DC (Fairbank)	Atco WX 364C (F) 76571/41329X 364
70	<b>NO TELL EXPLAIN</b> ○ Robert Palmer (Palmer/Masters)	EMI TCEMDC 1018 (E) CDEMDC 1018/EMDC 118
71	<b>REASON TO BELIEVE</b> ○ Roxette (Overman/Mooney)	Polydor 847104 (F) 847103/847101
72	<b>PHANTOM OF THE OPERA</b> ○ The Phantom of the Opera (Various)	Really Useful PCLPC (C) PCLPC 1/POPC 1
73	<b>THE VERY BEST</b> ○ Huggin' Liff (Orbital/Lyons/Various)	Telstar STAC 73 (BMG) TCD 230/STAC 73
74	<b>NEW HUGGINS! AN KISSIN' OFF</b> ○ Bamburgh/Naughton/Timothy Mallett (Wright)	Capitol 78468 (F) 78468/784681
75	<b>MISS SAIGON</b> ○ Original London Cast (Bouli/Schonberg)	Geffe WX 326C (W) 7896271/326X 29

# TOP 20 COMPLICATIONS

This Week Last Week	Title Artist	Label/Cassette (Distributor) CD/LP
1	<b>NOW! 18</b> ★ 2 EM/Virgin/PolyGram/TMCO 8 (E) CDMO 18/NO 18	
2	<b>IT'S CHRISTMAS</b> ★ Various	EMI TCEM74 49 (E) CDEM74 49EM74 49
3	<b>SMASH HITS 1990</b> ★ Various	Dover 220 18 (E) CTD 18/20 18
4	<b>DEEP HEAT 90</b> ○ Various	Telstar STAC 242B (BMG) TCD 242B/STAC 242B
5	<b>ROCK 'N' ROLL LOVE SONGS</b> ○ Various	Dino DMMC 13 (F) DINC13 13/NTV 13
6	<b>MISSING YOU - AN ALBUM OF LOVE</b> ★ Various	EMI TCEM71 51 (E) CDEM71 51EM71 51
7	<b>MEGABASS 2</b> ○ Various	Telstar STAC 246B (BMG) TCD 246B/STAC 246B
8	<b>VERY BEST OF THE 60s</b> ○ Various	Telstar STAC 2443 (BMG) TCD 2443/STAC 2443
9	<b>60 NUMBER 1'S OF THE 60s</b> ○ Various	Telstar STAC 2432 (BMG) TCD 2432/STAC 2432
10	<b>GREATEST HITS OF 1990</b> ○ Various	Telstar STAC 242B (BMG) TCD 242B/STAC 242B
11	<b>MOTOWN COLLECTION</b> ○ Various	Telstar STAC 2375 (BMG) TCD 2375/STAC 2375
12	<b>A TON OF HITS</b> ○ Various	Dover 220 19 (E) CTD 19/20 19
13	<b>THAT LOVING FEELING VOL 3</b> ○ Various	Dino DMMC 11 (F) DINC11 11/NTV 11
14	<b>NOW DANCE 903</b> ○ Various	EM/Virgin/PolyGram/TMCO 8 (E) CDMO 8/NO 8
15	<b>BEST FROM THE MGM MUSICALS</b> ○ Various	EMI TCEM71 58 (E) CDEM71 58EM71 58
16	<b>TRULY UNFORGETTABLE</b> ○ Various	EMI TCEM70 55 (E) CDEM70 55EM70 55
17	<b>CLASSIC EXPERIENCE II</b> ○ Various	EMI TCEM70 50 (E) CDEM70 50EM70 50
18	<b>TOP GUN (OST)</b> ★ 2 Various	CBS 5057026 (C) CD70596/70296
19	<b>GREATEST LOVE 4</b> ○ Various	Telstar STAC 2400 (BMG) TCD 2400/STAC 2400
20	<b>PRETTY WOMAN (OST)</b> ○ Various	EMI USA CMTL 1052 (E) CMTL 1052/MTL 1052

## ARTISTS A-Z

ACDC	69	MC HAMMER	36
APPELBY, Kim	25	MALCOLM J. MARX	30
ATLANTIC, Chess/MCA/Various	83	MICHAEL, George	30
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CAUSSE/PARLO	30	MISS SAGAON	30
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BEES, The	8	ODDNOOR, Sheriff	48
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BOB DYLAN, Michael	37	PAUL BRITTON	37
BOOMBLURRA FEATURING	16	PAVARTTI, Placido	31
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BRUCE, Bruce	47	PHANTOM OF THE OPERA	72
BRUCE, Michael	67	PHILIP, The	28
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CHARLARS, The	43	ROCKWELL, The	43
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HUNTER, Whitney	40		
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JAY BUNNY & THE MASTERSWANGERS	27		
JOHN, Elton	2, 8		
KENNEDY, Angus	2, 8		
LAY, The	24		
LEWIS, The	24		
LIPTON, Robert	24		
LORETTA LYNN, William P.	1		
LUCKY, Madonna	1		
LUCKY, Madonna	1		

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# NEW RELEASES: ALBUMS

Week commencing 17 December — 250 releases Year to date — 5,533.

\* Import

Send new release details to research manager Graham Walker, Music Week, 23-27 Tudor Street, London EC4A 3DF. Tel: 01 583 9119. Fax: 01 583 9955.

## HIGHLIGHTS

ARTIST	TITLE	LABEL	CAT NOS	DEALER PRICE	(DISTRIBUTORS)	CATEGORY	LAST 3 CHART PLACINGS	COMMENT
GOULD/PRIVIN/ZELL	Mozart: Chamber Works	SONY	CD SKB 46861 (C)			Classical		Heavyweights combine as bicentary of Mozart's death approaches
JONES, ALAN BEST OF	CHRISTMAS ALBUM PICKWICK MC	WGC 562 (C)	(PK)			MOR/Vocal	10 52 50	Durable 'mum's favourite' is festive mood
SONNY & GHER THE SONNY & GHER COLLECTION EAST WEST LPM	954630152/9546301 (C)	954630152 (W)				Pop	10 17 17	Solo Chir, plus Swines hits as commercial happy day
VARIOUS: MOODS 100 MELODIES SONNY CD	SBKX 46240 (C)					Classical	10 17 17	More Mozart, another at maximum
VARIOUS: THE BEST OF THE GREATEST LOVE TELSTAR LPM	STAR 2444/STAR 244 (C)	CD 2443 (E)	15/13/21 (BMG)			Pop	10 17 17	Successful formula: new releases as the best compilation compilation

ARTIST	TITLE	LABEL	CAT NOS	DEALER PRICE	(DISTRIBUTORS)	CATEGORY	ARTIST	TITLE	LABEL	CAT NOS	DEALER PRICE	(DISTRIBUTORS)	CATEGORY
9.3 TO FUR GONE ROADRUNNER LPM	RR 3241/RR 3244 (C)	RR 3244 (C)				Rock	FREEMAN, CHA & BRANSTROM	SWEET EXPLOSION RN & OUT LP	TR 7091 (C)	TR 7092 (C)	7.29/7.29P (C)		Jazz
ADAMS, JAHMY	FROM THE HEART ROUNDUP CD	CD304 3244 (C)				Rock	GABRIAN, JAN	LEGIONS OF THE SEVEN DORMANT CD	SB3744 (E)	3.81P (C)			Jazz
ADAMS, PETER/DONALD 8900	QUINTET OUT OF THIS WORLD FRESH SOUND CD	FSRCD 137 (C)				Rock	GETZ QUINTET	SHAN BLOOM SESSIONS 1951 FRESH SOUND CD	FSRCD 149 (C)				Jazz
ALBISON, LARRY	POWER WIRE LIVE BARELY CD	CDCHARLY 254 (C)				Pop	GETZ, SHAI	ALTONS LIVE TIMEWESTWARD LP	PM 294 (C)				Classical
ANDREWS, JANE	THE SECRET OF CHRISTMAS CD	PWNC 4035 (C)				MOR/Vocal	GISSLEBE, JANE	THE SECRET OF CHRISTMAS CD	PWNC 4035 (C)				Jazz
ANIMALS, THE	THE TRACKER THE HITS DECADE LP	CDLXK 72/CDLXK 72 (C)	CDLXK 72 (C)			Pop	GISSLEBE, JANE	THE SECRET OF CHRISTMAS CD	PWNC 4035 (C)				Jazz
ANDREWS, JANE	THE SECRET OF CHRISTMAS CD	PWNC 4035 (C)				Pop	GISSLEBE, JANE	THE SECRET OF CHRISTMAS CD	PWNC 4035 (C)				Jazz
ANNALS, THE	THE TRACKER THE HITS DECADE LP	CDLXK 72/CDLXK 72 (C)	CDLXK 72 (C)			Pop	GISSLEBE, JANE	THE SECRET OF CHRISTMAS CD	PWNC 4035 (C)				Jazz
ANDREWS, JANE	THE SECRET OF CHRISTMAS CD	PWNC 4035 (C)				Pop	GISSLEBE, JANE	THE SECRET OF CHRISTMAS CD	PWNC 4035 (C)				Jazz
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ANDREWS, JANE	THE SECRET OF CHRISTMAS CD	PWNC 4035 (C)				Pop	GISSLEBE, JANE	THE SECRET OF CHRISTMAS CD	PWNC 4035 (C)				Jazz
ANDREWS, JANE	THE SECRET OF CHRISTMAS CD	PWNC 4035 (C)				Pop	GISSLEBE, JANE	THE SECRET OF CHRISTMAS CD	PWNC 4035 (C)				Jazz
ANDREWS, JANE	THE SECRET OF CHRISTMAS CD	PWNC 4035 (C)				Pop	GISSLEBE, JANE	THE SECRET OF CHRISTMAS CD	PWNC 4035 (C)				Jazz
ANDREWS, JANE	THE SECRET OF CHRISTMAS CD	PWNC 4035 (C)											

