

8 In the air
Right Said Fred
push new single
via satellite

11



Mickey take
Disney's Fantasia
video on course
for sales bonanza

16 Radio take
MW's exclusive
Airplay Chart
lists top 50 players



Tuning in
Tailor-made ILR
promotions to lure
record companies



46

Music week

For Everyone in the Business of Music

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Island beats obscenity rap

Island Records has successfully defeated a court order which would have led to the destruction of 23,000 copies of the NWA album *Ethi4Zaggin*.

The case was the first legal test of a charge of obscenity against a record.

Redbridge Magistrates Court last Thursday threw out an order for forfeiture of 5,000 LPs, 5,000 CDs and 13,000 cassettes seized from the Chadwell Heath, Essex, warehouse of Island distributor PolyGram on June 4.

Costs of £1,000 to Island and £350 to PolyGram were awarded against the police.

Local police were due to return the product to PolyGram on Friday. The album will be re-leased on November 25.

Island managing director Marc Marot says: "I'm absolutely delighted. I never expected to have such a perfect result."

Island had planned to re-



Thumbs up: Island MD Marc Marot 'delighted' at court victory and NWA campaign flyposter

lease a "cleaned-up" NWA single *Always Into Somethin'* today (Monday) regardless of the result on Thursday.

A major flyposting campaign featuring the universal declaration of human rights began on Friday.

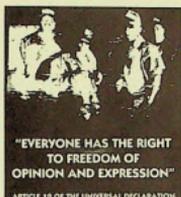
Marot admits the case cost the company around £25,000. *Ethi4Zaggin* sold only 16,000 copies before it was seized. The company's original fore-

cast was that it would sell 100,000.

Marot praises parent company PolyGram for the support it gave. But he regrets the fact that the BPI declined to back Island in the case.

"It's not the end of the world," he says. "But it could have been a victory for the whole industry and not just for Island Records."

The charge under Section 3



Article 19 of the Universal Declaration

of the 1959 Obscene Publications Act forced Island to give good reason why the product should not be forfeited.

Marot admits the company may face more controversy in two weeks time when it releases the new album from former NWA member Ice Cube. "It is more comment than reportage," he says. But he acknowledges that some may find it strong stuff.

NWA lyrics led to court case

The NWA album includes depictions of gang rape, prostitution, attacks on the police and under-age sex.

One of the most offensive tracks, *She Swallowed It*, discusses oral sex and includes the words "the dumb bitch licks up the asshole/And she lets you videotape her/And if you get a bunch of niggers the bitch will let you rape her/She likes sucking on dicks and licking up nut and she'll even take a broomstick up the butt".

While Island argued strongly that the lyrics should not be taken in isolation, it is likely that it is such words which provoked the initial complaints.

Managers in closed talks

A secret meeting of managers and solicitors is being held next month to discuss "breaking a record deal".

Solicitors Woolf Seddon will chair the talks on December 3 with 10 managers attending. No record company staff have been invited.

The informal seminar will discuss contract enforceability

and how artists and managers can re-negotiate a deal.

Record company executives were reluctant to comment on the seminar but one, who wished to remain nameless, says: "It's outrageous. I couldn't believe it."

But solicitor Paul Woolf says it is not controversial. "Record companies spend hun-

dreds of hours looking at contracts so what's controversial about us looking at them for two hours?" he says.

Woolf adds that the decision to hold the seminar came after recent cases, such as *The Stone Roses* and *Level 42*, highlighted the need for managers and artists to be more aware of contracts.

Big three scotch rumours

Thorn EMI, Chrysalis and Virgin have united in dismissing the maelstrom of speculation which surrounds the future of the three companies.

Talk that Virgin is to sell its music interests to one of either Thorn EMI, MCA or PolyGram has been building for months, fuelled by suggestions that owner Richard Branson needs cash for his airline.

Virgin denies it emphatically and counter claims that

such speculation may be the "dirty tricks" of airline rivals.

Meanwhile, talk is rife that Chrysalis chairman Chris Wright is preparing to sell the 50% of Chrysalis Records which Chrysalis Group still owns to Thorn EMI.

Wright is giving mixed messages. He denies suggestions that he has lost faith with the record business. "I am 100% a record man," he says, but he acknowledges: "Obvi-

ously there are some conversations going on."

The two tales have come together in the person of Chrysalis president Paul Conroy. The grapevine has it that he is now to manage a combined Chrysalis/Virgin company under the EMI banner.

Conroy, too, is ambiguous. "I am very happy here and want to remain here," he says, but he also admits: "There are obviously changes coming up."

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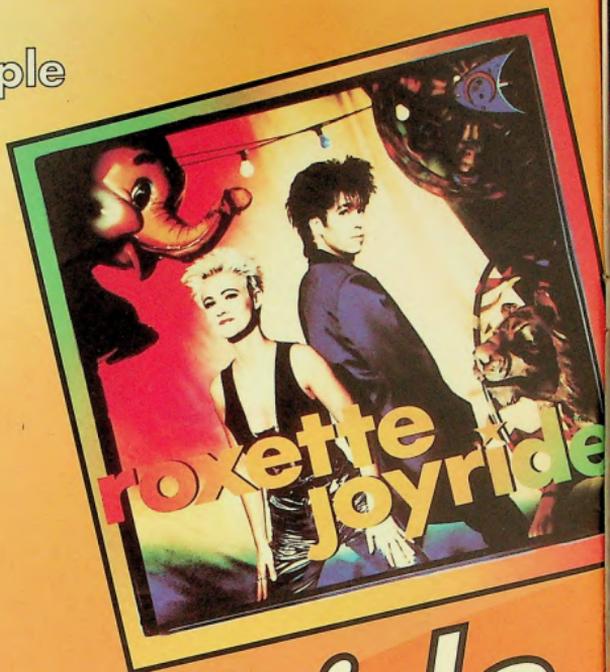
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EMI

MCPS seeks meeting with BPI

The MCPS is seeking an early meeting with the BPI to discuss matters left unresolved in last week's Copyright Tribunal decision.

Chief executive Frans de Wit says: "It is our intention to achieve an amicable solution with the BPI on these points, to avoid any further reference to the tribunal."

In its first detailed statement since the tribunal gave its verdict 10 days ago, the MCPS claimed the result as "a step forward".

The judgment was widely seen as an overwhelming victory for the BPI in that the MCPS claim for a 9.504% mechanical royalty rate and much of its evidence was re-

jected by the tribunal.

But the MCPS argues that the new rate of 8.5% of dealer price is still higher than the old rate of 6.25% of retail price and it is substantially higher than the 20% decrease the BPI was seeking.

The society says the ban on controlled composite clauses and the decision to charge roy-

alties strictly on net sales will both work in its favour.

"It enables MCPS to exercise a very strict control on the precise number of records sold," it says, "by ruling that in future the record industry must provide MCPS with information about sales returns and promotional copies on a record-by-record basis."



In a sense all of us who make a crust in the music business this week owe a debt of gratitude to Island Records for defeating the first serious attempt to ban a record on grounds of obscenity.

It is clearly a complex issue and the lyrics reproduced on our front page will turn many a stomach, but had the court stuck by its decision to seize and destroy Efilzaggien that wouldn't have been the end of it.

Such actions may start with an RWA, but could easily end up attacking a Madonna or even a Kylie.

Island managing director Marc Marot notes with disappointment that the BPI was unwilling officially to support his company.

What could have been a victory for the whole industry has ended up a victory on behalf of the industry by Island.

While everyone hopes there isn't a next time, if there is, maybe the industry will be able to show a more united front.

National Music Day is a fine idea. But there's a growing impatience at the way it is — or is not — developing.

One or two eyebrows were raised when it was revealed that Radio Two was to be the official broadcaster; retailers groaned at the news that it is to be held on a Sunday; but beyond that there is little news.

We have had the clouds — where's the silver lining?

Was there ever a daffer sight than the newly "performance-orientated" Top Of The Pops featuring Moby's Go last week?

It's a great track, but the sight of somebody pounding a dead keyboard, silent apart from an occasional shout of "Go!", does not make great TV.

Has Top Of The Pops really decided yet what kind of show it wants to be?

Steve Redmond



Dangerous: Thursday release

Epic moves to beat Jackson import threat

Threats of parallel imports have led to a Thursday release for Michael Jackson's new album, the first for more than 20 years.

Dangerous will be released on November 21 and while the unusual release date may prevent it making number one in its first week, Epic says the threat of imports is a bigger worry.

US rackjobbers and wholesalers will be receiving the album at the same time and Epic feared that copies could enter the UK before a Monday release date.

As many as 10 singles may be taken from the new Jackson album and the star is expected to play live dates in the UK next year.

On the marketing strategy, Epic MD Andy Stephens comments: "The campaign will reflect the status of the artist."

With reference to Island's campaign for U2's Achtung Baby — which features Trabant cars and will compete with Jackson for the number one spot — he says: "This will be a Rolls Royce of a campaign."

PolyGram scoops Motown contract

PolyGram has confirmed its new worldwide deal with Motown, as revealed in MW last month.

Under the long-term deal, PolyGram will license Motown worldwide except for the US where it handles sales and distribution only.

Motown, which was set up in 1959 by Berry Gordy, had been looking for a new partner in preparation for the end of its deal with BMG this year.

PolyGram secured the US distribution deal on Septem-

ber 29. A licensing deal in Canada was signed the same month with the worldwide deal following in October.

When the new agreement starts on January 1 1992, Polydor will handle Motown repertoire. It is unclear whether there will be redundancies at Motown or where the label will be housed in the UK. Motown UK declined to comment.

The current Motown roster includes Stevie Wonder, The Temptations, Diana Ross and

Lionel Richie with new acts such as Johnny Gill and Boyz II Men.

Motown president Jeryl Busby says: "PolyGram's formidable distribution, reach, marketing savvy and expertise throughout the world will help maximise the potential of Motown's artists and repertoire."

PolyGram president Alain Levy commented: "We look forward to translating Motown's success in the US throughout the world."

Label comeback for Stiff founder

Stiff Records founder Dave Robinson is returning to the UK music industry to launch a new independent label, Phoenix Records.

The company will issue its debut album, Newtown, Son by Crawley soul band Fast Freddie's Fingertips, on November 25.

Robinson has been out of the mainstream record business since he left his job as managing director of Island Records in December 1985. He had joined Island after the troubled Stiff's operations were fold-

ed into Island.

For at least two years Robinson was engaged in legal action with Island.

While he has since been involved in music publishing and consultancy, Robinson says Phoenix marks his "committed" return to the industry.

He says he wants to offer an alternative to the "third division, bottom line management of the majors".

Robinson has always been an outspoken advocate of independence. Phoenix will be distributed by Pinnacle.



More jobs go as Siren folds

Siren Records has folded with four redundancies and the departure of A&R director Simon Hicks.

Hicks, who joined shortly after former MD David Beteridge set up the label eight years ago, left last week and Circa decided to fold the label.

It is believed that Circa felt the label had run its course and that it would be more beneficial to move some of the acts to other Circa labels. Beteridge left Siren earlier this year.

Hicks' departure was a mutual decision with the redundancies — the entire Siren staff — following. About six acts were dropped with another six — including The Mock Turtles and T'Pau — moving to other labels.

PRS chiefs grant U2 rights probe

The PRS General Council has agreed to a request from representatives of U2 to conduct an audit.

U2 publishing director, Barbara Galavan, says the request follows a seven-month enquiry into how money was being collected and distributed on behalf of the band.

"We hope the result of the audit will prove that collection

and distribution has been carried out efficiently," she says.

Galavan says the audit is routine "house-keeping" on the band's behalf. She confirmed that in the past U2 had audited their record company, Island Records, and their publishers, Mother Music (Ireland), Warner Chappell Music Ltd (worldwide) and Blue Mountain Music (UK).

The last time the PRS was audited by writers was in 1982 by Queen and, according to PRS controller of public affairs Terri Anderson, the band was "happy with the result".

The PRS's main concern now is for the audit to be carefully controlled to "protect financial and personal data relating to other writer and publisher members", she says.



When the Copyright Tribunal announced its decision it was inevitable that, whatever the verdict, carefully worded statements would be issued by both the BPI and the MCPS.

Yet, while devoting so much of their respective resources to having an outside tribunal determine copyright rates, industry bodies continue to ignore much that could and should be done to correct anomalies in the way in which both songwriters and recording artists are paid.

In the recent Stone Roses case, the judge made a passing reference to the fact that royalties were only being paid on 90% of records sold.

Although not universally applied, the origins of this practice go back to the days of fragile wax discs, when the rule-of-thumb assumption made by record companies was that 10% (or in some cases 15%) of all records shipped would break, no royalty would be paid on them.

It is time that this anachronism was consigned to the scrap-heap, with the remnants of those old wax discs.

While we contemplate the birth of digital technology's newest offspring — DCC and the like — how about standardising the basis for all record royalty accounting?

The industry still contemplates contracts which variously refer to dealer price, recommended retail price, dealer price plus uplift and so on.

As industry advisers try to simplify those documents which govern the complex relationships between artist, record company and publisher, the industry could perhaps try to lend a helping hand — by simplifying its procedures and helping to demystify the accounting methods for its artists and writers.

Tony Morris is the head of the entertainment law group at City solicitors, Cameron Markby Hewitt

BBC shifts local radio policy

Radio Lancashire has axed its specialist music shows in what is seen as a nationwide trend by BBC local radio to go mainstream.

Pluggers say the disappearance of specialist music programmes means an important sector of the market is no longer being served.

But station manager Chris van Schaick says the change is

intended to make the station more competitive.

The new music policy is designed to attract more 35 to 50-year-old listeners, he says.

On November 16 the station will drop its weekly two-hour country show, as well as a two-hour dance programme and the long running indie-based *The Wire*.

"It makes life very difficult,"

says Barbara Edwards of Sheffield-based promotions company Push 'n' Plug.

"If a track isn't obvious for day time airplay it is getting so hard to place."

And Guy Holmes, managing director of plugging company Get Reaction, adds: "BBC local radio is now very secondary in promoting records."

Van Schaick says the

changes in Lancashire are likely to be mirrored in other regions as the corporation strives to maximise audiences through speech broadcasting and mainstream music.

"It is all about the competitive market we are going to find ourselves in."

"We have to be consistent at all times of the day," adds van Schaick

Indie label dishes up satellite push

Right Said Fred label Tug is to become the first indie to use simultaneous satellite radio broadcasting to promote the new single, Don't Talk Just Kiss.

The system — used last week to launch Michael Jackson's *Black Or White* — transmits a DAT recording to IIR stations via the Satellite Media Services facility, normally used to pick up commercials.

SMS is proving to be a po-

tent promotional outlet. Last month, the new singles by U2 and Genesis were supplied to commercial radio in this way.

"It also creates a big noise in publicity terms, especially with an artist like Michael Jackson," says SMS head of sales Nick Payne.

But Radio One does not have the SMS facility, and insists on receiving a hard copy of the record first.

"Nobody's worth the au-

tomatic right to be played on Radio One," says Jeff Simpson, head of Radio One publicity.

"We would never play a record without hearing it."

In the case of Michael Jackson's *Black Or White*, all IIR stations played the record simultaneously at 8.15am last Wednesday. Radio One played its hard copy at 8.07am.

The Right Said Fred single will be played by 80 IIR stations on Nov 12.

Charly wins damages

Charly Records has won \$50,000 damages in a US court battle with its long-term licensed label, Vee Jay International Music.

Charly Holdings Inc had accused Vee Jay of failing to supply master recordings, as part of a deal struck in 1982.

Among the masters not supplied were albums by John Lee Hooker, Little Richard and Gene Chandler.



Hooker: no masters

Charly claimed it had lost revenue by being unable to sell the records.

Vee Jay also breached the contract by making other agreements with other companies, including Motown and rival company Suite Beat/Sounds Good.

The agreement between Charly and Vee Jay and sister company Modern Distributors has since expired.

The judge ordered the companies and Vee Jay's Betty Chappetta to pay \$50,000 damages plus costs.

Sony takes on Somet writers

Sonet has sold the cream of its UK publishing roster to Sony Music Publishing for an undisclosed sum.

The move follows the sale earlier this year of its parent company in Scandinavia to PolyGram. Sony has bought the remaining contracts for Vince Clarke, Andy Bell, Martin Gore and Alison Moyet.

Rod Buckle, Somet managing director, says: "The sale to Sony will help resolve some of our problems and enable us to build further independent

success for our small group of record and publishing companies. The Sony team in England I know are well placed to handle this great material."

Somet will continue to administer internationally the catalogues of Gore, Clarke and Bell, reporting directly to Jeremy Pearce, senior vice president of Music Publishing and European Business Affairs at Sony London.

Pearce says: "It was a unique opportunity for us to cement our relationship with



Pearce: cementing link

Vince Clarke and Andy Bell — which means we now control their entire catalogue — and with Alison Moyet, who is one of our existing artists.

"We are also thrilled to make contact with Martin Gore, whose last album sold over 5m copies."

● PolyGram Music Publishing has bought the Thin Lizzy and Phil Lynott catalogues following the expiry of the present deal with Warner Chap-

Prestige Talent back on course with new deal

Booking agency Prestige Talent has bounced back from the recent departure of Carl Leighton-Pope by taking over the Performance Agency.

Performance owner Rob Hallitt and agents Pete Targett and Clive Underhill-Smith have joined the team of Phil Banfield and Nick Peel at Prestige.

Says Banfield: "By doing this we have more than made up for the loss of Carl."

Meanwhile, the US agency ICM has secured a European base by merging with UK agents Fair Warning and Monster Talent.

The new company will be called ICM/Fair Warning and Monster will cease to exist, with all staff transferring to Fair Warning's offices.

The deal relates only to "future business", says Fair Warning managing director John Jackson. All existing agreements will be maintained.

He adds: "Now there is one agency that can represent an artist in all territories worldwide."

NMS 1992: the show goes on

The New Music Seminar is restructuring, but denies speculation that the annual event is to be dumped.

The organisation has been said to be on the brink of collapse but this has been vehemently denied by international director Una Johnston.

Johnston says: "We are not in receivership but there is a fundamental restructuring."

She says the death of NMS director Haoui Montagu earlier this year and the recent departure of New Music Nights director Liz Irons have led to the move. NMS 13 will be held on June 17-21.

London venue in ownership riddle

Confusion surrounds the future of London's Hibernian Club with two companies claiming ownership.

A statement issued this week by the directors of the Brixton Academy claims that the club will be re-opened as a concert venue on December 1 under the name Fulham Academy.

But the owners of Kenish Town's Town & Country Club, who three weeks ago said they were about to take over the venue as the Town & Country Club 3, say they are "still negotiating" with the club's owners.

The problem hinges on the Hibernian's ownership structure, described by Ollie Smith of the Town & Country Club as "a loose association of Irish people in which nothing is written down".



Hibernian Club: mystery

Undeterred, Simon Parkes, managing director of the Academy group, is pressing ahead with refurbishment plans and the installation of a

house lighting and PA system. He expressed surprise at the Town & Country Club's claims.

"I think they have been talking to a different set of people," he says, declining to name any of the Hibernian's "mystery" owners. "My dealings have been with the majority shareholder."

Ollie Smith at the Town & Country Club says: "We're not sure who the Academy are dealing with. We've been talking to the people we believe are in control. The chain is a lot longer than Simon thinks it is. I'd be interested to see any documentation he's got."

December also sees the opening of The Grand in Clapham. Owned by the Mean Fiddler group, the first gig, a "celebrity showcase" will be held on December 17.

Wary welcome for TOTP

The new-look Top Of The Pops has met with a mixed and cautious reception from programmers.

Many say the changes have not been detrimental, but at the same time they do not feel they have added a great deal to the show.

The greatest debate centres on the programme's desire to have acts playing live. That does not necessarily make good television, say some programmers.

Robert Lemon, of Sharp End which promotes many PWL artists says: "When you have many dance artists like we do who like to concentrate on their performance and dance

routines, it means the vocals don't always get 100%."

"Consequently, you end up having to modify the dance routine. But does that make good television?" he says.

