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of arena gigs



**Over supply**  
Do record labels  
release too  
many new titles?



# Music week

For Everyone in the Business of Music

7 DECEMBER 1991 £2.50

## Unveiled: Nesbitt's cut-price store plan

## Zomba set to sell publishing stake to BMG

Our Price founder Garry Nesbitt is attempting to repeat his cut-price formula by launching a discount music and video "club" for Woolworth owner Kingfisher.

In a low-key operation, Nesbitt and his former fellow Our Price directors Frank Daranjo and Dave Caine opened two stores last week trading under the name Titles Music and Video Club.

The key elements of the club's "convenience store" concept are:

- Discounts of 18-20% on normal music and video retail selling prices
- Video rental service
- 10am-10pm opening hours.



*Titles: "convenience" concept*

Membership is currently free, but literature on display in the stores says a £10 "life membership" fee will be introduced on January 1.

The first store opened on Tuesday in Brent St, Hendon,

north London. A second was due to open on Friday in Colchester.

The Hendon store had signed up nearly 400 members by Thursday evening and manager Jo Meakin says the reaction from customers has been good.

The Hendon store trades from around 5,000 sqft and offers an in-depth range of chart and catalogue music titles, accessories, retail and rental video.

Typical selling prices for CD chart product include Now 50 marked down from £20.99 to £16.99, Paul Young's From Time To Time down from £12.99 to £10.65 and U2's

Achtung Baby! down from £13.99 to £10.99.

By comparison, fellow Kingfisher subsidiary Woolworth was last week selling Now 20 at £18.49 and U2 and Paul Young at £12.49.

Meakin says the Hendon outlet's target market is 25- to 40-year-old motorists within a five-mile radius of the store.

Nesbitt, Caine, and Daranjo were part of a group of five Our Price directors fired in August 1989 for attempting to set up a rival chain. None were available for comment.

The stores offer a very basic design, but include listening posts to allow customers to preview tapes or CDs.

Zomba is believed to be on the verge of selling a minority stake in its worldwide music publishing operation to BMG in return for a substantial cash injection.

The deal was initially expected to be signed ahead of last week's Thanksgiving holiday in the US, but was delayed.

Zomba publishes and manages Bryan Adams producer Mutt Lange and had a stake in the worldwide hit (Everything I Do) I Do It For You.

It is not thought that any deal would affect the Zomba publishing company in the UK, however. This declared pre-tax profits of £571,000 on turnover of £7.2m in calendar 1990. Its ultimate holding company is the Swiss Zomba Corporation.

Zomba's biggest shareholder Clive Calder bought out partner Ralph Simon in September last year.

## Tucker to lead AIM salesforce

Nigel Tucker has been appointed to head AIM, the joint Island and A&M salesforce.

The ex-Chrysalis sales director, who left the company under the shadow of the EMI takeover a month ago, replaces John Pearson, now MCA commercial director.

As sales director of AIM, Tucker will report to Island and A&M managing directors Marc Marot and Howard Berman. He leads a staff of 26.

Tucker is believed to have been unhappy with his changing role at Chrysalis following EMI's buy out. He was unavailable for comment.

Berman says: "Since Island and ourselves set up AIM almost two years ago, it has more than lived up to our expectations.

"We have grown accustomed to having one of the UK's best sales organisations and Nigel Tucker, with his enthusiasm and experience, is the obvious person to lead it."

## Watson back at Chrysalis

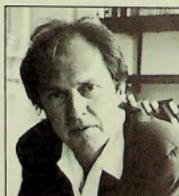
Former Arista MD Roger Watson is rejoining the Chrysalis Group for the third time as part of a worldwide expansion of its music publishing interests.

Watson takes up the new post of director and general manager of Chrysalis Music Publishing, Chris Wright's sole music company after selling his 50% share in Chrysalis Records to EMI last month.

President Stuart Slater says Watson will oversee A&R as Chrysalis aims to establish itself as the biggest independent publisher.

Two more hirings are planned at the Bramley Road office, with a further five in the US.

Watson says: "This appointment offers the creativity without the BMG corporate stuff which was so demanding."



Watson: new post

Watson was one of 24 redundancies at BMG in April. He first joined Chrysalis Music in July 1973, moving to its US office in 1975.

In 1985 he returned to Chrysalis before joining Arista as MD in June 1988.

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# FREDDIE MERCURY

1946 – 1991



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# Our Price unveils its biggest store

Our Price has opened its biggest ever store just a week after it revealed that marketing and buying director Tony Bennett was leaving, apparently in a row over large stores.

The 11,000 sq ft store in Newcastle's Eldon Square is at least twice the size of its big-

gest existing store. It pioneers several features, including a new design tailored to suit bigger stores, three more of which are set to open before Xmas.

Bennett, who will leave at the end of the month, is believed to have disagreed with plans for the WH Smith group

joint venture with Virgin Retail. The group is believed to want to give Virgin a free run at larger stores, restricting Our Price to smaller sites.

Bennett says market research shows larger stores are more popular with customers. Further stores in Watford (9,000 sq ft), Leicester

and Bromley (both 5,000), will open in the next fortnight, he says.

While these are more than twice the size of existing Our Price stores, which cover an average 1,500 sq ft, they are much smaller than the Virginized 10,000-20,000 sq ft sites that were at issue.

# HMV in regional first

HMV has launched what is claimed to be the country's biggest music and video store outside London.

The 20,000 sq ft Manchester store was opened on Thursday by Simply Red star Mick Hucknall with PAs by Kenny Thomas, Rowan Atkinson, Bernard Manning and local act The Adventure Babies.

HMV managing director Brian McLaughlin says: "We want to dominate the Manchester market."

But he argues that the Market Street store will expand local record sales as has been the case in Glasgow. The Scottish city has three HMV stores trading against two Virgin outlets, a Tower and numerous

other variety and specialist record retailers, yet all three are profitable, he says.

The Manchester store marks the debut of a more "consumer friendly" store design and the company's new Track epics and stock control system.

The three-floor outlet, which features an in-store radio station, performance area and ticket agency, boasts facilities previously restricted only to central London music outlets. Its stock includes 71,000 music and 11,000 video titles.

The opening follows two years of planning and an 18-month design project by consultancy Red Jacket.

The ground floor of the store, expected to account for



Hucknall with Nipper

50% of sales, features mainstream rock and pop product on cassette and CD, and has a 6,000-line singles department. The basement — which in-

cludes jazz, blues, easy listening and soundtracks, together with a self-contained classical music room — is expected to account for 30% of sales, while a first floor Videozone will account for the remaining 20%.

The Manchester store is HMV's fifth opening this year. A sixth in Bath this week will take the company's UK total to 85 stores. The company will have opened 70,000 sq ft of new retailing space this year, and McLaughlin says the company plans to open around 80,000 sq ft next year.

Stuart McAllister, chairman of the HMV group, says this year's UK openings bring the total of HMV stores worldwide to 149.

# Queen: is this the end? Record buyers

## rush out for Queen product

The future of Queen is in doubt following the death of singer Freddie Mercury last week.

Mercury, 45, died of an AIDS-related illness at his London home last Sunday following a two-year illness.

The band's remaining members — Brian May, John Deacon and Roger Taylor — are now considering whether to continue as a group.

Band spokesman Roxy Meade confirmed that the group began recording material for a new album earlier this year and there were tracks left over from sessions for the last album, *Innuendo*.

But no release date for any of the material has been confirmed. A double A side single, *Bohemian Rhapsody/These Are the Days of Our Lives*, is released on December 9, with all proceeds going to the Terrence Higgins Trust.

Reports that money has been left in Mercury's will for the Terrence Higgins Trust have not been confirmed.

The Trust says it is receiving £1,000 a day in donations as a result of publicity surrounding Mercury's death. The money will be used on direct services and health education.

### MUSIC INDUSTRY PAYS TRIBUTE TO FREDDIE MERCURY



"Very few of us have the privilege to work with genius. I was one of the lucky ones" — Queen manager Jim Beach

"He will be sorely missed" — EMI Records MD Rupert Perry

"Freddie Mercury was one of the most gifted and entertaining musicians of our time" — Peter Paterno, president of Queen's US label Hollywood Records

"He had a great understanding of what the public wanted. He also put more fun in 45s than most of us would in 75" — David Munnis, Sany Music chairman Paul Russell

PolyGram senior vice president pop marketing, who worked closely with Mercury at EMI in the Seventies

"We will miss him. We need flamboyant characters like him" — Promoter Harvey Goldsmith

"A unique man, a unique performer who will be sadly missed" — Sany Music chairman Paul Russell

"He was a genuine superstar and a magnificent human being" — Ramon Lopez, Warner Music International chairman

Retail fears of an early decline in sales of new U2 and Michael Jackson albums have been caused by a rush for Queen titles.

Many retailers reported sales patterns that looked set to see EMI's Greatest Hits II by Queen overhaul Jackson's *Dangerous* with U2's *Achtung Baby* in its stead.

The sales boost extends to the entire Queen audio and video catalogue.

"Queen has caught them and overtaken them," said Bob Barnes, owner of the Music Junction chain.

The pattern was repeated in many multiples though larger stores reported stronger sales for Jackson.

"Sales of the Queen Greatest Hits package are more than double the previous week," said Virgin Retail's product and marketing controller John Taylor.

But high-debating chart albums continue to tail off early. "U2 has been like a lot of albums this year, dropping away disappointingly," said John Thomson, owner of Perth's Goldrush independent store.



Last Thursday I saw two new visions of British record retailing — HMV in Manchester and Titles Music and Video Club in Hendon.

HMV's store is a treat — it looks great, it offers an enormous range and it is easy to shop from. It also marks a huge expansion of the opportunities for the Manchester public to spend their hard-earned cash on music and video. Those who attended the opening were unanimous in their praise.

Garry Nesbitt's Music and Video Club is another kettle of fish. The Hendon store (of which I am member 394) is cheap and it looks it.

With retailers struggling to up their margins, many will no doubt criticise Nesbitt for his discounting. But the strength of his idea is undeniable. Some consumers — and some in the industry, for that matter — do feel music is too expensive for them. They may be wrong, but there are such consumers to be catered to.

I wish Nesbitt luck, for just like HMV he is expanding consumer access to music.

A Radio One's debate *Is Pop Art?* last week, Tom Watkins defined pop's essentials as sex and money.

It was apt that he should make his comment the day we were digesting the news of Freddie Mercury's death.

For as the organisers of Red Hot and Blue point out on page four, the music business's intimate connection with both sex and money means it has a key role to play in the fight against AIDS.

Last year's *Serenads* and Red Hot and Blue, this weekend's Red Hot and Dance and the re-release of *Bohemian Rhapsody* show what the industry is capable of.

The lesson of Mercury's death is that we need a lot more such fund-raisers. The fight against AIDS is far from over.

Steve Redmond

# Capital sees profits slump



We are now entering the second decade of the Aids crisis. Over the next 10 years it is likely that the people most at risk are the (same) young, sexually active, heterosexuals who make up the majority of record buyers.

This should make the involvement of the music industry in fighting Aids an imperative for action rather than a topic for discussion.

When we began Red Hot And Blue in 1990 it was clear that Aids had become a medical emergency and a social catastrophe. Yet very little was being done to remove the stigma surrounding the condition and to educate safe sex practices to slow its exponential growth.

To date we have sold over a million albums, broadcast a television programme seen by more than 10 million people in more than 25 countries and netted close to £2.5m, which is currently being distributed to a variety of organizations dedicated to fighting Aids and HIV.

We are involved in creating another Aids benefit album and programme called Red Hot And Dance, which will be available this spring. We hope to raise millions more pounds and to continue to educate a new generation about Aids and safe sex.

Yet even that is nowhere near enough. The music industry must put all of its corporate and cultural power behind this crisis, because governments are simply not doing enough.

Why the music industry? Because it can. Only pop music truly speaks to kids in their own language. Only music can communicate about this sensitive subject with credibility.

So, we need your help to make Red Hot And Dance a success.

But even more, we need additional benefits, more awareness, more energy — anything humanly possible to fight this disease and to maintain our spirit in the face of the worst medical emergency in history.

Leigh Blake and John Carlin are the producers of Red Hot And Blue

Capital Radio has recorded its first drop in profits — down 38% — for six years.

The London station's results for the year to September 30 were revealed as founder chairman Sir Richard Attenborough announced he is to stand down in the New Year.

His successor is Ian Irvine, deputy chief executive of the publishing group Reed.



Sir Richard: to step down

Reporting a 38% fall in pre-tax profits on turnover down 13% at £32.5m.

Sir Richard said the year's greatest disappointment had been the collapse of Century Communications, Ireland's only independent national station.

Capital wrote off £2m pumped into the venture.

Sir Richard gave no indica-

tion whether Capital is to bid for the UK national commercial franchise due to be awarded next year.

He said the fall in profits to £9.8m "reflect the difficult trading conditions faced during the past year."

But he added that Capital remains the leading London station, listened to by four out of 10 Londoners.

## Commons protest over EMF-word

EMI has been censured in the House Of Commons for its refusal to use parental advisory stickers.

The row centres on use of the word "fuck" on EMF's Schubert Dip and follows a complaint to South Glamorgan MP John P Smith by a constituent.

EMI is playing down the complaint but Smith has sponsored an early day motion calling on the company to introduce "a system of labelling on material unsuitable for children." It also describes EMF's conduct as "irresponsible."

The motion is backed by Labour's spokesman on children, Joan Lester. Although it is not designed to lead to legislation, the MPs hope it will gain further support.

"I'm not for censorship, but



EMF: F-word on unstickered LP outraged mother

I think any responsible company should use warning labels as a matter of course," says Smith.

The complaint came after the mother of a 10-year-old bought the record for her son's birthday party.

But EMI's Parlophone divi-

sional managing director Andrew Pryor says: "Evidence from the US is that sticking can increase the level of interest from young people."

He adds: "We regret it if anyone has taken offence, but we don't believe this material is obscene."

## Scots raid nets huge tape haul

Thousands of tapes have been seized in a raid on a factory near Airdrie in Scotland.

The joint swoop — organised by local police, trading standards and customs officers and BPI investigators — resulted with the arrest of three men.

BPI anti-piracy unit co-ordinator Tim Dabin says piracy in Scotland comprises of well over 10% of the entire local cassette market.

No charges have yet been brought and enquiries are continuing.

● The BPI, through EMI/Parlophone and Rolling Stones Mick Jagger and Bill Wyman, last week secured a High Court injunction to stop the import, distribution and sale of live bootleg CDs by the Italian-owned CD Music Company.

## Decca in Mozart tie-in

Decca is to rush release its recording of the Mozart Requiem to tie in with a worldwide TV broadcast of the work from Vienna, writes Phil Sommerich.

The concert — on December 6, the 200th anniversary of the composer's death — will be televised on BBC2 later in the year.

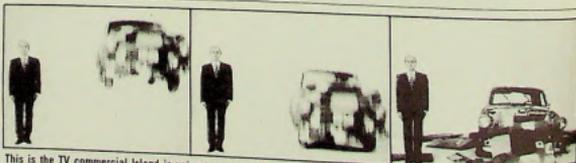
Sir Georg Solti will conduct the Vienna Philharmonic with soloists Arlene Auger, Cecilia Bartoli, Vinson Cole and Rene Pate. A video release will follow next year.

Meanwhile, PolyGram's Chadwell Heath distribution centre is guaranteeing anyone who buys the £1,200 Philips Complete Mozart Collection

will not have to carry the 180 CDs home.

The centre is offering to deliver the 20kgs of Mozart to the customer's door anywhere in the UK.

Operations director Eric Wordsworth says: "This unique and important product must include a first-class delivery presentation."



This is the TV commercial island is using to promote U2's Achtung Baby album. The ad, directed by John Mills, features a Trabant car and actor Bert Kwouk who appeared in the Volkswagen commercial on which the U2 ad is based. The TV campaign runs through this week and begins again for two weeks on December 9.

## Blackwell bid back on as court decides

Chris Blackwell's bid for the Bob Marley estate is to be heard by the Jamaican Supreme Court after all.

Blackwell's Island Logic company had feared its offer would not be presented in the battle to win rights to the singer's back catalogue.

Island Logic feared its \$8.2m bid would not be heard and the MCA bid of \$15.2m would go forward unopposed. The estate's administrator Louis Byles, of Mutual Security Bank and Trust Company of Jamaica, who had intended to block Blackwell's bid, was absent from the last week's hearings.