ARTIST	TITLE	LABEL	CAT NOS	DEALER PRICE	(DISTRIBUTOR)	CATEGORY	ARTIST	TITLE	LABEL	CAT NOS	DEALER PRICE	(DISTRIBUTOR)	CATEGORY	
O'NEIL, Carole	ANIMAL MAGIC	HAPPY LEARNING	MC, CD, HL 81 ( 8.99MB)			Children's	TOXIC SHOCK WELCOME HOME	NEAR DARK	WARRIOR	LP, WIRE 907 (E)			Rock	
O'NEIL, Carole	COLORS	HAPPY LEARNING	MC, HL 81 ( 8.99MB)			Children's	TWISTED MYSTERIES ABOUT LIFE AND DEATH	WILLIAMS	LP, WIRE 901 ( 4.29MB)				Rock	
O'NEIL, Carole	DINGUSAYS	HAPPY LEARNING	MC, HL 014 ( 8.99MB)			Children's	TWO RYDE DODGE A CHRISTMAS COLLECTION	POWERHOUSE	CD, PWMC 4832 (PK)				Classical	
O'NEIL, Carole	HOLIDAYS	HAPPY LEARNING	MC, HL 012 ( 8.99MB)			Children's	TYNER, Mickey	PLAYS DUO WARRIOR	MC, JAZZ, CD, MFMD 3134 ( 7.99P)				Jazz	
O'NEIL, Carole	OPPOSITHS	HAPPY LEARNING	MC, HL 013 ( 8.99MB)			Children's	VALERIE, Anne	PROOF BELIEVE EXPERIENCE	BLUES ALL NIGHT IN B&O	CD, TONY'S CD 70052 ( 7.29P, 7P)			Jazz	
O'NEIL, Carole	STREETWISE	HAPPY LEARNING	MC, HL 002 ( 8.99MB)			Children's	VAN, Steve	PASSION AND EARLINGTON	PICTURE DISC, JAZZ, CD, MFMD 3134 ( 7.99P)				Jazz	
O'NEIL, Carole	THE CALENDAR	HAPPY LEARNING	MC, HL 004 ( 8.99MB)			Children's	VAN, Zacky, Townie	TOWNSHINE	BY THE LATE QUARTER	GRABBY	MC, TAC 21 (CH)			Metal
O'NEIL, Carole	THE CLOCK	HAPPY LEARNING	MC, HL 002 ( 8.99MB)			Children's	VARIOUS	A FAREWELL TO AMERICA	JAPANESE HARDCORE COMPLICATION	NUCLEAR BLAST	LP, NB 009			Rock
ORIGINAL, Sine	THE SELF	STREET MUSIC MANAC	LP, NINJA CD 05 MMCD 035 ( 4.79, 2P, 9P)			Classical	VARIOUS	A NIGHT AT THE OPERA	TELSTAR	LP, MC STAR 24312AT 2436 CD 2CD 2436 (8MG)			Classical	
PARKINSON, BRANDON	GUITAR BLUES	EMC	CD, CD 744682 (E)			Rock	VARIOUS	A NIGHT AT THE OPERA	TELSTAR	LP, MC STAR 24312AT 2436 CD 2CD 2436 (E)			Classical	
PATRICK, BRIGGS	SMILE	LP, SQUARE 8 ( 4.29P)				Classical	VARIOUS	BACK TOP BLUES - RAMA	A BUDGET SAMPNER RECORDS	CD, COBE 92 (CH)			Classical	
PHILADELPHIA ORCHESTRA/ORMANDY STRAUSS, R. ALSO, DON, TIL, DEATH	SONY	CD, CD 46457				Classical	VARIOUS	CHERRY BEATS	IN THE TESTAMENT	LP, MC BIC 91030M 8 ( 8.99)			Classical	
PHILADELPHIA ORCHESTRA/ORMANDY TCHAIKOVSKY, SYMPHONIES 4, 5 AND 6	SONY	CD, CD 46458 (CH)				Classical	VARIOUS	CITY BEATS	IN THE TESTAMENT	LP, MC BIC 91030M 8 ( 8.99)			Classical	
PIAZZOLLA, Astor	CONCIERTO PARA QUINTETO	FRESH SOUND	CD, AFCD 5A (CH)			Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
PIAZZOLLA, Astor	MARIA DE BUENOS AIRES	FRESH SOUND	CD, AFCD 5A (CH)			Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
PUMPMEY, Anne	MADE IN FRANCE	HAPPY LEARNING	MC, HL 006 ( 8.99MB)			Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
REIN, STEPHEN	STENOGRAPHIC	ORCHESTRA	SOUP	LP, NUCLEAR BLAST	LP, NB 018 (9P)	Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
RANTHEE, COURTNEY	24 HOURS	WEEKEND NATIVE	LP, NUTEP 81 (8E)			Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
RATTNAY, Mark	MARK RATTNAY	THE SONGS OF THE MUSICIANS	TELSTAR	LP, MC STAR 24312AT 2436 CD 2CD 2436 (8MG)		Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
RECE, Wayne	NEW MAKY	FLAT HOUNDER	CD, CDHOU 272 (CH)			Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
REIDSON, PUS	STRESS RELATED	NUCLEAR BLAST	LP, NB 038 (9E)			Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
RIEY, Steve & THE MANOU	PLAYERS	STEVE RIEY & THE MANOU	PLAYERS	ROUNDER	CD, CDROU 272 (CH)	Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
RODDERS, Jimmie	FIRST SESSONS	ROUNDER	LP, ROU 1068 (CH)			Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
RODDERS, Jimmie	THE EARLY YEARS	ROUNDER	LP, ROU 1067 (CH)			Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
ROLLS, GARY	BEAT	SONY	FEATURING DON CHERRY IN EUROPE 1983	VOLUME 2	ITAM/WESTWIND	LP, UJU 214 (CH)	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
ROSS SCARLATTI, SOHAIAS	(COMPLETE)	DECCA	CD, CD 22943632 (E)			Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
ROSTOCK, VAMPIRES	TRANSYLVANIAN DISORDER	NUCLEAR BLAST	LP, NB 014 (9E)			Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
ROTT, DAVID	MOOSE HILLTOP	TANGO	ITAM/WESTWIND	LP, ITM 144 (8E)		Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
SACRED NINETEEN	SIXTY TWO	NUCLEAR BLAST	LP, NB 010 (8E)			Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
SCOTT	FOOTLIFE	ROUNDER	CD, CDROU 265 (8E)			Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
SEVENHILL, PHILADELPHIA ORCHESTRA/ORMANDY MENDELSSOHN, PIANO CONCERTOS, SOLO WORKS	SONY	CD, CD 46453 (E)				Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
SEVENHILL, PHILADELPHIA ORCHESTRA/ORMANDY MENDELSSOHN, PIANO CONCERTOS, SOLO WORKS	SONY	CD, CD 46453 (E)				Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
SEVENHILL, PHILADELPHIA ORCHESTRA/ORMANDY MENDELSSOHN, PIANO CONCERTOS, SOLO WORKS	SONY	CD, CD 46453 (E)				Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
SEVENHILL, PHILADELPHIA ORCHESTRA/ORMANDY MENDELSSOHN, PIANO CONCERTOS, SOLO WORKS	SONY	CD, CD 46453 (E)				Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
SEVENHILL, PHILADELPHIA ORCHESTRA/ORMANDY MENDELSSOHN, PIANO CONCERTOS, SOLO WORKS	SONY	CD, CD 46453 (E)				Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
SEVENHILL, PHILADELPHIA ORCHESTRA/ORMANDY MENDELSSOHN, PIANO CONCERTOS, SOLO WORKS	SONY	CD, CD 46453 (E)				Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
SEVENHILL, PHILADELPHIA ORCHESTRA/ORMANDY MENDELSSOHN, PIANO CONCERTOS, SOLO WORKS	SONY	CD, CD 46453 (E)				Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
SEVENHILL, PHILADELPHIA ORCHESTRA/ORMANDY MENDELSSOHN, PIANO CONCERTOS, SOLO WORKS	SONY	CD, CD 46453 (E)				Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
SEVENHILL, PHILADELPHIA ORCHESTRA/ORMANDY MENDELSSOHN, PIANO CONCERTOS, SOLO WORKS	SONY	CD, CD 46453 (E)				Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
SEVENHILL, PHILADELPHIA ORCHESTRA/ORMANDY MENDELSSOHN, PIANO CONCERTOS, SOLO WORKS	SONY	CD, CD 46453 (E)				Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
SEVENHILL, PHILADELPHIA ORCHESTRA/ORMANDY MENDELSSOHN, PIANO CONCERTOS, SOLO WORKS	SONY	CD, CD 46453 (E)				Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
SEVENHILL, PHILADELPHIA ORCHESTRA/ORMANDY MENDELSSOHN, PIANO CONCERTOS, SOLO WORKS	SONY	CD, CD 46453 (E)				Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
SEVENHILL, PHILADELPHIA ORCHESTRA/ORMANDY MENDELSSOHN, PIANO CONCERTOS, SOLO WORKS	SONY	CD, CD 46453 (E)				Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
SEVENHILL, PHILADELPHIA ORCHESTRA/ORMANDY MENDELSSOHN, PIANO CONCERTOS, SOLO WORKS	SONY	CD, CD 46453 (E)				Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
SEVENHILL, PHILADELPHIA ORCHESTRA/ORMANDY MENDELSSOHN, PIANO CONCERTOS, SOLO WORKS	SONY	CD, CD 46453 (E)				Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
SEVENHILL, PHILADELPHIA ORCHESTRA/ORMANDY MENDELSSOHN, PIANO CONCERTOS, SOLO WORKS	SONY	CD, CD 46453 (E)				Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
SEVENHILL, PHILADELPHIA ORCHESTRA/ORMANDY MENDELSSOHN, PIANO CONCERTOS, SOLO WORKS	SONY	CD, CD 46453 (E)				Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
SEVENHILL, PHILADELPHIA ORCHESTRA/ORMANDY MENDELSSOHN, PIANO CONCERTOS, SOLO WORKS	SONY	CD, CD 46453 (E)				Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
SEVENHILL, PHILADELPHIA ORCHESTRA/ORMANDY MENDELSSOHN, PIANO CONCERTOS, SOLO WORKS	SONY	CD, CD 46453 (E)				Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
SEVENHILL, PHILADELPHIA ORCHESTRA/ORMANDY MENDELSSOHN, PIANO CONCERTOS, SOLO WORKS	SONY	CD, CD 46453 (E)				Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
SEVENHILL, PHILADELPHIA ORCHESTRA/ORMANDY MENDELSSOHN, PIANO CONCERTOS, SOLO WORKS	SONY	CD, CD 46453 (E)				Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
SEVENHILL, PHILADELPHIA ORCHESTRA/ORMANDY MENDELSSOHN, PIANO CONCERTOS, SOLO WORKS	SONY	CD, CD 46453 (E)				Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
SEVENHILL, PHILADELPHIA ORCHESTRA/ORMANDY MENDELSSOHN, PIANO CONCERTOS, SOLO WORKS	SONY	CD, CD 46453 (E)				Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
SEVENHILL, PHILADELPHIA ORCHESTRA/ORMANDY MENDELSSOHN, PIANO CONCERTOS, SOLO WORKS	SONY	CD, CD 46453 (E)				Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
SEVENHILL, PHILADELPHIA ORCHESTRA/ORMANDY MENDELSSOHN, PIANO CONCERTOS, SOLO WORKS	SONY	CD, CD 46453 (E)				Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
SEVENHILL, PHILADELPHIA ORCHESTRA/ORMANDY MENDELSSOHN, PIANO CONCERTOS, SOLO WORKS	SONY	CD, CD 46453 (E)				Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
SEVENHILL, PHILADELPHIA ORCHESTRA/ORMANDY MENDELSSOHN, PIANO CONCERTOS, SOLO WORKS	SONY	CD, CD 46453 (E)				Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
SEVENHILL, PHILADELPHIA ORCHESTRA/ORMANDY MENDELSSOHN, PIANO CONCERTOS, SOLO WORKS	SONY	CD, CD 46453 (E)				Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
SEVENHILL, PHILADELPHIA ORCHESTRA/ORMANDY MENDELSSOHN, PIANO CONCERTOS, SOLO WORKS	SONY	CD, CD 46453 (E)				Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
SEVENHILL, PHILADELPHIA ORCHESTRA/ORMANDY MENDELSSOHN, PIANO CONCERTOS, SOLO WORKS	SONY	CD, CD 46453 (E)				Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
SEVENHILL, PHILADELPHIA ORCHESTRA/ORMANDY MENDELSSOHN, PIANO CONCERTOS, SOLO WORKS	SONY	CD, CD 46453 (E)				Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
SEVENHILL, PHILADELPHIA ORCHESTRA/ORMANDY MENDELSSOHN, PIANO CONCERTOS, SOLO WORKS	SONY	CD, CD 46453 (E)				Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
SEVENHILL, PHILADELPHIA ORCHESTRA/ORMANDY MENDELSSOHN, PIANO CONCERTOS, SOLO WORKS	SONY	CD, CD 46453 (E)				Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
SEVENHILL, PHILADELPHIA ORCHESTRA/ORMANDY MENDELSSOHN, PIANO CONCERTOS, SOLO WORKS	SONY	CD, CD 46453 (E)				Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
SEVENHILL, PHILADELPHIA ORCHESTRA/ORMANDY MENDELSSOHN, PIANO CONCERTOS, SOLO WORKS	SONY	CD, CD 46453 (E)				Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
SEVENHILL, PHILADELPHIA ORCHESTRA/ORMANDY MENDELSSOHN, PIANO CONCERTOS, SOLO WORKS	SONY	CD, CD 46453 (E)				Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
SEVENHILL, PHILADELPHIA ORCHESTRA/ORMANDY MENDELSSOHN, PIANO CONCERTOS, SOLO WORKS	SONY	CD, CD 46453 (E)				Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
SEVENHILL, PHILADELPHIA ORCHESTRA/ORMANDY MENDELSSOHN, PIANO CONCERTOS, SOLO WORKS	SONY	CD, CD 46453 (E)				Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
SEVENHILL, PHILADELPHIA ORCHESTRA/ORMANDY MENDELSSOHN, PIANO CONCERTOS, SOLO WORKS	SONY	CD, CD 46453 (E)				Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
SEVENHILL, PHILADELPHIA ORCHESTRA/ORMANDY MENDELSSOHN, PIANO CONCERTOS, SOLO WORKS	SONY	CD, CD 46453 (E)				Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
SEVENHILL, PHILADELPHIA ORCHESTRA/ORMANDY MENDELSSOHN, PIANO CONCERTOS, SOLO WORKS	SONY	CD, CD 46453 (E)				Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
SEVENHILL, PHILADELPHIA ORCHESTRA/ORMANDY MENDELSSOHN, PIANO CONCERTOS, SOLO WORKS	SONY	CD, CD 46453 (E)				Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
SEVENHILL, PHILADELPHIA ORCHESTRA/ORMANDY MENDELSSOHN, PIANO CONCERTOS, SOLO WORKS	SONY	CD, CD 46453 (E)				Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
SEVENHILL, PHILADELPHIA ORCHESTRA/ORMANDY MENDELSSOHN, PIANO CONCERTOS, SOLO WORKS	SONY	CD, CD 46453 (E)				Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
SEVENHILL, PHILADELPHIA ORCHESTRA/ORMANDY MENDELSSOHN, PIANO CONCERTOS, SOLO WORKS	SONY	CD, CD 46453 (E)				Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
SEVENHILL, PHILADELPHIA ORCHESTRA/ORMANDY MENDELSSOHN, PIANO CONCERTOS, SOLO WORKS	SONY	CD, CD 46453 (E)				Classical	VARIOUS	DISCORDIA	EXTRACTS	SONY	CD, SBR 4624 (E)			Classical
SEVENHILL, PHILADELPHIA ORCHESTRA/ORMANDY MENDELSSOHN, PIANO CONCERTOS, SOLO WORKS	SONY	CD, CD 46453 (E)	</											