Neil Ferris, at Ferret and Spanner, adds: "The new look certainly shows off those artists that can perform. But I guess you can't be all things to all people."

Last week's programme included live performances by K-Klass, The JAMS and Vic Reeves. Latest BARB audience figures — for October 24 — were 8.1m.

Top Of The Pops publicity officer Ann Rosenberg denies

national newspaper stories that the programme's producers are having a major rethink on the changes.

"We have not had one word of complaint from anybody. In fact, last week, Phil Collins complimented everybody on the sound quality," says Rosenberg.

On the problem of dance acts doing live vocals, she says: "It is a problem that the music industry has to think about. We don't force them to perform live."

"But it shouldn't always be a major problem as I'm sure trends in music will change." TV dilemma p26

An MTV-commissioned survey of the UK, US, Brazil, Japan, Australia and Germany, shows rock as more popular than pop — but 75% of those asked in the UK backed pop.

Former Radio One DJ Mike Read is to present The Mike Read Record Collection on Capital Gold from Nov 24.

Helen Langridge was voted best new director for her Gloria Estefan video I Can't Forget You, at the MVPA Awards in Los Angeles.

Spash Promotions has taken over bookings at Liverpool's The Cavern Club. It intends to promote international and national as well as local groups.

K-tel is to advertise its Front Runner series of videos on the QTV television sites in 500 Post Offices around the country.

Drinks company Purdey's is offering a dance compilation cassette featuring eight 12-inch mixes in exchange for five Purdey's bottle tops. Tracks have been supplied by Cooltempo.

EMI is launching a national TV and press advertising campaign to back the release of its A Classic Christmas classical compilation on November 18.

Former GWR Group sales and marketing director Paul Angus has been appointed chief executive of West Country Broadcasting, the holding company formed by the merger of Plymouth Sound and Devonair.

Two new labels, FM Records and FM Dance, are being launched this month. Revolver FM's Paul Birch is a director of both labels.



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STUDIO UPDATE

Who's recording where and with whom

ARTIST/PROJECT	COMPANY/A&R EXECUTIVE	STUDIO/PRODUCER
10CC Album	Polydor Graham Carpenter	Sarm (West), London Eric Stewart
1000 YARD STARE Album tracks	Polydor Paul Lisberg	Surrey Sound Stephen Street
THE ADVENTURES Album tracks	Polydor Graham Carpenter	Greenhouse, London Pat Collier
AERIAL Single	RCA Korda Marshall	Out Of The Blue, Manchester Justin Robertson
AIRHEAD Mixing	WEA Tim Madgwick	Livingston, London Peter Lorimer
MARC ALMOND Remix New Single	WEA Michael Rosenblatt	Sarm (West), London Trevor Horn
THE CALL Film Soundtrack	WEA James Todd	Studio D, L.A. Michael Bean
DEAN COLLINSON Tracks	Arista Chris Cooke	Livingston, London Adam Fuest
DEL AMITRI Mixing	A&M David Rose	Master Rock, London Gil Norton
DJH feat STEFY Remix Single	Perfecto Nick Raymonde	Olympic, London Larry Levan
LITTLE ANGELS B-Side	Polydor Graham Carpenter	Jacobs, Surrey Kevin Nixon
MAIRE Album	RCA David Donald	Castle Sounds, Scotland Calum Malcolm
THE OUTFIELD Mixing Album	MCA Jeff Young	Battery, London Nigel Green
JIMI POLO Single	Perfecto Nick Raymonde	Livingston, London Roddy McDonald
POWER OF DREAMS Album	Polydor Simon Harris	Moles, Bath Dave Meegan
THE REAL PEOPLE Mixing	Columbia Diane Young	The Hit Factory, London Dave Burnham/ Paul Taylor

Confirmed bookings week ending Nov 8. Source: ERA.

Regional plugger eases tour blues

Slugging round the live circuit is one way to get signed, but it's certainly not the easiest. Ask any rock act how they feel about their first "toilet tour", and they will probably talk about wasted nights playing to tiny audiences.

One Little Indian band Kitchens Of Distinction sold out over half the venues on their last tour in March to promote their second album.

But the Kitchens' Patrick Fitzgerald says he shudders when he remembers their first trip round the regions in November 1988. "It was horrendous," he says. "The only promotion was the live ads in *NME* and *Melody Maker*, so no-one really knew who we were."

And E, vocalist with unsigned act Blueeyes, who have been on the road for the past 18 months, adds: "At the occasional gig there will be lots of people there which makes it even harder when a couple of days later there are only two."

But it doesn't have to be that way. Treading the boards is still a viable way to get noticed — if managers can maximise its effectiveness.

The key, it seems, is to coordinate comprehensive backing from local press, radio and college radio.

Carter USM are one band at least who built up their huge fan base via gigs coupled with regional promotion organised by their manager Adrian Boss.

But many managers who take on publicity themselves later find it too time-consuming.

Manager Paul West used to tackle promotion for singer/songwriter Kezi O'Neal, signed to his Silver Records label. "It's a very ar-



Godolphin: promoting new bands to local media boosts audiences

duous task," he says. "You can't dedicate all your time to it."

West has instead turned to Spring Promotions, a two-woman company which specialises in publicising regional tours for artists early in their careers.

Spring's Cath Godolphin — who handles the non-dance side of the business — got results, says West. "Cath has done more in eight weeks than we did in 18 months," he says.

"She's got us airplay on 37 local radio stations — none of whom would speak to us before, let alone play our single."

Godolphin's own experience in band management convinced her of the need for regional promotion; she believes working the local media, and not just their listing services, is essential.

"You have to get people interested in coming to see a band, to do that you have to

interest the local media. Interviews and radio plays will get people down."

Godolphin adds that local press and radio stations are usually receptive to new acts. "They're hungry for information," she says.

Parliament Management, which handles Blueeyes, has been working with Spring since January, building on manager Dave Wolfson's previous efforts. Audience sizes have increased, along with A&R interest.

"Blueyes" most definitely have a profile in the music industry now," says Wolfson. "Things have been moving fast."

Clearly the live circuit is still an important cog in the promotional wheel.

But, as Godolphin believes, the best route to success may be to ensure no date is wasted.

Sarah Davis

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EVERY BREATH I TAKE
GENE PITNEY
I LOVE HOW YOU LOVE ME
THE PARIS SISTERS
UNDER THE MOON OF LOVE
CURTIS LEE
**THERE'S NO OTHER
LIKE MY BABY**
THE CRYSTALS
UPTOWN
THE CRYSTALS
**HE HIT ME
(IT FELT LIKE A KISS)**
THE CRYSTALS
HE'S A REBEL
THE CRYSTALS
ZIP-A-DEE-DOO-DAH
BOB B. SOXX AND
THE BLUE JEANS
PUDDIN' N' TAIN
THE ALLEY CATS
HE'S SURE THE BOY I LOVE
THE CRYSTALS
**WHY DO LOVERS BREAK
EACH OTHERS HEARTS?**
BOB B. SOXX AND
THE BLUE JEANS
**(TODAY I MET) THE BOY
I'M GONNA MARRY**
DARLENE LOVE

DA DOO RON RON
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A FINE, FINE BOY
DARLENE LOVE
BABY, I LOVE YOU
THE RONETTES
I WONDER
THE RONETTES
GIRLS CAN TELL
THE CRYSTALS
LITTLE BOY
THE CRYSTALS
HOLD ME TIGHT
THE TREASURES
**(THE BEST PART OF)
BREAKIN' UP**
THE RONETTES
SOLDIER BABY OF MINE
THE RONETTES

STRANGE LOVE
DARLENE LOVE
STUMBLE AND FALLER
DARLENE LOVE
WHEN I SAW YOU
THE RONETTES
SO YOUNG
VERONICA
DO I LOVE YOU?
THE RONETTES
KEEP ON DANCING
THE RONETTES
YOU, BABY
THE RONETTES
**WOMAN IN LOVE
(WITH YOU)**
THE RONETTES
WALKING IN THE RAIN
THE RONETTES
**YOU'VE LOST THAT
LOVIN' FEELIN'**
THE RIGHTEOUS BROTHERS
BORN TO BE TOGETHER
THE RONETTES
JUST ONCE IN MY LIFE
THE RIGHTEOUS BROTHERS
UNCHAINED MELODY
THE RIGHTEOUS BROTHERS
**IS THIS WHAT I GET
FOR LOVING YOU?**
THE RONETTES
LONG WAY TO BE HAPPY
DARLENE LOVE
**(I LOVE YOU)
FOR SENTIMENTAL REASONS**
THE RIGHTEOUS BROTHERS
EBB TIDE
THE RIGHTEOUS BROTHERS

THIS COULD BE THE NIGHT
THE MODERN FOLK QUARTET
PARADISE
THE RONETTES
**RIVER DEEP-
MOUNTAIN HIGH**
IKE & TINA TURNER
**I'LL NEVER NEED
MORE THAN THIS**
IKE & TINA TURNER
**A LOVE LIKE YOURS (DON'T
COME KNOCKIN' EVERYDAY)**
IKE & TINA TURNER
**SAVE THE LAST DANCE
FOR ME**
IKE & TINA TURNER
**I WISH I NEVER
SAW THE SUNSHINE**
THE RONETTES
**YOU CAME, YOU SAW,
YOU CONQUERED**
THE RONETTES
BLACK PEARL
SONNY CHARLES AND
THE CHECKMATES
**LOVE IS ALL I HAVE
TO GIVE**
THE CHECKMATES

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"One hesitates to suggest that there is such a thing as the definitive collection of rock records but if there were, this would be one of its cornerstones" Q.....

"Let's just say that pop music may never sound as good as this ever again" (10) VOX

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which repays
patient and repeated
listening with
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music week

datafile

The Information Source for the Music Industry

16 NOVEMBER 1991

CHART FOCUS

For the second time in as many weeks, the highest new entry to the singles chart debuts at number eight, is on the Deconstruction label, is a dance record by a group without a previous Top 50 hit to its credit, and is breaking out of the North West. Last week it was K-Klass who made the biggest splash. This week, as they move up to number three, it's the turn of Bassheads with *Is There Anybody Out There?*



PET SHOP BOYS DISCOGRAPHY
IN COLLECTOR'S EDITION

Manchester has previously been best known for indie dance acts like the Happy Mondays, but K-Klass, Basshead, Control, 2 For Joy, Love Decade, M People and Oceanic have all been delivered to the chart recently.

Bassheads are far from being the only dance act to do well this week. Seven of the 13 new entries to the Top 40 are dance tracks, as are most of the chart's biggest climbers — and 2 Unlimited's *Get Ready For This* achieves the rare feat of climbing back to

the number two spot a fortnight after it was pushed down to number three. Kylie Minogue's last single *Word Is Out* peaked at number 16, bringing to an end her proud run of 13 consecutive Top 10 hits. Kylie's new hit *If You Were With Me Now*, a duet with Keith Washington, shows it's too early to write her off, as it climbs to number four to become the biggest of her quartet of hits this year.

Few would have expected Enya's *Shepherd Moons* albums to debut at number one ahead of the Pet Shop

Boys' *Discography*. The PSBs album, heavily promoted on TV, contains all 16 of their hits to date, while Enya's contains only her current Caribbean Waltz. Yet it's Enya who takes pole position, while the PSBs debut at number three, also being beaten by Queen's *Greatest Hits II*. Possible reason: the Pet Shop Boys' latest single *DJ Culture* was widely considered to be below their regular standard, and was in decline from the moment it was released, spending fewer weeks in the chart (three) than any of their previous hits.

EMI has three of this week's top seven albums — by Queen, the Pet Shop Boys and Tina Turner — a more than healthy proportion, but look a little more closely and you'll note that all three are hits retrospectives, and they're the only EMI albums in the whole of the Top 50. The highest ranked regular release from the company is Richard Marx's *Rush Street*, at 16.

Alan Jones

ANALYSIS

The success of Disney's *Fantasia* video — more than 1m initial orders — is a result of a marketing campaign dreamt up by the man himself.

The late Walt Disney decided that each of the studio's cinematic releases should be limited to keep the stories fresh.

So, many of the animated films were seen for a few months before being withdrawn and held back for another seven years for a new generation of seven-year-olds. A similar policy has been adopted by Buena Vista in its marketing of *Fantasia*, which was released last week.

It will be available for 99 shopping days — then the original deleted. A new version, *Fantasia Continued*, is expected in 1992. Sales of the current video release have gone so well that Buena Vista has been struggling to keep pace with demand.

"We didn't expect it to sell so many so quickly," says



Buena Vista sales and marketing director sell through David Hollander.

"It's just one of those releases that really captures the imagination, and consumers are particularly aware of this title," he says.

"We have had to call in extra duplicators so that we can keep up with orders for next week. But this is exactly what the video industry needs at the moment."

WH Smith children's video

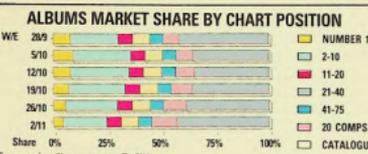
product manager Alison Parker describes sales as unbelievable. "If sales carry on like this, it will be our biggest-selling video ever," says Parker.

While *Fantasia* has yet to match the 1.7m sales of *The Lady And The Tramp*, it is interesting to note that in its first week it sold more than the individual sales of the number one single record and album.

Nick Robinson

UPDATE

SALES				
Index of unit sales. 100=weekly average in 1990	Last week	This week	% diff	This week last year % diff
Albums	102	105	+ 3	- 4
Singles	106	86	-18	-20
Music Video	109	117	+ 8	+14



EVERGREENS

- | | | | | | |
|---|-------------------------------------|-------|----|--------------------------------------|-------|
| 1 | BAT OUT OF HELL | (443) | 6 | RECKLESS | (292) |
| 2 | MEATLOAF, Epic | | 7 | BRYAN ADAMS, A&M | |
| 3 | WATERMARK | (162) | 7 | THE ESSENTIAL PAVAROTTI | (87) |
| 4 | ENYA, WEA | | 8 | LUCIANO PAVAROTTI, Decca | |
| 5 | THE VERY BEST OF ELTON JOHN, Rocket | | 9 | LISTEN WITHOUT PREJUDICE VOL 1 | (61) |
| 6 | LEGEND | (291) | 9 | IN CONCERT | (61) |
| 7 | BOB MARLEY & THE WAILERS, Tuff Gong | | 9 | CARRERAS/DOMINGO/PAVAROTTI, Decca | |
| 8 | SERIOUS HITS... LIVE! | (52) | 10 | THE BEST OF RED STEWART, Warner Bros | (163) |
| 9 | PHIL COLLINS, Virgin | | | | |

Albums must have appeared in the Top 200 Chart for 52 weeks or more. Figure in brackets is weeks on chart. Compiled by ERA from Gallup data. Period: October 6 to November 2

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TOP 75 SINGLES

THE OFFICIAL **music week**

CHART



1	DIZZY	Island
2	GET READY FOR THIS	PWL Continental
3	2 Unlimited	
3	RHYTHM IS A MYSTERY	Deconstruction/Philipsone
4	KISSASS	
4	IF YOU WERE WITH ME NOW	PWL
5	2 The Fly	Island
6	EVERYTHING I DO I DO IT FOR YOU	Columbia
7	Kiri Te Kanawa	
8	IS THERE ANYBODY OUT THERE?	Deconstruction/Philipsone
8	Basildens	
9	NO SON OF MINE	Virgin
9	Genesis	
10	IT'S GIM UP NORTH	KLF Communications
10	Justified Ancients Of Mu Mu	
11	ACTIV 8 (COME WITH ME)	Network
11	Altern 8	
12	DJS TAKE CONTROL/WAY IN MY BRAIN	XL
12	SI 2	
13	AMERICAN PIE	Liberty
13	Don McLean	
14	KILLER... (EP)	ZTT
14	Seal	
15	THE UNFORGIVEN	Virgin
15	Metallica	
16	SWING LOW (GUN WITH THE BALL)	World Sounded/Island
16	Union featuring The Emancipators/Rhythm World	
17	DANCE WITH ME (I'M YOUR ECSTASY)	All Around The World
17	Central	
18	GO	Quart Rhythm
18	Mo'Nique	
19	EMOTIONS	Columbia
19	Mariah Carey	
20	FALL AT YOUR FEET	Capitol
20	Crowded House	
21	INSANITY 	Deaf Dead Good
21	Oceanic	
22	FAITH (IN THE POWER OF LOVE)	Pulse 8
22	Rozzella	
23	CARIBBEAN BLUE	WEA
23	Eyja	



Michael Bolton

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When A Man Loves A Woman

Taken from the album

Time, Love & Tenderness

7" Cassette

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38	ME IN TIME	Situation Two
38	The Charlatans	
39	DO WHAT YOU FEEL	Ten
39	John Negro	
40	MY TOWN	EMI
40	Guns N' Roses	
41	THE SHOW MUST GO ON	Philipsone
41	Queen	
42	TASTY FISH	Factory
42	T.O. Shortino	
43	BARB LOVE	MCA
43	Darini/Intelligence	
44	DON'T DREAM IT'S OVER	Columbia
44	Paul Young	
45	LET'S TALK ABOUT SEX	fr
45	Sally-Feyla featuring Psychotic	
46	FINALY	AMM
46	Ce Ce Peniston	
47	FLOWER OF THE WEST	Orpheus
47	Rumrig	
48	SWEET DREAMS (ARE MADE OF THIS)	Pulse 8
56	Rozzella	
57	TOO MANY WALLS	Polydor
57	Cathy Dennis	
58	LOVE TO HATE YOU	Mute
58	Ensiure	
59	WINTER	Fonema
59	Love & Money	
60	BING MY BELL	Jive
60	Du Cast, Jeff & Fresh Prince	
61	NEVER GOIN' DOWN/BORN TO BE ALIVE	MCA
61	Adrianne & Sami/John Adamson & Sonio	

ALL INFORMATION ON THIS CHART IS SUBJECT TO CHANGE

TOP 50 AIRPLAY CHART

THE OFFICIAL **music** week CHART

Rank	Title	Artist	Label	Station with Most Plays	Rank	Title	Artist	Label	Station with Most Plays
1	NO SON OF MINE	Genesis	Virgin	Capital FM	26	TOO MANY WALLS	Cathy Dennis	Polydor	Piccadilly Key 103 FM
2	CHANGE	Lisa Stansfield	Arista	Capital FM	27	RAID THE PALACE	Sex	MAG	BBC Radio 1
3	DON'T DREAM IT'S OVER	Paul Young	Columbia	Capital FM	28	KILLER SEAL	Killer Seal	ZTT	Children Network
4	DIZZY	Vic Reeves & The Wonder Stuff	Sense	Piccadilly Key 103 FM	29	LET'S TALK ABOUT SEX	Salt-N-Pepa feat Psychotic	mer	Capital FM
5	EMOTIONS	Mariah Carey	Columbia	Capital FM	30	LOVE'S SWEET EXILE	Mancie Street Preachers	Columbia	BBC Radio 1
6	THE FLY	UZ	Island	Piccadilly Key 103 FM	31	FALL AT YOUR FEET	Crowded House	Capitol	Signal
7	CARIBBEAN BLUE	Inya	WEA	Capital FM	32	THAT'S WHAT LOVE IS FOR	Any Grant	ASM	Piccadilly Key 103 FM
8	IF YOU WERE WITH ME NOW	Kylie Minogue/K Washington/PWL	Capitol	Capital FM	33	GET READY FOR THIS	2 Unlimited	PWL/Centromax	Piccadilly Key 103 FM
9	SHINING STAR	INXS	Mercury	Power FM	34	RHYTHM IS A MYSTERY	K-Klass	deConstruction	Children Network
10	BABY LOVE	Dann Minogue	MCA	Children Network	35	BABY UNIVERSAL	Ten Machine	Victor	BBC Radio 1
11	HEAVY FUEL	Dino Snares	Vertigo	Signal	36	REAL LIFE	Simple Minds	Virgin	Cool FM
12	BEST OF YOU	Kenny Thomas	Columbia	Piccadilly Key 103 FM	37	HOLE HEARTED	Extrema	ASM	Capital FM
13	WINTER LOVE	Andi Murray	Fontana	Fetch	38	MOVE TO MEMPHIS	His A	Warner Brothers	Piccadilly Key 103 FM
14	WIND OF CHANGE	Scorpions	Vertigo	Piccadilly Key 103 FM	39	FAITH IN THE POWER OF LOVE	Realita	Pulse 8	Children Network
15	DJ CULTURE	Pat Sharp Boys	Parlophone	Children Network	40	SILENT ALL THESE YEARS	Toni Ames	East West	Capital FM
16	IT'S GRIM UP NORTH	Justified Ancestors Of Me Mu	KLF Communications	BBC Radio 1	41	STRANGE WORLD	Natural Life	Trabe	BBC Radio 1
17	THE SHOW MUST GO ON	Queen	Parlophone	Signal	42	WHEN A MAN LOVES A WOMAN	Michael Bolton	Columbia	Children Network
18	DO YOU FEEL LIKE I FEEL	Beetles Carole	Virgin	Children Network	43	YOU TO ME ARE EVERYTHING	Sena	IG Records	Children Network
19	LIGHTNING	Zoe	MAG	Children Network	44	(EVERYTHING I DO) I DO IT	Bryan Adams	AWM	Capital FM
20	RADIO WALL OF SOUND	Slide	Polydor	Clyde One FM	45	WINTER SONG	Chris Rea	East West	Children Network
21	TASTY FISH	Other Two	Factory	Children Network	46	I SEE HOPE IN THE MORNING	Midge Ure	Arista	Cool FM
22	LOVE TO HATE YOU	Erosure	Mute	Piccadilly Key 103 FM	47	THE DANCE GOES ON	John O'Kane	Cerca	East FM
23	WAY OF THE WORLD	Tina Turner	Capitol	Capital FM	48	FINALLY	CE Peenson	ASM	Children Network
24	RADIO SONG	Warner Brothers	Children Network	49	IF YOU CARED	Kim Appleby	Parlophone	Power FM	
25	MY TOWN	Glass Tiger	EMI	Cool FM	50	AMERICAN PIE	Dan McLean	Ladbury	Piccadilly Key 103 FM

© Copyright 1994. Compiled using BBC Radio and RCS Select software. Based on the plays of current titles on Radio 1 and contributing LR stations. Station weights are based on total listening hours as calculated by JCMAR.