As *Music Week* went to press, the court was still hearing the two sides' cases and a decision had not been taken.

## Hillman hired for Music Day

Leading design consultant David Hillman is to design the National Music Day logo for the event due to be held on Sunday June 28 next year.

Hillman of Pentagram Design was previously behind redesigns of *The Guardian* newspaper and the *New Statesman and Society* magazine.

The event's steering committee, headed by promoter Harvey Goldsmith, Mick Jagger and Arts minister Timothy Renton, has also appointed a sponsorship sub-committee to seek further funding for the event.

A spokesperson for Renton says although local events will hopefully be self-supporting, bigger national events will need financial backing. Four or five big sponsors or "one very big sponsor" are being sought, he says.

## PolyGram in £7m film link

PolyGram has injected £7m into independent film group Palace in what is virtually a record industry style label distribution deal.

The Palace Video and Palace Pictures catalogues are now wholly controlled by PolyGram which also takes a stake in Palace Productions titles such as *A Rage In Harlem*.

PolyGram has also agreed to help fund future projects in re-

turn for first refusal on exploitation.

Palace co-chairman Nik Powell says the link will help reduce the debts of the company which suffered a blow when its satellite TV service, The Power Station, was suspended in last year's Sky-BSB merger.

"This deal has enabled Palace to become one of the few debt-free companies in the in-

dustry," he says. The announcement comes just two months after PolyGram made a £10m investment in film with the takeover of Working Title and the makers of *In Bed With Madonna*, *Propaganda* Films.

Palace Video and Palace Pictures titles which PolyGram now controls for cinema and video exploitation include *When Harry Met Sally*.

## RPO goes solo to set session fees

The Royal Philharmonic Orchestra has taken a stand against the Musicians Union's by setting its own recording session fees, writes *Phil Sommerich*.

Ian Maclay, managing director of the RPO, says he is signing deals to make non-classical recordings which give players a 7.5% pay rise. The MU has lodged a claim with the BPI for a 12% increase.

The contracts include a Michael Crawford album for Telstar and albums for Sony in Japan.

He says he "wouldn't be surprised" if his players asked him to make a similar stand in the more significant classical field if the BPI/MU negotiations do not produce an agreement by early next year.

The BPI is seeking a radical revision of the agreement to include all exploitation rights for sampling and new carriers, such as interactive compact disc (CD-I) — changes MU assistant general secretary Stan Martin rejects as "barmy".

BPI legal director, Sara Johns, retorts: "It may seem

barmy to them, but if we pay vast sums to record, we want to exploit the recordings in various ways."

John Willan, MD of the London Philharmonic, is "very interested" in any move to break away from the BPI/MU collective bargaining structure, but Clive Gillingson, his opposite number at the London Symphony Orchestra, says the move could only harm already underpaid musicians, and the Philharmonia's David Whelton dismissed the idea as "very stupid".

David Maker and Golden Rose Communications have succeeded in their second attempt to take over *Jazz FM*. Meanwhile, DJ John Sachs has left the station after just two months. The departure is believed to be due to personal differences.

The MCPS submitted its draft scheme to the Copyright Tribunal on Friday, after protracted negotiations failed to find agreement on elements left unresolved by the tribunal report. The BPI must submit its draft scheme by Friday.

Valentine & Co has been appointed as the liquidator for **Bandstand Entertainment**, the promoter which ceased trading last week.

Singles carrying current Top 40 hits as a B-side will be barred from the chart under a new ruling by the BPI chart supervisory committee to take effect from January 1, 1992.

The BPI has issued a final reminder to companies wishing to book space in next year's 500,000-circulation *Brits Awards* brochure. Profits go to the Brits Trust charity. More information is available from Kathy Leppard on 071 385 3171.

Producer **Nicky Graham** has been appointed to the council of **BASCA**. He replaces Mike Batt who resigned due to theatrical commitments.

## Recession hits Kiss DJ Pearce

Reachin' Records — the label part owned by Kiss FM DJ Dave Pearce, has gone into voluntary liquidation.

The collapse comes just weeks after the launch of its Kiss FM-advertised album *Rave*, the company's biggest seller.

Cash flow problems and the recession are blamed for the problems at Reachin', which Pearce launched with co-director



Pearce: label folds

Mike Morrison in 1989.

Pearce says the decision to close the label was made as soon as possible. "Business wasn't going well and it was better to do this than have it forced upon us," he says.

"There is not a huge debt left, nobody's going to get burned," adds Pearce. A meeting of creditors will be held on December 11 when a liquidator will be appointed.

UK profits from **Red Hot & Blue** have reached £352,000 so far, according to the Chrysalis AIDS Foundation Charitable Trust. £331,000 is going to 21 Aids organisations with the balance going to future fundraising projects.

A new studio group, the **UK Studio Accord**, has been given the green light by the **APRS** to launch this month. More details next week.

## TO ALL RETAILERS

A market opportunity has been identified in the U.K. for a product currently enjoying considerable success in Continental Europe.

The product, a novel gift wrapping for compact discs, is produced in Holland and marketed in the U.K. by Peak Developments Ltd.

A range of English text of Christmas designs is available now.

Floor or counter mounted carousels are available, or alternatively, the boxes can be supplied loose to be displayed in your own shelving.

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Feewings: 70 titles a month

## Virgin Vision goes in-house

MCEG Virgin Vision is moving into in-house video production as part of its plan to become a dedicated sell through operation.

Earlier this year, the company — whose ownership was switched from MCEG to its subsidiary General Electric Capital Co — made its retail sales force redundant.

But new UK general manager Johnny Feewings is now taking on staff. Helen Parker and Mike Esser both join as product managers.

Feewings says the company plans to release more than 70 titles this month.

"We have been quiet for a while but now we feel it's time to get back and have something to shout about," he says.

# Indies in cash link to take on majors

UK publisher Ellis Rich is linking up with nine overseas companies in an attempt to buy those catalogues which indies lose to majors.

The International Music Network was first mooted at Midem 1990 in an article Ellis wrote calling for unity. "The reaction was really good," says Rich.

He has since arranged links with Roba Music in Germany; Nanada in Holland; Fregate in France; Curci in Italy; Hans Kusters Music in Belgium, Spain and Portugal; Misty Music in Scandinavia; Transistor Music in South Africa; Mushroom Music in Australia; and Shinko Music in Japan.

"We are trying to give the

majors a run for their money," says Rich. "We realised that there is more room for indies if we all hold hands."

Deals have already been struck for the Merit Group catalogue of 7,000 titles.

Another agreement has been secured with Orbital Music to publish dance titles.

# Philips tunes to TV ad

Philips is planning a major promotion of its 1988 recording of the Missa Creola to tie-in with its use in a TV commercial for Citizen watches, writes Phil Sommerich.

Citizen has scheduled a £1.5m spend on the one-minute ad which features José Carreras singing the Kyrie from the Mass.

Special sleeve sticking, cop advertising and point of



Carreras: good citizen

sale displays will support promotion of the album, which has sold more than 1m copies.

It is the first time Carreras, the most junior of the Three Tenors, has allowed use of his voice in commercials.

And it marks the first success for PolyGram's new special projects division, which aims to place recordings in high-profile areas such as TV commercials.

Warner International is close to clinching a deal to take-over Erato. It already owns 30% of the French classical label.

Somerset and south Avon-based independent radio station Orchard FM has rejected a merger with newly formed Westcountry Broadcasting Limited (WCB). WCB was formed from a link-up of Plymouth Sound and DevonAir Radio.

EMI Records has parted with New Model Army two albums before the end of their existing deal. EMI business affairs director Gareth Hopkins says the split was amicable.

Sixteen organisations have confirmed plans to tender for the contract for Radio Joint Audience Research (RAJAR), the new proposed system of research being set up by the BBC and independent radio.

BBC Video is planning to release a tribute to the Queen to mark the 40th anniversary of her 1952 accession to the throne on February 6 next year. The programme, Elizabeth R, will also be broadcast on BBC1.

ORCHESTRAL MUSIC FOR SCOTLAND

Our Little Secret

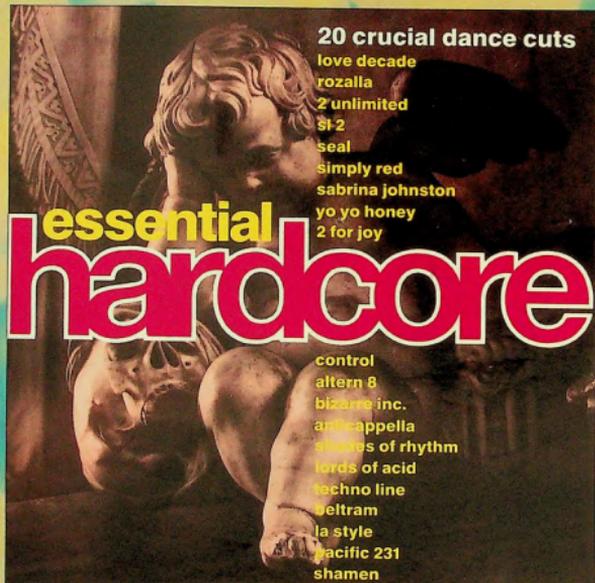
165,000 People

LIVE in Scotland This Year

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# hardcore

you know the score!



## 20 crucial dance cuts

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2 unlimited  
312  
seal  
simply red  
sabrina johnston  
yo yo honey  
2 for joy

# essential hardcore

control  
altern 8  
bizarre inc.  
anticappella  
shades of rhythm  
lords of acid  
techno line  
beltram  
la style  
pacific 231  
shamen

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**faith (in the power of love)**  
rozalla  
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2 unlimited  
**dj's take control**  
s12  
**killer**  
seal  
**something got me started**  
simply red  
**friendship**  
sabrina johnston  
**groove on**  
yo yo honey  
**let the bass kick**  
2 for joy  
**playing with knives**  
bizarre inc  
**active 8 (come with me)**  
altern 8  
**2/231**  
anticappella  
**extacy**  
shades of rhythm  
**dance with me (i'm your ecstasy)**  
control  
**take control**  
lords of acid  
**time to sweat**  
techno line  
**the omen**  
beltram  
**james brown is dead**  
la style  
**21st century schizoid man**  
pacific 231  
**possible worlds**  
shamen

**DINO**  
ENTERTAINMENT

# THE ORIGINAL & THE BEST

## THE EAR

MW's Talent Tipsheet

## LIMERICK

## THOSE STILTED BOYS

Despite lacking immediate commercial appeal, this Irish four-piece are endearingly different. The offbeat lyrics recall the Monochrome Set, while the quirky arrangements suggest a range of influences from The Smiths to modern jazz. Interesting. **Contact: Ian Dodson**  
Tel: 010 35361 326522

## LONDON

## SOUND

These relocated Geordies' debut EP on their own Hip To The Cause label is worth checking out. Standout song Tell The Time has some smooth That Petrol Emotion-style harmonies complementing Andy Lee's forceful vocals, while the neo-mod Burst hits the spot. **Contact: Jonathan Cooke**  
Tel: 071-486 8794

## DAISY CHAINSAW

Daisy Chainsaw's Loveseick Pleasure EP is the strongest of debuts. The A-side, Love Your Money, is a thumping delight with a mesmerising raunchy rock beat just failing to pummel Kate Jane's fey vocals into submission. Weirder stuff pops up on the flip, but quality control remains first rate. **Contact: Dave Records/The band**  
Tel: 071-734 3484

GLORIOUS  
TECHNICOLOUR

Too quirky to be mainstream and too straight to affect indie lovers, this four-piece still have a sound distinctive enough to warrant attention. Promises, Promises is very effective, jaunting along in wacky radio-friendly style, as does Disney, which avoids more quirkiness through its strong, catchy tune. **Contact: Harry Matheson**  
Tel: 081-881 4673

## COLOUR NOISE

The lone track on this quartet's demo, Change, is so impressive that any A&R person hearing it would instantly demand more. Singer Genia Dry, the real selling point, has a range to

match Sinead O'Connor but a style all her own. Interesting radio-directed pop. **Contact: Chris Cooke**  
Tel: 071-376 4733

## SOMERSET

## PARAMOUR

Paramour's brand of adult-orientated hard rock seems to be aimed squarely at the US market, and on the strength of their three-track demo they could prosper there. You Go Your Way is impressively West Coast and features some excellent acoustic guitar from songwriter Rob Mole. I Can't Wait Forever is a slightly corny bread-and-butter ballad complete with sax solo but could nonetheless be massive. **Contact: John Hill**  
Tel: 0272 668245

## BRISTOL

## CORPORATE STEAL

This duo's electric folk sound is not the most contemporary of noises, but is undoubtedly impressive. Mouthy Git, despite its crusty name, is a joyful mix of spiel and differing beats while the equally rocky In A Fickle marks them down as a good live bet. Things fall apart slightly on the ballads, where the poor production and arrangements reduce things to busking standard. **Contact: Andy Chanell**  
Tel: 0454 416830

## WEST LOTHIAN

## THE NAKED SEED

This Scottish four-piece's demo sounds like the work of two different bands, one with an unhealthy joy Division fixation and a second with a couple of good songs and a handy line in harmonic noise. They are worth a listen for Good World When where Colin McInally's guitar saves the day and Harthill Road, which rekindles memories of the great Postcard label. **Contact: John Panayiotou**  
Tel: 071-973 001/0707 53172

## COVENTRY

## STRAWBERRY MAINE

This duo cite The Beatles and Simon & Garfunkel as songwriting influences, and it shows in their well-arranged, polished pop. Their demo's three songs are pleasant, if undemanding affairs, benefiting from a nagging familiarity. Pretty Bird Fly is the pick of the bunch, with some crafty beat guitar underpinning the spot-on harmonies. **Contact: The band**  
Tel: 0203 452364

## Showcases settle into A&amp;R equation

## WHERE TO SHOWCASE

**NOMIS STUDIOS, London, 071 602 6351**

Six air-conditioned studios. Turbosound PA. Restaurant facilities.

**CRASH REHEARSAL STUDIOS, Liverpool, 051 236 0989**

Six studios. Selects promising acts from rehearsal for A&R viewing.

**TERMINAL 24 REHEARSAL, London, 071 703 0347**

Turbosound/Soundcraft PA. Video games, refreshments.

**RICH BITCH, Birmingham, 021 471 1339**

Two suitable studios, the largest has a 2½K rig and lighting rig.

**E-ZEE STUDIOS, London, 071 609 0246**

Five studios. Full monitor systems. Licensed bar and restaurant.

**JOHN HENRY ENTERPRISES, London, 071 609 9181**

One showcase room with useful facilities. Ideal for that showcase.

**RONNIE SCOTT'S, London, 071 439 0747**

The 350-capacity Soho club is A&R's London favourite.

**THE ORANGE, London, 071 371 4317**

Popular 350-capacity club located close to record companies.

**MOLES CLUB, Bath, 0225 333448**

Well-loved 175-capacity venue noted for its support of new acts.

**DUCHESS OF YORK, Leeds, 0532 4521929**

A&Rs like this 250-capacity venue which champions local bands.

Showcases have often been viewed as a last-ditch solution. When demo tapes seem destined to disappear in the heap and gigs keep clashing, paying to present your band in a studio or club can be the only route left to secure elusive A&R attention.

But some managers with talent to plug now put showcasing at the top of their list of promotional priorities.

Megamus certainly doesn't believe it smacks of desperation.

The management company recently decided a showcase at London's Nomis Studios was the best starting point to build A&R support for its unsigned act The Vibe Tribe. It attracted 10 A&Rs, four of which were from majors.

"Most clubs don't have the facilities to produce such a good sound and people need to hear your sound at its best," explains Megamus's Mel Hogan.

And showcases needn't be limited to those bands with bumper management funding behind them. Nomis managing director David Panton says he works out a deal depending on what a band can afford.

"A struggling band may hire the smallest room for £80. If it's a five-piece that's only £16 each," he points out.

At the other end of the scale, Studios A and B, the largest rooms at Nomis, cost around £300 including lights, PA and studio engineer.

But Panton says bands and managers often spend more on decorating the room, bringing in extra lights and providing a lavish spread, most of which is consumed later by his staff.

"If it were up to me, I would make sure the sound was spot on — the rust isn't as important — and provide a few beers," he says.

Nomis is still named by many managers as the place to present a band in London, but increasingly live music venues are taking their slice of the business for those acts seeking a more "authentic" feel for their performance.

In west London, The Orange is booked two or three times a week for showcases, mostly by record companies hiring the whole club to show off new or potential new signings to anyone who will be working with the band. Recent showcases were staged by Arista for Allison Limerick and Go! Discs for Father Filter.