# TOP 60 DANCE SINGLES

15 DECEMBER 1990

## THE OFFICIAL **musicweek** CHART

This Week Last Week	Who on Chart	Title Artist	Label (12") (Distributor)
1	NEW	<b>THE BEE</b> Scientist	Kickin KICK 3
2	NEW	<b>JUSTIFY MY LOVE</b> Madonna	Sire W90007
3	NEW	<b>GONNA MAKE YOU SWEAT</b> C&C Music Factory/F. Williams	CBS 6564546
4	1	<b>ICE ICE BABY</b> Vanilla Ice	SBK 1258K18
5	2	<b>A MATTER OF FACT</b> Innocence	Cooltempo COOLX 223 (E)
6	NEW	<b>PROGRESSIVE LOGIC (EP)</b> Nexus 21	Network NWK115
7	11	<b>MARY HAD A LITTLE BOY</b> Snap	Arista 613831 (BNG)
8	NEW	<b>HELPING HAND</b> Arnur Miles	London FX148
9	NEW	<b>THE TOTAL MIX</b> Black Box	Deconstruction P744236
10	4	<b>LOVE COME DOWN</b> Eve Gallagher	More Protein PROT 612 (F)
11	2	<b>THE EXORCIST (REMIX)</b> Scientist	Kickin KICK 1TR (SRD)
12	4	<b>MY DEFINITION OF A...</b> Dream Warriors	4th+B-Way 12BRW 197 (F)
13	NEW	<b>SCHOOL OF THE WORLD/SINGLE...</b> Colette	Shut Up & Dance SLUAD9
14	5	<b>MISSING YOU</b> Soul II Soul/Kym Mazelle	Ten TENX 345 (F)
15	NEW	<b>HYPNOSIS</b> Psychotropic	02 02002
16	4	<b>SPICE</b> Eon	Vinyl Solution STORM 22 (SRD)
17	16	<b>PRAY</b> MC Hammer	Capitol 12CL 599 (E)
18	3	<b>AROUND THE WAY GIRL/MAMA...</b> L.L. Cool J	Def Jam 6564478 (C)
19	NEW	<b>SADNESS PART 1</b> Enigma	Virgin Int DINST101
20	NEW	<b>PSYCHE OUT/RADIO BABYLON</b> Meat Beat Manifesto	Play It Again Sam BIAS182R
21	22	<b>SUCKER DJ</b> Dimples D	FBI/FBI 12 (SP)
22	12	<b>DOWN TO EARTH</b> Monie Love	Cooltempo COOLX 222 (E)
23	4	<b>SITUATION</b> Yazoo	Mute 12ZYA2 4 (RT)
24	1	<b>MR KIRKS NIGHTMARE</b> 4 Hero	Reinforced RIVET 1203 (PAC)

This Week Last Week	Who on Chart	Title Artist	Label (12") (Distributor)
25	34	<b>CELEBRATE</b> Double Trouble's Collective...	Desire WANTX 39 (PAC)
26	28	<b>WHERE LOVE LIVES</b> Alison Limerick	Arista 613509 (BMG)
27	13	<b>WHAT'S IT ALL ABOUT</b> Run-D.M.C.	Profile PROFIT 315 (PI)
28	16	<b>I'M NOT IN LOVE/F**K THE...</b> Run & Black	Shut Up & Dance SLUAD 8 (PAC)
29	23	<b>CULTURE/COMIN' ON STRONG</b> Rebel MC	Desire WANTX 38 (PAC)
30	18	<b>ETERNITY</b> Subject 13	Vinyl Solution STORM 23 (SRD)
31	21	<b>FOUND LOVE</b> Double Dee feat Dany	ZYX ZYX635012 (Imp)
32	15	<b>A PLACE CALLED BLISS</b> Cyclone	Network NWK1 14 (PI)
33	20	<b>SOUTH OF THE RIVER</b> Mica Paris	4th+B-Way 12BRW 199 (F)
34	14	<b>DANCE TONES</b> Hyperonic	D-Zone DANCE 001 (SRD)