TOP 20 BREAKERS

Rank	Title	Artist	Label
1	GROOVE ON	Yo! Henry	Jive
2	SPENDING MY TIME	Rhonda	EMI
3	SIN	Nine Inch Nails	TVT
4	THERE WILL NEVER BE ANOTHER...	Bryan Adams	ADM
5	HELP YOURSELF	Julian Lennon	Virgin
6	PETER & THE WOLF	Zeni Zone	Haloballade
7	THE QUIET'S TOO LOUD	Lemmy/Denier	Atlantic
8	ABRAHAM, MARTIN & JOHN	Lavigne Hudson	Ten
9	DRIVER'S SEAT	Soft 4 The Tears	Fue After All
10	HEARD IT THROUGH THE ...	FM	not advised

The following records are outside the Top 50 Airplay Chart and do not appear on the CHN Top 200 singles sales chart. Figure in brackets is overall position.

REGIONAL CHIEF

Rank	Title	Artist	Label
1	Salt-N-Pepa feat Psychotic	LET'S TALK ABOUT SEX	Piccadilly Key 103 FM
2	Scorpions	WAYS OF CHANGE	County Sound Network
3	Monty Python	ALWAYS LOOK ON THE BRIGHT SIDE	BBC Radio 1
4	Kenny Thomas	BEST OF YOU	NorthSound
5	Mariah Carey	EMOTIONS	Clyde One FM
6	Mariah Carey	EMOTIONS	Capital FM
7	Mariah Carey	EMOTIONS	Mercury
8	Mariah Carey	EMOTIONS	Red Rose Radio
9	Dann Minogue	BABY LOVE	Toy
10	Lisa Stansfield	CHANGE	Heartward

Top 10 titles showing most regional bias.

AIRPLAY PROFILE

SELECTED TITLE: WINTER LOVE & Money

1	Fourth	5	Power FM
2	Radio 1	7	Children Network
3	Downtown	8	210
4	Clyde One FM	8	NorthSound
5	Capital FM	10	Fox

Stations showing most play for selected title

THIS WEEK'S CONTRIBUTORS:

Alex FM, BRMS FM, Capital FM, Clyde One FM, Cool FM, County Sound Network, Downtown, Essex, Fox, Fox FM, Heartwood, Children Network, Mercury, NorthSound, BBC Radio 1, Piccadilly Key 103 FM, Power FM, Red Dragon, Red Rose Radio FM, Signal, Toy, 210 FM. This represents 83.3% of total pop radio listening in the UK.

US TOP 50 SINGLES

Rank	Title	Artist	Label
1	CREAM, Prince	Paisley Park	
2	CAN'T STOP THIS THING WE...	Bryan Adams	ADM
3	WHEN A MAN LOVES A WOMAN	Michael Bolton	Columbia
4	IT'S SO HARD TO SAY GOODBYE	Boy II Men	Motown
5	LET'S GET TOGETHER ON MEMORY BUSH	Pat Benatar	Geac
6	THE NIGHT ON MY BASS	Robin Dickinson	Street
7	O.P.P., Naughty By Nature	Tommy Boy	
8	THAT'S WHAT LOVE IS FOR	Any Grant	ADM
9	ROMANTIC	Karen White	Warner Brothers
10	DON'T CRY	Guns N' Roses	Geffen
11	I WONDER WHY	Curios Stagers	Arista
12	LET THE ONE AND ONLY, Chesley Hawkes	Chrisola	
13	BLUING KISSES IN THE WIND	Paula Abdul	Capitol
14	WITH YOU	Tony Terry	Epic
15	LET'S TALK ABOUT SEX	Salt-N-Pepa	Ned Platteau
16	DO ANYTHING, National Selection	East West	
17	STREET OF DREAMS	Na-Peoples	Chameleon
18	EMOTIONS	Mariah Carey	Columbia
19	GET A LEG UP	John McViecamp	Mercury
20	HOLE HEARTED	Extrema	ASM
21	LIES	EMF	ADM
22	RING MY BELL	Dr Jazzy Jeff	Jive
23	REAL REAL REAL	Jesus Jones	SBK
24	KEEP COMING BACK	Richard Marx	Capitol
25	DO NOT WANT	George Michael	Capitol
26	ENTER SANDMAN	Metallica	Elektra
27	SOMETHING GOT ME STARTED	Simply Red	East West
28	ALL 4 LOVE	Color Me Badd	Giant
29	NO SON OF MINE	Genesis	Atlantic
30	MY HEART BELONGS TO YOU	Russ Irwin	SBM
31	FINALLY	CE Peenson	ASM
32	RUSH, Big Audio Dynamic	Columbia	
33	TOP OF THE WORLD	Van Halen	Warner Brothers
34	HEY DONNA	Rhythm Syndicate	Impact
35	MEAN PLAYING TRICKS ON ME	Boyz n the Bay	Rap-A-Lot
36	LIVE FOR LOVING YOU	Glenn Esposito	Epic
37	FOREVER MY LADY	Jedediah	Uptown
38	BROKEN ARROW	Red Stearns	Warner Brothers
39	LOVE OF A LIFETIME	Freebass	Epic
40	SOMETHING TO TALK ABOUT	Bonnie Raitt	Capitol
41	GROOVY TRUB	The Firm	Sire
42	CAN'T LET GO	Mariah Carey	Columbia
43	WILDSIDE	Marky Mark & The Funky Bunch	Interscope
44	RUNNING BACK TO YOU	Vanessa Williams	Wing
45	GOOD VIBRATIONS	Marky Mark & The Funky Bunch	Interscope
46	CHANGE	Lisa Stansfield	Arista
47	ANGEL BABY	Angelica	Quality
48	SPENDING MY TIME	Revue	EMF
49	TENDER KISSES	Tacie Spencer	Capitol
50	EVERYBODY PLAYS THE POOL	Aaron Neville	ADM

Charts courtesy of Board. November 16, 1991 • Bulletin are awarded to those products demonstrating the greatest airplay and sales gain.

US TOP 50 ALBUMS

Rank	Title	Artist	Label
1	ROVIN THE WIND	Guthrie Brothers	Capitol
2	DEATH CERTIFICATE	Ice Cube	Priority
3	TOO LEGIT TO QUIT	Warmer	Capitol
4	USE YOUR ILLUSION II	Guns N' Roses	Geffen
5	METALLICA, METALLICA	Elektra	
6	DIAMONDS & PEARLS	Prince	Paisley Park
7	USE YOUR ILLUSION I	Guns N' Roses	Geffen
8	EMOTIONS	Mariah Carey	Columbia
9	COVERTLY	Nirvana	DGC
10	NEVERLYHIGHHARMONY	Boyz II Men	Motown
11	DECADE OF DECEADENCE	Melvin Crey	Elektra
12	TIME LOVE AND TENDERNESS	Michael Bolton	Columbia
13	NO FENCES	Garth Brooks	Capitol
14	LUCK OF THE DRAW	Bonnie Raitt	Capitol
15	APOCALYPSE 91 - THE ENEMY	Public Enemy	Def Jam
16	WAKING UP THE NEIGHBOURS	Bryan Adams	Capitol
17	UNFORGETTABLE	Natalie Cole	Elektra
18	IF YOU BROKEN HEART	Reba McEntire	MCA
19	TWO ROOMS: SONGS OF ETON	Vanessa Williams	Polydor
20	C.M.B., Color Me Badd	Giant	
21	NAUGHTY BY NATURE	Naughty By Nature	Tommy Boy
22	NO MORE TEARS	Quincy Jones	Epic
23	BLUE LIGHT, RED LIGHT	Harry Carmichael	Columbia
24	UNLAWFUL CARNAL	Van Halen	Warner Brothers
25	THE COMMITMENTS (OST)	Various	MCA
26	WHENEVER WE WANTED	John McViecamp	Mercury
27	HEART IN MOTION	Any Grant	ADM
28	SPELLBOUND	Paulo Abdul	Capitol
29	IT'S ALL ABOUT TO CHANGE	Travis Tritt	Warner Bros
30	MUSIC FOR THE ...	Marky Mark/Funky Bunch	Interscope
31	GONNA MAKE YOU SWEAT	MC Music Factory	Columbia
32	THE FIRE INSIDE	Red Stearns/Silver Bullet Band	Capitol
33	OUT OF TIME, REM	Warner Bros	
34	FOREVER MY LADY	Jedediah	MCA
35	BLOOD SUGAR SEX	Red Hot Chili Peppers	Warner Bros
36	ON EVERY STREET	Dave Stratos	Warner Bros
37	WE CAN'T BE STOPPED	The Geto Boys	Rap-A-Lot
38	SPORTS WEEKEND	The 2 Live Crew	Luk
39	EXTREME II PORNORAGRAFFITI	Extrema	ADM
40	GARTH BROOKS	Garth Brooks	Capitol
41	INTO THE GREAT WIDE ...	Tom Petty & The Heartbreakers	MCA
42	WBDD - BOOTICITY	Bill Biv DeVos	MCA
43	TRISHA YEARWOOD	Trisha Yearwood	MCA
44	SONS OF THE P...	Ingela Dinkelspiel	Tommy Boy
45	NEW MOON SHINE	James Taylor	Epic
46	POWER OF LOVE	Lena Zavatta	Columbia
47	EMPIRE	Queensrÿche	EMI
48	HOMEBASE	Dr Jazzy Jeff & Fresh Prince	Jive
49	ROLL THE BONES	Rush	Atlantic
50	FIREHOUSE	Freehouse	Epic

RECORD MIRROR

NOVEMBER 16, 1991 FREE WITH MUSIC WEEK

U P D A T E

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D240643

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CIC
VHR 2406

Chart

new s

BY ALAN JONES

ROZALLA'S SIX OF THE BEST

Rozalla's hit 'Everybody's Free (To Feel Good)' turns up on no fewer than six of last week's top 18 compilations — 'Hardcore Ecstasy' and 'Smash Hits 1991' plus 'Best Of Dance '91', 'Now Dance '91', 'Groovy Ghetto — All The Rage' and 'Rave'. If compilations were allowed in the album chart all six would hold down a place in the Top 75.

Another darling of the dancefloor Sabrina Johnston also featured strongly on last

week's compilation chart, with 'Peace' being included on the top three compilations.

Less impressive, but still pretty good going, three albums in last week's chart included different versions of the Andrew Lloyd-Webber/Tim Rice song 'Any Dream Will Do', namely the Original London Cast recording of 'Joseph And The Amazing Technicolor Dreamcoat', the Richard Clayderman/James Last album 'Together At Last' and 'Michael Crawford Performs Andrew Lloyd Webber'.

● After guest spots with Incognito and Jamestown, **Jocelyn Brown** is on the chart trail again guesting on another chart cert. Rejoicing in the title 'Don't Talk, Just Kiss', it's a 'Seventies-flavoured disco (as opposed to dance) groove allowing Jocelyn plenty of opportunities to ad-lib, which she does in her usual paint-blistering manner. The record in question is the new single by **Right Said Fred**. Meanwhile, RSF's first hit 'I'm Too Sexy' has become a major hit Down Under, where it has just replaced U2's 'The Fly' at number one.

● Prince clocked up a credible fifth number one hit in America last week, when 'Cream' climbed to the top of *Billboard's* Hot 100. Prince previously topped the American charts with 'When Doves Cry', 'Let's Go Crazy' (both 1984), 'Kiss' (1986) and 'Batdance' (1989). He has yet to have a number one hit in Britain, but tries again with the release of the title track from his album 'Diamonds And Pearls' on 18 November.



● Soul star Tony Terry's single 'With You' slipped from number 16 to number 18 in the US Hot 100 last week, its first reversal in its 20th week on the chart. That's not a record — in 1978, after a series of early double digit rises, Paul Davis' 'I Go Crazy' slowed its ascent of the chart to a snail's pace, frequently pausing but never falling until its 33rd week in the chart, by which time it had reached number seven. It finally dropped off the chart after 40 weeks, becoming the first record of the rock (post-1955) era to spend that many weeks on the chart, though it was later overtaken by Soft Cell's 'Tainted Love', a chart-rider for 43 weeks. The point of this is that *Billboard* is about to introduce a new guillotine to its chart, in which any single that has been in the Hot 100 for 25 weeks and is no longer in the Top 20 is purged from the chart and banished to a "recurrent" chart. How sad. Half the charm of our charts is provided by the oddities that occur in it, including records that take an unconscionably long time to achieve their full potential, and those that potter around to little but long-lasting effect.



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Chart

news

BY ALAN JONES

PAIR OF PHILLY'S FINEST

Motown's status as the most important black-owned record label of all-time is unchallengeable, but during the Seventies it was overshadowed at times by Philadelphia International, owned by master songwriters and producers **Kenny Gamble** and **Leon Huff**. The Philly Sound, as it was known, was a potent chart force, with Gamble and Huff supplying most of the new songs.

Two new additions to Sony Music's Nice Price range make available some of Philly's finest in their full-length versions on CD, many of them for the first time, with retail tags of a little over £8. 'Philadelphia Classics'

comprises just eight recordings, but plays for 70 minutes, with the sprawling 11½-minute MFSB single 'Love Is The Message', 11 minutes of **Harold Melvin & The Blue Notes'** 'Don't Leave Me This Way', and 8½ minutes of the **Three Degrees'** 'Dirty Ol' Man', as well as less lengthy cuts.

'Philadelphia Classics' also includes the **O'Jays'** 'I Love Music' and 'Love Train', which turn up on another new Nice Price album, 'The O'Jays' Collectors' Items'. With 14 prime cuts filling more than 70 minutes, the O'Jays album is another must-have for any self-respecting fan. Both are shining examples of Philadelphia International at its best.

● Industry predictions that vinyl is a dead format are clearly not being held by Old Gold, the world's largest hit oldies label, which is about to release its 1,000th seven-inch single.

Originally concentrating exclusively on seven-inches, Old Gold has diversified into concept/compilation albums on cassette and CD and also boasts a range of nearly 250 12-inch singles as well as videos.

Unlike most record companies, however, Old Gold has mixed feelings about the use of oldies in ad campaigns and movies, since it frequently has to suspend its lucrative but low-level business in specific records when they are reissued and re-promoted by the original licensors. It happened indirectly, when the **Righteous Brothers'** 'Unchained Melody' was used in the film 'Ghost'. Unfortunately for Old Gold, 'Unchained Melody' was on the lipside of its biggest selling single 'You've Lost That Lovin' Feeling', which they reluctantly had to withdraw.

Old Gold's thousandth seven-inch release is the **Animals'** 'House Of The Rising Sun', a chart-topper from 1964, and the first number one to break the four-minute barrier. It's a classic hit that will undoubtedly serve Old Gold well — so long as some bright spark doesn't decide it's just the right thing for a film or ad campaign.



● Earlier this year, the wonders of modern technology were employed to bring about the hit duet 'Unforgettable' by **Nat King Cole** and his daughter **Natalie**. Now they are pitted against each other with rival versions of 'The Christmas Song' (Chestnuts Roasting On An Open Fire). Nat's recording is issued on 25 November to draw attention to 'The Unforgettable Nat King Cole' compilation released today (11th). And on 2 December, Elektra will issue Natalie's recording of the song. May the best man/woman win.



● In a year of unprecedented turnover in the album chart as a whole, **Queen's 'Greatest Hits II'** last week became the twenty-second album to achieve top billing in 1991. Despite this, 1991 is not the busiest year at the very top of the chart.



In 1989, a record 27 albums took turns at the top. But there are still several weeks of 1991 to go.

Meanwhile **Madonna's 'The Immaculate Collection'** is the only record in the current Top 50 to complete a year of continuous chart duty. While doing so, it has also sold nearly two million copies.