But while record companies



Vibe Tribe: Nomis platform attracted 10 A&R men

and publishers find showcasing a convenient way to get everyone in the company in one place at one time, most rank it low as a route to getting signed.

Orange chairman Tommy Larkin says few unsigned bands get lucky.

"The ratio of success to failure is low — single figures if you add up all the new bands in a year who've been signed," he says.

Yet some, such as Keziah Jones who recently signed to Circa on the strength of showcases at Subterrania and The Orange, have proved it can be done.

MCA scout Jonathan Dickens says the result is largely dependent on the type of act being presented.

"With a band like Vibe Tribe, which is a studio/dance band, it's probably a good idea; they'll get their exposure from

radio play rather than the live scene."

More importantly, they A&Rs like showcases. They lack atmosphere, they argue, and fear being the only scout to turn up.

WEA A&R manager Tim Madgwick says: "If I do want to see a band and keep it to ourselves we'd use somewhere like Nomis. But I don't think showcasing is a good idea — we like to see bands at a gig doing their thing whether we're there or not."

Mainstream, radio-friendly bands, in particular those with connections or powerful management, can make showcasing a success. But for indie or rock bands the message is clear — showcasing just doesn't cut it. A&Rs simply want to see bands getting hot and sweaty — playing "real" gigs to a paying audience.

Sarah Davis



# A few tricky ones...

WHO COMPOSED  
"FINE KNACKS FOR LADIES"



WHERE DO "THE FISH JOHN WEST  
REJECT" ORIGINALLY COME FROM



WHO FEATURED WITH JOHN LEE  
HOOKER ON "MR LUCKY"



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# MARKET REPORT

## MAINSTREAM

### Albums

Their tacky and camp introductory hit, Crucified, probably led a lot of people to pigeonhole Army Of Lovers, but their album, *Massive Luxury Overdose*, is quite a revelation, as they try out a number of styles, some of them quite successfully. The best song on offer is the current single Obsession. Could be a surprise seller.

It's the party season, and filling the yawning crevice left by the absence of a new Black Lace album. Virgin has unleashed *Go Nuts*, a collection of familiar and widely loathed novelties — Star Trekkin', Itsy Bitsy Teeny Weeny Yellow Polka Dot Bikini, Come Outside and others of that ilk — interspersed with straightforward pop hits with wally appeal, tracks like I Should Be So Lucky, Mona and the Batman Theme. Like the *Sunday*

*Spert*, it'll sell by the truckload.

December is a month in which the release schedules are dominated by re-releases and compilations. Superstar product has already been delivered in the mad autumn scramble, and albums by new artists are generally held until the new year. It's a little surprising, therefore, to find the Shanie album, *Inner Child*, making a late appearance, particularly as her label Motown is with its current distributor BMG for only two more weeks. The talented 18 year old is obviously something of a Motown priority, and her first album for the label is produced and partially written by Narada Michael Walden.

#### PICK OF THE WEEK

**THE CARPENTERS:** From *The Top* (A&M 7502168752). Nicely packaged 4CD boxed set with an informative booklet, features 67 selections in chronological

order, from their 1965 home recording of *Caravan* to *Now*, taken from Karen's last recording session in 1982. 40 of the titles are previously unreleased, and a further 40 are remixed, making this a collection for Carpenters completists rather than casual buyers.

### Singles

George Michael and Elton John's recording of *Don't Let The Sun Go Down On Me* draws fine vocal performances from both. The song has been a little over-used of late, with recent interpretations by Gloria Estefan and Oleta Adams, but that won't stop this being a massive hit.

*Silent Night* has come in for something of a bashing too, with several new versions. The two best out this Christmas are by those Irish songbirds Sinead O'Connor and Enya. The latter's charming Gaelic recording is tucked away on the flip of her current hit. Sinead's version is very



Elton and George together

stark, with her deliberately sibilent voice backed only by Peter Gabriel's minimal (chords only) keyboards.

Danni Minogue's fifth straight Top 20 hit of 1991 is inevitable with *I Don't Wanna Take This Pain*, a less throwaway, more muscular outing for the Aussie with a fine, understated melody dressed in a Soul II Soul shuffle. New Kids On The Block round-off the year with *If You Go Away*, a syrupy, soulful ballad delicately delivered. A Top 20 cert, even at this hectic time of year.

The best dance single of the week is Magic's Bay Back Malcolm McLaren. A collaboration with Mike Stock and Pete Waterman, it contains exactly the right mix of Italo house piano and Belgian techno ingredients to be a smash, with minimal but good vocal support from Alison Limerick. The record doubles as the theme for the upcoming TV special, *The Ghosts Of Oxford Street* too, with obvious dividends.

#### PICK OF THE WEEK

**QUEEN:** *Bohemian Rhapsody* (Parlophone QUEEN 20). Speculation about what will be the Christmas number one has raged for weeks. But the reissue of *Bohemian Rhapsody*, following the death of Freddie Mercury effectively ends the competition. If EMI can press up enough copies, this ground-breaking single will take the honours, just as it did when first released 16 years ago.

Alan Jones

## JAZZ

There are truly great jazz albums... and there are truly unique jazz albums. *Sketches Of Spain* is the latter. Reissued by Sony together with five other classics from the same Columbia source, it remains one of Miles Davis' most exquisite recorded statements. It's living testimony, too, to the genius of Gil Evans — and a definitive example of collaborative artistry at its peak.

Having paid his sideman dues with the likes of the Marsalis Brothers, Michal Urbaniak, Sting et al, Kenny Kirkland has established an enviable reputation as master of the keyboard during the past half-dozen years. Just how impressively his talents continue to mature can be gauged by the splendid contents of his eponymous debut album for GRP. Skillfully using a selection of musicians Kirkland has produced the kind of intelligent release that isn't all that commonplace these days.

The re-appearance of two former two-LP sets celebrating recordings made in the UK over 20 years ago in one sensible double-CD package warrants top marks for Sequel Records in general and to reis-

sue producer Norman Bates in particular. **Duke Ellington:** *The English Concerts 1969 & 1971* will bring back vivid memories for those old enough to recall what were altogether two exceptional British tours.

#### PICK OF THE WEEK

**BILLIE HOLIDAY:** *The Legacy (1933-1958)*. (Columbia Jazz Masterpieces). The annoying duplication of certain, more (over-) familiar titles isn't diminished by the appearance here of this attractively-packaged set (three CDs, three cassettes). The overall quality of reproduction, plus an impressive booklet, are real bonuses. Just the kind of item to find its way into Christmas stockings next month. *Stan Britt*

## DANCE

Dance music's domination of the singles charts scaled new heights last week with five of the top seven records being club tracks. Ffr's investment in UK remixes of East Side Beat's *Like Like The Wind* by Dave Seaman and Phil Kelsey (aka The Creative Thieves) paid off, enabling the record to debut at number six despite the fact that it had been around an Italian import for several weeks. The other four big sellers were all rave tracks on independent labels.

One of those labels, PWL Continental, looks like repeating the success of *2 Unlimited* and *Anticampella* with *Groove To Move* by Belgium's *Chanel X* (PWL 2099).

Singles to watch out for next week, in addition to those listed in the last issue, include *The Complete Dominator* by

*Human Resource* (R&S/Outer Rhythm RSUK 4X) which features five mixes of the group's recent Top 40 hit. With remixes from Beltram, Frank De Wulf and CJ Bolland, two of which are previously unreleased, this could be a hit all over again. From the same label comes the *Ravesignal III EP* (RSUK 6) which features four strong hardcore cuts from CJ Bolland, including a remix of *Horsepower*.

Other labels aiming for a slice of the rave market include *Profile*, which has found its own piece of Belgian madness with *Free Your Body* by *Praga Khan* feat *Jade 4 U* (PROFIT347).

#### PICK OF THE WEEK

**PAULA ABDUL:** *Vibology* (VUST33). Club-goers and DJs will be after the excellent *Steve Silk Hurley* remixes (four are included on the 12-inch along with the original mix). Add these buyers to Abdul's established pop audience and you have the makings of a massive hit.

Andy Beavers

## CLASSICAL

*Saga*, the label which set mid-price trends with its issues in the Sixties and Seventies, has reappeared, in the form of CD reissues by the Netherlands company Sound Products, distributed in the UK by The Complete Record Company.

The first 27 issues include *Janet Baker* singing Schumann, Schubert and Brahms, plus a disc of English songs, *Ashkenazy* playing Chopin, the *Hilary Ensemble* performing *Music for Henry VIII*, Debussy from

*Livia Rev* — many top recommendations of their time.

Also back on the shelves is the Soviet *Melodyia* catalogue, thanks to a UK and US distribution agreement with Koch International, which will result in the release of some 20 titles a month. Among the first 40 are *Schedrin's The Sealed Angel*, from the Moscow Chamber Choir and USSR Russian Choir, and *Glazunov from the USSR Symphony Orchestra* under *Svetlanov*.

Much awaited and now issued by Philips is the three-disc set of 31 Verdi arias by *Carlo Bergonzi* the stylish tenor whose smooth tone anticipated the *Pavarotti/Domingo* sound.

New Note has two twentieth century rarities: the brooding late Romanticism of *Howard Hanson* on a *Delos* disc of the *Symphony No 4*, *Merry Mount Suite And Lament* for *Beowulf* from the *Seattle Symphony And Choral*, and *New York Chamber Symphony* conducted by *Gerard Schwarz*. It follows this with a set on ECM which sees *Kim Kashkashian* conjuring up eminent modernist sounds in two works for viola and percussion plus the *Shostakovich sonata Opus 147*.

#### PICK OF THE WEEK

**JANACEK:** *The Cunning Little Vixen*. *Royal Opera House Chorus and Orchestra/Simon Rattle*. EMI. The magic of the Covent Garden production is faithfully captured on this crystal clear recording, with *Lillian Watson*, in the title role, sounding even better than she did on stage. The fine 1983 performance of *Taras Bulba* with the *Philharmonia* is also included.

Phil Sommerich

## REISSUES

Christmas comes but once a year and offers the briefest of windows of opportunity. All of which makes it surprising that so many seasonal compilations and reissues flood forth. But then while the selling season is short, the hook is very powerful. Everyone likes Christmas ditties to a degree so if you like *Barry Manilow*, then *Barry singing Jingle Bells*, and so forth, is a natural. Hence *Because It's Christmas* (Arista 261127). The same, hope BMG, is true for *Jim Reeves* (Twelve Songs Of Christmas, NCD 82758), *Perry Como* (The Christmas Album, NCD 81929) and *Henry Mancini* (A Merry Mancini Christmas, NCD 81928).

As well as Christmas songs of course, there's carols. Hence *The Winchester Cathedral Choir's Carols For Christmas* (Ariola 261 279) and *EMI's Classic Christmas* (CD 7 982520) which features the likes of *Deck The Hall*, *O Little Town Of Bethlehem* and assorted seasonal classics. Carols mean choirs and choirs mean *Wales*. Enter *Christmas From The Land Of Songs* (Music For Pleasure, CDXMAS) in which three Welsh singing societies assured seasonal classics. The sales possibilities for this look good.

#### PICK OF THE WEEK

**ELVIS PRESLEY:** *Elvis' Christmas Album* (RCA ND 90300). This is the one. We're back in 1957 with Elvis at his most melodramatic on *Blue Christmas*, *Peace In The Valley*, and so forth. Art it may not be but it sure is fun.

Phil Hardy



# music week

# datafile

The Information Source for the Music Industry

7 DECEMBER 1991

## CHART FOCUS

With a sense of timing that couldn't be better, Elton John & George Michael's Don't Let The Sun Go Down On Me debuted at number one on Sunday. World Aids Day. Proceeds from the record will go to the Aids hospice London Lighthouse and the Rainbow Trust Children's Charity. Elton and George have both had previous number one duets, with Kiki Dee and Aretha Franklin respectively, and Don't Let The Sun Go Down On Me has had two previous chart outings. Elton's original peaked at number 16 in 1974, and Olefa Adams' remake reached number 33 a few weeks ago. Adam's version was lifted from Two Rooms, the Elton John & Bernie Taupin tribute album, from which came another new release, Kate Bush's reggaeification of Rocket Man.

In normal circumstances, John would probably be overjoyed by his current



success, but his pleasure must currently be tempered by the tragic demise of his good friend Freddie Mercury, who died of Aids last week.

Mercury's death has precipitated the same kind of reaction as those of John Lennon and Elvis Presley. In response to Mercury's death, Queen's recent hit, the ironically titled The Show Must Go On re-charts at 34. It has little chance of reaching number one, however, since the re-issue of Bohemian Rhapsody is clearly EMI's priority. There's three other Queen singles in the Top 200, but it's on the album chart that their records have made a major impression, with 10

albums listed among the Top 150. Greatest Hits II regains the number one position, while Greatest Hits surges to number nine, and Queen's most recent album of new material, Innuendo, re-enters the chart at number 34. The others: Live Magic at 51, A Kind Of Magic at 66, A Night At The Opera at 81, The Works at 116, Queen 2 at 119, The Miracle at 128 and Queen at 131. Mercury was even stolen colleague Brian May's thunder. May's solo single Driven By You debuts at 14 but media attention will doubtless continue to focus on Mercury.

In addition to the Queen re-entry, there's another 36 singles making their Top 75 debuts this week — the highest number of new entries in chart history. Seasonal factors are clearly partly responsible, but the fact remains that the dizzy singles merry-go-round has spun faster than ever this year.

Alan Jones

## ANALYSIS

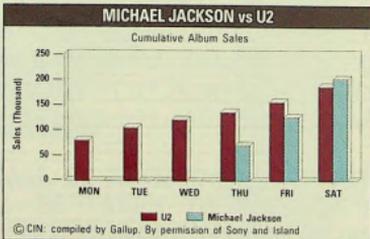
When Epic MD Andy Stephens likened the campaign for Michael Jackson's Dangerous to a Rolls Royce he failed to predict its sports performance.

Even with U2's Trabant shifting up a gear with a striking TV campaign, the Michael Jackson album's blistering pace off the grid made it a winner in just three days.

Achtung Baby scored the week's highest daily sale with a flying start on the Monday — a testimony to the band's fan-based market. But enthusiasm had waned by the Saturday when the Irish band scored just 15% of its total weekly sales.

The difference between the two acts' core markets is evident in their performance in the stores.

"CIN and Our Price had U2 and Jackson level," says Island's marketing manager Paul McGarvey. But Jackson was the clear winner in Woolworth, WH Smith and Boots — the mass market



stores which allowed him to overhaul U2's weekly total.

Jackson's three-day dash to the top of the chart saw Dangerous established as the fastest number one album.

But the combined sales of both titles, at just over 400,000 lags far behind the 615,000 total notched up during the same week of 1990 by Madonna's Immaculate Collection and Elton John's The Very Best Of

It is a gap which cannot be put down to market shrinkage. CIN's figures show album sales up 13% for the week on the same period last year.

But despite a disappointing initial uptake, McGarvey remains confident that today's (Mon 2) release of U2's Mysterious Ways single coupled with a two-week TV campaign in six regions will ensure a healthy end-of-year total.