This Week Last Week	Who on Chart	Title Artist	Label (12") (Distributor)
35	NEW	<b>LABYRINTHE</b> Damon	RHAM RS9012
36	19	<b>LOVE'S GOT ME</b> Loose Ends	Ten TENX 330 (F)
37	41	<b>CRAZY</b> Seal	ZTT ZANG 8T (W)
38	37	<b>ARE YOU DREAMING?</b> Twenty 4 Seven/Capt. Hollywood	BCM BCM 12504 (P)
39	31	<b>ILLEGAL GUNSHOT/SLIFFHEAD</b> Ragga Twins	Shut Up & Dance SLUAD 7 (PAC)
40	NEW	<b>DON'T DREAM IT'S OVER</b> Less Stress/Katherine Wood	London 80UX4
41	29	<b>DEAD BY DAWN</b> Depth Charge	Vinyl Solution STORM 15 (SRD)
42	54	<b>24 HOURS</b> Betty Boo	Rhythm King LEFT 45T (RT)
43	NEW	<b>SUPERFICIAL PEOPLE</b> Ten City	Atlantic/East West A7780T
44	NEW	<b>FREEDOM</b> George Michael	Epic GE013
45	33	<b>FEEL THE GROOVE</b> Carouche	Brothers Org. 12ORG 21 (BMG)
46	NEW	<b>SWEET PAPER</b> Duke feat DJ Leader One	Music Of Life NOTE42
47	27	<b>LOVE COMES TO MIND</b> The Chimes	CBS CHMT 4 (C)
48	26	<b>IN A STATE</b> 2 For Joy	Mercury MEXX 333 (F)
49	NEW	<b>BORN TO LUV YA</b> Ricciana	Pulse 8 12LO5E3
50	23	<b>CAN YOU FEEL ME</b> Inceprio	Talkin Loud TLX 4 (F)
51	NEW	<b>TURN IT UP</b> Technocratic feat Melissa	Swanyard SYD19
52	NEW	<b>SOLID GOLD</b> Ashley & Jackson	Big Life BLR34T
53	NEW	<b>LET ME HEAR YOU (SAY YEAH)</b> PKA	Stress SST1
54	43	<b>BREAKDOWN</b> Fantasy	A&M AMY 537 (F)
55	35	<b>2 FANTASY</b> Black Box	deContra/PA T43896 (BMG)
56	25	<b>POWER OF LOVE/DEE-LITE</b> Dee-Lite	Elektra EKR 117T (W)
57	NEW	<b>BAY DON'T CRY</b> Lafah Hathaway	Virgin (USA) 096415
58	NEW	<b>HUMAN WORK OF ART</b> Mack Priest	Ten TENX328
59	32	<b>SOUND CLASH (CHAMPION SOUND)</b> Kick Squad	Kickin KICK 2 (SRD)
60	30	<b>CUBIK/OLYMPIC</b> 808 State	ZTT ZANG 5T (W)

© CNL Compiled by Spotlight Research from Gallup data collected from dance outlets.

# TOP 10 DANCE ALBUMS

This Week Last Week	Who on Chart	Title Artist	Label/EPicassette (Distributor)
1	NEW	<b>RALPH TRÉVANT</b> Ralph Trévant	MCA (USA) MCA10116
2	4	<b>BELIEF</b> Innocence	Cooltempo CTP1 20/2CTLP 20 (E)
3	2	<b>THE FUTURE</b> Gigi	MCA MCG 6119/MCGCC 6119 (F)
4	NEW	<b>TO THE EXTREME</b> Vanilla Ice	SBK SBLK19
5	18	<b>LOK HOW LONG</b> Loose Ends	Ten DIX 94/CDCX 94 (F)
6	2	<b>DO ME AGAIN</b> Freddie Jackson	Capitol EST 21347/CEST 2134 (E)
7	1	<b>JUS' UNIQUE</b> Unique 3	Ten DIX 98/CDCX 98 (F)
8	6	<b>BREAKS, BASS &amp; BLEEPS</b> Various	Rumour RAID 502/2RAID 502 (P)
9	3	<b>BACK FROM HELL</b> Run-D.M.C.	Profile FILER 401/FLEECT 401 (P)
10	NEW	<b>I'M YOUR BABY TONIGHT</b> Whitney Houston	Arista 211039

### ADVERTISEMENT

#### REGGAE DISCO CHART

This Week Last Week	Title Artist	Label
1	(1) CAAN DUUN Shabba Ranks	Steely & Clevee SCT 15
2	(2) DRUM PAN SOUND Reggae Stepper	Steely & Clevee SCT 9
3	(3) TEMPTED TO TOUCH Bares Hammond	Penhouse PH 1253
4	(5) STICK IT UP Cuty Ranks	Mr Dee MDD 028
5	(6) GUN Captain Barkley	Steely & Clevee SCT 18
6	(4) JUMP UP Shaka Demus	Penhouse PH 56
7	(8) FALLIN' Partner Hunsingale	Tanaka TRS 017
8	(24) NO. 1 PON THE LOOK... Capellan	Just Like JLT 1078
9	(7) HYPOCRITES Michael Prophet & Daddy Freddy	Living R. 1A1043
10	(9) CU OONUH Reggae Stepper	Techniques TRF 67

### JET STAR H I C O P I D S 081 961 5818

## REGGAE CHART

11	(12) GONE HOME Macka B & John McClean	Arno ARI 114
12	(13) DONNETTE Nyomas	Steely & Clevee SCT 14
13	(15) I GOT TO GET YOU Tany Tuffy	Penhouse PH 1254
14	(11) MAGGA MAN Sweetsie Iv	Mango 12 MANG 740
15	(17) IT COULD BE YOU Frankie Paul	Mr Dee MDD 027
16	(22) DIRECTION Private Collection	Progressive Sounds PSP 015
17	(18) PERFECT RELATIONSHIP Calvin	White Label WSL 003
18	(21) LATE DATE Gregory Isaacs & Lady Patsy	Steely & Clevee SCT 17
19	(14) RETREAT Cuty Ranks	Steely & Clevee SCT 13
20	(16) GET READY Michael Prophet & Ricky Tuffy	Passion PE 7

### ADVERTISEMENT

#### REGGAE ALBUM CHART

1	(-) REGGAE HITS VOL 9 Various	Jet Star JELP 1009
2	(3) JUST REALITY Shabba Ranks	Blue Mountain BMTF 41
3	(2) OVER PROF Dennis Brown	Greenalves GREL 152
4	(1) THE LIVING ROOM Barry Brown	First Style FADLP 016
5	(4) PURE LOVERS VOL 2 Various	Charm CLP 102
6	(6) LOVERS FOR LOVERS... Various	Business Records WBSLP 904
7	(7) HARD CORE REGGAE Various	Greenalves GREL 151
8	(11) CALL ME COLLECT Gregory Isaacs	RAS Records RAS 3047
9	(8) NATURAL SUN TAN Macka B	Arno ARIPL 058
10	(16) DIE HARD PART 1 Cuty Ranks & Tony Rebel	VPRL 1153 (Imp)

FOCUS



Magazine: World Beat, launched in October by Maxwell Specialist Magazines. Cover price: £1.50. Editorial profile: Monthly world lifestyle and music magazine. Key staff: Editor—Rick Glanville, Assistant publisher—Simon Forrester.

Circulation: A regular readership of 25,000 is expected, with a bias towards the London area. Glanville believes his readers are "explorers who are turned on to music through dancing."

Music policy: Tropical pop and fusion including salsa, soca, reggae, rai, europop, afro-house. "I have never used the term world music. It was an arbitrary way of lumping together all the music people wouldn't listen to and very conveniently ignored reggae. It's a very patronising term."

Typical issue: Paul Simon, 3 Mustaphas 3, Mory Kané. Special features: Label profile, international specialist charts.

PR View: "It's perfect for a label like ours. There has been nothing like this magazine before and until now it has been a real struggle to get items reviewed." Amanda Freeman, head of press, Island.

Advertising cost per 1000: £38 (based on one-off colour page anticipated circulation). Edial rates: Not more than 20 per cent advertising.

Typical ad content: Hending Video, Rage Magazine, Rough Guides, Real World, Trojan Records, Mango.

Buyer's view: "It's very useful in terms of advertising our less well known artists. It has nice presentation and a very generous amount of editorial."

Simon Hopkins, specialist label manager, Virgin.

Editor's view: "I'd like World Beat to be self-defining. If we want a piece on Aswad we'll run it and likewise if we want to include a more obscure band. Anybody can see any reason why we shouldn't succeed." Rick Glanville.

Competitor's view: "I raised my eyebrows when I heard the circulation figures World Beat was quoting. It's not a good time to enter the market," Ian Anderson, editor of Folk Roots which launched its own world music magazine in June. It has since folded.

# Ban boosts Madonna

Money couldn't buy the publicity MTV has prompted for Madonna's hit single Justify My Love. By banning it from its US network and restricting its screening to between 10pm and 5.30am GMT in Europe, the music channel has unwittingly given it the highest media profile of any single this year.

Newspapers, magazines and TV shows on both sides of the Atlantic are pondering over the latest outrage from WEA's queen of controversy.

As the company's head of marketing Tony McGuiness comments: "Everyone knows about Madonna's latest single. They only have to look at the front page of *The Sun*."

Madonna's promo, with its writhing sex scenes, is the second this month to prompt a censorship debate. The first was George Michael's £1m promo for Freedom 90 which had seven frames of female nipple cut by MTV America. No cuts have been made here in Europe, however, where audiences are less sensitive according to MTV's head of programming Brian Diamond.