NEW ARTIST

- 1 **NO SON OF MINE**
- 2 **CHANGE** Lisa Stansfield
- 3 **DON'T DREAM IT'S OVER**
- 4 **DIZZY** Ve Ve Rances
- 5 **EMOTIONS** Mariah Carey
- 6 **THE FLY** Oz
- 7 **CARIBBEAN BLUE**
- 8 **IF YOU WERE WITH ME**
- 9 **SHINING STAR** Roxette
- 10 **BABY LOVE** Damiano
- 11 **HEAVY FUEL** Blue S
- 12 **BEST OF YOU** Xena
- 13 **WINTER LOVE** And J
- 14 **WIND OF CHANGE**
- 15 **DJ CULTURE** Flex D
- 16 **IT'S GRIM UP** Not
- 17 **THE SHOW MUST GO ON**
- 18 **DO YOU FEEL LIKE**
- 19 **LIGHTNING** Joe
- 20 **RADIO WALL OF Z**
- 21 **TASTY FISH** Other
- 22 **LOVE TO HATE YOU**
- 23 **WAY OF THE WOMEN**
- 24 **RADIO SONG** REM
- 25 **MY TOWN** Jason 1

TOP 10 BI

- 1 **GROOVE ON**
- 2 **SPENDING MY TIME**
- 3 **SIN**
- 4 **THERE WILL NEVER BE A HELP YOURSELF**
- 5 **PETER & THE WOLF**
- 6 **THE QUIET'S TOO LO**
- 7 **ABRAHAM, MARTIN & JAMES**
- 8 **DRIVER'S SEAT**
- 9 **THE FLOODING RECORDS**
- 10 **THE FLOODING RECORDS**

The following records are due Top 200 singles sales chart. Fig

US TO

- 1 **CREAM** Prince
- 2 **CAN'T STOP THIS THING**
- 3 **WHEN A MAN LOVES A WOMAN**
- 4 **IT'S SO HARD TO SAY GOODBYE**
- 5 **SET ADRIAN ON ME**
- 6 **SET THE NIGHT TOGETHER**
- 7 **O.P.P.** Naughty By Nature
- 8 **THAT'S WHAT LOVE IS**
- 9 **ROMANTIC** Karyn White
- 10 **DON'T CRY** Guns N' Roses
- 11 **WONDER WHY** Coolio
- 12 **REAL REAL REAL** Richard Marx
- 13 **BLOWING KISSES IN THE WIND**
- 14 **WITH YOU** Tony Toni Tone
- 15 **LET'S TALK ABOUT A BETTER MAN**
- 16 **DO ANYTHING** Run-DMC
- 17 **STREET OF DREAMS**
- 18 **EMOTIONS** Mariah Carey
- 19 **GET A LEG UP** John Mellencamp
- 20 **HOLE HEARTED** Extreme
- 21 **LIES** EMF
- 22 **RING MY BELL** DJ Jazzy Jeff
- 23 **REAL REAL REAL** Jesse James
- 24 **KEEP COMING BACK** Richard Marx
- 25 **DON'T WANT TO BE A FOOL** Luther Vandross

TIZIANA

SEDUCE ME

STREET DATE 18.11.91

2 RM UPDATE

- | | | |
|--|--|--|
| <ol style="list-style-type: none"> 26 WILDSIDE Marcy Mark & The Funky Bunch Interscope 27 RUNNING BACK TO YOU Vanessa Williams Wing 28 GOOD VIBERATIONS Mary Maf Barch/LaBrowa Intarscope 29 CHANGE Lisa Stansfield Arista 30 ANGEL BABY Angelica Quality 31 SPENDING MY TIME Revonte ENI 32 TENDER KISSES Tracey Spencer Capitol 33 EVERYBODY BLINDS THE FOOL Aaron Neville A&M | <ol style="list-style-type: none"> 34 FOR MY BROKEN HEART Reba McEntire MCA 35 TWO ROOMS Songs of Elton Various Polygram 36 C.M.B. Color Me Badd Giant 37 LAUGHTY BY NATURE Naughty By Nature Tommy Boy 38 NO MORE TEARS Ozzy Osbourne Epic 39 BLUE LIGHT RED LIGHT Harry Connick Jr. Columbia 40 FOR UNLAWFUL CARNAL Van Halen Warner Brothers 41 THE COMMITMENTS (OST) Various MCA | <ol style="list-style-type: none"> 42 TRISHA YEARWOOD Trisha Yearwood MCA 43 SONS OF THE P Digital Underground Tommy Boy 44 NEW MOON SHINE James Taylor Columbia 45 POWER OF LOVE Luther Vandross Epic 46 EMPIRE Queensrÿche EMI 47 HOMEBASE DJ Jazzy Jeff & Fresh Prince Jive 48 ROLL THE BONES Bush Atlantic 49 FIREHOUSE Firehouse Epic |
|--|--|--|

Charts courtesy Billboard, November 16, 1991. ● Entries are awarded to those products displaying the greatest play and sales gain.

dj directory

Mark Moore

Running his own label, Splish, has done nothing to dampen Mark Moore's ability to make light of life. "This is my new hobby now that my train set's broken," says the dancefloor jester who steamed to success with S'Express.

As the man who took the Cookie Crew and Beatmasters to Rhythm King, Moore is used to spotting talent. But for Splish to make the right splash he is also looking for acts which share his sense of fun.

Splish's first two releases make the point. Tiziana's moody and climactic 'Seduce Me' has all the camp melodrama of S'Express at their finest while 'Living For The Nite' by Yolanda is a stomping anthem.

"It's got to have that happy uplifting feel that makes you smile on the dancefloor," says Moore.

Licensed from US label Underground Resistance, 'Living For The Nite' features, for its UK release, remixes by Kevin Saunderson and Moore himself. Simultaneously licensed to Flying in Italy it is a 12 inch which presses all the right buttons to be one of the club sensations of the winter.

"I just thought it was a great track, it did a little bit on import but generally people missed it," says Moore.

Meanwhile, 'Seduce Me' is licensed from Belgian label R&S, the adopted home of Canadian born singer Tiziana. But Moore

says it won't be long before he starts to produce and sign Splish's own acts.

His vision for the label is encapsulated in the name, says Moore. "It's somewhere between plush and splendid."

Matthew Cole

Splish releases 'Seduce Me' on November 18 and 'Living For The Nite' on December 2



kenny
thomas

tender love

new
single
remixed
by
frankie
knuckles
out
18th
nov

taken
from
his
debut
album
voices

7: cool247 12: coolx247 mc: coolmc247 cd: cooled247

RM UPDATE 3

Label	Walt Disney
Cat No	D209132
AN	ThamesVideo Collection TV 8134
PMI	VC4112
Lifetime/Pickwick	LTV 001
V	ThamesVideo Collection TV 8140
st Rides	PolyGram Video 0836823
FoxVideo	1850
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dj directory



Sound Systemme

Despite being presented with a now-obligatory multiple choice promo offering no less than seven different mixes, clubland's jocks are surprisingly united about 'Amante Loco'. They're going for the bizarrely-titled Menthol Salad Mix of Sound Systemme's follow-up to 'Play All Night'.

The mix is named as a tribute to the knob-twiddling talents of Richie Fierme, aka mix-master Menthol. Valentine Nonyela, Sound Systemme's rapper, still hasn't worked out where the salad bit comes from. "Richie's a law unto himself sometimes!" he laughs.

Nonyela who recently starred in Isaac Julien's Young Soul Rebels, describes his singing and production partner Carla Marie Marsh as "a bit of a hippy". "She's certainly not a screamer or a classic soul singer," he says. "She's really a folk singer I suppose, and it's that combination of a hard dance groove and soft vocals that I think will catch on."

Dom Foulsham

'Amante Loco' is to be released as 'Crazy Lover' by Go! Discs on November 18

Love Generation

The number of quality homegrown garage tracks making a defiant stand against duff UK techno is increasing, notable examples being the current Congress hit and the excellent debut EP from Love Generation.

Though the 'I Love NY EP Vol 1' is their first under the Love Generation moniker, its creators, Paul Waller and Richard Belben, are old hands.

With their thumbs in more pies than Simple Simon — mostly DJing for Belben, and numerous projects with the likes of Digital Underground and Nellee Hooper for Waller — they know better than many what is going down clubwise.

"We're really just following what our hearts tell us to do," explains Waller. "We couldn't do a horrible cash-in rave record if we tried."

The lead track, 'Love Has Taken Over' is a prime example of garage

sophistication. 'Eternally 3AM' is a mellow jazzy groove, while 'Fantasie'

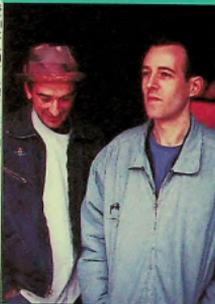
takes the 'When Doves Cry' sample to sexy new heights.

The two workaholics continue to beaver away on new projects, happy in the knowledge that the EP is sending DJs and clubbers on both sides of the lake absolutely wild.

"Dave from Lafayette took a box of white labels into Vinyl Solution," recalls Waller. "Phil behind the counter said 'watch this' and every customer who came in and heard it bought it straight away."

Davydd Chong

'I Love NY EP Vol 1' is released by Lafayette on November 18



- 1 m NO SON OF MINE
2 r CHANGE Lisa Stans
3 r DON'T DREAM IT
4 m DIZZY Vic Reeves &
5 m EMOTIONS Marsh
6 i THE FLY U2
7 r CARIBBEAN BLUE
8 m IF YOU WERE WIT
9 r SHINING STAR IN
10 m BABY LOVE Daves
11 r HEAVY FUEL Dire 2
12 r BEST OF YOU Kate
13 m WINTER Love And
14 m WIND OF CHANGE
15 r DJ CULTURE Part 3
16 m IT'S GRIM UP NO
17 m THE SHOW MUST
18 m DO YOU FEEL LIKE
19 m LIGHTNING Zee
20 r RADIO WALL OF
21 m TASTY FISH Other
22 r LOVE TO HATE YOU
23 r WAY OF THE WED
24 m RADIO SONG REM
25 m MY TOWN Glass 1

TOP 10 BI

- 1 m GROOVE ON
2 r SPENDING MY TIME
3 m SIN
4 r THERE WILL NEVER
5 m HELP YOURSELF
6 m PETER & THE WOLF
7 r THE QUET'S TUD 1
8 m ABRAHAM, MARTIN
9 r DRIVER'S SEAT
10 m I HEARD IT THROUGH
The following records are our Top 200 singles sales chart. Fig

US TO

- 1 CREAM, Prince
2 CAN'T STOP THIS THING
3 WHEN A MAN LOVES A
4 IT'S SO HARD TO SAY
5 SET ADRIPT ON ME
6 SET THE NIGHT TO
7 O.P.P., Naughty By Nat
8 THAT'S WHAT LOVE
9 ROMANTIC, Kanye West
10 DON'T CRY, Guns N' A
11 I WONDER WHY, Cui
12 REAL REAL REAL, Jesus Jones
13 BLOWING KISSES IN TH
14 WITH YOU, Tony Tenn
15 LET'S TALK ABOUT
16 DO ANYTHING, Alan
17 STREET OF DREAM
18 EMOTIONS, Marsh Carey

FRANKIE KNUCKLES

NEW SINGLE *it's hard sometime*



4 RM UPDATE

- | | | | | | | | |
|---|---------|--|------------|--|-------------|---|-----------|
| 19 r GET A LEG UP, John Mellencamp | Mercury | 43 r WILDSIDE, Marley Mark & The Funky Bunch | Interscope | 18 r FOR MY BROKEN HEART, Reba McEntire | MCA | 43 r TRISHA YEARWOOD, Trisha Yearwood | MCA |
| 20 m HOLY HEARTED, Extreme | AMM | 44 r RUNNING BACK TO YOU, Vanessa Williams | Wing | 19 m (1) TWO ROOMS, SONGS OF ELTON, Various | Polybor | 44 r SONS OF THE P, Digital Underground | Tommy Boy |
| 21 r (1) LIES, EMF | EMM | 45 r GOOD VIBRATIONS, Mary Mack & Bunch/Holloway | Interscope | 20 m C.M.B., Color Me Badd | Giant | 45 r NEW MOON SHINE, James Taylor | Columbia |
| 22 r RING MY BELL, DJ Jazzy Jeff | Jive | 46 r CHANGE, Lisa Stansfield | Arista | 21 m NAUGHTY BY NATURE, Naughty By Nature | Tommy Boy | 46 m POWER OF LOVE, Luther Vandross | Epic |
| 23 r (1) REAL REAL REAL, Jesus Jones | SBK | 47 r ANGEL BAY, Angelica | Quality | 22 r (1) NO MORE TEARS, Ozzy Osbourne | Epic | 47 m EMPIRE, Queensrÿche | Epic |
| 24 m KEEP COMING BACK, Richard Marx | Capitol | 48 r SPENDING MY TIME, Roxette | EMI | 23 m BLUE LIGHT, RED LIGHT, Harry Connick Jr | Columbia | 48 r HOMEBASE, DJ Jazzy Jeff & Fresh Prince | Jive |
| 25 m DON'T WANT TO BE A FOOL, Luther Vandross | EMI | 49 r TENDER KISSES, Tracie Spencer | Capitol | 24 m FOR UNLAWFUL CARNAL... Van Halen | Warner Bros | 49 m ROLL THE BONES, Rush | Atlantic |
| | | 50 m EVERYBODY PLAYS THE FOOL, Aston Villa | AMM | 25 m THE COMMITMENTS (OST), Various | MCA | 50 m FIREHOUSE, Firehouse | Epic |



Doi-ong

Doi-ong may sound like the kind of noise Zebedee would make when it's time for bed, but the south-east London trio who have adopted that moniker have less soporific activities in mind.

Springing on to the dancefloor with a cute little organ riff in its pocket, partying on its mind and a slither of ambience up its left sleeve, 'Good Feeling', the title track of their debut EP, is one mean ton.

"What's really flattering," says Doi-ong's Nick Nicholson, "is that the track is getting quite a lot of airplay on Kiss and people are actually phoning up and requesting it."

The strictly ambient track on the EP, 'Something In My Head' was the idea of fellow member Jez Dewar, who went down to London's Brixton Market with a tape recorder and simply asked people their ideas on the world, the results being put on the track.

Despite what Nicholson would readily agree is an off-the-wall approach to music, the three members — Steve Crawley being the third — met in 1988 in fairly normal circumstances for a budding dance act, through friends and acquaintances.

Says Nicholson: "I think the big uniting thing is that we've got a fairly wacky sense of humour."

Davydd Chong

The 'Good Feeling' EP is released by Brainiak on November 18

Cool Cuts

- | | | |
|----------|---|--------------------|
| 1 (NEW) | FRIENDSHIP Sabrina Johnston | East West |
| | Bright, punchy and commercial follow-up to her smash hit 'Peace' | |
| 2 (NEW) | POSSIBLE WORLDS The Shamen | One Little Indian |
| | Spacey and mysterious groove that will worm its way around your head | |
| 3 (3) | RAINBOW Sly & Lovechild | Citybeat |
| 4 (6) | I'LL BE YOUR FRIEND Robert Owens | Perfecto |
| 5 (NEW) | DEEPER LOVE (MISSING YOU) Ultra Nate | Eternal |
| | Letflood on the mix again with these devastating dubs | |
| 6 (NEW) | JUSTIFIED AND ANCIENT The KLF | KLF Communications |
| | With tongues firmly in their cheeks, The KLF go for the Christmas number one spot with this midtempo melody and very doggy lyrics | |
| 7 (9) | FLESH '91 Split! Second | ffrr |
| 8 (NEW) | TAKE CONTROL OF THE PARTY BG The Prince Of Rap | US Epic |
| | Six great club mixes to choose from on this hot import of the week | |
| 9 (18) | MOVE YOUR BODY FIRE Mystique | Republic |
| 10 (NEW) | YOU KEEP THE LOVE G-Love | Eight |
| | Original and exciting production from this new Liverpool label | |
| 11 (4) | LET IT REIGN Inner City | Ten |
| 12 (12) | PAGAN EP Ubik | Zoom |
| 13 (NEW) | BEAUTIFUL IN RED ROLF ON THREE Muska | White label |
| | Interesting northern track being partly outshadowed by its cheezy flipside which features Rolf Harris samples to great effect | |
| 14 (2) | FAITH (IN THE POWER OF LOVE) Rozalla | Pulse 8 |
| 15 (NEW) | DON'T YOU WANNA BE MINE Joe Church | Inner Rhythm |
| | Classy garage cut from one of the deepest voices in the States | |
| 16 (NEW) | SPREAD LOVE Cut 'N' Move | US Epic |
| | Commercial and catchy hip house that's sure to fill the floor | |
| 17 (5) | TAKE ME UP Sound Source | ffrr |
| 18 (NEW) | RIISING HIGH The FBO | Matey |
| | Infectious vocals and a driving bass make this British production a hot item | |
| 19 (NEW) | REACHIN' Phase II | Republic |
| | Another classic garage cut revived and remixed for '91 | |
| 20 (NEW) | DIFFERENT STROKES Isotonic | White label |
| | A well-produced white label that moves through the entire spectrum of house styles | |



Thanks to City Sounds, 8 Proctor St, London, Finsbury, Kensington Market, Kensington High St, London; and Zoom, 188 Camden High St, London NW1.

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RM UPDATE 5

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 - 3 **DON'T DREAM IT**
 - 4 **DIZZY** Vix Revue's 6
 - 5 **EMOTIONS** March
 - 6 **THE FLY** U2
 - 7 **CARIBBEAN BLUE**
 - 8 **IF YOU WERE MY**
 - 9 **SHINING STAR** IN
 - 10 **BABY LOVE** Danna
 - 11 **HEAVY FUEL** Dave
 - 12 **BEST OF YOU** Ken
 - 13 **WINTER** Love And
 - 14 **WIND OF CHANG**
 - 15 **DJ CULTURE** Pat 1
 - 16 **IT'S GRIM UP** NO
 - 17 **THE SHOW MUST**
 - 18 **DO YOU FEEL LIK**
 - 19 **LIGHTNING** Zia
 - 20 **RADIO WALL** OF
 - 21 **TASTY FISH** Obit
 - 22 **LOVE TO HATE** YV
 - 23 **WAY OF THE W**
 - 24 **RADIO SONG** REM
 - 25 **MY TOWN** Glass 1



BBG
'Some Kind of Heaven'
(Urban/Polydor URBX 81)

Phil Hope and Ben Argen have remade their "Sopranos" follow-up from last year, now wailed by husky quavering Tenor Simon as an inspirational gospel sing in beefy baritone lead, summing wingly strong 118bpm. We Love Love (with a gorgeous ball face) tenor or slow burner piano and limbo-like background 104bpm Salvation Mix version. Based on piano with an acoustic guitar, wiggly percussive 0-105.2bpm Revisited Mix and languid jangle 104.8bpm "Feeling Love" dubwise variation but coupled comically with frisky boudance 0-120bpm Fortissimo soul and throbbing 120bpm Spontaneous instrumental remixes of "Sopranos," now retitled as "Inspiration."

MICHAEL JACKSON
'Black Or White'
(Epic 657598)

A disappointment if you were hoping for Teddy Riley produced swingbeat, the Bill Bottrell co-produced (and briefly recycled) 0-114.7bpm short rocky jangle is driven through by the clanging guitar of Slash from Guns 'N' Roses (reminiscent of, according to MW composer, Thin Lizzy's version of "Rosalie"), coupled with an instrumental plus the old 114bpm "Bad" and 0-118.5-118.2bpm "Thriller."

PHASE II
'Reachin' (Joey Negro Remi)
(Republic Records LIC1 006)

A massive underground "garage" anthem that only ever hit briefly back in March 1989, this naggingly misty title charting soul group's catchy looping chummer subsequently has been an enduring inspiration behind such as Minnie May's similar "My Way" and now for its third UK release in its Dave Lee's new brassy clattering 122.8bpm remix, a resonant calm synth washed hustling 0-122bpm Jeep Mix plus its classic superior 0-120.1bpm Original.

DE LA SOUL
'Keepin' the Faith'
(Big Life BLR 74, via PolyGram)

Combining the bassline from Slave's "Just A Touch of Love," guitar from Bob Marley's "You Got Me (Be Loved)," and catchy opening from Bob James's "Sign of the Times," this bumpily

6 RM UPDATE

- 43 **WILDSIDE** Marie-Ma & The Funky Bunch Interscope
- 44 **RUNNING BACK TO YOU**, Vanessa Williams Wing
- 45 **GOOD VIBES**, Stevie Nicks/Marty Barron/Johnnie Johnson Interscope
- 46 **CHANGE**, Lisa Stansfield Arista
- 47 **ANGEL BABY**, Angy Quality
- 48 **SPENDING MY TIME**, Rosette EM
- 49 **TENDER KISSES**, Tracey Peiser Capitol
- 50 **EVERYBODY TELLS THE POOL**, Aaron Neville Arista

rolling 110bpm rap jigger is in "Youth's Just A Touch Mix" (promoted with his Fly And Funky Mix 100). Inspired by De La Soul remade starkly lurching 0-115bpm "A Roller Skating Jam Named "Saturdays" Ladies Like Decision" and Mike Gray remixed jolting 103bpm "Ring Ring Ring (I'm a Ho) (The Gray Mix)"

OCEANIA
'Wicked Love'
(Dead Dead Good Records GOOD 0057, via Revolver)

Following their "heavily pop smash, the "Warrington ravers" broadly plaintive Joneda Williams caterwauling new bouncer is in brightly wiggling 125.2bpm Radio Mix, rather musically mixed rattling, jangling and twittering bassy 0-125.2bpm K-Rocks Club Dub, and moodier vocal emphasizing gush percussive 0-125bpm Phil's Barbed Wire Luv Dub versions, with the ambient jangly instrumental 0-124.9bpm "Avis AM."

SIMONE
'My Family Depends On Me'
(Arista Records/Strictly Rhythm AR8787)

Further proof of the enduring influence and popularity of the "Gypsy Woman" formula, this Jimmie Wilson, Steve Grant & George Mostel created impact smash might not have any "la di da" but in most other respects is a blatantly Crystal Waters inspired throwy ditty wailed breezy bouncer, with (0-115.75bpm Club Vocal, 119.75bpm Dub/Dependent Instrumental, Family Club Vocal, Dub Instrumental, and Acappella Mixes.