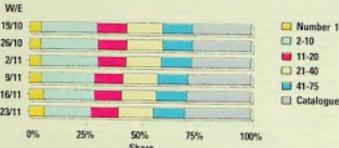
Matthew Cole

## UPDATE

### SALES

index of unit sales: 100=weekly average in 1990	Last week	This week	% diff	This week last year	% diff
Albums	146	186	+27	+22	
Singles	96	117	+22	+2	
Music Video	162	291	+80	+12	

### SINGLES MARKET SHARE BY CHART POSITION



### TOP 10 BEST SELLING ALBUM ARTISTS

- 1 QUEEN
- 2 GENESIS
- 3 MICHAEL JACKSON
- 4 U2
- 5 EWYA
- 6 SIMPLY RED
- 7 PAUL YOUNG
- 8 TINA TURNER
- 9 COMMITMENTS
- 10 PET SHOP BOYS

Compiled by ERA from Gallup data. Based on Top 200 album charts Oct 28 to Nov 23

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# TOP 75 SINGLES

THE OFFICIAL **music week**

CHART



<b>1</b>	<b>DON'T LET THE SUN GO DOWN ON ME</b> George Michael/Eton John	Epic
<b>2</b>	<b>BLACK OR WHITE</b> Michael Jackson	Epic
<b>3</b>	<b>RODE LIKE THE WIND</b> East Side Beat	HR
<b>4</b>	<b>WHEN YOU TELL ME THAT YOU LOVE ME</b> Diana Ross	EMI
<b>5</b>	<b>JUSTIFIED AND ANCIENT</b> The KLF (Lead vocals: Missy Timmy Wymtelle)	KLF Communications
<b>6</b>	<b>ACTIV 8 (COME WITH ME)</b> Altern 8	Network
<b>7</b>	<b>SMELLS LIKE TEEN SPIRIT</b> Nirvana	DGC
<b>8</b>	<b>DIZZY</b> Vic Reeves & The Wonder Stuff	Island
<b>9</b>	<b>SOUND</b> James	Fonema
<b>10</b>	<b>PLAYING WITH KNIVES</b> Bizarre Inc	Very Solution
<b>11</b>	<b>STARS</b> Simply Red	East West
<b>12</b>	<b>GET READY FOR THIS</b> 2 Unlimited	PWL Continental
<b>13</b>	<b>ROCKET MAN (I THINK IT'S GOING TO BE A LONG, LONG TIME)</b> Katie Bush	Mercury
<b>14</b>	<b>DRIVEN BY YOU</b> Brian May	Parlophone
<b>15</b>	<b>AM I RIGHT?</b> Erasure	Mute
<b>16</b>	<b>EXTACY</b> Shades Of Rhythm	ZTT
<b>17</b>	<b>YOU SHOWED ME</b> Salt N' Pepa	HR
<b>18</b>	<b>WAY OF THE WORLD</b> Tina Turner	Capitol
<b>19</b>	<b>IS THERE ANYBODY OUT THERE?</b> Bastille	Disconstruction/Parlophone
<b>20</b>	<b>WHEN A MAN LOVES A WOMAN</b> Mabel Fenton	Columbia
<b>21</b>	<b>WE SHOULD BE TOGETHER</b> Cliff Richard	EMI
<b>22</b>	<b>TOO BLIND TO SEE IT</b> Koolhaas	Aico
<b>23</b>	<b>HOLE HEARTED</b> Extreme	A&M
<b>24</b>	<b>RHYTHM IS A MYSTERY</b>	A&M

# IF YOU GO AWAY NEWS BLOCK

UK TOUR 2-15 DECEMBER CATCH PRESS FOR DETAILS

<b>38</b>	<b>JUDGE FUDGE</b> Happy Mondays	Factory
<b>39</b>	<b>IF YOU WERE WITH ME NOW</b> Kylie Minogue/Keith Washington	PWL
<b>40</b>	<b>KILLER... (EP)</b> Seal	ZTT
<b>41</b>	<b>SEND ME AN ANGEL</b> Scorpions	Vertigo
<b>42</b>	<b>SPENDING MY TIME</b> Roxette	EMI
<b>43</b>	<b>SHE TAUGHT ME HOW TO YODEL</b> Frankie (featuring The Backroom Boys)	EMI
<b>44</b>	<b>FALL AT YOUR FEET</b> Crowded House	Capitol
<b>45</b>	<b>EVERYBODY MOVE</b> Glen Davis	Polydor
<b>46</b>	<b>FAITH (IN THE POWER OF LOVE)</b> Faith	Pulse 8
<b>47</b>	<b>LOVE HURTS</b> Other	Geffen
<b>48</b>	<b>RUNNING OUT OF TIME</b> Digital Orgran	Deed Deed Good
<b>49</b>	<b>T'LL BE HOME THIS CHRISTMAS</b> Shirley Stevens	Epic
<b>50</b>	<b>CALL MY NAME</b> OMD	Virgin
<b>51</b>	<b>LET IT BEIN</b> Inner City	Ten
<b>52</b>	<b>THERE WILL NEVER BE ANOTHER TONIGHT</b> Bryan Adams	A&M
<b>53</b>	<b>THE OWEN</b> Bedlam & Program 2	R&S/Queer Rhythm
<b>54</b>	<b>IN THE GHETTO</b> Beats International	Go Beat
<b>55</b>	<b>AMERICAN PIE</b> Don McLean	Liberty
<b>56</b>	<b>NY TOWN</b> Glas Tiger	EMI
<b>57</b>	<b>SILENT ALL THESE YEARS</b> Tori Amos	East West
<b>58</b>	<b>FRIENDSHIP</b> Sabrina Johnston	East West
<b>59</b>	<b>JUST A TOUCH OF LOVE (EVERYDAY)</b> C&C Music Factory	Columbia
<b>60</b>	<b>2, 2, 2</b> Anticappella	PWL Continental
<b>61</b>	<b>MAMA I'M COMING HOME</b> Ozzy Osbourne	Epic
<b>62</b>	<b>I LOVE YOUR SMILE</b>	Epic



# RECORD MIRROR

# DEO

7 DECEMBER 1991, FREE WITH MUSIC WEEK

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Genre  
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# Chart

n e w s

BY ALAN JONES

## BREAK FOR THE BORDER

The continuing avalanche of dance records making high new entries to the chart shows no sign of abating. Most astonishing is that London's previous pivotal role in breaking dance hits has evaporated. Typically, the capital accounts for 30% of all singles sales, including up to 40% for 12-inch singles, and an even higher figure for dance music. But London has remained loyal to rap and soul, while the high fliers are

all hardcore rave and house. The new breaking ground is the North and Scotland. Given that many of the faceless conveyor belt acts making their mark are from the North, local loyalties might be expected, but even without these considerations the Scots are way ahead of the game, breaking numerous recent dance hits. The Scottish chart, as commissioned from Gallup by CIN for BBC Scotland,



### ● EAST SIDE BEAT

consistently proves the theory. A few examples: **East Side Beat** debuted at number two north of the border last week, while making their UK bow at number six; **Anticappella** reached number 10 in Scotland, but only number 24 nationally; and **Love**

Decade entered the Scottish chart at number seven, a massive 14 places ahead of their UK bow.

At the moment, London record buyers typically contribute only half or less of the purchases they would normally be expected to make for rave and house records on their first week in the chart, and almost never catch up. Meanwhile, they continue to make the running on records like **Simone's** 'My Family Depends On Me', **Joey Negro's** 'Do What You Feel' and a host of others with disappointing chart runs.

Southerners are not only not buying the records the rest of the nation is dancing to, they're not making them either. Artists from the South East usually dominate the chart, but last week's Top 40 included just three acts from south of Peterborough, home of **Shades Of Rhythm**, which being a brace of Londoners (**Seal** and **Kenny Thomas**) and Woking wonder **Eric Clapton**.

● Britain's track record for producing all-girl groups is pretty dismal. Sure there were the **Beverly Sisters** and the **Nolans** — we can actually blame Ireland for them — but nobody with any cred, at least until now. But **Sandra, Sharon, Marcia** and **Michelle Escoffrey** — collectively and logically **The Escoffreys** — are set to change all that. The sisters from South London have been signed direct to the American arm of Atlantic Records. Their debut single 'Look Who's Lovin' Me' is out this week and pretty good it is too — a soulful, gospel-inflected dance contender as classy as anything emanating from the States. 'Look Who's Lovin' Me' was written by **Sandra Escoffrey** and **Marcus Johnson**, one half of the new London production duo the **Ethnic Boyz**, who helmed the whole project. Watch out for the Escoffreys' debut album 'Opinions' next year.



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# Chart

## news

BY ALAN JONES

### SANDIE'S GOT IT TAPED

Another flurry of potential hits are tied in with TV advertising campaigns for products other than records. Carly Simon's 'Let The River Run' is back in the shops to capitalise on its use in the Peugeot 106 campaign. Bonnie Tyler's 'Holdin' Out For A Hero' is being aired in two different commercials, Sniff 'N' The Tears 'Driver's Seat' is back thanks to Pioneer Hi-Fi, and Brian May of Queen is looking for success with the specially commissioned 'Driven By You', now helping to flog Ford cars.

The oldest and best of the bunch is Sandie Shaw's 1964 chart-topper 'There's Always Something There To Remind Me', which accompanies the TDK Tape advertisement. Demand is such that the single is about to undergo a major re-promotion from Old Gold.

It would be nice to see it in the chart again, but why didn't somebody take the initiative and reissue the song which preceded it as TDK's choice, Lorraine



#### RPM PHONECARD

Elison's barnstorming 1966 flop 'Stay With Me', a pleading, hysterical performance that most experts agree to be one of the finest solo vocals of all-time?

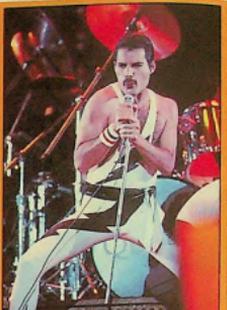
Returning to Sandie Shaw, it's interesting to note that she has been selected for the second time in her career to launch a new record label.

In 1983, she sang the introductory release for the short-lived Palace Records, an offshoot of husband Nik Powell's Palace Video company. As 1991 draws to a close, her album 'Reviewing The Situation' has the honour of being the first release on the RPM label.

Issued by Pye in 1969, the original release has been unavailable for many years, and is fleshed out to 20 tracks by the inclusion of contemporaneous material.

Simultaneous with Sandie's album, RPM is issuing 'Live At Last' by the Q-Tips featuring Paul Young, which could pick up useful sales in the wake of Young's successful hits album. To mark its birth, RPM has also become the first record company to use a Mercury phonecard as a promotional device. The card, says RPM's Roger Dopson, is "further proof of RPM's dedication to the noble art of collecting".

Freddie Mercury isn't the only music industry person to die from AIDS recently. French composer Jacques Morali was also a victim of the disease a couple of weeks ago. Most regularly partnered by Henri Belolo, Morali, 44, wrote a string of hits including 'The Best Disco In Town' (The Ritchie Family, 'Where Is My Man' (Eartha Kitt), 'Street Dance' (Break Machine) and one of the 10 biggest-selling



singles ever in the UK, Village People's 'Y.M.C.A.'. Meanwhile, there has been an understandable resurgence of Queen product following the tragic demise of lead singer Freddie (see MW's Chart Focus for details). Even before it happened, Queen's 'Greatest Hits' went platinum for the ninth time. The 2.7m sales necessary for such a certification represent a record for a hits compilation, and have been exceeded by only a handful of albums in UK recording history.



Following in the footsteps of Bizarre Inc, expect Human Resource's minor hit 'Dominator' to become a massive success when reissued shortly. This tenaciously popular rave record has been unavailable for weeks, and is about to be reissued in five mixes, two of them completely new, on a 12-inch tagged 'The Complete Dominator'. Watch it fly...

- THE LAST WEEK
- 1 BLACK OR WHITE
  - 2 HOLE HEARTED
  - 3 STARS Simply Red
  - 4 SOUND James
  - 5 THERE WILL BEVIVE
  - 6 WAY OF THE WOOD
  - 7 FAITH (ON THE PO)
  - 8 DIZZY VU Revs & 8
  - 9 FALL AT YOUR FE
  - 10 WHEN A MAN LO
  - 11 DO YOU FEEL LI
  - 12 KILLER Soul
  - 13 JUSTIFIED & ANC
  - 14 ND SON OF MINE
  - 15 SPENDING MY TI
  - 16 WINTER Love And
  - 17 MYSTERIOUS WA
  - 18 TENDER LOVE Era
  - 19 WHEN YOU TELL
  - 20 YOU TO ME ARE
  - 21 MY TOWN Class T
  - 22 IF YOU WERE WI
  - 23 JUDGE FUDGE Ma
  - 24 MARTIKA'S KITCH
  - 25 YOU SHOWED ME

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### TOP 10 BI

- THESE RECORDS ARE THE TOP 200 SINGLES SALES CHART
- 1 DRIVEN BY YOU
  - 2 TWIN CITIES
  - 3 TOO BLIND TO SEE
  - 4 LOVE SEE NO COLD
  - 5 OUT OF REACH
  - 6 BOHEMIAN RHAPS
  - 7 FRIENDSHIP
  - 8 ALL WOMAN
  - 9 JOSEPH MEGA MIX
  - 10 HOW CAN I KEEP U



### US TO

- THESE RECORDS ARE THE TOP 200 SINGLES SALES CHART
- 1 BLACK OR WHITE
  - 2 WHEN A MAN LOVES U
  - 3 SET ADRIFT ON M
  - 4 IT'S SO HARD TO SAY
  - 5 ALL 4 LOVE, Color M
  - 6 BLOWING KISSES IN T
  - 7 CREAM, Prince
  - 8 CAN'T LET GO, Maxi
  - 9 THAT'S WHAT LOV
  - 10 O.P.P., Naughty By N
  - 11 FINALLY, Ce Ce Pen
  - 12 CAN'T STOP THIS THK
  - 13 KEEP COMING BAC
  - 14 LET'S TALK ABOUT
  - 15 WILDSIDE, Morley M
  - 16 DON'T CRY, Guns N'
  - 17 2 LEGIT 2 BOUT, Ian

# Dream Frequency

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- 2 RM UPDATE
- |    |   |                 |    |  |          |    |  |          |    |   |                 |
|----|---|-----------------|----|--|----------|----|--|----------|----|---|-----------------|
| 18 | DO ANYTHING, Natural Selection                  | EastWest        | 43 | LOVE ME ALL UP, Stacy Earl               | RCA      | 73 | LUCK OF THE DRAW, Bonnie Raitt             | Capitol  | 43 | OUT OF TIME, REM                                | Warner Brothers |
| 19 | SET THE NIGHT TO MUSIC, Roberta Flack/Mike Post | A&M             | 44 | DON'T WANT TO BE A FOOL, Luther Vandross | Epic     | 74 | C.M.B., Color Me Badd                      | Gone     | 44 | WHENEVER WE WANTED, John Mellencamp             | Major           |
| 20 | NO SON OF MINE, Genesis                         | Atlantic        | 45 | TENDER KISSES, Tracie Spencer            | Capitol  | 75 | SPELLBOUND, Paula Abdul                    | Capitive | 45 | POCKET FULL OF GOLD, Vince Gill                 | MCA             |
| 21 | STREET OF DREAMS, Nia Peeples                   | Chrysalis       | 46 | SAVE UP ALL YOUR TEARS, Cher             | Geffen   | 76 | DECADE OF DECADENCE, Morley Crut           | Elektra  | 46 | NEW MOON SHINE, James Taylor                    | Columbia        |
| 22 | ROMANTIC, Karyn White                           | Warner Brothers | 47 | HOME SWEET HOME, Morley Crut             | Elektra  | 77 | TWO ROOMS: SONGS OF ELTON, Vanessa Paradis | A&M      | 47 | SHEPHERD MOONS, Enya                            | Warner          |
| 23 | EMOTIONS, Mariah Carey                          | Columbia        | 48 | MYSTERIOUS WAYS, U2                      | Island   | 78 | HEART IN MOTION, Amy Grant                 | A&M      | 48 | WE CAN'T BE STOPPED, The Geto Boys              | Rap A Lot       |
| 24 | HOLE HEARTED, Extreme                           | A&M             | 49 | GROOVY TRAIN, The Firm                   | Sire     | 79 | FOR MY BROKEN HEART, Robyn McElroy         | MCA      | 49 | ON EVERY STREET, Dire Straits                   | Warner Brothers |
| 25 | LIVE FOR LOVING YOU, Gloria Estefan             | Epic            | 50 | JUST A TOUCH OF LOVE, C&C Music Factory  | Columbia | 80 | FOREVER MY LADY, Jodeci                    | MCA      | 50 | INTO THE GREAT... Tom Petty & The Heartbreakers | MCA             |

## EBY

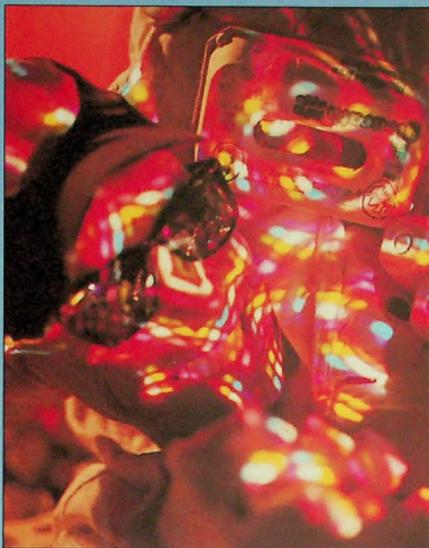
Welcome to the acid gallery of Mr Egg, the self-styled Scots techno maverick behind EBY. A mixed omelette of uncompromising acid hooks and rock riffs — not so much of a cliched combination as you might expect — the new 'EBY' EP is his first release for five years.