"Nude people presented in a mature fashion is not a big deal in Europe," he says.

The clip for Freedom 90 was produced by Propaganda Films. "It's a beautiful video," says its producer Tessa Watts who believes it is a strange target for censorship given the levels of sex and violence contained in many soap operas.

There are also anomalies between musical genres, she adds. "You seem to be able to beat women up and dress them in leather in other videos; heavy metal promotes in particular about really violent things and it's no problem. But you can't show women in a beautiful way."

Promos for all types of music come under the same guidelines. Because MTV is broadcast from the UK, it looks to the Cable Authority for guidance, while standards are set for Channel 4 and ITV by the IBA.

The IBA made a rare ruling on Justify My Love two weeks ago, allowing its broadcast on Channel 4's The Word, as well as the use of clips in news or documentary programmes. It says future screenings will need further consideration.

## NOT IN FRONT OF THE CHILDREN

year	highest chart position (as of 2/12/90)	track - artist	reason for controversy
1981	5	Girls On Film — DURAN DURAN	nud wrestling women
1983	2	China Girl — DAVID BOWIE	sexually explicit
1983	10	Thriller — MICHAEL JACKSON	ghoulish horror
1984	1	Relax — FRANKIE GOES TO HOLLYWOOD	sexually explicit
1987	3	I Want Your Sex — GEORGE MICHAEL	too much smoking
1989	1	Like A Prayer — MADONNA	provocative religious content
1989	13	Love In An Elevator — AEROSMITH	sexually explicit
1990	—	Freedom! — GEORGE MICHAEL	bare female breast
1990	—	Night & Day — U2	razor cutting thumb
1990	9	Justify My Love — MADONNA	sexually explicit



Madonna: writhing scenes

For BBC programmes, the final decision is left to individual producers, such as Top Of The Pops' Paul Ciani. "We very rarely have any problems. All record companies received a memo from us two years ago telling them what was, or was not acceptable. It's up to them."

Like The Chart Show, TOTP usually opts to show a short excerpt from offending videos, or a re-cut version is used. A second, less explicit, promo for Madonna's Justify My Love has now been released and was screened on TOTP last week.

In the last decade, the fortunes of Frankie Goes To Hollywood, David Bowie and even Michael Jackson have been aided by controversial videos, raising the question of the motives behind them.

Chart Show producer Keith McMillan believes Madonna is letting down her fans by using



The Sun: Page 1, Nov 30

the hype of notoriety. "It doesn't bother me if we can't show a particular video; it's more of a disappointment to Madonna's fans," he says. "It shows a lack of respect for her audience however, most of whom are young and won't be able to see her."

MTV's Brian Diamond agrees: "Madonna is a big influence on a lot of young people," he says. "We have to take that into account."

By alienating her audience, the controversy could be more damaging in the long run admits WEA's Tony McGuiness, but his hands are tied.

"I understand why the video has been banned. Madonna has made a controversial video for reasons known only to herself," he says. "We just have to take what's given to us."

In the short term there are benefits however including the plan by WEA to follow the US lead of releasing Justify My Love as a video single in the UK early next year. Martin Talbot

## EXPOSURE

### MONDAY DECEMBER 10

Dance Evening, featuring **Kid Frost**, Technorix, BBC2: 6.50pm-7.30pm

In Concert Classic — **Siouxsie And The Banshees**, Radio One: 9pm-10pm

Late Show Special featuring **Van Morrison**, Youssou N'Dour, Pretenders, Jane's Addiction, BBC2: 11.15pm-11.55pm

### TUESDAY DECEMBER 11

Lonesome Pine Special featuring **Nanci Griffith**, Channel 4: 12.20am-1.25am

### WEDNESDAY DECEMBER 12

Rapido featuring **Whitney Houston**, Lush, The Time, Pretenders, **John Lydon**, BBC2: 7.40pm-8.10pm (repeat late night Sunday)

Rock Steady Special featuring **The Neville Brothers**, Channel 4: 12.20am-1.30am

### THURSDAY DECEMBER 13

Top Of The Pops, BBC1: 7pm-7.30pm

America's Top Ten, ITV: 2.35am-3.05am (regions vary)

### FRIDAY DECEMBER 14

The Word, Channel 4: 11pm-12am (repeat Saturday 2.25am)

Dancedaze featuring **N-Joi**, **Candy Flip**, Cool Down Zone, MC Mello, Channel 4: 12am-1am

### SATURDAY DECEMBER 15

The Mighty Arms Of Atlas — **The Power Of Led Zeppelin**, Radio One: 2pm-4pm

The ITV Chart Show, 11.30am-12.30pm

The Terence Higgins Trust Concert featuring **Mica Paris**, **Marc Almond**, **Everything But The Girl**, **Billy Bragg**, ITV: 1.25am-2.25am (regions vary)

### SUNDAY DECEMBER 16

The Astrology Show featuring **Wet Wet Wet's Marti Pellow**, Channel 4: 11.45am-12pm

## TABLOID SURVEY

Happy Mondays top *MW's* first survey of pop page and review coverage in the tabloid press. During November, The Mondays' coverage included big reviews in *The Sun* and *Daily Mail* besides pop page stories in the *Daily Mirror* and *News Of The World*.

Completing the top 10 were Sinead O'Connor, Kylie Minogue, Frank Bruno, New Kids On The Block, Madonna, Craig McLachlan, EMF, Jason Donovan and Cliff Richard. Source: Media Shadowfax. Survey based on column inches multiplied by circulation.



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Alpert

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AND A HAPPY AND PROSPEROUS NEW YEAR.

# December

ORDER DESK OPENING HOURS

SAT	1	
SUN	2	
MON	3	
TUE	4	
WED	5	
THUR	6	
FRI	7	
SAT	8	3:00 - 6:30
SUN	9	ANSWERPHONES
MON	10	8:00 - 5:30
TUE	11	8:30 - 5:30
WED	12	8:30 - 5:00
THUR	13	8:30 - 5:00
FRI	14	8:30 - 5:00
SAT	15	7:00 - 7:00
SUN	16	ANSWERPHONES
MON	17	8:00 - 6:30
TUE	18	8:30 - 6:00
WED	19	8:30 - 6:00
THUR	20	8:30 - 6:00
FRI	21	8:30 - 4:30
SAT	22	ANSWERPHONES
SUN	23	ANSWERPHONES
MON	24	ANSWERPHONES
TUE	25	CHRISTMAS DAY ANSWERPHONES
WED	26	KING DAY ANSWERPHONES
THUR	27	8:00 - 6:00
FRI	28	8:30 - 1:00
SAT	29	ANSWERPHONES
SUN	30	ANSWERPHONES
MON	31	8:00 - 5:30
TUE	1 JANUARY	ANSWERPHONES
WED	2	HEREAFTER AS NORMAL

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## MAINSTREAM

## Albums

As we dash headlong towards Christmas, it is interesting to note that even a record breaking year, the number of new releases logged by *Music Week* in the past four weeks is up significantly.

The total number of singles released in the last month is 351—a 27.6 per cent increase on the 275 listed in the same period of 1989. Albums, meanwhile, are up a staggering 160.2 per cent from 374 to 973.

Part of the increase is due to the recent decision to list classical releases, part because the quality of *Music Week's* information gathering has improved, but the main reason is simply that there is much more product being released.

It's only a few years since the classical and industry release sheets for December and the early part of January were almost blank.

## CLASSICAL

The bicentenary year of the death of Wolfgang Amadeus Mozart may still be a few weeks away but the record companies are already getting into their stride at the current rash of Mozart titles indicate.

The Hong Kong-based company Naxos is undertaking all the Piano Concertos with the pianist Jenö Jangó and the *Concertus Hungaricus*. Six volumes are currently available, and Volume 1, which I have been listening to (Piano Concertos Nos 7 and 13) shows the unashamedly traditional approach, with booming bass and rubato that would not have been out of place 20 years ago.

But it is digital, it is £3.99 retail, and, though originally exclusive to Woolworths, it is now available to all dealers. Perfectly acceptable for the non-specialist. Distribution from Harmonia Mundi.

The majors are having a feast of compilations, though for next year there will be plenty of new recordings.

Philips, with its massive 180 CD 45 volume Mozart Edition covering all the composer's works, releases Volume 7—the Piano Concertos. The bulk of the works are played by Alfred Brendel, made in the Seventies, though Ingrid Haebler, the Labèque sisters, Inogen Cooper and Tom Koopman also feature. It is a 12 CD set, mid-price.

EMI reveals its contribution in terms of collectable sets. Without so much as an embarrassed cough, it calls its main

CBS broke the mould by scheduling priority releases by new acts for release immediately after Christmas, figuring that, starved on new records of quality and unable to play specifically Christmas-related hits, radio would look kindly on them.

This move first became apparent in 1983, when Men At Work's single Down Under was a surprise number one. All major companies have subsequently adopted the same technique to a greater or lesser extent, and the battle to get in first means that many companies now schedule releases throughout December—using this week's product overload.

## PICK OF THE WEEK

SONNY & CHER. The Sonny & Cher Collection. East West.

No apologies for picking this one out in a week when mainstream releases are few and far between. A pleasant anthology of the

effort Mozart Editions, but is considerably smaller—or is the company PR would say more manageable—than Philips'.

There are five boxed sets offering highlights from the main genres: symphonies (CMS 763582), concertos (CMS 7636012), choral works (CMS 763072), instrumental and chamber (CMS 7636792), opera and vocal (CMS 7637472).

The company has given an interesting selection from the back catalogue: symphonies are conducted by Beecham, Karajan, Klempner and Tate among others.

Each box contains four CDs except the vocal box which is two CDs. Dealers should also note that there is a compilation of the compilation called *The Best Of Mozart* (CDC/EL 7541852). And what about the single, I ask myself?