C & C MUSIC FACTORY
'Just A Touch of Love (Everyday)'
(Columbia 657524 8)

Rapidly followed by a report (improved last week), Clivies & Cole's girls would exclaim leaper here actually has two more mixes than in the US, adding up to 35 "17" thanks to the new chart notes for 12-inch singles with 122bpm The Standard House Mix, 121.8bpm Hot Radio Mix, 0-121-0bpm The C&C Garage Dub Mix, 121bpm The Garage Dub 2 Mix, (jazzy instrumental) 121bpm The C&C Garage Club Mix and 120.9-0bpm Keyboard Express Mix.

NEBULA II
'Senance'
(Reinforced RRVET 1211, via SRD)

Originally wailed without even any title details how helpful, this incredibly fierce sizers, squeaks, solo-bass, blaps and backspins now 124.8bpm shell exclaiming ultra frantic raver is flipped by the — so ultra ultra frantic that it's a confused double tempo mess —

LORDS OF ACID
'Let's Get High'
(The White Label WHITE 03, via Rough Trade Media/Planet)

Snapped up from Belgium's Complete Kaos label and nashed out here on a new Rhythim King logo, Oliver Adams, Praga Khan & Jade 4 U's "Let's Get High" is a "turn on the waves" machine" punched downer "Mensan"

- 18 **FUR MY BRUINER HEART 1**, Peter Dinklage Interscope
- 19 **TWO LONGER SONGS OF ELTON**, Various Polydor
- 20 **CMS**, Cole Mole Gemini
- 21 **NAUGHTY BY NATURE**, Naughty By Nature Tammy
- 22 **NO MORE TEARS**, Easy Onstage Epic
- 23 **BLUE LIGHT, RED LIGHT**, Harry Connick Jr. Columbia
- 24 **FOR UNWALKING CARNAL**, Van Halen Warner Brothers
- 25 **THE COMMITMENTS** DUST, Various MCA



SALT-N-PEPPA
'You Showed Me'
(The F.X. 174)

Revising the Turtle, lead us to his 1990, waltz by the "Ritey" Roger Mouton & Gipe

"charly" his frantic 0-130.7bpm instrumental raver, coupled with the guy rapped and girl charmed, crowd noises backed more routinely jangling 0-127.9bpm "Taco Control."

VANESSA WILLIAMS
'The Comfort Zone'
(USJ Vinyl Records 865-073-1)

The track of the ex-A&A America's current LP, as performed live in New York on "Tonight With Jonathan Ross," the wiggly slinkily cool sinuous lush jiggly sweeter has some unnecessarily gimmicky "check this out" punctuation and J-Son rags rap midway in its (0-105bpm Vanessa's Vibe Mix, with Phase 5's patterning sparse jazzy drifting Comfortable Paradise R's A Late Mile Theme), and — inevitably selling it here — Frankie Knuckles' narduum throbbed and cowbell jangled, "ah yeah" punctuated jumpy swingbeat-style 105.2bpm Frankie's Comfortable Mix and Dub.

COOL 2
'No No Need To Be'
(City Sounds PROCT 2, via Runaround/Parade)

Charlie Leston and Adam Pender's follow-up

to "Kinda Groovy" is a birdsong purred, "chicka chicka boom" punctuated, "Expansions" type jazz funk, percussive jangled and sweet girls cooed 120.8bpm attractive lush jiggly groove that goes nowhere in particular very pleasantly, with its 120.8bpm Instrumental and its 33.3rpm to enable speed access at 45rpm, when it's a credible jangly chugging 122.8bpm "oh baby you" repeating, "yes we can" quoting, bassily weaving juggy 91bpm "On My Travels Gupper Dub Mix".

CLUBLAND introducing Zema Hamilton

'Hold On (Tighter To Love)'
(Pulse-B Records 12LOSE 17, via BMG)

Wailed by new girl Zema Hamilton in the style of its co-writer Tim Mazulis, this brightly leeching staccato throter has Steve "Silk" Hurley's usual organ stabs and distorted sax-type synth notes in its 119.7bpm Hurley's House Mix, coupled here just with E-Smoove's different more intensely throbbing 119.8bpm Late Night Mix and 120bpm Smooveinstrumental, plus Cheese & McGonigall's jerky chanted scurrying throb 0-120bpm Bristol Deep Dub, originally on Blacktop with two additional Hurley mixes.

TranceField and short 0-120bpm

StringField Dub Mixes; M.I.7. "Rockin' Down The House" (CHILL T.U. 87), RITA/UP. Unlimited Source created resonant rumbling and tapping reggae 85-131-0bpm techno shuffle with monotonous title line repetition, and a real reggae rhythm unexpressed 85-143bpm Chop Mix; SUPERHEAT 'Body/Media' (Guerrilla Records GR11R 17, RE), jangle building 0-141 and waltz-like (littered microtonal instrumental chummer in surging 119.7-0bpm the LeftField Remix, blatantly having 0-120bpm Out Of Your Sight) and whining jiggly reggae, percussive, rufuted 122.2bpm in Your Head Mixes; YUM 'Yum Jangle Love' (Bump 'N' Grind BAC 001, via 07-06-98 9715), "like jungle love" and "put some groove in your face" repeating 119.8bpm rambling jiggly house looper in Snooty's Fave and Original Edits plus the brightest thrumming juggy Jangle Groove (Adz Love Mix) D.O.P. Get Out On This Dancefloor" (Guerrilla Records GR11R 19, RE), smarmum started their synths buried shuffling 125.2-124.7bpm repetitive raver with the Red Indian-like chanted and synth twanged percussive trailing monotonous 120.5-0bpm "Dance Soul."

TOP 10 BI

- Week's Release
- 1 **GROOVE ON**
 - 2 **SPENDING MY TIM**
 - 3 **SIN**
 - 4 **THERE WILL NEVER**
 - 5 **HELP YOURSELF**
 - 6 **PETER & THE WOLF**
 - 7 **THE QUIETS' TOO 10**
 - 8 **ABRAHAM, MARTIN**
 - 9 **THEY'RE SEAT**
 - 10 **I HEARD IT THROUGH**

The following records are out of the Top 200 singles sales chart. For

US TO

- Week's Release
- 1 **CREAM, Prince**
 - 2 **CAN'T STOP THIS THIN**
 - 3 **WHEN A MAN LOVES A**
 - 4 **IT'S SO HARD TO SAY G**
 - 5 **SET ABOUNDTOMEN**
 - 6 **SET THE NIGHT TO**
 - 7 **O.P.P.**, Naughty By Nat
 - 8 **THAT'S WHAT YOU LO**
 - 9 **ROMANTIC**, Karyn W
 - 10 **DON'T CRY, Guns N'**
 - 11 **I WONDER WHY, Cur**
 - 12 **THE ONE AND ON**
 - 13 **BLUING KISSSES IN'**
 - 14 **WITH YOU, Tony Terr**
 - 15 **LET'S TALK ABOUT A**
 - 16 **DO ANYTHING, Nat**
 - 17 **STREET OF DREAM**
 - 18 **EMOTIONS**, Maria Carey
 - 19 **GET A LEG UP**, John Mellencamp
 - 20 **HOLE HEARD**, Extreme
 - 21 **US (ES)**, East
 - 22 **RING MY BELL**, RL Dizzy Jeff
 - 23 **MY REAL REAL**, Jesus zones
 - 24 **KEEP COMING BACK**, Richard Marx
 - 25 **DON'T WANT TO BE A FOOL**, Luther Vandross Epic

TOP 30 MUSIC VIDEO

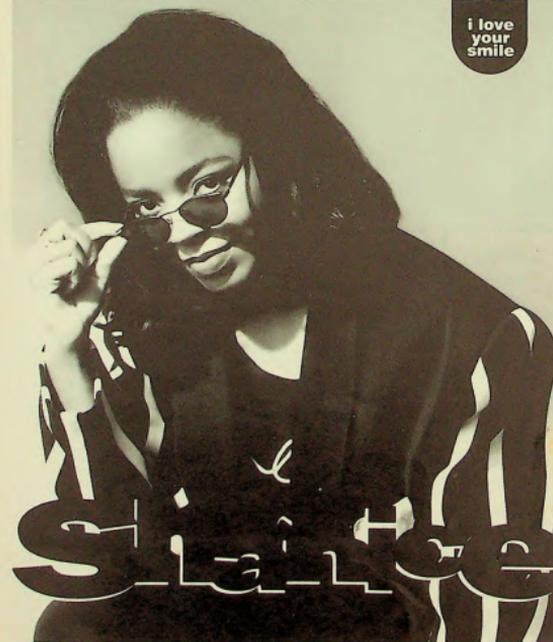
THE OFFICIAL **music week** CHART

ARTIST TITLE	Label	ARTIST TITLE	Label
Category/running time	Cat no.	Category/running time	Cat no.
1 NEW QUEEN: Greatest Flx II Compilation/1hr 20min	PMI VC4112	16 ¹⁴ ERIC CLAPTON: The Cream Of... Compilation/1hr 25min	4 Front/PolyGram 0838623
2 ² LUCIANO PAVAROTTI: In Hyde Park Live/1hr 30min	PolyGram Video 0711503	17 ⁹ UB40: Live In Concert-Family Affair Live/1hr 30min	Virgin VVD 957
3 NEW QUEEN: Box Of Flix Compilation/2hr 40min	PMI MVB9913243	18 ⁵ PRINCE & NPG: Gett Off EP/30min	WVW 7999382593
4 ⁴ TINA TURNER: Simply The Best Compilation/1hr 30min	PMI MVD 9913083	19 NEW LITTLE ANGELS: Big Bad Video Compilation/1hr 26min	PolyGram Video 0838443
5 ³ ERIC CLAPTON: 24 Nights Live/1hr 30min	WVW 7999381933	20 ²⁵ STATUS QUO: Rocking Through Years Compilation/1hr 43min	4 Front/PolyGram LED 80152
6 ² FOSTER & ALLEN: Souvenirs & ... Compilation/1hr	Telstar TVE 1034	21 ³¹ LUCIANO PAVAROTTI: Pavarotti Live/1hr 37min	Music Club/Video Col MC 2903
6 NEW STATUS QUO: Rock 'Til You Drop Live/2hr	PolyGram Video 0838393	22 ¹⁴ EXTREME: Photograffiti Compilation/30min	PolyGram/A&M 0888793
8 ¹ PAUL MCCARTNEY: GET BACK Live/1hr 30min	PMI MVD9913093	23 ¹⁸ PAUL YOUNG: From Time To Time Compilation/57min	Sony 499462
9 NEW DAVID ESSEX: His Greatest Hits Live Live/1hr 30min	PolyGram Video 0837623	23 ²⁶ WHITNEY HOUSTON: Live In Concert Live/1hr 30min	BMG Video 791137
10 ⁹ VARIOUS: Popskool Compilation/1hr	Pickwick PV 2169	25 ¹⁷ JASON DONOVAN: Greatest Video Hits Live/1hr 30min	PWL VHF 20
11 ⁶ SIMPLY RED: Moving Picture Book Compilation/45min	WVW 9031754343	25 NEW NEIL SEDAKA: Timeless - In Concert Live/1hr 30min	PolyGram Video 0837583
12 ⁶ REM: This Film Is On Compilation/1hr 30min	WVW 7999382543	27 ²⁸ ELVIS PRESLEY: 56-In The Beginning Compilation/1hr	4 Front/PolyGram 0837883
13 ¹¹ CARRERAS/DOMINGO/PAVAROTTI Live/1hr 26min	PolyGram Video CFV 11122	28 ²⁰ DIRE STRAITS: Brothers In Arms Live/1hr 30min	4 Front/PolyGram 0838693
14 NEW PUBLIC ENEMY: Tour Of A Black ... Live/1hr 30min	SMV 482562	28 NEW DANI MINOUE: Love And Kisses ... Compilation/30min	MCA Music: Video MCV9509
15 ¹⁶ MADONNA: The Immaculate Collection Compilation/55min	WVW 7999382143	30 ²³ SINATRA/MINNELLI/DAVIS JR: Event Live/1hr 43min	Music Club MC 2073

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TOP 15 VIDEO

ARTIST TITLE	Label
Category/running time	Cat no.
1 ¹ THE LITTLE MERMAID Children's/1 hr 19 min	Walt Disney D209132
2 ² THE AMAZING ADVENTURES OF MR. BEAN Comedy/1 hr	Thames/Video Collection TV 8134
3 NEW QUEEN: Greatest Flx II Music/1 hr 20 min	PMI VC4112
4 ³ THE LOVERS' GUIDE Special Interest/1 hr	Lifetime/Pickwick LTV 001
5 ⁵ THE EXCITING ESCAPADES OF MR. BEAN Comedy/1 hr	Thames/Video Collection TV 8140
6 ² ROY CHUBBY BROWN: The Helmet Rides Comedy/1 hr	PolyGram Video 0838623
7 ⁴ DIE HARD 2 Action/1 hr 58 min	FoxVideo 1850
8 ⁶ TOTAL RECALL Sci-Fi/1 hr 45 min	Guild Home Video GLD 50952
9 ⁴ MEMPHIS BELLE Action/1 hr 30 min	WHV PES 12040
10 ¹¹ IN BED WITH MADONNA Special Interest/2 hr	Video Collection MAD 18
11 ¹⁰ BILLY CONNOLLY LIVE Comedy/1 hr 30 min	Virgin VVD 863
12 ⁹ ROBOCOP 2 Sci-Fi/1 hr 51 min	Virgin VVD 955
13 ¹⁶ THE RESCUERS Children's/1 hr 30 min	Walt Disney D240642
14 ¹⁰ LUCIANO PAVAROTTI: In Hyde Park Live/1hr 30min	PolyGram Video 0711503
15 ¹² THE HUNT FOR RED OCTOBER Action/2 hr 10 min	CIC VHR 2406



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talented she is, and how she's taken that gift and
established herself as a positive role model
among her peers."
janet jackson

"shanice is one of the most talented singers i have
ever worked with."
narada michael walden, producer of "inner child"

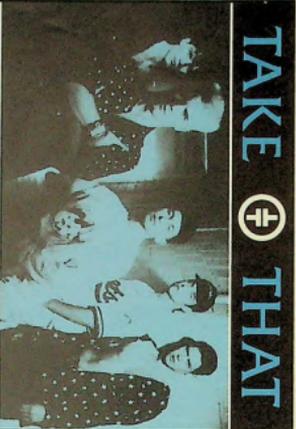
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25	WINDY PYNON	Virgin
26	SCORPIONS	Virgin
25	LOVE'S SWEET EXILE/REPEAT	Virgin
27	22 MAME STREET PREACHERS	Columbia
27	32 WINTER SONG	East West
28	NEW REM RADIO SONG	Warner Brothers
29	NEW YOU TO ME ARE EVERYTHING	ID
30	16 AFTER THE WATERSHED	Chrysalis
31	61 WHEN A MAN LOVES A WOMAN	Columbia
32	NEW 2 / 231 Anticipella	Phil Continental
33	NEW DO YOU FEEL LIKE I FEEL?	Virgin
34	28 Lisa Stansfield	Arista
35	NEW Nirvana Inch Nails	TAT
36	65 HOW CAN I LOVE YOU MORE?	Deconstruction
37	37 ZOE LIGHTNING	M&G



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1	15 THERE ANYBODY OUT ...?	21	6 THE FLY
2	NEW ACTIVE 8 (COME WITH ME)	22	NEW NO MORE
3	1 RHYTHM IS A MYSTERY	23	NEW SWEET DREAMS ARE ...!
4	2 D&S FINE CONTROL/WAY IN ...	24	16 FINALLY
5	NEW THE UNFORGIVEN	25	NEW ME IN TIME
6	NEW FAITH (IN THE POWER OF ...)	26	NEW RING MY BELL
7	NEW 2 / 231	27	65 O.P.P.
8	3 GO	28	22 HOW DO YOU SEE ME NOW?
9	8 KILLER... (EP)	29	23 LET'S GET HIGH
10	6 GET READY FOR THIS	30	11 INSANITY
11	NEW DO WHAT YOU FEEL	31	21 FLOWER OF THE WEST
12	7 DANCE WITH ME (I'M YOUR ...)	32	11 IF YOU WERE WITH ME ...
13	3 IT'S GIMM UP NORTH	33	33 JAMES BROWN IS DEAD
14	3 LOVE'S SWEET EXILE/REPEAT	34	25 NEVER GONN' DOWN/BORN ...
15	12 HOW CAN I LOVE YOU MORE?	35	NEW EARTH THING
16	11 INSSOMNIAC	36	11 TASTY FISH
17	NEW SINE	37	15 AFTER THE WATERSHED
18	11 LET THE BASS KICK	38	23 EMOTIONS
19	11 CLIPPED	39	25 SUCH A FEELING
20	11 40 MILES	40	25 CHANGE

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52	DUPE	Virgin
53	41 I CAN'T WAIT	EMI
54	63 SKAT STRUT	Virgin America
64	70 MC Skat Kat & The Sney Mob	Virgin America
65	85 BOYS WILL BE BOYS	Curb
66	42 WINDSIDE	Innerscope
67	60 THAT'S WHAT LOVE IS FOR	AA&M
68	44 BEST OF YOU	Columbia
69	67 LET THE BASS KICK	At Around The World
70	50 I ADORE MI AMOR	Giant
71	49 BABY UNIVERSAL	Victory
72	NEW CENTURY	MCA
73	60 DO ANYTHING	East West
74	NEW UNIQUE 3	Ten
75	NEW GET UP (I FEEL LIKE BEING A SEX MACHINE)	Polydor