Egg has been involved in the acid/techno scene since 1985 and despite encountering apathy in his homeland has carried on regardless. "It is much more unusual to be playing acid music here in Scotland," he reveals. "It's the equivalent of some band down in London playing the bagpipes."

EBY stands for Ege Bam Yasi, the name of an album by Seventies experimentalists Can. Though the band is now just Egg on his own, Ege Bam Yasi were, at one time, a three-piece, shocking and entertaining with their explicit stage shows and overtly sexual lyrics. Egg feels he has matured since those days and the new EBY is about stunning people musically rather than visually.

"Before they started calling it acid, I was calling it 'bizarre disco,'" he says. "I don't take any chemicals, but I can tell you, acid is in my blood."

Davydd Chong



The 'EBY' EP is released by Groove Kissing on December 9

## VIDEO

Label	Catalogue
ark	PolyGram Video 0711503
	PMI MVC 9913233
	PMI VC4112
	Telstar TVE1034
	PMI MVP 9913273
	PMI MVD 9913083
Windsong Internation	WIV 007
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# dj directory

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2 11 HOLE HEARTED  
3 11 STARS Simply Red  
4 12 SOUND James  
5 9 THERE WILL NEVER  
6 11 WAY OF THE WILD  
7 13 FAITH (IN THE POW)  
8 3 DIZZY Vic Reeves &  
9 4 FALL AT YOUR FEET  
10 2 WHEN A MAN LO  
11 5 DO YOU FEEL LIKE  
12 21 KILLER Seal  
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14 14 NO SON OF MINE  
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19 16 WHEN YOU TELL  
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22 4 IF YOU WERE WIT  
23 30 JUDGE FUDGE Ha  
24 6 MARTIKA'S KITCH  
25 26 YOU SHOWED ME  
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## Reckless

DMC winner in hardcore house shocker. Yes, the 1990/91 European mixing champion, DJ Reckless has shattered any preconceptions about such mixers being hip hop purists by creating a storming rave track called 'Karnage'.

The 23-year-old South Londoner, known to his mum as Viv Ulson, first got into house music in 1987 and a year later he was DJing at raves. But he found that he could not include house tracks in his competition mixes. "They weren't credible enough," he says, "but I did use soul and ragga as well as hip hop."

His first recording experience came when he produced Geneside II's single, 'The Motiv'. He brought not only his DJing experience — "You get to know what really kicks" — but also his musical skills on the bass and keyboards.

'Karnage' is his first solo single. Built around the bassline from 'A Moment in Time' by Four For Money, it is a frenzied bleepy onslaught that is easily identified by its use of the "ooeooo, ooeooo" samples from Crystal Waters' 'Makin' Happy'. For the

not-so-headstrong, there is also a normal piano-driven garage mix on the flipside.

Although it was recorded in the cooler way in a 16-track studio, 'Karnage' almost sounds like a live mix, with its stops and starts, twists and turns, and real raw energy. "Being a DJ," says Reckless, "that sort of arrangement comes naturally."

Andy Beavers



## Tamsin

The piano training Tamsin received as a child has come in handy.

While recording her debut single, 'It's Easy/Feeling Free', the London-based DJ used the skills to her advantage. Bold and uplifting, the two tunes demonstrate both her musical virtuosity and a deep understanding of the haunting garage hook.

"I like garage and I like hardcore," she explains. "But there wasn't much about that blended the two. Because I couldn't buy the music I wanted to play, I thought: 'OK, I'll make some.'"

On the single Tamsin has collaborated with former Heatwave man Roy Carter. Though the irresistibly jazzy 'Feeling Free' took three months to complete, its flip was knocked out in just three hours. Influenced by friends' response to the track, Tamsin has made 'It's Easy', with its cute keyboard hook, the A-side.

"'Feeling Free' was just turning into an epic because we weren't in tune with each other," she laughs. "It became an uncontrollable monster. We had about 20 mixes on DAT!"

Davydd Chong

'It's Easy/Feeling Free' is released by Lafayette on December 9



'Karnage' is released by Pulse-8 on January 20

## TOP 10 B

- 1 11 DRIVEN BY YOU  
2 10 TWIN CITIES  
3 10 TOO BLIND TO SEE  
4 10 LOVE SEE NO COLD  
5 10 OUT OF REACH  
6 69 BOHEMIAN RHAPS  
7 10 FRIENDSHIP  
8 11 ALL WOMAN  
9 15 JOSEPH MEGA MID  
10 10 HOW CAN I KEEP I  
The following records are on Top 200 singles sales chart. Fig

## US TO

- 1 1 BLACK OR WHITE, I  
2 1 WHEN A MAN LOVES J  
3 1 [X] SET AFRIT ON FO  
4 1 IT'S SO HARD TO SAY  
5 1 ALL 4 LOVE, Color M  
6 1 BLOWING KISSES IN T  
7 1 CREAM, Prince  
8 1 CAN'T LET GO, Maxi  
9 1 THAT'S WHAT LOV  
10 1 O.P.P., Naughty By N  
11 1 FINALLY, Co Ca Penn  
12 1 CAN'T STOP THIS THN  
13 1 KEEP COMING BACK  
14 1 LET'S TALK ABOUT  
15 1 WILDSIDE, Marly M  
16 1 DON'T CRY, Guns N  
17 1 2 LEGET 2 OUT, Jon

## 4 RM UPDATE

18 1 DO ANYTHING, National Selection	East West	43 1 LOVE ME ALL UP, Stacy Earl	RCA	18 1 LUCK OF THE DRAW, Bonnie Raitt	Capitol	43 1 OUT OF TIME, REM	Warner Brothers
19 1 SET THE NIGHT TO MUSIC, Roberts/Rick/Marc Pizar	Atlantic	44 1 DON'T WANT TO BE A FOOL, Luther Vandross/Epic	Epic	19 1 C.M.B., Color Me Badd	Giant	44 1 WHENEVER WE WANTED, John Mellencamp	Musgrave
20 12 NO SON OF MINE, Genesis	Atlantic	45 1 TENDER KISSES, Tracey Spencer	Capitol	20 1 SPELLBOUND, Paula Abdul	Capitol	45 1 POCKET FULL OF GOLD, Vince Gill	MCA
21 1 STREET OF DREAMS, Na Paegies	Charisma	46 1 SAVE UP ALL YOUR TEARS, Cher	Geffen	21 1 DECADE OF DECADES, Motley Crue	Elektra	46 1 NEW MOON SHINE, James Taylor	Columbia
22 1 ROMANTIC, Karyn White	Warner Brothers	47 1 HOME SWEET HOME, Motley Crue	Elektra	22 1 [X] TWO ROOMS: SONGS OF ELTON ... Various Performer	A&M	47 1 [X] SHEPHERD MOONS, Enya	Reprise
23 1 EMOTIONS, Mariah Carey	Columbia	48 1 [X] MYSTERIOUS WAYS, U2	Island	23 1 HEART IN MOTION, Amy Grant	A&M	48 1 WE CAN'T BE STOPPED, The Geto Boys	Blip A Lot
24 1 HOLE HEARTED, Extreme	A&M	49 1 GROOVY TRAIN, The Firm	Sire	24 1 FOR MY BROKEN HEART, Reto McEntire	MCA	49 1 ON EVERY STREET, Doc Static	Warner Brothers
25 1 IN LOVE FOR LOVING YOU, Gloria Estefan	Epic	50 1 JUST A TOUCH OF LOVE, C&C Music Factory	Columbia	25 1 STREET MY LADY, Jodeci	MCA	50 1 INTO THE GREAT ... Tom Petty & The Heartbreakers	MCA

## Nightlife 10

- 1 (NEW) TOO BLIND ... (Remixes) Kym Sims (East West/Atco 12)  
2 (NEW) HOLD'N ON Michael Wattford (US Atlantic 12)  
3 (NEW) I KNOW New Atlantic (3 Beat 12)  
4 (NEW) ONLY LOVE ... (Masters At Work Dub) St Etienne (Warner 12)  
5 (9) I GOT IT Yr Bots (RCA 12)  
6 (8) GREED Intuition feat Keith Nunnally (Pulse 8 12)  
7 (NEW) COMING ON STRONG Rhythm Section (Rhythm Sect 12)  
8 (1) RIDE LIKE THE WIND East Side Beat (Hr 12)  
9 (NEW) STAY THIS WAY Brand New Heavies (Delicious Vinyl 12)  
10 (NEW) YOU'RE GONNA LOVE IT Diana Ross (Motown 12)



A guide to the hottest new club sounds, as featured on Pete Tong's Radio One FM show, 'The Essential Selection', broadcast every Friday from 7.30 to 10pm. Compiled by sales returns from the following record stores: City Sounds/Vinyl Zone/Black Market (London), Eastern Bloc/Underground (Manchester), 3 Beat (Liverpool).

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25 1 IN LOVE FOR LOVING YOU, Gloria Estefan	Epic	50 1 JUST A TOUCH OF LOVE, C&C Music Factory	Columbia	25 1 STREET MY LADY, Jodeci	MCA	50 1 INTO THE GREAT ... Tom Petty & The Heartbreakers	MCA

## Tuff Little Unit

Tuff Little Unit are back with a new single, 'Inspiration', that is every bit as special as their debut, 'Join The Future'. Once again they have come up with a sound that is hard to categorise. Suffice to say that if Seal was to sing a Ten City song with Derrick May at the controls then it might just sound something like this.

The Sheffield-based outfit comprises vocalist, Warren Peart, plus Ziah Hill and Glynn Andrews. They are keen to point out that they are musicians rather than DJs. All three have their roots in reggae music, with Hill and Andrews previously playing bass and guitar in local bands and Peart being an MC for London sound systems. "We are not part of the rave scene," says Hill, "what we do is a roots thing."

Rather than coming up with obvious ragga-house hybrids, they apply their reggae experience in more imaginative ways, most noticeably in the bass department. "The bass-line has got to be saying something and not just complementing the chords," says Hill. "It has got to be able to hold its own."

This is best heard on the Perspiration mix of 'Inspiration', which like Jazzy M's Epic mix, features the wonderful pleading vocal track in its entirety. There is also a more ravey Sweat mix, plus a new track 'Rush To The Beat', which continues the experimental trend set by their previous B-side, 'Masterplan'. The band are currently working on an LP due out next spring.

Andy Beavers



'Inspiration' is released by Warp on December 9

## Cool Cuts

- (NEW) **TOO BLIND TO SEE IT (REMIXES)** Kym Sims East West/Atco  
A classic track for months now, and with new Slam mixes to add to the already classic Hurley mixes, this will go Top 10 for sure
- (NEW) **MOIRA JANE'S CAFE** Definition Of Sound Circa  
An old B-side remixed and revamped into their best club cut yet
- (3) **INSTRUMENTS OF DARKNESS** Art Of Noise White label
- (NEW) **FIND SOMEONE** Buster Guit White label  
Making heavy use of Letfild's 'Not Forgotten' this white label is well produced and hot
- (12) **DIFFERENT STORY** Bowa Dead Dead Good
- (NEW) **VIBEOLOGY (HURLEY MIXES)** Paula Abdul Captive
- (NEW) **LET ME GROOVE YOU JT** East West  
Typically classy New York style pumpin' club music
- (NEW) **BUBBLES** Tackle US House Jam  
Hottest import of the week is this curiously infectious B-side garage track
- (5) **LOVE SEEN COLOUR** The Farm Produce
- (NEW) **SALVATION** B Rich White label  
A roaring house track that straddles the divide between hardcore and club
- (7) **STAND UP** Rave Nation Pulse 8
- (NEW) **OUT (IN ESSENCE)** Fluke Circa  
Interesting mini album featuring the trippy disco 'Pan Am Into Philly' and the bassy 'Garden Of Oblivion'
- (18) **WISEBLOOD** The Paradise Organisation White label
- (NEW) **GET ON THE GROOVE** Antwerp Express Raiders  
Familiar vocal samples and excellent production make this an essential Euro track
- (6) **POSSIBLE WORLDS** The Shamen One Little Indian
- (NEW) **INNA WE KINGDOM** MC Kirky More Protein  
A new lease of life for this underrated cut with new harder mixes
- (NEW) **YOU AND ME** DJ Seduction White label  
Hard and heavy white label currently tearing up the rave scene
- (9) **FRIENDSHIP** Sabrina Johnston East West
- (NEW) **COMIN' ON STRONG** Desiya Mute  
Unusual song in new Tony Humphries mixes that grow and grow
- (NEW) **HOLDIN'** on Michael Watford US Atlantic  
Mid-tempo garage with chunky beats and soulful vocals



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## DEO

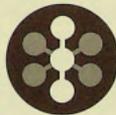
	Label	Cat No.
Park	PolyGram Video	0711503
	PMI	MVC 9913233
	PMI	VC4112
	Telstar	TVE1034
	PMI	MVP 9913273
	PMI	MVD 9913083
	Windsong International	WV 007
	PolyGram	0837463
i	Music Club/Wide Col	MC 2003
OTTI	PolyGram Video	CFV 11122
crime	PMI	MVB 9913213
	PMI	MVB9913243
ok	WMV	90379343
	WMV	7599381933
	4 Front/PolyGram	0838623

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**SONIC SURFERS** featuring  
Phynne  
"Beat Of Zen"  
(Fifth World 12FW 002, via Total/BMG)  
Promoted four months ago as a Dutch pressing  
of its Techno-style original Yes and Yang  
Versions, this newly Chad Jackson remixed  
synthetic brass fueled but now filthy beats  
chained together is greatly topped by Phynne  
from King Bee, with much repetitive repetition  
of its late line (which rhyms with  
"vaderation"), here in gang and strong  
movers marked **0-120-02pm** Chang, **0-120-02pm**  
Instrumental and (also instrumental) different  
track **120-02pm** Utopia Miles. It's the beat  
of Zen the sound of one hour clapping?

**FU-SCHNICKENS**  
"Ring The Alarm"  
(Just Give T 291)

Had already on import and out here next week,  
this last taking into its fantastic tone teddy-  
dodding West Indian regga rap is in funk jotted  
deliberately ponderous jiggly rolling 92Bpm LP  
Version and Instrumental, more reggae'd  
Steeley & Clichee Remix and 91-78pm Steely &  
Clichee Extended Mix versions.

**ST. ETIENNE**  
"Only Love Can Break Your Heart"  
(US Warner Bros 0-40186)

Its recent UK release having been lusted by  
spreading various mixes over too many formats  
without ensuring that Andy Warhol's? then best  
dance mix, here included as 101Bpm A Mix  
In Two Halves, plus on the 12-inch, this  
planning got whined and piano plinked ponder-  
ously rolling Neil Young remake is now totally  
transformed though as less of a song by New  
York's Little Louie Vega & Kenny Dope?  
Gonzalez in their chaotic percussive and  
Steve Miller-type samples jiggled 103.5bpm  
Kenlo B-Boy Mix and stark drummed numbed  
3-On Beats, or breezily creating 123 12bpm  
Masters At Work Dub and Bonus Beats ver-  
sions, coupled also with the smooth stringy pur-  
d-0-118-2-02pm "Slored To Say The Least  
(Album Version)

**ULTRAMAGNETIC MC'S**  
"My It Happen"  
(US Mercury 866-131-1)  
Sampling the JB's "Hustle With Speed Taurus  
Aria And Leo", the lead swapping MC's only  
thudding bass bumped unknown 106.7bpm  
light jaunty jigger has its best and a slippery  
scorching started 106.6bpm Rems, plus the  
continually tempo changing 105.3-96.6-103.4-  
106.6-124.8bpm "Chorus Line #2"

**FIERCE RULING DIVA**  
"Rubb It In"  
(Raid Music 12 REACT 3, via BMG)  
Amateur based techno jocks Jeron  
Flamingo and Jeffrey DJ Abraxas' Porter's  
"Three you hands up in the air" and title line  
chasing old EP track is now much rave-er  
in jumpy thumping 0-128-6-02pm Frank De  
Wulf's All-Bliss 44s, terrific battery frantic  
129.8bpm FRD Siletoona Rems, bounce  
lurching less urgent 'new beat' 123bpm Original  
Mix, and vibrantly bounding 120.2bpm LP  
Dub It In Bonus Beats versions.