## PICK OF THE WEEK

THE LONDON CLASSICAL PLAYERS, ROGER NORRINGTON. *Symphonies Nos 3 and 4, Schumann* (CDC 754025-2). *Symphonies Nos 5 and 8, Schubert* (CDC 74998-2). *Symphonies Nos 3 and 4, Mendelssohn* (CDC 754000-2). EMI's loquacious conductor presses ahead in pioneering manner 3 or 4 period instruments through the nineteenth century. He is always interesting, often challenging, quirky and fun; and makes the most of period sounds without going over the top. The cutting edge of the classics.

Nicolas Sournes

celebrated duo's greatest hits includes joint efforts like I Got You Babe and All I Ever Need Is You, and solo hits like Laugh At Me (Sonny) and Gypsies Tramps And Thieves (Cher). None of Cher's more recent hits on Geffen are featured, making this an ideal companion to, rather than a convenient re-reviving Cher and Heart Of Stone. Stock accordingly.

## Singles

Another dance-dominated week, largely because indies are currently very dance-oriented, and aren't observing the pre-Christmas ceasefire called by most majors.

Best-placed to take advantage of this lull are bleeps band Nexus 21, whose Progressive Logic EP is already a Top 20 dancefloor hit. Comprising of Chris Peat and Mark Archer, the duo, who also record as C&M Connection and Altern 8, are looking to become the first act from



Sonny & Cher

the Midlands town of Stafford to have a hit since 1976, when the Climax Blues Band registered their only hit single Couldn't Get It Right.

Another bleeps record likely to do well is LFO's Sonic Attack, released on Paul Hardcastle's Past Forward label. This is not the LFO who scored an eponymous Top 20 hit earlier this year, but a longer established act of that name who also came close to charting recently with Brainstorm.

David Essex returns to reprise Myfanwy, the last of his two dozen hits when it peaked at number 41 in

of Young At Heart and Chicago. Wonderfully documented—it comes complete with a 68 page booklet—it perfectly sums up his decade with Capitol (1953-1982).

The Byrds set is equally well documented, but simply by offering many alternate takes it oddly detracts from the group's major achievements which are a set of albums rather than songs. While the new, unissued, remixed recordings and alternate takes are fascinating in the main, it's the Byrds' albums (Sweetheart, Younger Than Yesterday, Notorious Byrd Brothers) that are the group's wondrous legacy. If you've got those, the set will send you back with a vengeance. If not, despite a wonderful introduction you've still got a fair bit of money to spend.

## PICK OF THE WEEK

THE BYRDS: Columbia. FRANK SINATRA: The Capitol Years. Capitol. The two box sets that matter this year.

Phil Hardy

## DANCE

Christmas is a-comin' in and megamixed records are piling up. Useful for mobile discos should be John Travolta & Olivia Newton-John's The Grease Megamix (Polydor PZ 114), a particularly smooth segue of You're The One That I Want/Greased Lightnin'/Summer Nights, while there are also an inevitable Juice Bunny and the Mastermixers The Crazy Party Mix-

1987. It was recorded as part of Radio One disc jockey Mike Read's recently released album project Poetry In Motion, which sets the prose of Sir John Benjamin To Read's mouth. The album's all-star line-up also includes Captain Sensible, Alvin Stardust, Justin Hayward and Donovan.

This week's left-field contenders include Turtle Crazy, a tribute to Michelangelo and Co from the Toy Dolls, who scored the surprise Christmas novelty hit of 1984 with a song about an altogether larger creature Nellie The Elephant; the Saw Doctors' I Used To Love Her which was recently number one in Ireland for eight weeks and Creepy Christmas by Screaming Lordutch. Such has lost his deposit at more than 20 by-elections, and shows a similar inability to reach the chart despite releasing more than 40 singles over the last 30 years. This one, however, is getting rather more airplay than most.

Alan Jones

(Music Factory Dance MFDT 010), and Rico Mix Back In Time (SMP KMXX 20, via Pinnacle), a medley of remade Seventies soul classics sandwiched by Kymé Minoque's Step Back In Time. Less festive club hits include Cebyll Love So Special (Atlantic A77979), nasal girl's jaunty R&B jumper; Subject: 13 Eternity (Vinyl Solution STORM 23), jittery exciting rave instrumental; The Scientist: The Bee (Kickin'/GTI Records GTI 0147, via SRD), cheerful bleeper with an infuriatingly buzzing bee effect; Ju-Ju The Happy Dance (Oh' Zone Records ZONE 004, via 071-384 2320), jerky low frequency clonked bleeper; Firecracker Firecracker (Optimum Records OPT 12007, via Pacific), old electro samples wover, utterly boring skipper; Kash Da Masto Get Ya Self Together (Big One VVBV26, via Rough Trade), jiggly thudding rap woven around the chorus from Brass Construction's Moving; Dr Alban: Featuring Leslie K Hello Afrika (Arista 613 821). Prince Buster influenced doubly rolling ragga ragga: Double Trouble's Collective Effort Celebrate (Desire WANTX 39), jumbled ragga rap remake of Kool & The Gang's party oldie.

## PICK OF THE WEEK

OFF-SHORE: I Can't Take The Power (CBS 656570 6). German DJs created frisky Italo house meets Snap type thumper, already bootlegged here.

James Hamilton

# Indies and majors: happy to

Despite the public displays of mutual antipathy, behind the scenes deals between indies and majors are as common as ever. David Giles talks to some of those who have found a harmonious middle-ground

At this year's *Music Week* Awards, PolyGram chairman Maurice Oberstein publicly decried the indies. "The only strength you have is to band together in your weakness," he said. Pinnacle boss Steve Mason retorted that the majors are stuck in ivory towers. "We are there with the kids," he said. "That's where the music comes from."

Onlookers could have been forgiven for concluding that the major and independent sectors are forever at each other's throats.

The truth is that behind the scenes fraternising with the enemy is commonplace.

In the harmonious middle-ground between the two camps a variety of deals are in place ranging from simple distribution agreements to more complicated joint ventures.

The staunchly independent may regard such liaisons with distaste, but those involved say it is possible to reach a happy accord.

For a major, licensing an independent label can be a cheap option if it is considered as a reliable external A&R department. While for

independents it is extremely advantageous to have major label money pouring in, even if it does mean surrendering some control and credibility.

Label deals, like the one that signs Dave Ball's Food label to EMI, are rare, but as Ball's explains, it puts the majors in a favourable position. "It works out much cheaper than the wages of two A&R juniors plus office space and so on, because we're on a profit percentage."

In other words, EMI has little to lose, even if none of the Food bands is successful.

Such deals are unusual because they require consistently high quality product on the part of the independent on the one hand, and complete faith in the major on the other.

Kitchenware boss Keith Armstrong prefers to strike separate deals for individual acts — despite having been offered three separate label deals. "I didn't trust anyone to get into all the different bands," he says. "Our idea is to work with unique artists rather than an overall sound or image."

What is perhaps most difficult for

the separatists to swallow is that independents who sign away some or all of their autonomy implicitly acknowledge that the majors have superior marketing and/or distribution resources.

Conversely, each time the majors sprout a new offshoot, they fall in line with the indie ethic that small units are better at spotting, and developing raw young talent.

As companies have swollen in size it has become increasingly difficult to co-ordinate the flow of product without an impersonal corporate mentality taking over. Maurice Oberstein may criticise the indies, but he is an enthusiastic advocate, and practitioner, of the divide and multiply solution.

There are now 82 labels operating under the PolyGram banner in the UK, and Oberstein cites the company's 25 per cent share of both the singles and albums market as evidence that the multi-label approach is sensible administration, not corporate madness.

"Our success is down to the fact that we've got a lot of groups of people who

## HORSES FOR COURSES



In the stable: Martin Stephenson and *The Daintees*

### LABEL: Kitchenware

**ROSTER:** includes Martin Stephenson, *The Kane Gang*, Prefab Sprout, Hurray! An independent label which has negotiated separate deals with major companies for individual bands.

Keith Armstrong's Kitchenware label signed *The Kane Gang* to London in late 1983, and followed this deal by signing Prefab Sprout to CBS the following year. Since then, Martin Stephenson and *The Daintees* have also been signed to London.

Each deal is administered separately, with the label receiving a management commission and reinvesting that in other bands such as *The Fatima Mansions*.

"Our first three singles were all fairly

accessible through indie channels," says Armstrong. "Then *The Kane Gang* came up with Brother Brother which was more of a soul record, so we put out some white labels through import companies to create the impression that it was an American record. London picked it up."

Kitchenware acts as a manager when signing its bands to majors, but retains the label identity "as a mark of quality".

See also: *Some Bizarre*.

## DIVIDE AND MULTIPLY



Prime numbers: *Adeva* (above) and *Innocence* (below)

### LABEL: Cooltempo

**ROSTER:** includes Monie Love, *Adeva* and *Innocence* A label set up within a larger company to deal exclusively with a specialist area, in this case dance.

Such labels are now common among the majors, which start by finding a specialist to handle marketing and A&R. At Cooltempo this was Pete Edge, who has since left to run a similar label, *Eternal*, at WEA.

"Traditionally *Chrysalis* had been a white rock/pop label, and we wanted to get involved with dance music," says Doug D'Arcy, managing director of the company in 1985 when Cooltempo was launched.

"We were told that people in dance wouldn't take *Chrysalis* seriously, so we had to create a separate label identity."

See also: *FFRR* at London.



# fraternise with the enemy

are working together creatively to make very good records," he says. "It's not the label we sell, it's the records."

"Each label has its own creative teams, but the real skill of PolyGram is to keep them under one banner for sales and distribution."

Besides being leaner and fitter, small talent sources often have an advantage in the image stakes. Record companies tend to play down their corporate status when trying to attract the most fickle music buyers. In a fashion-led market, small is most definitely beautiful.