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TOP 40 CLASSICAL ALBUMS

Rank	Label	Title, Composer, Artists, Orch.	Cassette/CD/LP (Distributor)	Label #	1977 (Distributor)
1	EMI	MCCARTNEY/DIVIS: LIVERPOOL ORATORIO	EMI CD-333033/MC 433234 (E)	7	11/77
2	EMI	THE ESSENTIAL MOZART	EMI CD-423303/MC 433234 (E)	7	11/77
3	EMI	VIVALDI: FOUR SEASONS	EMI CD-CDN32/MC 423032 (E)	7	11/77
4	EMI	BRAMHUS: VIOLIN CONCERTO	EMI CD-CDN32/MC 423032 (E)	7	11/77
5	EMI	HOLST: THE PLANETS	EMI CD-420262/MC 4202019 (E)	7	11/77
6	EMI	MEINELSON/BRUCH/SCHUBERT	EMI CD-CDCA473293/MC 423683 (E)	7	11/77
7	EMI	DIVA! A SOPRANO AT THE MOVIES	EMI CD-SDN62/MS/MC-SONG163 (E)	7	11/77
8	EMI	MEETING VENUS (OST)	EMI CD-228403163/MC 22906394 (E)	7	11/77
9	EMI	ELGAR: CELLO CONCERTO/SEA PICTURES	EMI CD-429242/MC 429234 (E)	7	11/77
10	EMI	ELGAR: CELLO CONCERTO/ENIGMA VARS	EMI CD-429242/MC 429234 (E)	7	11/77
11	EMI	NYMAN: PROSPERO'S SPEECH	EMI CD-429242/MC 429234 (E)	7	11/77
12	EMI	VIVALDI CONCERTOS	EMI CD-416324/MC 416354 (E)	7	11/77
13	EMI	ELGAR: CELLO CONCERTO	EMI CD-416324/MC 416354 (E)	7	11/77
14	EMI	ELGAR: MUSIC FOR VIOLIN & PIANO	EMI CD-416324/MC 416354 (E)	7	11/77
15	EMI	ESSENTIAL HIGHLIGHTS: SWAN LAKE	EMI CD-416324/MC 416354 (E)	7	11/77
16	EMI	ESSENTIAL HIGHLIGHTS: SWAN LAKE	EMI CD-416324/MC 416354 (E)	7	11/77
17	EMI	ESSENTIAL HIGHLIGHTS: NUTCRACKER	EMI CD-416324/MC 416354 (E)	7	11/77
18	EMI	ESSENTIAL HIGHLIGHTS: NUTCRACKER	EMI CD-416324/MC 416354 (E)	7	11/77
19	EMI	ESSENTIAL HIGHLIGHTS: NUTCRACKER	EMI CD-416324/MC 416354 (E)	7	11/77
20	EMI	ALBINONI: ADAGIO/PACHELBEL: CANON	EMI CD-413302/MC 413394 (E)	7	11/77
21	EMI	PUCINI: LA BOHEME (EXCERPTS)	EMI CD-421282/MC 421284 (E)	7	11/77
22	EMI	VERDI: OTELLO	EMI CD-433682/MC 433694 (E)	7	11/77
23	EMI	BEST OF BEETHOVEN	EMI CD-80240/MC CS 3240 (E)	7	11/77
24	EMI	ESSENTIAL HIGHLIGHTS: SLEEPING BEAUTY	EMI CD-80240/MC CS 3240 (E)	7	11/77
25	EMI	SIBELIUS: SYMPHONY NO. 5/VIOLIN CONCERTO	EMI CD-749712/MC 49714 (E)	7	11/77
26	EMI	ORCHESTRA	EMI CD-43082/MC 43084 (E)	7	11/77
27	EMI	RAVEL: SHERAZADE/MOTHER GOOSE	EMI CD-43082/MC 43084 (E)	7	11/77
28	EMI	STRAUSS R. FOUR LAST SONGS ETC.	EMI CD-43082/MC 43084 (E)	7	11/77
29	EMI	BIZET: CARMEN (HIGHLIGHTS)	EMI CD-426022/MC 426024 (E)	7	11/77
30	EMI	BERNSTEIN IN BERLIN: BEETHOVEN 9th	EMI CD-426022/MC 426024 (E)	7	11/77
31	EMI	BRACHMANNYON: PIANO CONCERTOS 2 & 4	EMI CD-414678/MC 414674 (E)	7	11/77
32	EMI	VIVALDI: FOUR SEASONS	EMI CD-414678/MC 414674 (E)	7	11/77
33	EMI	FAURE: REQUIEM	EMI CD-421460/MC 421462 (E)	7	11/77
34	EMI	PUCINI: TOSCA (HIGHLIGHTS)	EMI CD-421460/MC 421462 (E)	7	11/77
35	EMI	BERNSTEIN: CANDIDE	EMI CD-429734/MC 429736 (E)	7	11/77
36	EMI	VERDI: AIDA (HIGHLIGHTS)	EMI CD-431222/MC 431224 (E)	7	11/77
37	EMI	PACHELBEL/ALBINONI/BACH/PURCELLI	EMI CD-429734/MC 429736 (E)	7	11/77
38	EMI	WAGNER: TANNHAUSER (HIGHLIGHTS)	EMI CD-429734/MC 429736 (E)	7	11/77
39	EMI	HOLST: THE PLANETS	EMI CD-80133/MC CS 82133 (E)	7	11/77
40	EMI	BEETHOVEN: SYMPHONIES 5 & 6	EMI CD-413302 (E)	7	11/77

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DISTRIBUTION: INDIE SINGLES*

Rank	Label	Title, Artists	Label #	1977 (Distributor)
1	4	GO	Outer Rhythms FOOT 15C (FOOT 15) (E)	11/77
2	NEW	IT'S GRIM UP NORTH	KLP Comm JAMS 5028R (ARTI/MTM) (E)	11/77
3	12	INSANITY	Dead Dead JAMS 5028R (ARTI/MTM) (E)	11/77
4	NEW	ME IN TIME	Sullivan Two SIT (ARTI/MTM) (E)	11/77
5	3	CLIPPED	Anxious ANKAT 25 (E)	11/77
6	3	40 MILES	Inner Rhythm THEART 01 (HEART 01) (RTMP) (E)	11/77
7	NEW	TASTY FISH	Factory JAC 228R (JAC 328) (E)	11/77
8	1	LOW TO HATE YOU	Mute (H2MUTE) (E)	11/77
9	3	INSONNANCIA	Hype TPLM 005 (13PLM 005) (E)	11/77
10	3	SUCH A FEELING	Vinyl Solution STORM 325 (STORM32) (E)	11/77
11	2	THE CONCEPT	Creation CRE 111 (E)	11/77
12	NEW	LET'S GET HIGH	The White Label - WHITE 03 (RTMP) (E)	11/77
13	3	DOMINATOR	R&S JSUK 3 (RTMP) (E)	11/77
14	2	JAMES BROWN IS DEAD	ZYX ZYX 8867 (ZYX 8868) (E)	11/77
15	3	THERE IS NO LAW	Kevin (KICK 10) (E)	11/77
16	NEW	RENEGADE	Renegade - (REVE 121) (E)	11/77
17	3	SEASONS/TREK (EP)	Stripped Aarkark - JAARD 51 (E)	11/77
18	3	DISCO 128/1280 (EP)	Rumour - (RUMAT 39) (E)	11/77
19	NEW	SOON FOOL'S MESS	Cloafish HUNKA 001 (APT) (E)	11/77
20	11	NOTHING NATURAL	4AD (BAD 19) (RTMP) (E)	11/77
21	NEW	R.H.S. (EP)	Absolute 7 - (ABS 001) (RTMP) (E)	11/77
22	NEW	CAR WASH HAIR	Mini Films MINT 51 (RTMP) (E)	11/77
23	2	DANCE WITH POWER (EP)	Eclic - (12ELIC 1) (E)	11/77
24	2	WORDS THAT SAY	Big Life MEGAT 7 (E)	11/77
25	1	MERISMERIE	Dedicated HOUSE 00 (HT) (RTMP) (E)	11/77
26	3	FREE	Production House - (PHT 03) (E)	11/77
27	NEW	TAKE IT EASY	Shut Up And Dance - (SUAD 23) (E)	11/77
28	NEW	MANNIC	D Zone - (DANCE 018) (E)	11/77
29	3	ALL OVER MY FACE	P.I.A.S. BAS 1937 (BAS 1938) (E)	11/77
30	3	MENTASIS	R&S JSUK 21 (RTMP) (E)	11/77
31	3	KEEP THE FIRE BURNING	Production House - (PHT 03) (E)	11/77
32	NEW	KEEP CALM	Lalryette - (LA 216) (E)	11/77
33	11	STAR EYES	Moving Shadow - (SHADW 8) (E)	11/77
34	NEW	PHUTURE (EP)	ESP.O Bang! - (ESP 9108) (E)	11/77
35	NEW	GET OUT ON THIS DANCEFLOOR	Guns'n' - (GRRR 19) (E)	11/77
36	NEW	ROCKING DOWN THE HOUSE	Chill (TVU 20) (E/ART) (E)	11/77
37	2	EVOLVE FLASH (EP)	R&S JSUK 3 (RTMP) (E)	11/77
38	1	MOVE ANY MOUNTAIN	One Little Indian 57 (57) (E)	11/77
39	2	MELBA	Reagan - (REAG 1205) (E)	11/77
40	NEW	JIM-OWE-EV-AHH	Fatal Vinyl - (FV 3) (E)	11/77

* © CN. Compiled by ERA from Gallup data from independent shops

DISTRIBUTION: INDIE ALBUMS

1	2	HARDCORE ECSTASY	Disc DINTV 23 (E)
2	3	CHORUS	Mute STUM 95 (RTMP) (E)
3	3	RHYTHM DIVINE 2	Disc DINTV 27 (E)
4	2	LEVELLING THE LAND	Disc DINTV 102 (E)
5	NEW	RAVE	Reacher: REMULP 01 (RE/MULC 01) (E)
6	2	THAT LOVING FEELING VOL V	Disc DINTV 28 (E)
7	1	MR. LUCKY	Silverstone OREC 518 (E)
8	2	SCRAMADELICA	Creation CREP 076 (E)
9	2	FOXBASE ALPHA	Heavenly HORN 3 (E)
10	2	WE WILL ROCK YOU	Disc DINTV 28 (E)

COUNTRY ALBUMS

1	1	NECK AND NECK	CBS 461734 (E) 08123620 (E)
2	FROM THE HEART	Telstar STAC 233 (E) Danel O'Donnell	
3	THOUGHTS OF HOME	Telstar STAC 233 (E) Danel O'Donnell	
4	THE LAST WALZ	Reg RITZL 0054 (E) RITZL 0058 (E)	
5	I NEED YOU	Reg RITZL 0054 (E) RITZL 0058 (E)	
6	DON'T FORGET TO REMEMBER	Reg RITZL 0054 (E) RITZL 0058 (E)	
7	FAVOURITES	Reg RITZL 0054 (E) RITZL 0058 (E)	
8	DIAMONDS & DREAMS 16 LOVE	Prism Leisure HMC 591 (E) HMC 592	
9	LONG STAR STATE OF MIND	MCA MCF 3364 (E) MCA 3364 (E)	
10	EAGLE WHEN SHE FLIES	Columbia 467954 (E) 467954 (E)	
11	THE LAST OF THE TRUE BELIEVERS	Rounder Europa REUC 1013 (E) REUC 1013 (E)	
12	SWISS DREAMS	MCA MCG 6003 (E) MCG 6003 (E)	
13	HIGH LONESOME	Warner Bros 7599266 (E) 7599266 (E)	
14	PONTIAC	MCA 7599266 (E) 7599266 (E)	
15	NO FENCES	Capitol TCES 71 (E) TCES 71 (E)	
16	ABSOLUTE TORCH AND TWANG	Sire WX 259C (E) WX 259C (E)	
17	SHOOTING STRAIGHT IN THE DARK	Columbia 467884 (E) 467884 (E)	
18	ONE FINE SUMMER EVENING	MCA MCF 3435 (E) MCF 3435 (E)	
19	GIVE A LITTLE LOVE	RCA PK9091 (E) PK9091 (E)	
20	LYLE LOVETT	MCA MCF 3261 (E) MCF 3261 (E)	

JAZZ & BLUES

1	NEW	BLUE LIGHT, RED LIGHT	Columbia 4690874 (E) 4690874 (E)
2	1	MR LUCKY	Silverstone OREC 518 (E) OREC 518 (E)
3	NEW	CLASSIC JAZZ-FUNK MASTERCUTS 2	Mastersound CUTS/MC (E) CUTS 2 (E)
4	NEW	THERE IS ALWAYS ONE MORE TIME	MCA NCA 10295 (E) MCA 10295 (E)
5	2	WE ARE IN LOVE	Columbia 467364 (E) 467364 (E)
6	1	COOL TIE	Permanent PERMAC 4 (E) PERMAC 4 (E)
7	2	THE HEALER	Silverstone OREC 518 (E) OREC 518 (E)
8	NEW	CLASSIC JAZZ-FUNK MASTERCUTS 2	Mastersound CUTS/MC (E) CUTS 2 (E)
9	1	IN CO-MOTION	Anelias ANCS766 (E) ANCS766 (E)
10	1	DAMN RIGHT, I'VE GOT THE BLUES	Silverstone OREC 518 (E) OREC 518 (E)

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TOP 60 DANCE SINGLES

THE OFFICIAL music week CHART

This Week	Last Week	Title	Artist	Label (12") (Distributor)
1	NEW	ACTIV 8 (COME WITH ME)	Altern 8 Network NWK734 (F)	Label (12") (Distributor)
2	NEW	IS THERE ANYBODY OUT THERE?	Bassheads Deconstruction/Parlophone 12R 6303 (E)	
3	3	DJs TAKE CONTROL/WAY IN MY...	XL XLT 24 (W)	
4	2	RHYTHM IS A MYSTERY	K-Rass Deconstruction/Parlophone 12R 6302 (E)	
5	NEW	DO WHAT YOU FEEL	Joey Negro Ten TENX 391 (F)	
6	3	HOW DO YOU SEE ME NOW?	Extortion London BOX8 (F)	
7	NEW	FAITH (IN THE POWER OF LOVE)	Rozalla Pulse 8 12LOSE 15 (BMG)	
8	NEW	2 / 231	Anticapella PWL Continental PWT 205 (W)	
9	NEW	GROOVE ON	Yo Yo Honey Jive JIVET 289 (BMG)	
10	3	LET THE BASS KICK	2 For Joy All Around The World 12GLOBE 102 (BMG)	
11	8	HOW CAN I LOVE YOU MORE?	M People Deconstruction/RCA PT 4858 (BMG)	
12	NEW	NO MORE	Unique 3 Ten TENX 387 (F)	
13	NEW	BODY & SOUL	Toxic D-Zone DANCE 019 (ISRD)	
14	5	SEANCE	Nebula II Reinforced RIVET 1211 (ISRD)	
15	NEW	KILLER (EP)	Seal ZTT ZANG 23T (W)	
16	4	40 MILES	Compass Inner Rhythm HEART 01 (RTMP)	
17	10	GO	Moby Outer Rhythm FOOT 15 (RTMP)	
18	16	INSSOMNIAK	DJPC Hype 12PLUM 005 (P)	
19	20	TAKE IT EASY	Cosmo/Winkler Shut Up And Dance SUAD 23 (P)	
20	14	I'LL BE YOUR FRIEND	Robert Owens RCA (USA) 786321561 (Imp)	
21	13	O.P.P.	Naughty By Nature Big Life BLRT 62 (F)	
22	18	SIX O'CLOCK	Tyrrel Corporation Volante FLYRX 3 (E)	
23	5	DANCE WITH ME (I'M YOUR...)	Control All Around The World 12GLOBE 105 (BMG)	
24	28	STAR EYES	Cosmo & Dibs Moving Shadow SHADOW 8 (ISRD)	

This Week	Last Week	Title	Artist	Label (12") (Distributor)
25	NEW	DON'T YOU WANNA BE MINE	Absolute feat Joe Church Inner Rhythm HEART 02 (RTM)	
26	12	IT'S GRIM UP NORTH	Justified Ancients Of Mu Mu KLF Comm. JAMS 028R (APT)	
27	15	RING MY BELL	DJ Jazzy Jeff & Fresh Prince Jive JIVET 288 (BMG)	
28	NEW	MOTOWNPHILLY	Boyz II Men Motown ZT 45080 (BMG)	
29	24	FREE	X-Static Production House PNT 033 (Self)	
30	18	DANCE WITH POWER (EP)	Bass Construction Elicit 12EUC 3 (P)	
31	RE	TOO BLIND TO SEE IT	Kym Sims Atco (USA) 096255 (Imp)	
32	20	NEVER GOIN' DOWN/BORN TO BE	Adamski/JamiroQueso MCA MCST 1578 (BMG)	
33	12	ROCKING DOWN THE HOUSE	M17 Chill TUV 20 (RTM/APT)	
34	29	THERE IS NO LAW	Messiah Kickin KICK 10 (SRD)	

This Week	Last Week	Title	Artist	Label (12") (Distributor)
35	27	GET READY FOR THIS	2 Unlimited PWL Continental PWT 206 (W)	
36	NEW	SWEET DREAMS (ARE MADE OF...)	Eurythmics RCA PT 45032 (BMG)	
37	22	FINALLY	Ce Ce Peniston A&M AMY 822 (F)	
38	11	YOU KNOW HOW TO LOVE ME	Taluni London FX 172 (F)	
39	NEW	OASIS	Helen Baylor Expansion EXPAND 20 (P)	
40	31	EMOTIONS	Mariah Carey Columbia 6574039 (SM)	
41	17	LET'S GET HIGH	Lords Of Acid The White Label WHITE 03 (RTMP)	
42	41	JAMES BROWN IS DEAD	LA Style ZYX ZYX 658612 (EMS/GY)	
43	20	GET WISE	Rodeo Jones A&M AMY 781 (F)	
44	37	KEEP THE FIRE BURNING	House Crew Production House PNT 029 (Self)	
45	NEW	VISUAL ATTACK/LET IT TAE YOU	Airaut Baatfarm BFR 006T (I)	
46	19	N.H.S. (EP)	DJ Doc Scott Absolute 7 ABS 0010J (SRD)	
47	21	DOMINATOR	Human Resource R&S RSLK 4 (RTM-P)	
48	NEW	SUGAR FREE (DON'T WANT...)	Higher Ground Cooltemp COOLX 246 (E)	
49	35	JUS' REACH	Galliano Talkin Loud TLXK 16 (F)	
50	25	CHANGE	Lisa Stansfield Arista 614820 (BMG)	
51	RE	I GET HIGH	Austin Suburban Base SUB 4 (SRD)	
52	10	SUCH A FEELING	Bizarre Inc Vinyl Solution STORM 32 (SRD)	
53	NEW	WHY DON'T YOU SMILE	Spiritualised Dedicated SPIRIT 003T (BMG)	
54	NEW	DRUG MUSIC/CATCH 22	Sheep On Drugs Transglobal TRAN 01T (RTMP)	
55	NEW	IT'S HARD SOMETIMES	Frankie Knuckles Virgin (USA) 096314 (Imp)	
56	28	I WANT YOU (FOREVER)	DJ Carl Cox Perfecto PT 4488 (BMG)	
57	5	YOU'RE ALL I'VE WAITED 4	Jamie Principle Smash (USA) 8850091 (Imp)	
58	26	BODY MEDUSSA	Supersal Guerrilla GRRR 17 (RE)	
59	NEW	NO COKE	Dir Alban Arista 614635 (BMG)	
60	48	KISS YOU BACK	Digital Underground Big Life BLRT 63 (F)	

TOP 10 DANCE ALBUMS

This Week	Last Week	Title	Artist	Label (P/Cassette) (Distributor)
1	NEW	SOME THINGS NEVER CHANGE	Alfarr ARP ARPLP 031- (PAN)	
2	7	DEATH CERTIFICATE	Ice Cube Priority SL 57155- (Imp)	
3	NEW	R&S RECORDS-ORDER TO DANCE	Various R&S/Outer Rhythm RSLP 31- (RTM-P)	
4	1	VOICES	Kenny Thomas Cooltempo CTLP 24/CMC 24 (E)	
5	5	RAVE	Various feachin REMULP 019/REMU (P)	
6	NEW	DO IT	Oval Emotion Hi-Bias HB009 (Imp)	
7	2	HARDCORE ECSTASY	Various Dino DINTV 29/DINMC 29 (P)	
8	2	A WOLF IN SHEEP'S CLOTHING	Black Sheep Mercury 8483681 (F)	
9	2	SOUL SOUVENIRS VOL 2	Various Columbia 4688241/4688244 (SA)	
10	3	CLASSIC JAZZ-FUNK MASTERCUTS 2	Various Mastercuts CUTSLP 4/CUTSMC 4 (BMG)	

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REGGAE DISCO CHART

Pos.	Last Week	Title	Artist	Label
1	(1)	HYPNOTIC LOVE	Phillip Lee	Breaking Loose BLPT 014
2	(4)	CHOK' THERE	Apache Indian	Sure Delight SDT 41
3	(3)	JOY IN THE MORNING	Freddie McGregor	Big Ship 857 2
4	(5)	BE PATIENT	Cobra	White Label FAS 8
5	(2)	DAY DREAMING	Jacelyn Brown	Active ARI 125
6	(7)	I'M SO ALONE	Richie Davis	Progressive Sounds PSF 022
7	(9)	BODY WORKSHOP	General Pecos	Steely & Cleve SCT 26
8	(8)	RUDE BOY TUNE	Cobra	Cosvin COUD 2
9	(10)	MELLOW	Capleton	Charm CRT 72
10	(6)	THE WAY YOU LOVE ME	Dex & Ganga Ash	Stash STU 005

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REGGAE CHART

Pos.	Last Week	Title	Artist	Label
11	(14)	PASSPORT BUDDY	Rico Benji	Charm CRT 70
12	(13)	BODY BASICS	Cobra & Conroy Smith	Bugs Banton BB 01
13	(15)	MOTHER YOUNG	Via Body/R Stepper	Steely & Cleve SCT 27
14	(11)	GET LIVELY	Teasman	Stash STU 006
15	(17)	I'M GONNA MAKE YOU LOVE ME	Razed Back	SUMA 001
16	(12)	MURDERER	Sugar Minot	White Label Zev 009
17	(20)	ORIGINAL KILL AND NO RUN	Cobra	Sinbad SID 003
18	(19)	I CARE	Wizac Jones	Imperial House IH 002
19	(-)	GIVE MY YU'LOVIN'	Cuty Ranks & George Bolton	Charm/CRT 73
20	(-)	DIRT HEART	Cocoa Tea & Nivjanon	Mr Doo/MDO 035

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REGGAE ALBUM CHART

Pos.	Last Week	Title	Artist	Label
1	(1)	PURE LOVERS VOL 4	Various	Charm CLP 104
2	(2)	SINGS JAMAICAN CLASSICS	Freddie McGregor	BSLP 1
3	(6)	GREATEST HITS	Investigators	Sweet Freedom SFRLP 006
4	(5)	BANDELERO	Pechers	Jammy JAMLP 8
5	(3)	CAPLETON VOL 6	Capleton	Charm CRT 5
6	(9)	BAD BOY TALK	Cobra	Perthouse PHRLP 7
7	(6)	LETHAL WEAPON	Cuty Ranks	Perthouse PHRLP 23
8	(10)	HERE I COME AGAIN	Various	Super Power CPLP 0010
9	(19)	MAD COBRA	Cobra	Carib CSLP 001
10	(14)	DOUBT TROUBLE	Capleton & General Levy	GPLP 01

SURVEY
TABLOID



Kylie Minogue's Let's Get To It tour generated enough newspaper

column inches to take her to the top of *KW's* tabloid survey for October. In the four weeks to October 31, Minogue featured in 20 gig reviews and pop page stories in *The Sun*, *Daily Mirror*, *Today*, *Daily Mail* and *Daily Star*. Sue Foster, Minogue's PR at Sharp End, says much of the coverage focused on the tour styling. "There were a lot of picture stories," she says. "John Galliano designed all the gear and most of the coverage was on the outfits." Foster adds that although the coverage was encouraged by giving tabloid photographers "total access" at the gigs, interest in the Australian star has never waned. Contributing to her tabloid survey win were reviews of her new LP plus follow-ups to an in-depth profile in *NME*. "Kylie is very different from Danni and people are still interested in her," says Foster.