**PROJECT ONE**  
"Project One Area Back"  
(Fighting High Records RSN 9, via SRD)  
Produced by A Hopie & A Funki Dredd's  
homely Marc Williams, this raving three-track  
has the crowd surrounded Louis Farahnah and  
"give yourself to me" sluttling girl prodded  
jiggy 0-126.7bpm "A Great Day", Farahnah  
anti-chorus dumber overblown  
nervy jettling 0-127.8bpm "The Grand" and  
regga rapping Eric from S'Express prodded  
fancie wiggly leaping 129.8bpm "A Live Vibe"

**TIKKLE**  
"The Sublime"  
(US House Jam HJA 9121)  
With the name Tikkle only stickered on the out-  
er or shriek-wax, not printed on the label, LNR  
& Kenzo's Chicago creation is a light mermaid  
tricky leaping instrumental floor in 124.2bpm  
Jazz, Sublime and 125.2bpm Original Mixes,  
flipped by the more brisky bubbling "Bubbles"  
in 122bpm Original and 121.8bpm Club Mixes

**Beats & Pieces**

**VIC REEVES'** Christmas offering, as  
previously warned, really is a cantering  
127-4bpm house-type treatment of the  
hymn "Aldie With Me" produced how-  
ever by The Grid rather than by Phil  
Dakey, who merely contributes the tip's  
Masterbeat-like only tempoed  
120.2bpm revival of Deep Purple's  
"Black Night" (Sense/Island SIGM 12-13).  
Africa Bambaataa & Soul Sonic  
Force's "Planet Rock" electro classic  
from 1982 will be out in the new year  
on WARP Records as a remix by LFO  
for the original Low Frequency  
Oscillation, rather than any of the sev-  
eral sets of imposters! Dave  
McAleer has reminded me at last what  
the dialogue from 4 Hero's now-year-old  
"Mr Kirk's Nightmare" came from, Think  
featuring Lou Stallman's exactly 20  
years old US hit "Once You Understand",  
which I do remember reviewing at the  
time (it's actually about "Mr Cock", not  
Kirk!) - KID'N Play, stars of the two  
US hit "House Party" movies, have had  
their 110bpm "An't Gonna Hurt Nobody"  
promoted here provisionally in Kool &  
The Gang "Get Down On It" based jiggly  
Quick-kicker's Hip Hop and jiggy jiggling  
Radio Mixes, ahead of scheduled  
m/s-January release on Elektra - Gen-  
eration Records (071-938 2386) has  
served only as a white label the so far un-  
scheduled Frontlines "I Can't Take It",  
a Twin Peakish ambience intro'd  
then almost "Village People go house"  
like exocentric jangly clomping 0-

121.6bpm galloper with steel drums, dif-  
ferent trinky keyboard breaks, bursts of  
lucky hip-house rap and an abrupt end  
(in two mixes) - Rising High Records  
launches a new Ascension label next  
month for more accessible dance music,  
and is about to do two-way trans-Atlantic  
licensing business with Lenny D's  
New York based Industrial Strength  
logo - Diesel, of the DU loan Rocky &  
Diesel is now handling A&R for  
Champion Records - Soho's dance  
music specialising Grove Records,  
which pioneered Sunday trading over a  
decade ago, will sadly shut up shop for  
good on Christmas Eve as owners  
Chris, Tim and mother Jane Palmer  
can no longer afford the increasingly sky  
high Greek Street rent - George  
Power, a founder of the original KISS  
FM, makes his debut on the legal station  
this Monday night/Tuesday morning  
(December 3) reworking between 1-4am  
the vintage music that, a decade or more  
ago, was at the time ridiculously upfront  
and made his club gigs a London legend  
- Little Louie Vega is guest jock this  
Sunday (December 8) at Metange in  
Soho's Gullivers (Ganton Street).  
"The Hit Man And Her" - Pete Water-  
man and Michaela Strachan is Saturday  
night TV disco show - cropped up as  
the answer to a question on Channel 4's  
"Fifteen to one" just last week, but un-  
fortunately the middle-aged lady ques-  
tioned didn't know it! - AND THE  
BEAT GOES ON!

**THE ESCOFFERYS**  
"Look Who's Loving Me"  
(East West Records America A5828)  
Imported on US Atlantic at the end of August  
awarded in fact from South London, gospel  
award winning Brixton sisters Sandra, Sharon,

Marcia and Michelle's mournfully moaned  
and cooed joggling swayer is still in 9-97 5-0bpm  
Dub and reggae tinged R&B Mixes, a slicker  
102.8bpm so-called House Remix, (some  
Americans have yet to learn the meaning of  
"house"), plus here an Instrumental of the lat-  
ter

**DEO**

Label	Genre
Park	PolyGram Video 0711563
	PMI
	MVC 9913233
	PMI
	VC4112
	Telstar TVE1034
	PMI
	MVP 9913273
	PMI
	MVD 9913083
Windsong International	WW 007
	PolyGram 0837463
i	Music Club/Video Col MC 2003
JTTI	PolyGram Video CPV 11122
crime	PMI
	MVB 9913213
	PMI
	MVB9913243
ok	WWV
	9031754343
	WWV
	7599381933
	4 Front/PolyGram 0638623

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## THE RECORD MIRROR CLUB CHART IS FEATURED ON THE MARK GOODIER SHOW ON RADIO 1 FM EVERY MONDAY AT 7.30pm

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# RECORD MIRROR

COMPILED BY ALAN JONES FROM A SAMPLE OF OVER 500 DJ RETURNS

Rank Title

- 1 **BLACK OR WHITE**
- 2 **HOLE HEARTED** EX
- 3 **STARS** Simply Red
- 4 **SOUND** James
- 5 **WHEN A MAN LOVES A**
- 6 **STARS** Simply Red
- 7 **WAY OF THE WIND**
- 8 **FAITH IN THE PD**
- 9 **DIZZY Vc REVUE 2**
- 10 **FALL AT YOUR FE**
- 11 **WHEN A MAN LO**
- 12 **DO YOU FEEL LI**
- 13 **KILLER** Seal
- 14 **JUSTIFIED & ANC**
- 15 **NO SON OF MINE**
- 16 **SPENDING MY TH**
- 17 **WINTER** Love And
- 18 **MYSTERIOUS WA**
- 19 **TENDER LOVE** Ken
- 20 **WHEN YOU TELL**
- 21 **DO YOU TO ME ARE**
- 22 **MY TOWN** Guns N
- 23 **IF YOU WERE WIT**
- 24 **JUDGE FUDGE HA**
- 25 **MARTINA'S KITCH**
- 26 **YOU SHOWED ME**

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## TOP 10 BI

Rank Title

- 1 **DRIVEN BY YOU**
- 2 **TWIN CITIES**
- 3 **TOO BLIND TO SEE**
- 4 **LOVE SEE NO COLO**
- 5 **OUT OF REACH**
- 6 **BOHEMIAN RHAPS**
- 7 **FRIENDSHIP**
- 8 **ALL WOMAN**
- 9 **JOSEPH MEG MIX**
- 10 **HOW CAN I KEEP U**

The following records are based on Top 200 singles sales chart. Fig

## US TO

Rank Title

- 1 **BLACK OR WHITE A**
- 2 **WHEN A MAN LOVES A**
- 3 **SET ADRIPT ON MI**
- 4 **IT'S SO HARD TO SAY**
- 5 **ALL 4 LOVE** Color Me
- 6 **BLOWING KISSES IN T**
- 7 **CREAM** Pince
- 8 **CAN'T LET GO** Mavis
- 9 **THAT'S WHAT LOVE**
- 10 **O.P.P.** Naughty By Nat
- 11 **FINALLY** Co Ce Panton
- 12 **CAN'T STOP THIS THING**
- 13 **KEEP COMING BACK**
- 14 **LET'S TALK ABOUT**
- 15 **WILDSIDE** Marky Ma
- 16 **DON'T CRY** Guns N
- 17 **LEGIT 2 QUIT** Ham
- 18 **DO ANYTHING** Natural selection
- 19 **SET THE NIGHT TO MUSIC** Robots Funky Mac Pro
- 20 **NO SON OF MINE** Genesis
- 21 **STREET OF DREAMS** No Precepts
- 22 **ROMANTIC** Karen White
- 23 **EMOTIONS** Mariah Carey
- 24 **HOLE HEARTED** Extreme
- 25 **LIVE FOR LOVING YOU** Gina Estefan

### TW LW

- 1 **I'LL BE YOUR FRIEND** Robert Owens
- 2 **MY FAMILY DEPENDS ON ME** Primo
- 3 **TOO BLIND TO SEE** IT
- 4 **FRIENDSHIP (BAND OF GYPSIES CLUB)** Johnnie Johnson
- 5 **A TOUCH OF LOVE (EVERYDAY) (MIXES)** C&C Music Factory
- 6 **RIDE LIKE THE WIND** Lead Soul Bros & The Modern Tone Age Family
- 7 **FROM THE GETTTO** Lead Soul Bros
- 8 **RHYTHM IS A MYSTERY** Christened Bodey, Depina
- 9 **EXTASY/DAZED** THE RHYMEYEVERYBODY-GROOVE CREATOR
- 10 **LET IT BEIGN** Heinz
- 11 **FEEL SO REAL (MIXES)** Dream Frequency featuring Debbie Shree
- 12 **FAITH (IN THE POWER OF LOVE) (ORIGINAL) (SPACE STATION)** Reagan
- 13 **IT'S HARD SOMETIME (MIXES)** Francis & The Lights
- 14 **RUNNING OUT OF TIME** Clay Aiken
- 15 **DEEPER LOVE (MISSING YOU) (MIXES)** The Basement Boys, Prince Ultra-Jax
- 16 **JUSTIFIED & ANCIENT (ALL SOUND FOR HU HU LANDY) (MAKE MINE A "99")** IT
- 17 **CAN YOU FEEL THE PASSION (PREVIOUSLY KNOWN AS WHEN YOU'RE PLAYING WITH KNIVES) (BLUE PANT)** Big Life white label
- 18 **DO WHAT YOU FEEL (MIXES)** See Fingers
- 19 **DO YA (CLASSIC UK EDIT)** See Fingers
- 20 **DIFFERENT STORY** Boyz n the Bay
- 21 **TO SOME OF HEAVEN (WE GOT LOVE) BIG**
- 22 **SILENT NITE (HAPPY HOLIDAY MIX) STRANGE (HOUSE MIX) HOLD ON (HIP HOP MIX) (NEW JACK REMIX)** Carly Denon, Polydor
- 23 **EVERYBODY MOVE (EVERYBODY MOVE MIX)** Carly Denon, Polydor
- 24 **STAND UP** See Basement featuring Jax
- 25 **KEEPIN' THE FAITH (JUST A TOUCH MIX)** Delia Soul
- 26 **TAKE ME HIGHER (MIXES)** Sam O'Jagies
- 27 **LIVING ON (HURLEY'S HOUSE MIX)** Osborne
- 28 **SACRIFICE (MIXES)** Anders
- 29 **HOLD ON FOR THE NITE** Anders
- 30 **VIBROLOGY (HURLEY'S HOUSE MIX)** Osborne
- 31 **POSSIBLE WORLDS (DEEP PSY) (IMAGINARY) (STICKY) (REVERSE)** The Swimmers
- 32 **MOVE YOUR BODY (TO THE SOUND)** Korda
- 33 **REACHIN'** Phish
- 34 **YOU'RE ALL I'VE WAITED (HURLEY'S A MIX)** Janis Perouka
- 35 **WORK STATION (REBUILT)** Concert
- 36 **SO REAL (MIXES)** See Fingers
- 37 **FEEL REAL GOOD (MIXES)** IT
- 38 **FEEL THE NEED (MIXES)** IT
- 39 **EVERYTHING WILL GET BETTER ALL WOMAN** Janis Perouka
- 40 **IS THERE ANYBODY OUT THERE (MIXES)** Seawards
- 41 **PLAYING WITH KNIVES (PLUTONIC)** IT
- 42 **YOU SHOWED ME (THE BORN AGAIN CLUB MIX)** See All-Pain
- 43 **KEEP YOUR EYES** Blue Box
- 44 **OPEN UP PUMPKIN!** Jason Phares and Tony King featuring Mike Phelan
- 45 **WICKED LOVE** Dead Dead Good
- 46 **TENDER LOVE (CLASSIC MIX)** Kenji Thomas
- 47 **RUBB IT IN (FRANK DE WULF'S AIR-PLAIN MIX)** Adrian
- 48 **DON'T LET IT SHOW ON YOUR FACE (FULL LENGTH)/UNDERCOVER LOVE (ALBUM VERSION) (BEST OF MY FULL LENGTH) (LONG)** Adrian
- 49 **LOVE ME** React white label

- 50 **INSTRUMENTS OF DARKNESS (ALL OF US ARE 1 PEOPLE) (EGS) (GRAM HESSEY MIX) (L.F. (MARK BRYDON MIX))** China promo
- 51 **YOU KEEP ME SMILING (MEXICAN WAVE) (CUBA 91) (HEATING ZOO)** Atlantic promo
- 52 **HOW CAN I LOVE YOU MORE (H) (TINKLER) (SMART SOUNDS)** Jumpin' & Pumpin' Motown
- 53 **I LOVE YOUR SMILE (MIXES) (SOUND)** R&S
- 54 **THE OHEN** Cardiac promo
- 55 **I WANNA** See Fingers
- 56 **HARDCORE YOU KNOW THE SCOTCH THE RIDE NIGHT OF THE LIVIN' E HEADS/GOD OF THE UNIVERSE** The HyPnotic (Madison) Flyt Rising High
- 57 **SON OF GODZILLA (TRIBAL CHANT MIX)** Paraphone promo
- 58 **HOW CAN I LOVE YOU MORE (H) (TINKLER) (SMART SOUNDS)** Robb promo
- 59 **HOW DO YOU SEE ME NOW? (JOEY NEGRO'S REMIX)** Boyz's Own/Itt Produce white label
- 60 **HOW CAN I LOVE YOU MORE (H) (TINKLER) (SMART SOUNDS)** Go Beat
- 61 **LET'S SEE NO COLOUR (MIXES)** The Jam
- 62 **IN THE GETTTO (VERSION TWO) (BURN) (MEMORIAL)** Alter 8
- 63 **ACTIV (I COME TO ME) (HARDCORE HOLocaust MIX)** Network
- 64 **OPEN UP YOUR HEAD (THE LEFTFIELD REMIX) (H)** MCA
- 65 **NIGHT MOVES (DJ Phono)** ZXX
- 66 **RAINBOW (MARK MOORE MIX) (S) & LAUREL** CityBeat
- 67 **HOW DO YOU BODY/INJECTED WITH A POISON** Profile white label
- 68 **HYPER & HELLS** Shut Up And Dance promo
- 69 **HYPER & HELLS** The Brothers Org.
- 70 **5 O'CLOCK (ORIGINAL PHILLY MIX)** Volante
- 71 **RECKLESS KARNAGE (RECKLESS MIX)** Pulse-8 white label
- 72 **OUR LOVE CLIMBS HIGHER** Arista
- 73 **KILLER (WILLIAM ORBIT REMIXES)** Scat
- 74 **JAZZ IT UP (PARTY MIX)** ZTT
- 75 **OUR LOVE CLIMBS HIGHER** HUM promo
- 76 **YOU KEEP THE LOVE (B REMIX) (G Love featuring Layne Carney)** Eight promo
- 77 **COME ON** Rever 6 promo
- 78 **DIFFERENT STROKES** Orange promo
- 79 **DIFFERENT STROKES** IT
- 80 **FLESH '91 1 Split Second** Profile white label
- 81 **LET THE MUSIC MOOVE ME (MIXES) (Top Art & Master Freeze)** A&M
- 82 **GET WISE (BUMPIN' MIX)** Robb promo
- 83 **TAKE ME HIGHER (EXTENDED CLUB MIX)** IT
- 84 **THE JAM (BACK TO THE BRIDGE MIX)** See Fingers
- 85 **I CAN'T TAKE IT** Centurian
- 86 **SEANICATE (THEA) (India's)** Reinforced
- 87 **FUNKIN' FROU FOR JAMAICA (1991) EXTENDED REMIX** Arista
- 88 **LOVE** IT
- 89 **IT'S EASY (MANDELBROT MIX) (FRESH HIGH ON HOPE MIX)** Lafayette promo
- 90 **THE BELLS (THE "PEAL" SESSIONS) (Live)** Circus promo
- 91 **HEAVEN IS IN YOUR HEART (STAIRWAY TO HEAVEN)** Sir Weaver Brothers promo
- 92 **LIKE IT (DEF PARTY RADIO MIX)** IT
- 93 **NEVER READ (EP) (Seawards)** IT
- 94 **NEVER CLOSED THE DOOR (LUNG MIX)** IT
- 95 **FIND THE TIME (PART 1) (SECOND WAVE MIX)** Quadrifonia
- 96 **NEVER CALLED LOVE** IT
- 97 **NEVER BE MY FRIEND** IT
- 98 **IT'S NOT OVER** IT
- 99 **AIN'T GONNA HURT NOBODY (QUICKSILVER'S RADIO MIX)** IT
- 100 **TAKE CONTROL OF THE PARTY (B) (Prize Of It)** IT

Under unreleased. Labels of records are UK-Released 12 inches

The Record Mirror Club Chart is available as a special faxed service in extended form as soon as it is compiled on the Friday before publication. Details from Cindy Seabrook on 071 620 3636.