Pre-teen collectors of singles and Chris de Burgh fans are unlikely to be concerned about the origins of their next purchase, but label identity can be crucial for the sale of those most fashion-led of genres: dance and, for want of a better description, 'alternative' rock.

Independents such as Factory and 4AD inspire devotion. If their bands were to defect to majors they would be branded "sell outs" and future releases viewed with distrust. In the dance arena, the right label can make the difference between a spin on the

DJ decks and rapid transit to the local second-hand store.

As a result, some majors, in their quest for an aura of underground credibility create labels which can then operate or even masquerade as indies.

Most of the majors now have their own dance divisions and even some indies, such as Rhythm King, feel they can benefit by creating new and more "street-level" labels.

Rhythm King managing director Martin Heath set up Outer Rhythm because he felt the main label had developed a pop image thanks to the crossover success of artists such as Betty Boo.

Outer Rhythm is a separate label, an indie within an indie. It is financed by Rhythm King and signs the hardcore dance records that Heath was determined not to lose.

LFO and Tricky Disco, two of the new label's first releases, sold about 100,000 copies but cost just £800 each to put out, according to Heath.

But being small and trendy isn't viewed universally as a good thing. Doug D'Arcy, now head of Dedicated

Records, was managing director of Chrysalis when the Cooltempo label was set up. He says he would think very carefully about doing the same thing again.

"I wonder if it really helped Chrysalis," he says. "It may have ghettoised music that should have been on the Chrysalis label."

Steve Ripley, dance music marketing manager at CBS, shares that view. CBS is a notable exception to the trend for majors to operate as conglomerates of indies, even though it was one of the first to adopt a dance division, Def Jam.

"We're not into label identity," says Ripley. "When Def Jam started it, it was very hot and hip, but that doesn't last. That's the danger. People sometimes end up buying stuff just because it's on a certain label."

Nevertheless, CBS has recognised that dance has to be handled more flexibly than its other product and has set up a new dance division under Ripley's management.

"At the end of the day the product will speak for itself," he says. "We will always be viewed as CBS, this big

corporate company, but a department like this will counteract those feelings. We can operate at grass roots, we can earn that credibility."

There are now so many labels in the singles chart (50 in last week's top 75) that it is difficult to tell which records are "major" and which are "indie". But for all the new divisions and the proliferation of deals struck between indies and majors, this is not new.

Even in the dance chart, the number of labels has remained roughly constant over the past decade. The difference is that many of the labels in the 1980 chart were large independents such as Charisma and Magnet. By 1985, the licensing explosion had begun, kicked off by the deals which brought The Forbidden Fruit label and Bronski Beat to London and Buster Pearson's Tent/Five Star package to RCA.

Five years on, the trend is established along with the increased efficiency of the independent distribution network. Independents and majors do not need to work together, but when they do the benefits are mutual.

## UNDER A WING



Finding shelter: Jesus Jones

### LABEL: Food

**RÖSTER:** Jesus Jones, Blur, Diesel Park West  
A comprehensive deal struck up between an already existing independent label and a major record company.

Food was started by Dave Balfe, former member of Teardrop Explodes and founder of Zoo Records, in 1984. Initially run as a launch pad for the bands Balfe managed, including The Woodentops, Voice Of The Beehive and Zodiac Mindwarp, some of whom landed major deals.

Balfe negotiated the deal with EMI in early 1988.

"It was either that or pack it in," he says. "I ended up signing a band, spending

£200 recording a record, putting it out with zith advertising and a two-colour sleeve. Compare that to the major approach — putting out Zodiac Mindwarp we could spend £50,000 on advertising, £25,000 on a video and £100,000 on recording an LP."

Bands are signed to Food, and the Food label to EMI. "EMI has the option to renew our deal every six months," says Balfe.

See also: blanco y negro/WEA

## HALF-WAY HOUSE



Mobile home: for Spiritualized (above) and Cranes (below)

### LABEL: Dedicated

**RÖSTER:** Includes Cranes, Spiritualized, Chapterhouse, This Picture  
Joint venture between an individual (Doug D'Arcy in this case) and a major company (BMG).

Dedicated is an unusual project which acts as a half-way house between the majors and indies. Despite having the financial backing of a major, Dedicated

chooses to conduct some of its operations through independent channels.

"Independent distribution for bands like Cranes is a good way of reaching their particular marketplace," explains D'Arcy. "It also enables a lot of records to be released that a major distributor wouldn't be interested in; they don't really want to be bothered with some label that's got two or three 12-inches."

See also: deConstruction/BMG



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# Run DMC break with past

Profile convinces the market that Run DMC's hardcore rap is still relevant. By Sarah Davis

When advance tapes of the new Run DMC LP arrived in Profile's London office, even the staff were sceptical.

Despite continued popularity in the US, rap's original supergroup have lost ground in the UK.

Run DMC's New York record company was able to approach the release as the follow-up to a string of platinum successes. The task of the company's UK arm could not be more different: it had to prove to a market more interested in De La Soul and MC Hammer that old-school hardcore rap would sell in the Nineties.

Profile UK managing director Andrew Cleary and A&R and promotions manager Chris Childs admit that they were not convinced they could succeed until they listened to the album. Fortunately, they believed Back From Hell was an improvement on the previous offering — Tougher Than Leather licensed here in London in 1988 — and began to work their job more positively. "Everyone was sceptical un-

CAMPAIGN CALENDAR	
<b>Wed Oct 10:</b>	Preview cassettes to DJs
<b>Thurs Oct 18:</b>	Cassettes to monthly magazines
<b>Thurs Nov 1:</b>	Single accepted for Kiss FM playlist
<b>Mon Nov 5:</b>	Maximum rotation on Kix FM. Capital's Mick Brown starts to play record. Telesales team start selling
<b>Mon Nov 12:</b>	Guy Holmes starts promotions
<b>Mon Nov 19:</b>	Single released. IRP sends out seven-inch singles
<b>Thurs Nov 22:</b>	Run DMC arrive in UK. Filmed for BBC 2's Dance Energy. Interviews with Radio One's Mark Goodier and Kiss FM's Dave Pearce. Mid-week chart placing: 56
<b>Fri Nov 23:</b>	Interviews with <i>Record Mirror</i> , <i>Echoes</i> , <i>Select</i> , MTV. Live performance at Brixton Academy
<b>Sun Nov 25:</b>	Chart placing: 48
<b>Mon Nov 26:</b>	Interviews with <i>Number One</i> and <i>Smash Hits</i>
<b>Tues Nov 27:</b>	Interviews with Music Box, Early Bird, Power Station, BBC World Service and Capital Radio DJs
<b>Wed Nov 28:</b>	Filmed at TOTP in anticipation of Top 40 chart placing for single. Interview with BBC Radio 5
<b>Sun Dec 2:</b>	Chart placing: 64
<b>Mon Dec 3:</b>	Run DMC live performance on BBC2's Dance Energy

received most attention, with mainstream programming expected to follow.

More than 100 demo tapes were played to all national and regional specialist DJs. Their enthusiastic reaction was echoed by press, TV researchers and club DJs who believed "What's It All About's" Stone bass line showed that Run DMC had moved with the times. The single made its UK debut on Trevor "Madhatter" Nelson's morning show on Kiss FM in London.

With strong support for the single and album, Holmes at Gut Reaction advised, offering The Ward the first exclusive showing of the video, which had been produced in the US for \$45,000. Profile agreed and clips from videos for both sides of the single were shown with interview footage on November 23.

Neither Going Live nor Motormouth would screen the promo, however, on the grounds that it was "not children friendly".

Radio and TV exposure was supplemented by broad-ranging press coverage. *Hip Hop Connection* agreed to put the group on its cover and the inks, including *Melody Maker* and *NME*, are running features. *Number One* offered a pair of trainers in a Run DMC contest which was featured in the magazine's post-Top Of The Pops trailer.

What's Going On entered the singles chart at 56 and Cleary felt the strength of a record warranted the band's

presence in the UK for promotional duties. Profile US agreed, the cost being met by the UK office's marketing budget. Run DMC have been on tour in the US to promote the album but were able to come to the UK during the Thanksgiving holiday period.

A large part of Profile's marketing budget has been devoted to the strike force. Impulse was hired to let dealers know that Run DMC were back, but Cleary says there were no automatic pre-sales based on the band's reputation.

"I found Europe more willing than the UK," he says. "I played the record down the phone to people in five countries and got 40,000 pre-sales."

Three weeks after its release, *What's Going On* is on its way out of the singles chart, although Profile says it has sold 18,500 units, primarily to specialist dealers. The album, meanwhile, was last week's third biggest seller in the *MW* dance chart.

The company is disappointed not to make the top 40 with the single, but blames the slide on competition from a wealth of seasonal releases and a lack of sustained radio support. It is confident, however, that it has changed the perception of Run DMC from old-school rappers to a hot contemporary prospect.

"It's the first time we've handled such a major project," says Childs. "We've discovered a lot of routes for the next new Run DMC product."

## Let's stop faking it

I am writing in response to the article on the Milli Vanilli case (*MW*, December 1) and wish to express my dismay at the ill-spokenman Jeremy Silver's view that "the affair is no scandal".

Why are we being conned with half-baked performers when there are many genuinely committed artists who can sing, can write and can perform their own songs?

As a director of the Singers group of nightclubs it saddens me that the majority of excellent original material I hear

performed will never find its way past the A&R man. Record companies, publishing houses and associate sectors of our industry must find a way to nurture long-term talent. I am sick of re-mixes. I am bored with mimed concerts.

I want to be proud of British music and I cannot be proud of an industry that condones fakes.

Rebecca Roberts, Director, Rockshaw Management, 221 Streatham High Road, London SW16 6JL

## Honours even in recession

We were very flattered to find our work, as the major supplier of record awards to the music industry, the subject of your Analysis column (Datafile, December 1). We were slightly less impressed by your interpretation of the figures.