MONTHLY RUN-DOWN

- 1 **Kylie Minogue**
PR: Sue Foster
- 2 **Bryan Adams**
PR: Vicky Serene
- 3 **George Michael**
PR: Connie Filippello
- 4 **Chesney Hawkes**
PR: Bernie Kilmartin
- 5 **Danni Minogue**
PR: Sue Foster
- 6 **Scorpions**
PR: Sean Bye
- 7 **New Kids On The Block**
PR: Graeme Hill
- 8 **David Bowie**
PR: Alan Edwards
- 9 **Happy Mondays**
PR: Jane Houghton
- 10 **Carter USM**
PR: Anton Brookes

Source: Media Shadowfax

Radio poised for label tie-in boom

In France, record company investment in radio has extended to one major buying into a station to ensure the playlist served its own MOR catalogue.

So far, in the UK the industry's input has been more subtle. New research by radio sponsorship specialist Curtis Hoy suggests one way in which record companies could get more involved, however. Despite — or perhaps because of — the recession, independent radio stations have seen programme sponsorship and advertiser-funded promotions more than double in the last three years. According to the research, this rate of growth is set to accelerate by nearly 40% in the next 12 months.

Significantly, Curtis Hoy singles out promotions — rather than straight programme sponsorship, in which a show is simply "tagged" with a sponsor's name as with the Nescafé Chart Show — as the area which could enjoy the greatest growth.

"People think of radio sponsorship as a piece of airtime made up of editorial plus credits for the sponsor," says Curtis Hoy director Mark Curtis. "What is increasingly happening is that people are creating promotions for a sponsor instead, and there are signs that record companies are getting involved."

Indeed it is an area some stations are already exploiting. Kiss FM reports that 15% of its advertising revenue is already linked with sponsorship which it has created entirely in response to demand from its advertisers.

Gordon Drummond, head of sponsorship at the London



Curtis: 'radio is luring record companies via tailor-made deals'

dance station, points to a recent tie-up with Telstar when the label released its latest Deep Heat compilation. "We put a Kiss FM DJ in a nightclub, invited lots of music people along, and for an hour he only played tracks from that album," he says.

Brixton-based incremental Choice FM, meanwhile, has brought over US consultant Sam Malone to update its sponsorship and promotion. He sees considerable potential in record company-linked promotions and says there was "no resistance at all" from Sony when he asked the company to supply 1,000 cassettes for the station's current promotional link-up with car hire company Alamo.

"Next year I'm planning three very large promotions which I will be involving record companies in," he says.

Jonathan Bradley, group sponsorship manager of the GWR group shares Malone's enthusiasm. "It would be wonderful if we had more record companies involved," he says. "We have lots of local guides, CD charts and listener choice angles for companies to get in-

involved in — it's strange that more of them don't."

And Capital Radio's deputy programme controller, David Briggs, says many of the station's "weekender" promotions — which single out a particular artist for a whole weekend — already involve record companies. But he adds: "There's not a lot of point in saying 'this is brought to you by EMI Records.'"

This is probably the limiting factor, as Island Records' marketing director Paul McGarvey points out: "There probably is more scope for [promotions], and other one-offs," he says, "and we have been using these to a certain extent. But we're after promoting artists rather than the company itself."

For the radio stations, the message is clear. More music industry sponsorship demands a recognition that record company promotional needs are very different from those of other radio advertisers. If the radio stations can continue to come up with innovative ways of overcoming this difficulty, the music industry appears only too willing to cooperate.

Barry Flynn

EXPOSURE

MONDAY NOVEMBER 11

Dance Europe featuring Bizarre Inc, Nefetari and Joey Negro, BBC2: 6.45-7.15pm

Michael Bolton In Concert, Radio One: 10pm-midnight

The Mix featuring Humble Soul, Radio Five: 10.10pm-midnight

TUESDAY NOVEMBER 12

Neil Sedaka In Concert, BBC2: 10.55-11.45pm

Rock UK, documentary featuring The Beatles, The Kinks and Rolling Stones, Channel Four: 1.20-2.20am

WEDNESDAY NOVEMBER 13

Rapido featuring Ice-T, Urban Dance Squad and Fishbone, BBC2: 7.40-8.10pm

Hit The North featuring Slow Bongo Floyd, Radio Five: 10.10pm-midnight

THURSDAY NOVEMBER 14

Top of The Pops, BBC1: 7-7.30pm

FRIDAY NOVEMBER 15

The Word featuring Skid Row, Tesla, Black Sheep, and Extreme, Channel Four: 11.15pm-12.12am

SATURDAY NOVEMBER 16

Motormouth featuring Tate, That, ITV: 9.25-11.30am

The ITV Chart Show, 11.30am-12.30pm

U2: An Appreciation by Paul Gambaccini, Radio One: 2-3pm

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MAINSTREAM

Albums

More this year than ever before, record companies are getting into the Christmas spirit with countless newly recorded and compiled albums of seasonal songs. The one most likely this year is *Together* by Cliff Richard, which features his erstwhile hits *Mistletoe And Wine*, *Little Town and Saviour's Day* plus a further 10. Surprisingly, good Christian though he is, Cliff has eschewed the opportunity of giving even the best-known songs a traditional treatment, preferring to drag them into the Nineties. It's beautifully performed but horribly sterile and stylised, with some appalling ideas. The warmth of *Have Yourself A Merry Little Christmas*, for example, is completely absent or a speeded-up rendition that steals part of the old Little Eva single *Let's Turkey Trot*. Many of his fans will be disappointed by the execution of the songs. Two years after her debut album *Affection*, Lisa

Stansfield returns with *Real Love*, an album as sleek and sophisticated as her new image. Lisa wrote all the songs herself with Ian Devaney and Andy Morris. The results are a little samicy, with the blueprint for the album's introductory hit *Change* being employed on several occasions, but the material and Lisa's performance are both strong enough to carry it through. A little more adventure is needed next time, however.

Next week's number one album will be *Genesis' We Can't Dance*. The group's 17th album is impeccably dressed and performed, though some of the songs are overlong and seemingly padded out. The current single, *No Son Of Mine*, introduces the album, and is both the most commercial and experimental song on it. Challenging it is not, but along with *U2's Achtung Baby* and Michael Jackson's *Dangerous*, this will be the album that brings home the bacon in the next few weeks.

PICK OF THE WEEK

NAT KING COLE: *The Unforgettable...* (EMI EMTV 61). Daughter

Natalie's recent album of songs made famous by her father was well-performed, but *The Unforgettable* Nat King Cole is something else. The late great singer has had his most memorable tracks gathered together on many previous occasions, but this high-profile release, featuring *Mona Lisa*, *When I Fall In Love*, *Let There Be Love* and 17 others, is an obvious smash. Given their vintage (1952-1963) it's surprising to find that most are in original and sumptuous stereo too.

Nat, of course, is as smooth as ever, his deep resonant tones adding a distinctive gloss to everything he touches.

Singles

Mancunians Take That have already established quite a following among the nation's pre-pubescent thanks to their regular appearances on children's TV shows.

Their first RCA single *Promises* should have no problems capitalising on that; a well-performed, hook-laden pop song executed with more



Jackson: going all the way

panache and credibility than most teen favourites can conjure up. This is definitely one to watch.

Kenny Thomas' fourth hit from his debut album is a reprise of the *Force MDs' Tender Love*. Not, dare I say, a patch on the original, but Kenny has the limelight, and an intense and likeable performance of this devotional ballad, slightly pepped up here, could be just the right combination.

Eight years ago, Yes marked a new chapter in their history with the Trevor Horn produced *Owner Of A Lonely Heart*. Now reunited to (presumably) attract attention to the recently released album set, *The Yes Story*, the original recording is supplemented

by radical remixes by both Martyn Phillips and 808 State, which take the band deep into (ambient) dance territory. A must-have for the group's many ardent followers, while it will also sell to dance fans.

PICK OF THE WEEK

MICHAEL JACKSON: *Black Or White* (Epic 0375987). Kick-started by Guns 'N Roses guitar hero Slash with an intro that sounds like nothing more than a car starting, Jacko's introductory hit from the upcoming *Dangerous* album wears its influences on its sleeve. His trademark walk and hicoughs are still there, along with Narada Michael Walden's "golden raspberry", some pleasing acoustic guitar work that sounds like it's on loan from a Prince album, and a rather perfunctory rap, from co-writer Bill Bottrell. A bit of a patchwork quilt, and something of a disappointment on first hearing, but ultimately it reveals itself as a killer, adding up to far more than the sum of its parts. This one will go all the way.

Alan Jones

MUSIC VIDEO

PMI and BMG will be bringing this month's market next week with their feature Christmas titles featuring croonmongers Cliff Richard and Barry Manilow.

BMG's 30-minute Manilow title *Because It's Christmas* (BMG 791160) features the singer performing five festive songs and ties into the release of *Jingle Bells* as a single on December 9.

PMI, meanwhile, is putting out *Together With Cliff Richard* (MVC 9913233), a 55-minute title directed by Gordon Ekshay which is billed as a Christmas song and dance spectacular.

Further music video releases expected from PMI on November 18 are *Queensryche Operation - Live* (MVP 9913213); *The Original Karaoke - Volume Six* (MVP 9913283); and *Roxette - The Videos* (MVP 9913273).

Cool dude rock artist Lenny Kravitz is Virgin Vision's offering for next week. The *Video Collection* (VVD907) is a 45-minute mix of promos and live footage shot at the Bristol Academy earlier this year. Also cool and becoming more of a rock artist by the day is Seal, whose 40-minute video compilation is due out in two weeks on Warner Music Video. Seal's *Live* (WMV 903176123) includes the 3-D video for the latest single *Killer*... On *The Loose* plus



Enya: impressive

live footage captured at north London's Church Studios last month.

Other biggies due out from Warner in two weeks are *Paul Simon: Concert In The Park* (7599382773); *Rod Stewart: The Videos 1964-1991* (7599382833); and *Neil Young And Crazy Horse - Weld* (7599382733).

PICK OF THE WEEK

ENYA: *Moonshadows* (WNV 903176073). Michael Geoghegan's promos for Enya have attracted as much attention as her music. This five-track compilation, which includes Geoghegan's Grammy-winning clip for *Orinoco Flow*, is an impressive demonstration of music and visuals in harmony.

Selina Webb

INDIES

Go! Discs' success with *The La's* looks set to repeat itself with new signings *The Stairs*.

Sounding not dissimilar to *The La's*, the Liverpoolian four-piece also have the rawness of early Stones on their *Weed Bus EP*. A cracking debut.

Another heat group, the *Machine Gun Feedback*, are showcased on their fine Uncle Mikey's *Guide To Groovin' EP*, on Sacred Heart.

The *Rough Trade* Singles Club gets under way with the average *Squirrel* from *Levitation*. Far more exciting is the second release, *Honey Lovin' Money*, from Sweet Jesus. *Cocoteaux Twins* have all their CD singles - plus four extra tracks - available in one box, on 4AD. The perfect Christmas present.

A handful of noteworthy singles include another epic, *Smile/Sway*, from *Spiritualized* on *Dedicated*; the grungy *Some Fools Mess* by *Gallon Drunk* on *Clawfoot*; the *Black Metallic EP* by *Catherine Wheel* on *Fontana*; the *Cranberries'* wonderful *Uncertain* on *Xeric Records* and *Curve's* *Cherry* on *Anxious*.

Finally, three albums worth hearing are the powerful *Moontime* by *Anastasia Screamed* on *Roughneck*, the indie/dance crossover of *Fluke* on their *mini-LP* on *Circa* and *Between Happiness And Hell* by *Beckles* on *Tenor Vossa*, via *Pinnacle*.

PICK OF THE WEEK



Cocoteaux: perfect present

FLOOD: The Honeymoon *Stripstease EP* on *Demon Records*. Their second appearance as pick of the week - and it's only their second release! The majors should be queuing up for this talented Bournemouth-based four-piece.

Nick Robinson

REISSUES

EMI is to be congratulated for its initial batch of Apple re-releases. Famed as the *Beatles'* label, Apple was home to a decidedly mixed group of artists whose albums were very variable. In retrospect *Mary Hopkins'* *Postcard* (CD SAPCOR 5) is little more than light-

weight pop and James Taylor's eponymous outing (CD SAPCOR 3) only barely suggest what would come later on *Warner's*.

More substantial, and joyful, is *Billy Preston's That's The Way God Planned It* (CD SAPCOR 9) and as puzzling as ever is *Badfinger's Magic Christian Music* (CD SAPCOR 12). Why should a tight, snappy poppy group inspire such cult devotion? They do, as the sales will reflect.

Sadly the same is not true of *Jackie Lomax*, a bluesy singer in need of better material and Apple's most interesting signing. His album is *This What You Want?* (CD SAPCOR 6).

Ace has beefed up its *'The Fabulous'* budget series. Recent additions include *Dion* (CDFAB 008), *The Chordettes* (005), *Larry Williams* (012), *The Chiffons* (010), *The Shirelles* (011), *The Frankie Avalon* (007), *The Everly Brothers* (006) and *Rocky Sharpe & The Replays* (009). All 12-track offerings, the CDs are as patchy as the artists they cover.

PICK OF THE WEEK

LUTHER INGRAM: *If Loving You Is Wrong (I Don't Want To Be Right)* (Charly CD 30). Of the last great preachers of soul. If you've only heard *Red Stewart* singing the title song, you owe it to yourself to catch Luther. Phil Hardy

DANCE

Among the inevitable pre-Christmas flood of mainstream TV-advertised dance compilations, there will also be several more specialist collections to watch out for. **Area Code 212** (Creation Records CRELP114) features eight high-quality underground tracks from New York, previously only available on import. **UK DJ's Rhythms From Within** (Champion Funk101) brings together 11 new tracks by different DJs, many of whom have yet to make a name for themselves as recording artists. The wide-ranging selection is a bit hit and miss, but still offers good value. **Liverpool's Eight** production team showcased its considerable talent on the **Give Love** compilation (Eight SV8) which brings together wonderfully offbeat song-based house and techno tracks, both old and new.

Other dance records due out in the next two weeks and worth ordering now include the garagey **I Love New York EP** by **Love Generation** (Lafayette LA24146); **Living For The Night** by **Detroit's Underground Resistance** feat. **Yolanda** (Spish/Rhythm King SPLISH2), with it's excellent **For The Feeling** mix; the Hurley remixed Sac-



Dennis: worth ordering now rific by Danish singer **Yasmin** (Geffen GFST14); the adventurous soulful house of **Rainbow** by **Sly And Love Child** (Citybeat CBE 1264); the Shep Pettibone mixed **Every Body Move** by **Cathy Dennis** (Polydor CATHX5); and the surprisingly tough **Let It Reign** by **Inner City** (10 TENX392). Expect the latter to do better than their recent

efforts which have been too classy for their own good.

On the rave/hardcore front, the ones to watch are: **UHF** (XL XL125), a strong four-track EP produced and mixed by **Moby**, and **Band Of Gypsies Take Me Higher** (Pulse 8 12LOSE16), which sees the production team behind **Rozalla** in flat out hardcore mode.

PICK OF THE WEEK

SABRINA JOHNSTON: Friendship (EAST WEST YZ837). A worthy follow-up to *Peace*, this is a similarly up-tempo, positive gospel-influenced track that should be equally massive. Includes hyper-active mixes from The **Band Of Gypsies** and some cooler ones from **Frankie Knuckles**.

Andy Beever

CLASSICAL

EMI is linking the relaunch of its **Rouge Et Noir** French series with the arrival of this year's **Beaujolais Nouveau**. The first 20 titles are stickered two for the price of one and feature such classics as **Paul Tortelier** playing the **Bach Cello Suites**, **Andre Previn** conducting **Swan Lake**, **Sleeping Beauty** and **Nutcracker** ballet excerpts, and **Igor Markevich** conducting **Stravinsky** and **Prokofiev**.

Another 10 titles also come from EMI in its all-digital **DDD** mid-price series, and saxophonist **John Harle's** UK tour in November and December will focus interest on his album of rarely heard concertos by **Debussy**, **Ibert**, **Villa-Lobos**, **Glazunov**, **Bennett** and **Heath**.

But as Mozart year draws to a close, one composer still

dominates the releases. **Deutsche Grammophon** has on six discs the much-acclaimed **Maria Joao Pires** playing the **Mozart piano sonatas**, with a complement of a disc of violin sonatas — with **Augustin Dumav**. But the yellow label's headliner this month features another violinist, **Anne-Sophie Mutter**, playing a pair of 20th century concertos, by **Bartok** and **Norbert Moret**, with the **Boston Symphony Orchestra** under **Seiji Ozawa**.

On the RCA label, **Sir Colin Davis** conducts the **Bavarian Radio Orchestra** and **Choir** in the **Mozart Requiem**, and pianist **Barry Douglas** marks the **Prokofiev** centenary with a disc of **Sonatas 2 and 7**, while on the historical side the **Toscanini series** issues the long-awaited **Otello** album.

PICK OF THE WEEK

VIRTUOSO SHOWPIECES: Joshua Bell (violin), **Royal Philharmonic Orchestra**, **Andrew Litton**. Decca. Bell's creamy sound and dexterity plus the RPO's silky playing make very seductive work of the **Chausson Poeme**, **Ravel Tzigane**, **Sarasate Zigeunerweisen** and other French-flavoured pieces. Ideal for those with a sweet tooth — or ear.

Phil Sommerich

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The video right

VPL's recent deal with the ITV Chart Show over rights payments highlights the pop promo dilemma: Are broadcasters paying over the odds for 'ads' pushing record company product? Or are the labels merely asking a fair price for high quality editorial? Ken Garner investigates

A month ago, the record industry came close to losing one of its prime promotional outlets: the ITV Chart Show.

Executive producer Keith MacMillan was talking of "a question mark" over the next series, and it was no secret that tense negotiations with the industry's rights collection body VPL — Video Performance Ltd — contributed to the uncertainty.