RELEASE 9 / 12 / 91

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|--|----------|--|-----------------|
| 18 <b>LUCK OF THE DRAW</b> <small>Bonnie Raitt</small>                   | Capitol  | 93 <b>U U U UP TIME</b> <small>Time</small>                              | Warner Brothers |
| 19 <b>C.M.B.</b> <small>Color Me Badd</small>                            | Giant    | 94 <b>WHENEVER WE WANTED</b> <small>John Mellencamp</small>              | Mercury         |
| 20 <b>SPILLBOUND</b> <small>Paola Abdul</small>                          | Capivase | 95 <b>POCKET FULL OF GOLD</b> <small>Vince Gill</small>                  | NBCA            |
| 21 <b>DECADE OF DECADENCE</b> <small>Motley Crue</small>                 | Elektra  | 96 <b>NEW MOON SHINE</b> <small>James Taylor</small>                     | Columbia        |
| 22 <b>HEART/TWO ROOMS: SONS OF BELTON</b> <small>Vanessa Paradis</small> | IT       | 97 <b>SHEPHERD MOONS</b> <small>Enya</small>                             | Rip It All      |
| 23 <b>LOVE IN MOTION</b> <small>Any Grant</small>                        | A&M      | 98 <b>WE CAN'T BE STOPPED</b> <small>The Go-Boys</small>                 | Planet 13       |
| 24 <b>FOR MY BROKEN HEART</b> <small>Rosie McElroy</small>               | MCA      | 99 <b>ON EVERY STREET</b> <small>Dixie Straits</small>                   | Warner Brothers |
| 25 <b>FOREVER MY LADY</b> <small>Josko</small>                           | MCA      | 100 <b>INTO THE GREAT...</b> <small>Ten Yon &amp; The Neighbours</small> | MCA             |



# TOP 30 VIDEO

THE OFFICIAL **music week** CHART

Pos	Artist	Title	Label	Category/Running time	Pos	Artist	Title	Label	Category/Running time
1	FANTASIA	Children's/1 hr 55 min	Walt Disney	D21132Z	16	CHIPPENDALES: Tall Dark & Handsome	Special Interest/1 hr	Video Gems	R137Z
2	NEW GHOST	Drama/2 hr 1 min	CIC	VHR 2496	17	NEW ROGER MELLIE: The Man On The Telly	Comedy/35 min	Polygram	0836503
3	THE LITTLE MERMAID	Children's/1 hr 19 min	Walt Disney	D20913Z	18	DIE HARD 2	Action/1 hr 58 min	FoxVideo	1850
4	HOME ALONE	Children's/1 hr 38 min	Foxvideo	1866	19	MEMPHIS BELLE	Action/1 hr 43 min	WHV	PES 1040
5	AMAZING ADVENTURES OF MR BEAN	Comedy/1 hr	ThamesVideo Collection	TV 8134	20	SHIRLEY VALENTINE	Comedy/1 hr 44 min	CIC	VHR 2404
6	EXCITING ESCAPADES OF MR BEAN	Comedy/35 min	ThamesVideo Collection	TV 8140	21	THOMAS THE TANK ENGINE & FRIENDS	Video Collection	VC 1229	
7	THE LOVERS' GUIDE	Special Interest/1 hr	Lifetime/Pickwick	LTV 001	22	NEW CLIFF RICHARD: Together With ...	Comedy/55 min	CIC	MVC 9913233
8	ROY CHUBBY BROWN: The Helmet Rides	Comedy/1 hr	PolyGram Video	083662Z	23	QUEEN: Greatest Fix II	Live/1 hr 20 min	PMI	VC4112
8	THE SIMPSONS: Bart The General	Children's/46 min	Foxvideo	1940	24	GREMLINS 2	Comedy/1 hr 42 min	Warner Home Video	PES 11886
10	THE SIMPSONS: Call Of The Simpsons	Children's/46 min	Foxvideo	1941	25	NEW THE SIMPSONS: Life In The Fast Lane	Children's/46 min	Foxvideo	1943
11	BILLY CONNOLLY LIVE	Comedy/1 hr 30 min	Virgin	VVD 863	26	A.W.O.L. - Absent Without Leave	Action/1 hr 43 min	Guild	GLD 50942
12	ALL DOGS GO TO HEAVEN	Children's/1 hr 21 min	WHV	PES 3533Z	27	FATHER CHRISTMAS	Children's/30 min	Palace	PVC 2231
13	LUCIANO PAVAROTTI: In Hyde Park	Music/1 hr 30 min	PolyGram Video	0711503	28	NEW ROSIE & JIM: Butterflies	Children's/41 min	Central/Video Collec	VC 1221
14	THE RESCUERS	Children's/1 hr 30 min	Walt Disney	D24064Z	29	NEW FOSTER & ALLEN: Souvenirs & Memory	Comedy/43 min	Telstar	TVE1034
15	TOTAL RECALL	Sci-Fi/1 hr 48 min	Guild Home Video	GLD 5095Z	30	BLACKADDER'S CHRISTMAS CAROL	Comedy/43 min	BBC	BBCV 4648

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# TOP 15 MUSIC VIDEO

Pos	Artist	Title	Label	Category/Running time
1	LUCIANO PAVAROTTI: In Hyde Park	Music/1 hr 30 min	PolyGram Video	0711503
2	NEW CLIFF RICHARD: Together With ...	Competition/55 min	PMI	MVC 9913273
3	QUEEN: Greatest Fix II	Competition/1 hr 20 min	PMI	VC4112
4	FOSTER & ALLEN: Souvenirs & ...	Competition/1 hr	Telstar	TVE1034
5	NEW ROXETTE: The Videos	Competition/1 hr 10 min	PMI	MVP 9913273
5	TINA TURNER: Simply The Best	Competition/1 hr 10 min	PMI	MVD 9913083
7	NEW THE CURE: The Cure Play Out	Live/2 hr 4 min	Windson Intermation	WW 007
7	INXS: Live Baby Live	Live/1 hr 34 min	PolyGram	0837463
9	LUCIANO PAVAROTTI: Pavarotti	Live/1 hr 17 min	Music Club/Video Col	MC 2003
10	CARRERAS/DOMINGO/PAVAROTTI	Live/1 hr 26 min	PolyGram Video	CFV 11122
11	NEW QUEENSRYCHE: Operation Livecrime	Competition/45 min	PMI	MVB 9913213
12	QUEEN: Box Of Fix	Competition/2 hr 40 min	PMI	MVB991343
13	SIMPLY RED: Moving Picture Book	Competition/45 min	WNV	903754343
14	ERIC CLAPTON: 24 Nights	Live/1 hr 30 min	WNV	7599381933
15	ERIC CLAPTON: The Cream Of ...	Competition/1 hr 25 min	4 Front/PolyGram	0836623

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<b>25</b> <b>NEW</b>	<b>DIAMONDS &amp; PEARLS</b> Prince & The New Power Generation	Paulist Park Columbia
<b>26</b>	<b>TENDER LOVE</b> Kenny Thomms	Columbia
<b>27</b>	<b>SO REAL</b> Lolo Deasle	All Around The World
<b>28</b>	<b>MARTINA'S KITCHEN</b> Martina	Columbia
<b>29</b>	<b>WICKED LOVE</b> Oceanic	Dead Dead Good
<b>30</b>	<b>WONDERFUL TONIGHT (LIVE)</b> Eric Clapton	Duck
<b>31</b> <b>NEW</b>	<b>JOSEPH MEGA-REMIX</b> Jason Donovan	Really Useful
<b>32</b>	<b>HOW CAN I LOVE YOU MORE?</b> M People	Demonection/FFA
<b>33</b> <b>NEW</b>	<b>THE BARE NECESSITIES MEGAMIX</b> UK Mixmasters	Comet
<b>34</b> <b>RE</b>	<b>THE SHOW MUST GO ON</b> Hootie & The Blowfish	Paradise
<b>35</b> <b>NEW</b>	<b>HOW CAN I KEEP FROM SINGING?</b> Enya	WEA
<b>36</b> <b>NEW</b>	<b>DON'T TALK JUST KISS</b> Right Said Fred (Just Vocal, Jocelyn Brown)	Tug
<b>37</b>	<b>YOU TO ME ARE EVERYTHING</b> Soma	10

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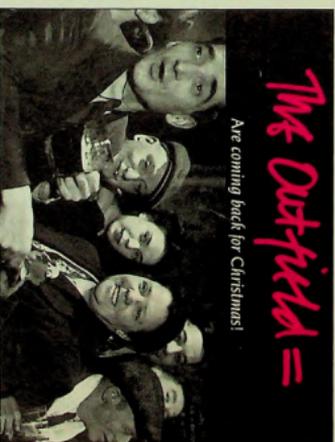
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## TWELVE INCH

<b>1</b>	<b>RIDE LIKE THE WIND</b> Easie Slide Band	<b>21</b> <b>NEW</b>	<b>FRIENDSHIP</b> Sabrina Johnson
<b>2</b>	<b>EXTRAX</b> Shades Of Rhythm	<b>22</b>	<b>STARS</b> Simply Red
<b>3</b> <b>NEW</b>	<b>TOO BLIND TO SEE IT</b> Kym Sims	<b>23</b>	<b>HOW CAN I LOVE YOU MORE?</b> M People
<b>4</b> <b>NEW</b>	<b>JUSTIFIED AND ANCIENT</b> The KLF/Yummy Yummy	<b>24</b>	<b>WHEN YOU TELL ME THAT YOU ...</b> Deena Ross
<b>5</b>	<b>SMELLS LIKE TEEN SPIRIT</b> Nirvana	<b>25</b> <b>NEW</b>	<b>THE BARE NECESSITIES MEGAMIX</b> UK Mixmasters
<b>6</b>	<b>HOW CAN I COME WITH ME!</b> Alvin B	<b>26</b>	<b>HOLE HEARTED</b> Extreme
<b>7</b> <b>NEW</b>	<b>RUNNING OUT OF TIME</b> Digital Orphan	<b>27</b> <b>NEW</b>	<b>DIAMONDS &amp; PEARLS</b> Prince & The New Power Generation
<b>8</b>	<b>PLAYING WITH KNIVES</b> Boyz n the Ice	<b>28</b> <b>RE</b>	<b>THE SHOW MUST GO ON</b> Queen
<b>9</b> <b>NEW</b>	<b>THE OMEN</b> Bairns & Program 2	<b>29</b>	<b>GET READY FOR THIS</b> 2 Unlimited
<b>10</b>	<b>IS THERE ANYBODY OUT THERE?</b> Basistheads	<b>30</b>	<b>WICKED LOVE</b> Oceanic
<b>11</b> <b>NEW</b>	<b>LET IT REGIN</b> Inner City	<b>31</b>	<b>I LOVE YOUR SMILE</b> Shanice
<b>12</b> <b>NEW</b>	<b>AM I RIGHT?</b> Erasme	<b>32</b> <b>NEW</b>	<b>ROCKET MAN!</b> I Think It's Going Well Kane Bush
<b>13</b>	<b>BLACK OR WHITE</b> Michael Jackson	<b>33</b>	<b>WASTED TIME</b> Said Row
<b>14</b>	<b>SO REAL</b> Love Parade	<b>34</b>	<b>JUDGE RUDGE</b> Happy Mondays
<b>15</b> <b>NEW</b>	<b>DRIVEN BY YOU</b> Bibi Ray	<b>35</b> <b>NEW</b>	<b>EVERYBODY MOVE</b> Cathy Dennis
<b>16</b>	<b>YOU SHOWED ME</b> Sair N' Papa	<b>36</b>	<b>MANIC MINDS</b> Maxx
<b>17</b> <b>NEW</b>	<b>DIFFERENT STORY</b> Boyz featuring Mala	<b>37</b>	<b>FEEL THE NEED</b> J.T.T.I.P.I.P.R.
<b>18</b>	<b>SOUND</b> Janet	<b>38</b> <b>NEW</b>	<b>TENDER LOVE</b> Kenny Thomas
<b>19</b>	<b>RHYTHM IS A MYSTERY</b> K.L.A.S.	<b>39</b>	<b>FROM THE GHETTO</b> Dead & Company/Kodan Tone
<b>20</b> <b>NEW</b>	<b>BE YOUR FRIEND</b> Robert Owens	<b>40</b> <b>NEW</b>	<b>SHE TAUGHT ME HOW TO LOVE</b> Frankie Ball & The Backroom Boys

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<b>63</b>	<b>EVERYTHING I DO I DO IT FOR YOU * 2</b> Bryan Adams	<b>64</b> <b>NEW</b>	<b>DIFFERENT STORY</b> Boyz featuring Mala	<b>65</b>	<b>HELP YOURSELF</b> Julian Lennon	<b>66</b>	<b>WASTED TIME</b> Said Row	<b>67</b>	<b>WORLD IN UNION</b> Kiri Te Kanawa	<b>68</b> <b>NEW</b>	<b>MEMORIES</b> Brendan Kavan	<b>69</b>	<b>IT'S GIM UP NORTH</b> Justified Brothers Of The Mu	<b>70</b> <b>NEW</b>	<b>SEVEN O'CLOCK NEWS/SILENT NIGHT</b> Simon And Garfunkel	<b>71</b>	<b>NO SON OF MINE</b> Genesis	<b>71</b> <b>NEW</b>	<b>FAR FROM HOME</b> The Levellers	<b>73</b>	<b>BLU LIGHT RED LIGHT (SOMEONE'S THERE)</b> Hazy Connick Jr	<b>74</b>	<b>DO YOU FEEL LIKE I FEEL?</b> Belinda Carlisle	<b>75</b> <b>NEW</b>	<b>I'LL BE YOUR FRIEND</b> Robert Owens
ARM	Dead Dead Good	Virgin	Atlantic	Columbia	Epic	KEF Communications	Columbia	Virgin	China	Columbia	Virgin	Virgin	Parfideo												



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# TOP 60 DANCE SINGLES

7 DECEMBER 1991

## THE OFFICIAL **music week** CHART

This Week Last	Weeks On Chart	Title Artist	Label (12") (Distributor)
1	NEW	<b>TOO BLIND TO SEE IT</b> Kym Sims	Atco B 8677T (W)
2	1	<b>EXTACY</b> Shades Of Rhythm	ZTT ZANG 24T (W)
3	2	<b>RIDE LIKE THE WIND</b> East Side Beat	frr FX 176 (F)
4	RE	<b>I'LL BE YOUR FRIEND</b> Robert Owens	RCA (USA) 786321561 (import)
5	3	<b>MANIC MINDS</b> Manix	Reinforced RIVET 1209 (SRD)
6	NEW	<b>LET IT REIGN</b> Inter City	Ten TENX 392 (F)
7	NEW	<b>THE OMEN</b> Beltram & Program 2	R&S RSUK 7 (RTM/P)
8	5	<b>FEEL THE NEED</b> JT Taylor	MCA MCST 1592 (BMG)
9	NEW	<b>RUNNING OUT OF TIME</b> Digital Orgasm	Dead Dead Good GOOD 9T (W)
10	NEW	<b>LET ME BE YOUR FANTASY</b> Haywire	Rumour PROCT 3 (P)
11	4	<b>PLAYING WITH KNIVES</b> Bizarre Inc.	Vinyl Solution STORM 38 (SRD)
12	7	<b>ACTIV 8 (COME WITH ME)</b> Altern 8	Network NWK34 (F)
13	11	<b>I LOVE YOUR SMILE</b> Shinice	Motown ZT 44908 (BMG)
14	NEW	<b>FRIENDSHIP</b> Sabrina Johnston	East West YZ 637T (W)
15	NEW	<b>JUSTIFIED AND ANCIENT</b> The KLF/Tony Wynette	KLF Communications KLF 99X (RT)
16	10	<b>YOU SHOWED ME</b> Saffi N Fafa	frr FX 174 (F)
17	6	<b>RAYBONE</b> Armaggeddon	Hum URBANEP 6 (I)
18	9	<b>FROM THE GHETTO</b> Dread Fins/Stone/MTA Family	Urban URXB 87 (F)
19	NEW	<b>DIFFERENT STORY</b> Bona featuring Maia	Dead Dead Good GOOD 8T (W)
20	8	<b>HOLD ON (TIGHTER TO LOVE)</b> Clubians feat Zemya Hamilton	Pulse-8 12LOSE 17 (BMG)
21	26	<b>HOW CAN I LOVE YOU MORE?</b> M People	Deconstruction/RCA PT 44856 (BMG)
22	12	<b>DANCING PEOPLE</b> Q Bass	Suburban Base SUBBASE 005 (SRD)
23	24	<b>COMING ON STRONG (EP)</b> Rhythm Section	Rhythm Section RS 05 (Sell)
24	NEW	<b>WICKED (REMIX)</b> Rums & Black	Shut Up And Dance SUAD 25 (PAC)

© DN. Compiled by ERA from Gallup data collected from dance outlets.