The trend of falling singles sales is historically well documented, and our own production figures bear this out. In the past 12 months the number of seven-inch awards supplied by Framous has fallen from 18 per cent to 13 per cent of our total output.

The picture in the albums sector is entirely different. Latest figures show volume up by 15 per cent: not bad in a recession. While we rigorously

adhere to the BPI's rules governing the use of its logo for approved recipients only, by far the majority of our record awards are made without the BPI logo.

The success of an album in the hard work of many people, and the more enlightened record companies recognise this by ordering record awards as the industry's way of saying thank you.

Of course, we share our many clients' concern in the current tough trading conditions, but they know that this is no time to stop motivating the hard working teams who hold the key to their survival and future prosperity.

Mike Wilson, MD, Framous, Cransley, Spade Oak Reach, Bourne End, Bucks

## Sound ideas that sell

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The British market leader we can't help but grow when venue music is confused with the American company, Muzak, or the kind of "wallpaper music" that none of us like to hear (*Musik Week*, November 24). We have clearance from all record labels to

use their material, promoting their artists and allowing us to offer clients the latest hits.

The news that AEL, an American company, is to bring its music on to our British market strengthens our argument that music is an essential and powerful design feature.

Peter Martin, Marketing Director, Rediffusion Music, Cray Avenue, Orpington, Kent

## Radio route to album buyers

While Jon Webster questions the broadcast of "credible music programmes on our TV" (Opinion, last week) he has not mentioned the significant and healthy development in commercial radio.

Both retailers and appropriate record companies have admitted that since the launch of Jazz FM their sales have increased significantly, up to 20 per cent in some cases. Jazz FM is the only commercial station achieving a target audience of 25-45 ABs.

While Jazz FM might not be the total answer to this elusive market, we have made significant headway in seeking out adult music lovers who want to be educated in contemporary music and then go out and buy albums, both new releases and back catalogue.

I would suggest that the record industry could well look more closely at this country. There is a significant part radio can play in such a campaign.

Kathy Leppard, General manager, Jazz FM Enterprises, Castlereagh Street, London W1H 5YR



Run DMC: gaining ground

til they heard the album," says Cleary. "Once they did, they were convinced."

Profile US fixed the simultaneous US/UK release date of the album and first single, *What's It All About*, for November 19, giving Cleary just three weeks to co-ordinate its manufacture, distribution (through Pinnacle) and promotion.

By November 23, Profile UK had spent more than £22,000 on marketing and promotion. Specialists were hired, including Guy Holmes at Gut Reaction to cover national TV, Radio One, Capital, GLR and Radio Luxembourg, plus Mike Trimley at International Radio A&R promotions for the regional stations.

Jimmy O'Reilly at the Pure Organisation took on national and regional press while the music press and club DJs were tackled in-house. Specialist radio and TV shows such as *The Word* and *Dance Energy*

## THE LAST RECORD I BOUGHT

by MARK GOODIER



"The last record I bought was the album State by Jane Pow on Target Records. I bought it from the Rough Trade shop in Covent Garden because I thought it deserved a play on my show.

"They are a great band from Southampton and although I am usually sent most of the records I could ever want, it is different when a band is on a small label which can't afford to send out loads of copies.

"But I don't mind going out and buying it because I'm more than willing to pay for good music."

Mark Goodier presents Radio One's Evening Session programmes.

## A superior jumble sale

If you've ever wondered what the stars do with the unwanted assortments they collect over the years, look no further than Christie's.

Their rock and pop auctions have been running for five years now and associate director Carey Wallace has built up close contacts with a number of clients who contribute regularly.

Wallace says rock and roll auctions are always fascinating.

"A smashed guitar is not just a smashed guitar if it is someone like Pete Townsend who has smashed it," she says.

This year's auction takes place at Christie's in Old Brompton Road, London, on 20 December.

Lots for auction include a guitar played by Eric Clapton along with letters from John Lennon and hundreds of other items.

## Will you still love me...?

There won't be many screaming schoolgirls in evidence when Donny Osmond and David Cassidy return to Britain on comeback tours next



It's hard to believe the man responsible for Adamski's videos was the Shah of Iran's food taster.

But then lots of things about Philip Rapier Smith are hard to believe. Like he also worked for Scandinavian Airways and plans to make a film about Adamski which will be "Jack and the Beanstalk Meets Performance".

A few things are a little more believable. Rapier Smith is a qualified chef and spent three years in Iran. He also runs the Kak

Records label and a studio called The Toy Shop.

As well as working as a part-time A&R man for MCA and others, he has directed videos for Adamski and KLF.

But what he is also renowned for is his restaurant, Le Petit Prince in Kentish Town, London, which specialises in north African cous-cous.

He describes the menu as "vegetarian with meaty bits" and all the dishes have their own special Petit Prince titles.

These include one dish called Memphis and another called Vegas which Rapier Smith says is just like the place — "it looks good but it's awful".

The restaurant is down the road from London's Town & Country Club and Rapier Smith says fans are always popping in for a bite.

Mind you, who wouldn't be tempted by Le Petit Prince's hard-sell motto 'Food To Eat'...

Perhaps he should try his hand at advertising copy-writing.

## Whatever turns you on

The Farm have added a touch of the exotic to their current tour which is being sponsored by Freddie Haymer, the UK distributor of the post-Ecstasy fashion stimulant Guarana.

The magical elixir, made from a Brazilian nut used as a traditional Amazonian pick-me-up, is keeping the Liverpool lads on form on stage.

The Farm discovered the delights of Guarana, described as "a natural food supplement which relaxes your body and stimulates your mind" filming the video for their new single All Together Now.

"They drank crates of the stuff during the video," says tour promoter Charlie Chester, who set up the sponsorship deal. "Even their parents drink it. They were there at the video shoot and they loved it."

## Stirred but not shaken

It is all very well releasing successful records and making pots of cash, but the real test of a record company must be the quality of its Christmas party.

Here's the People guide to

exactly what the bosses are lining up for their staff this Christmas:

EMI — Last Friday, all the staff went to Westway Studios in west London for "a bit of a rave, a band performance". CBS — Also at Westway, but not until December 18. CBS and Epic are promising a few surprises with artist appearances, prizes and "mystery things".

Chrysalis — Having a bash at Westminster Boating Bay in Fulham, west London, on December 19 with "lots of food, booze and DJs, including the famous Pete Young".

London — The company usually has its own private dinner before putting on one of its infamous raves for the press and other higgers. Date and venue to be confirmed.

A&M — This year, it was at The Amadeus Club in Maida Vale, which no-one seems to have actually heard of. A big surprise was promised by management.

MCA — Next Monday at the Circa Club in Berkeley Square, right near the Saatchi & Saatchi building.

PWL — Managing director David Howells is keeping his cards very close to his chest. "We never discuss the location of our staff party."

Polydor — An authentic "piss up in The Brewery" in Chiswell Street, Moorgate next Monday.



Donny Osmond: all grown up

The two heart-throbs who fought for the hearts of millions of pre-pubescent young girls back in the summer of '72 are at it again, but this time they are the stable-mates on EMI; Donny signed to Capitol and David to Enigma.

Donny is due over next year in a bid to secure his first top five single in 16 years and David is planning to tour if sales of his first album in 14 years prove satisfactory.

Wadsworth is quietly confident. "They both have a very loyal fan base," he says. "They may be all housewives now, but housewives are a very affluent group."

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## DIARY

Publishing dominated the week with BMI holding its awards. But I note that arch-rival ASCAP — run by the canny James Fisher — got its ear in first with a seasonal lunch at Sob's of Burt's restaurant, in the same room incidentally that Terry Ellis launched his label just 24 hours earlier. But while ASCAP produced a magician for entertainment, BMI scored a coup by having Mort Schumann sing his own song, Save The Last Dance For Me. SBB's Peter Reichardt unfortunately had to cry off with tonalitis. Meanwhile Pete Waterman revelled in PWL's success by revealing: "I thought we had just come for a free meal..."

Perhaps PWL only attend free meals these days: The organisers of BASCA's Songwriter's Ball were upset to discover that the company was unwilling to stump up £100 a head to attend. Never mind, it raised £9,000.

Positively the last word on Terry Ellis' new label: an Imago, I can confirm, is the technical term for the next stage after a Chrysalis. The stage after that is known as a Dead Butterfly. What's all this about animal lovers?

Maurice Oberstein turning prison visitor? ... The annual meeting of concert promoters almost turned nasty when Adrian Hopkins gave Paul King a slap round the face.

Apparently, he was only being playful. What else would you expect from a promoter? Judge in LSD shocker! Justice Ferris sat bemused as the strains of Lucy In The Sky With Diamonds filled the Royal Court of Justice last week.

To demonstrate its case against Apple Computer, Beates' company, Apple Corps was trying to show how computers can be used to make music. Dooley wonders if the court has a PRS licence...

The Milli Vanilli whiff-hunt continues. Now the pop duo (which once faced a £20m lawsuit after claims that they stole Sixties hit Spinning Wheel and turned it into All Or Nothing... News reaches Dooley that Kim Appleby's next single G.L.A.D. is to be remixed by S.A.W. Funny that, the last one sounded as if it was too...

Tom Dooley

ABC

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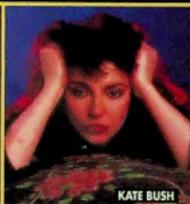
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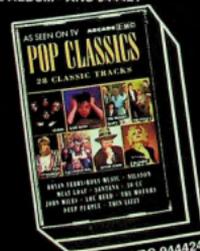
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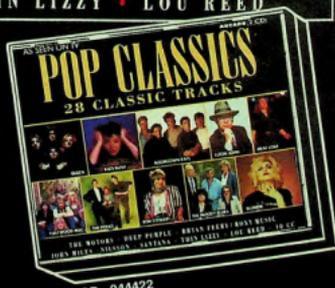
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