Now, thanks to a new deal with VPL and sponsorship from jeans manufacturer Pepe, the show is safe. And so, officially, is the secret of how much the Chart Show is paying VPL per clip.

VPL does not publish its broadcast rights rates, nor details of its agreements, effectively preventing any public discussion of them.

For example, last month it signed a deal with the ITV Association, which for the first time covers all shows commissioned by the network.

"Terms are confidential," says Kathryn Fulton, ITVA legal adviser.

The BBC has its own blanket agreement for the use of pop promos but, unlike its deal with PPL (Phonographic Performance Ltd) for audio broadcast rights, the corporation doesn't publish the bottom-line figure. "PPL agreements are made public because they have traditionally been very high-profile negotiations," says Clare Jarvis of the BBC copyright department.

Given the speculation surrounding the Chart Show some critics believe it is time VPL came under similar scrutiny. Few pluggers dispute the principle of VPL payments — "If you open a clothes shop you have to buy clothes, it's a business," says one head of promotion — but many are puzzled by the apparent secrecy which surrounds the level of those payments. It's an issue which many people are talking about — but few are willing to talk on the record.

At VPL, consultant director Roger Drage says: "VPL does not discuss the content of its contracts with third parties. It's not something one should do in business."

VPL does publish some of its rates, but only those for public performance on video jukeboxes, not broadcast.

From January 1 this year, the VPL's annual tariffs were £137.06 plus VAT for a video jukebox in discos, clubs and pubs; £250 plus VAT for small stores; and £1,000 plus VAT for large stores, and leisure complexes.

These are roughly comparable with the Performing Right Society's licence fees for individual juke boxes or TVs of £152.88 a year (26-inch screen in a pub), £171.41 (clubs) and £272.01 (shops up to 1,250 square metres).

With broadcast rates, it is a very different picture. At its last distribution of income to the composers and music publishers it protects, PRS paid out £281.63 for a three-minute music video played across the ITV network, in other



words a screening equivalent to a slot on the Chart Show.

Because of its confidentiality rule, it is impossible to say precisely what VPL would charge for the same three-minute clip, but industry sources suggest the daytime rate is somewhere between £750 and £900 — around three times as much.

This works out at up to £300 per minute of airtime, which depending on how it is viewed, is either very expensive or very cheap indeed.

Someone, it seems, is getting a great bargain. Television is giving record companies a whopping discount on the

"advertising" space given to its artists — a 30-second ad across the entire ITV network during the Chart Show would cost between £12,000 and £15,000. Record companies, meanwhile, are asking just 1% of a show's advertising revenue in return for the right to broadcast its copyright video material.

It is this tension between video as ad, and video as editorial, which lies at the heart of the current debate over pop promo broadcast rates. And there is also confusion over where the broadcast money goes, and even the identity of VPL itself.

s push-me-ll-you



BPI, and consequently cannot understand why the view held by some promotions departments—that VPL is “short-sighted”—is so rarely shared.

In fact the board of VPL is made up primarily of video publishing division and business affairs directors of major record companies who, understandably, are seeking to keep rates as high as possible. “We must be paid properly for the use of our material in programmes which could not exist without us,” says Fran Nevrla, director of commercial and business affairs at Warner Music UK.

Earlier this year, some record companies were heard grumbling about their VPL does not coming through, however. Then there were Keith MacMillan’s complaints about proposed rate increases: “There’s so little money in ITV at the moment that it’s difficult to see how new music programmes can be made, and even how existing, well-rated, ones can continue,” he says.

The Chart Show is soldiering on, but these grumbles may have been the tip of the iceberg which has prompted VPL into making some major changes.

It’s not just the ITV deal, either. VPL now has “assigned rights” for the first time. In the past the company has acted merely as a negotiating body for the interests of its members. Now, like PPL, it has a legal role, holding and looking after their video copyrights.

In practice, this makes it easier for VPL to do business with the big broadcast organisations; for the first time it can guarantee a total coverage deal, rather than just a recommendation to its members.

But it remains unclear whether all VPL members have assigned their video rights to the company. According to insiders, some want to remain free to waive, unofficially, their VPL fee if a particular show either can’t or won’t pay it.

It’s the big dilemma, according to pluggers: if videos were cheaper to show, more would be shown.

One solution suggested by pluggers is to charge for promos only once the record has become a hit: promotional use would be free. “We could relate this system without too much difficulty to new record releases, with TV companies being charged more for chart records and singles,” says Guy Holmes, MD of Gut Reaction.

Record companies, however, have a higher priority which so far has always come out on top: getting a return for the “rights” they have created.

For Martin Haxby, managing director of Picture Music International, EMi’s video operation, audio-visual rights are becoming increasingly important. “Technically, we’re approaching the situation where a viewer dials down the phone to call up a particular video on the TV, rather than going out to buy the single,” he says.

Drage underlines this point for VPL: although satellite music services such as the forthcoming direct to hi-fi Digital Music Express have yet to achieve the big breakthrough in the UK, “there has got to be room for new material and outlets soon.”

So VPL is setting up agreements which prepare its video copyrights for the anticipated explosion in satellite, cable and interactive services.

How does TV respond? “People at Channel Four are just fed up with the hassle of music shows,” says one video maker. The Word uses clips only rarely, “if they are really hot,” and Danny O’Rourke, producer of STV’s lively what’s on show NB says: “It’s no coincidence most clips you see in general shows last only 45 seconds, before the rate goes up.”

Producers of prospective independent music shows say they find VPL offering a plethora of rates depending on who exactly—either the ITV company or the producers themselves—owns the show.

This is why Drage believes the new ITVA deal is so important. “It sets the rates for the use of promos for the whole sector. No longer will there be disputes about the use of music videos,” he says.

But the conflict between promotion and protection of rights is still a long way from being resolved. For pluggers, the prospect of ever-dwindling TV slots is bleak, while for VPL, a weak stance now could spell disaster in the future.

Where does it all leave bands and video directors—the people whose creativity makes the rights worth something? Video directors don’t get a percentage in the videos they make, and yet the commissioning company is being paid copyright for their work’s status as editorial programming. Similarly bands don’t get a legal cut of the VPL income unless they have signed a particularly good deal.

But if, as both Haxby and Drage believe, VPL income is set to become more important, this situation may not be allowed to continue. Bands, at least, are likely to fight for their cut.

“Bands are becoming much more aware of rights income—and they want their fair share of it,” confirms industry solicitor Alexis Grower.

And John Kennedy, lawyer for The Stone Roses, Sinead O’Connor and Depeche Mode, adds: “Given that 100% of video costs are recoupable by bands, either from video or record income, there can be no possible justification for using the VPL income for anything other than recouping the costs of the videos.”

If bands achieve their objective, VPL rates may rise even higher.

The essential problem is that the very status of video is in flux. What were merely “promos” are now clearly an asset in their own right. VPL is, rightly, pursuing a long-term policy. But in the archetypal short-term business of chart positions, pluggers’ fears cannot be ignored.

PROMOS: ADS OR ART?

“They are advertising our art, which is music. It’s a great idea to charge for them being broadcast, but they’re more valuable shows than unshown.” — Guy Holmes, plugger.

“A video is a marketing tool, but if it isn’t good visually it won’t work.” — Helen Langridge, video and commercial producer HLA.

“The real question is whether the video is a marketing tool or a commercial entity in its own right, and the answer is it’s both. Historically it has been used to promote singles, which in turn promote albums. It’s still used for promotional reasons, but now there are commercial uses: rights accrued from broadcast and video sales.” — Martin Haxby, managing director PMI and a member of the VPL board.

“They should be seen as art, because the visual explanation of an artist is as important as the music. In the long-term market, it’s the visuals which carry an artist through, on to new audiences, the perfect examples being Madonna and Prince.” — Jack Steven, producer for EQ, forthcoming IIV Euro music video show.

“Videos are used to promote records, but they’re very much an art form too. Unfortunately, there’s pressure from record companies to conform to a certain style of gloss and colour. MTV-friendly is a phrase you hear a lot of these days.” — Laura Kanerick, producer, promo production House State.

“They’re ads. The artistic content of most leaves a lot to be desired.” — Tom Watkins, manager.

“They’re both. Things can go on for ages and you think there are no new visual ideas. Then suddenly something comes along that just blows you out, and it’s not necessarily a big budget job.” — Scott Piering, plugger.

“As a production company making promo videos, we always strive for a balance between sensitivity to an artist’s image and promotional needs, and making something of art and interest.” — Brenda Kelly, co-producer Snab TV.

“Look at directors like Tim Pope, Kevin Godley and Steve Barron—videos are more of an art form. The fact that they are used to sell the product is secondary in the minds of the people who make them.” — Brian Diamond, head of programming, MTV Europe.

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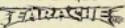
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Manager's view: "The access to the venue is really easy — no stairs just a ramp. It's well built for sound — a nice shape. On our last tour it was one of the better sounding gigs. The venue has been really well thought out. There's no real merchandising spot that's perfect, but it didn't stop us selling lots." Mark Lewis, Carjam Management for Top.

Agent's view: "There's a really good crowd: young kids, students, local people. The layout is ideal, it's almost circular so bands can be seen from any point. It's small enough to be intimate, yet large enough for a good atmosphere. In general, a good venue except there's been an occasional problem with security and backstage passes." Jill Pearson, ITB.

Merchandising: In the foyer at no charge.

PA: 5½K rig. **Average ticket price:** £4.00 in advance; £5.00 on the door.

Agents' set deals raise cartel fears

When Simple Minds pulled most of their touring business away from Wasted Talent in the spring it set the agency business into a flat spin.

Tour agents, already concerned about being gobbled up by cheaper deals, were prompted to get together in a series of meetings throughout the summer.

The result is a "gentlemen's agreement" to ask artists for a flat commission of 15% — broadly today's average — and to insist on them signing an exclusive five-year contract.

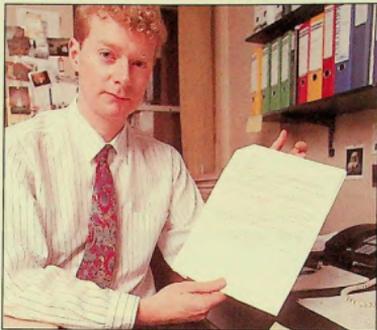
The key players involved — Primary, ITB, Wasted Talent Fair Warning, The Agency and Asgard — are satisfied their agreement will help prevent artists who are just beginning to bring in big tour money being snatched away by agencies offering a lower commission rate or, as in Simple Minds' case, going it alone.

It has, however, caused considerable concern among music business lawyers.

Simon Long, of the Simkins Partnership, says he was shocked when Primary Talent presented him with a five-year contract for an artist. "Even a management contract is usually for only three years with a one-year get-out. Five years is just ridiculous: it's not as if they are offering an advance or any guarantees of work," he says.

Although acknowledging that many points in the contract were negotiable, Long believes that such deals rarely come before lawyers and may be signed by new artists without legal advice.

Paul Bolton, whose Concorde agency does not issue contracts, is equally con-



Long sees five-year agency contracts as 'ridiculous'

cerned. "We have a handshake and a reputation as our guarantee," he says. "Our investment financially is very small — we attract artists and keep them because of the service we offer."

Asgard's Paul Charles considers Bolton's non-contract attitude "very naive". "What agents were trying to do was to persuade acts to sign with the best, not the cheapest," he says.

Charles believes the five-year contract is fair. "If you have a contract with somebody it will take two or three years to see any real commission. You need to recoup to pay for new bands."

Asgard offers a fairly simple letter of agreement as a contract and sees little need to renew it once the agency has proved itself. Charles says that most of the other agencies are following suit, but not all

— at least one is issuing contracts of more than 20 pages.

"If all agents were honourable you wouldn't need these contracts," he says.

Charles concedes that while the Asgard contract is fairly tight, he could never hope to injunct an artist who wished to get out. In fact, he shares Bolton's view that the quality of his service will encourage acts to stay. And Asgard also insists on acts taking legal advice, he says.

With the Simple Minds/Wasted Talent case pending, many people in the music business are more wary than ever about exclusive contracts.

Simon Long insists he is happy having a contract with the agents, so long as it is fair. But he is not alone in his fear that set deals could lead to a cartel offering less choice and a lesser service.

Neville Farmer

ROUND-UP

Harvey Goldsmith is promoting the first UK date by Japan's biggest rock superstar. Hotei, who has sold 10m records in his home country, is playing London's Town & Country Club on December 2 as part of the Japan Festival. His manager outside Japan, Lenny Zakatek, says the date is intended to provide a platform for Hotei's music in the UK. "We want people to see for themselves that his music can cross over," he says. Zakatek adds that promotion for the gig will not focus on London's Japanese community. "We're taking a big chance, but the media has been very receptive," he says. "It's really encouraging that Harvey Goldsmith took it on, because apart from a few Japanese people here, no-one knows who he is". Goldsmith is also promoting what is being billed as "the concert event of the Nineties", a double bill at

Wembley Stadium featuring both Eric Clapton and Elton John. Both artists will be performing a full set, each with their own band, for the gigs next June. On June 27 Clapton will close the show, while John takes the late slot on June 28. . . . **MCP's** Stuart Galbraith is promoting Marillion's Christmas tour which takes in Bristol's Victoria Rooms, the Aylesbury Civic Centre, Glasgow's Barrowlands, and London's Town & Country Club between December 15 and 20. . . . **ITB** has added four extra shows to The Killers On The Loose tour. The first new date is London's Brixton Academy on December 12. "He did all his rehearsals here before the Hammersmith Odeon, so we managed to get a date out of him," says the Academy's Simon Parkes — with dates at The Point in Dublin, Belfast's Maysfield Leisure Centre and The Centre in Brighton to follow on the 16, 17 and 19. . . .

NEWS TOO BLIND TO SEE IT

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THE LAST RECORD I BOUGHT

by
LOUISE DICKENS



"It was the Blue Aeroplanes' 1986 album *Tolerance*, recently re-issued by those good people at Fire on CD.



A potent cocktail of 13 of indie rock's finest artists, mixing some amazing non-rock instrumentation — banjo, accordion and french horn with guitars, bass and drums. All this and a music dancer to boot!
Needless to say, this "heady brew" brought back some great late Eighties memories, probably too much whisky and cigarettes. *Tower Records marketing manager Louise Dickens this week moves to the headquarters of the Tower family, Sacramento, CA.*

League is a kick in the grass

Now that the Rugby World Cup is over, all attention is being focused on a far more significant battle, the Music Bizz five-a-side football league.

Will EMI garner the biggest share of wins? And will the Warner-Chappell team play to form and finish last?

All will be revealed during the next three months as 11 teams compete in the Sparta Florida Music-sponsored league. And People will bring you the latest state of play in the league table.

With two rounds of games completed, the table is beginning to take shape with competition organisers Simon Jorner and his Octave Music team top.

Meanwhile, warning up with a respectable four points is Music Week's Frank Sinatra team.

A few more teams are needed, so if you're interested, call Jorner on 081-789 7616.

MUSIC BIZZ LEAGUE

	P	W	D	LPs	
1. Octave Music	7	5	2	0	17
2. Jolly H Jolly	4	2	0	2	6
3. Billboard	4	2	0	2	6
4. EMI Music	6	2	0	4	6
5. Sloane & Co	3	1	2	0	5
6. Telstar	4	1	2	1	5
7. Warner Chappell	4	1	2	1	5
8. Statham Gilg	3	1	1	4	4
9. Frank Sinatra	4	1	1	2	4
10. PMI	3	0	3	0	0
11. Aspen	0	0	0	0	0

As of 4.11.91



Philip Parr is either a visionary or a blind believer.

For more than seven years now, Parr has shown undaunted faith in laser disc technology — even through the ill-fated CDV years — and runs a magazine dedicated to the subject.

"I'm totally sold on the technology," says Parr, aged 44.

If he'd had his way, laser disc would have been a success in the UK years ago. "The technology has been around since the Seventies, but it hasn't been marketed properly. You have to consider the consumer's point of view

and make sure the software is there," he says.

Parr has had a player since 1984 — "I would have bought one earlier if I could have afforded it" — the same year he started *Laser Disc Review*. He now has 800 readers across Europe and writes most of the magazine from his home in Chelsea. Promotion of the title is something of a sore point, however.

"I guess I should really be pushing it now but it's difficult when the amount of product doesn't really justify it," says Parr.

Sounds like a familiar problem.

Ongley fires up to tackle peers

Mild-mannered, sports-jacketed Stuart Ongley does not seem like the rebellious rock 'n' roll type. But get him on the subject of publishing and it's time for fighting talk. "I want to stamp on the corporate beast," he storms.

Having helped turn Peer Southern's London office into a profit-making operation in three years, he's now left to set up three new publishing ventures.

As an ex-musician himself, it's clear in which business the former musician's heart lies.

"Whatever these bureaucrats in the major record companies say, they would be nothing without the song," says Ongley. "It's the spirit of music that makes this business work, not rules and categories and market shares."

Execs display a touch of class

It's hard to imagine many record company staff relishing the idea of going back to school.

But while Music Business

Training — like the Brits School — lectures young, would-be stars, it also caters for those already working in the industry.

"We've had people who are already in the business come along and realise they don't know half as much as they thought they did," says course administrator Roger Evans.

He believes that a large proportion of people in the industry lack business skills. Those that don't often help out on the courses.

Lecturers include Ian Warner — who signed Heart — former PWL general manager Willie Morrison and A&M promotions man Mark Parker.

Organiser Julian Gray has already lectured more than 1,000 students and can claim some measure of success. One student, Eddie Worell, went on to have a dance hit, with Raptivity on the Gangster label, which made number one in the *Echoes* Hip Hop chart. Who said we don't need no education?

QUOTE OF THE WEEK

"It will be a Rolls Royce of a campaign." Epic MD Andy Stephens comparing the marketing of Michael Jackson's new album with U2's *Tribal*.

DOOLEY'S DIARY

Remember where you heard it: Jon Webster and Rupert Perry are said to be preparing enthusiastically for 1992... Following the Clarence Thomas case, the US music industry now finds itself the focus for accusations of sexual harassment... The verdict of Redbridge retailer Kris Gray on the NWA case taking place just yards away from his store? "I never stocked it — I think it's a piece of crap"

... Meanwhile blushing Clintons solicitor Andrew Sharland was sent out into Redbridge to buy porn mags to show the JPs just how much real obscenity there is in the town... Dennis Collopy admits he is more of a Menace than ever. Jazz Summers may agree... PolyGram is said to have passed on the Rolling Stones, because it couldn't get a guarantee it would have the last ever Stones album... Expect tabloid outrage at the first release on Transglobal from Hamburg act K.M.F.D.M. — Kylie Minogue Fans Don't Masturbate... Gallup was expecting the highest ever number of new entries in the singles chart this week... Happy birthday to famed metal scribe Chris Welch who celebrates his 50th birthday tomorrow and 35 years as a rock writer... Virgin Music Publishing's bodacious bonfire bash featured no less than seven bands including the Adventure Babies, Kirsty MacColl and the severely laddish Farm...

Congratulations to Conifer boss Alison Wenham who gave birth to a daughter on Wednesday... Congratulations too to former Rhythm King head of press Adele Nozedar who becomes joint MD of the company with Martin Heath...

The new rules at TOTP led to a bizarre row with Moby wanting to play live to recorded vocals, but the show's producers wanting him to sing the female vocals to a backing track... Sad to hear that the legendary songwriter Mort Shuman, who penned 24 songs for Elvis, died aged 52 last week...

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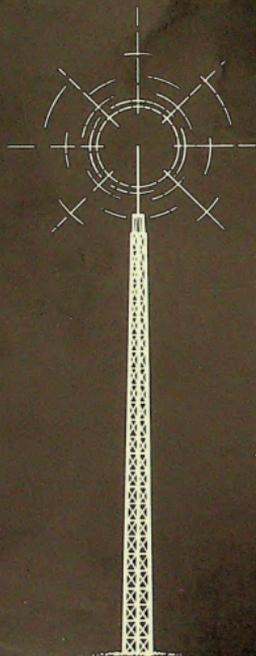
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(2.3 million)

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*Continental Research – September 1991



1991
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