This Week Last	Weeks On Chart	Title Artist	Label (12") (Distributor)
25	13	<b>IS THERE ANYBODY OUT THERE?</b> Bassheads	Deconstruction/Parlophone 12R 6302 (E)
26	14	<b>PSYCHO</b> Techno Tao	D-Zone DANCE 017 (SRD)
27	15	<b>KILLER MUMMY</b> Psychopaths	Elicit 12ELIC 4 (P)
28	NEW	<b>SENSORY DECEPTION</b> MK 13	Rhythm Section SSR 1001 (Sell)
29	42	<b>IN THE GHETTO</b> Beats International	Go-Beat GOOX 64 (F)
30	25	<b>STARS</b> Simply Red	East West YZ 626T (W)
31	17	<b>RHYTHM IS A MYSTERY</b> K.Klass	Deconstruction/Parlophone 12R 6302 (E)
32	NEW	<b>TAKE MY HAND</b> Massivo	Debut DEBTX 3135 (P)
33	NEW	<b>NIGHT MOVES</b> De Malero	ZYX ZYX 659812 (GY)
34	21	<b>MY FAMILY DEPENDS ON ME</b> Simone	Strictly Rhythm A 8678T (W)

This Week Last	Weeks On Chart	Title Artist	Label (12") (Distributor)
35	16	<b>SO REAL</b> Love Decade	All Around The World 12GLOBE 106 (BMG)
36	42	<b>DJs TAKE CONTROL/WAY IN MY...</b> SL2	XL XLT 24 (W)
37	19	<b>DO WHAT YOU FEEL</b> Joey Negro	Ten TENX 391 (F)
38	24	<b>TENDER LOVE</b> Kenny Thomas	Cooltempo COOLX 247 (E)
39	8	<b>WORD TO THE MUTHA!</b> Bell Biv DeVoe	MCA MCST 1587 (BMG)
40	32	<b>PROJECT ONE ARE BACK</b> Project One	Rising High RSN 9 (SRD)
41	NEW	<b>STAY THIS WAY</b> Brand New Heavies	Delicious Vinyl 422866 18T)
42	NEW	<b>PAPUA NEW GUINEA</b> Future Sound Of London	'Jumpin' & Pumpin' 12TOT 17 (P)
43	28	<b>FAITH (IN THE POWER OF LOVE)</b> Rozalla	Pulse-8 12LOSE 15 (BMG)
44	26	<b>JUST A TOUCH OF LOVE ...</b> C&C Music Factory	Columbia 6575248 (SM)
45	51	<b>OASIS</b> Henry Taylor	Expansion EXPAND 20 (P)
46	NEW	<b>EVERYBODY MOVE</b> Cathy Dennis	Polydor CATHX 5 (F)
47	27	<b>KEEPIN' THE FAITH</b> De La Soul	Big Life BLRT 64 (F)
48	26	<b>IT'S HARD SOMETIME</b> Frankie Knuckles	Virgin America VU5T 52 (import)
49	NEW	<b>MIND FLUX</b> N Jor	RCA (USA) 7863621621 (import)
50	38	<b>GROOVE ON</b> Yoyo Honey	Jive JIVET 289 (BMG)
51	31	<b>OPEN UP YOUR HEART</b> If?	MCA MCST 1583 (BMG)
52	NEW	<b>ONLY LOVE CAN BREAK YOUR HEART</b> St Etienne	Warner Brothers (USA) 9362401960 (import)
53	29	<b>INSSOMNIAC</b> DJPC	Hype 12PUM 005 (P)
54	29	<b>KEEP ON PUMPIN' IT</b> Vision Masters/Tony King/Kyle Minogue	PWL PWT 207 (W)
55	37	<b>ALWAYS INTO SOMETHIN'</b> NWA	Ruthless 12BRV 238 (F)
56	28	<b>SOMETHING'S GOING ON</b> Will Downing	4th + B-way 12BRV 235 (F)
57	33	<b>SEANCE</b> Nebula II	Reinforced RIVET 1211 (SRD)
58	23	<b>BUZZ THE BASS</b> Mashed	Moving Shadow SHADOW 010 (SRD)
59	NEW	<b>SACRIFICE</b> Vastum	Geffen GFST 14 (BMG)
60	NEW	<b>R.E.S.P.E.C.T.</b> M DJ Mad	Cooltempo COOLX 245 (E)

## TOP 10 DANCE ALBUMS

This Week Last	Weeks On Chart	Title Artist	Label (P/Cassette) (Distributor)
1	1	<b>DA DANGEROUS</b> Michael Jackson	Epic 468021/4680204 (SM)
2	NEW	<b>KEEP IT COMIN'</b> Keith Sweat	Elektra EKT 103 (W)
3	2	<b>REAL LOVE</b> Lisa Stansfield	Arista 2123004/12300 (BMG)
4	NEW	<b>FIRST TIME</b> Chris Walker	Pendulum 7559611361 (W)
5	NEW	<b>REACTIVATE VOL 3 - TRANCETERIA</b> Various	React REACTLP 3 (BMG)
6	6	<b>VOICES</b> Kenny Thomas	Cooltempo CTLP 24/CTMC 24 (E)
7	6	<b>SOME THINGS NEVER CHANGE</b> Altan	ARIP AIRPL 011 (PAN)
8	2	<b>PRINCE OF DARKNESS</b> Big Daddy Kane	Cosic Chillin' 7599267151/759927154 (W)
9	NEW	<b>INNER CHILD</b> Shanice	Motown ZL 72760 (BMG)
10	2	<b>PENICILLIN ON WAX</b> Tom Drog	Columbia (USA) C48707 (import)

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**SURVEY**  
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Marky Mark's machismo takes him to the top of MW's cover star survey for the second month

running. Mark appeared on 661,528 music and teen magazine covers including *Big, Number One* and *Smash Hits* in the four weeks to December 1. Lisa Stansfield was the runner up for November with 427,705 covers including *Blues & Soul, City Limits, Sky and Time Out*. Louise Greidinger, Stansfield's PR at Leister Dickson, says the singer's involvement with Red Hot And Dance on World Aids day made her an obvious choice for the cover of listings magazine, *City Limits*, which previewed the event. And rather than attributing the coverage to Stansfield's sophisticated new image, Greidinger says it is her down-to-earth manner which makes her such a popular interviewee. "Lisa is very natural and unpretentious and she never tries to be anything or anyone else," she says.

**MONTHLY RUN-DOWN**

- 1 Marky Mark  
PR: Shane O'Neill
  - 2 Lisa Stansfield  
PR: Louise Greidinger
  - 3 Michael Jackson  
PR: Joanna Burns
  - 4 New Kids On The Block  
PR: Graeme Hill
  - 5 Take That  
PR: Loretta de Souza
  - 6 Kylie Minogue  
PR: Sue Foster
  - 7 Danni Minogue  
PR: Sue Foster
  - 8 Nirvana  
PR: Anton Brookes
  - 9 The Charlatans  
PR: John Empton
  - 10 Madonna  
PR: Barbara Charone
- Source: Media Shadowfax

# Radio champions live music on air

In October, Lloyd Cole recorded an acoustic track at Parkland Studios in Hampshire to kick off a new series of In Session programmes for local ILR station Power FM.

Cole, as an established artist, was brought in to publicise the series: its purpose is to give new local acts a break. "It was great to have Lloyd Cole, but we don't want to swamp the programme with national acts. Once every three or four months is enough," says the station's programme manager Adrian Lovell.

The advantages of a Power FM session are clear: new hands get a day in a 24-track studio to record a song which is then played nightly from Sunday to Thursday at 8.30pm.

In addition, the programme is trailed with a 40-second clip six times a day to a potential audience of more than 300,000.

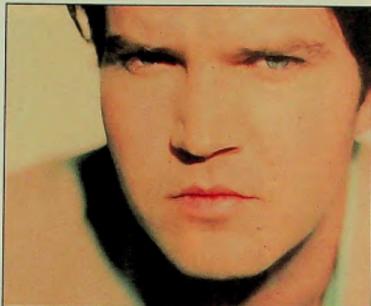
"We don't look at it as a commercial exercise," says Jeremy Scott, programme controller of Power FM's parent Ocean Sound. "It broadens our output."

This sort of commitment to music programming — other than playing records — is growing in radio.

Few stations can stretch to a 24-track studio (Power's In Session is sponsored by a local motor trader) but many are offering listeners regular live sessions.

Richard Skinner, who broadcasts live acoustic sessions at midday on his BBC GLR show, believes the trend reflects broadcasters' reaction to the computer-based music which he sees as dominating the charts.

"I know the BBC has a responsibility to promote new



Lloyd Cole: session for Power FM kicks off live series

acts, but I think it does us a lot of good too," he says.

Skinner's show offers a 20-minute slot to live performers ranging from unsigned discoveries to established bands such as Genesis.

As the number of sessions increase, pluggers are welcoming them as a positive new route for artist promotion.

Neil Ferris, of Ferret and Spanner, says sessions are "undeniably important". "Suddenly the artist is more than a piece of vinyl," he says.

Ferris cites Mark Goodier's show as the best promotional outlet for live sessions, with John Peel and Andy Kershaw close behind. But he is careful to pick shows to suit different artists.

Favourites with pluggers include: the nightly Jive Alive show on Hereward FM; Jeremy Stone's Turn It Up on BBC Sussex on Friday and Sunday; Lee Thompson's Wear FM show, praised for its cover-

age of indie music; and Dave Fanning's weeknight show on RTE in Dublin, which reaches much of the west of England.

And those stations which syndicate their programming can offer artists a huge audience.

Clive Dickens, head of music at Chiltern Sound, runs five local stations between Cambridge and Buckinghamshire with a potential audience of over 30,000 for sessions on NJ Williams' evening show.

More importantly, he sees sessions as an audience puller, particularly in the evenings. "I think we have to do something different in the evenings, because the audience is making a conscious decision to listen to the radio then," he explains.

Despite criticism of unadventurous playlisting and narrow-minded programming, clearly there is a movement in UK radio which is encouraging the return of the musician-based band. Neville Farmer

**EXPOSURE**

**MONDAY DECEMBER 2**

Dance Energy featuring  UHS, Mica Paris and Omar, BBC2: 6.50-7.20pm

The Mix featuring I? Radio  Five: 10.10pm-midnight

In Concert featuring Sting,  Radio One: 10pm-12am

**WEDNESDAY DECEMBER 3**

Rapido featuring EMF,  Jesus Jones, Lisa Stansfield and Barry White, BBC2: 7.30-8.10pm

Hit The North featuring  Leatherface, Radio One: 10.10pm-midnight

**THURSDAY DECEMBER 5**

Top Of The Pops, BBC1:  7-7.30pm

**FRIDAY DECEMBER 6**

The Word featuring Cher  and Vic Reeves, Channel Four: 11.15pm-12.15am

**SATURDAY DECEMBER 7**

Going Live! featuring  Kenny Thomas, BBC1: 9am-12.12pm

The ITV Chart Show,  11.30am-12.30pm

The Temptations: An  Appreciation By Paul Gambaccini, Radio One: 2-3pm

In Concert featuring Carter  Unstoppable Sex Machine, Radio One: 10-11pm

**SUNDAY DECEMBER 8**

Cue The Music featuring  Violent Femmes, ITV: 12.40-1.40am, regions vary

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**Merchandising:** Bravado handles the merchandising rights PA. Bands bring their own. "Our roof can carry sound and lighting for virtually any show." Francis Smith  
**Average ticket price:** £14.40

# Genesis focus on fans' arena blues

Stadium shows can do wonders for a band's bank balance, but for the fan they can be an over-priced experience offering a distant view of the artist and a sound that leaves much to the imagination.

Neither are they an appealing prospect for the performer, as the sheer size of the arena can make it difficult to find a rapport with the crowd.

Genesis are more aware of the problems than most, having been on the road for 22 years and culminating their last tour in 1987 with four nights at Wembley Stadium.

"I don't understand why anybody goes to those big gigs, although some people say they are the most fantastic gigs they have ever seen," says Phil Collins. "It's not the most gratifying way to portray your music."

Consequently efforts are being made to ensure their forthcoming, 25-date European tour — which kicks off next July at the Hippodrome de Vincennes in Paris and includes an appearance at Knebworth on August 2 — will be as inviting a prospect as possible.

The scale of the venture — 200 crew members, 60 lorries and five different sets of staging travelling around Europe — is phenomenal, and without the Dm20m sponsorship of Volkswagen, its organisers admit it would be impossible to keep the show on the road.

John Giddings, MD of tour promoter Solo, explains: "It is a huge expenditure, that's why we have the sponsorship. But all of us see this tour as a reward for the audience who bought the record, and the quality of the stage set will ensure that these huge crowds



Genesis: tour an inviting prospect for the fans

are looked after and that everyone can see the show."

The principal instrument in bringing crowd and band closer together will be the first live use of Sony Jumbotron video screens, which Giddings considers a huge improvement on previous technology.

"They are one step beyond Diamondvision, which most rock tours use," he says. "They are basically huge televisions which give a far superior clarity and a better show."

The quality of the stage design has impressed band member Mike Rutherford. "When you go to most stadium shows most people can't see a thing — we wanted to do away with all that," he says.

The lighting design for the shows is also new, featuring 300 computer-controlled Verilights. But, says Giddings, the key to successful stadium shows is simply that the use of the fancy technology.

"It's all down to doing your homework in advance," he says. "Past experience of other tours has shown that some promoters don't think things out and put stages in the wrong place in the stadium, cutting off sightlines. If you set things up properly you are okay."

With an average ticket price of £20, it is clear that this tour is not a completely benevolent venture, but attention to detail and a genuine concern for the fans should ensure a lot of happy Genesis followers across the continent.

As Phil Collins says: "If you play small places a lot of people don't get to see you, particularly the older ones with families."

And that's what it boils down to. You can't please the crowds if they can't get to see you, and bigger can be as good — if not better — if a show is properly set up. **Leo Finlay**

## ROUND-UP

Thrash, rock and rap collide when Anthrax and Public Enemy are supported by Prong at the Manchester Apollo on January 11 and the Brixton Academy on January 12. The eclectic bill reflects Public Enemy's attempts to woo a wider audience and Jeff Craft, Prong's agent at Fair

Warning, says Prong's brand of meaty rock make them a natural choice for supporting the tour's UK leg. "The shows offer great value for money. For £12.50 fans will be able to see three strong bands," he says. The dates are being promoted by EEC...

**Generator** a music industry collective promoting talent in the North-east, is organising its first all-day indoor festival on Saturday, January 12. The event is showcasing around a dozen acts from the region at The Riverside in Newcastle, and the organisers are keen to hear suggestions from local bands and A&R for the line-up which will be finalised on the day. Demos should reach Generator by December 13 at the Olf Quay Building, Foundry Lane, Newcastle NE6 1JH... Simon Moran at S&M

is promoting The Inspiral Carpets' 10-date UK tour in February. The first date is at the Sheffield Octagon on February 10... Phil

McIntyre Promotions has put together eight dates on Lisa Stansfield's UK Tour which kicks off on March 4 and includes shows at Wembley Arena, Manchester G-Mex and Birmingham NEC. EEC is promoting Stansfield's Braxton Academy date on March 6... Kirsty MacColl is back on the road this December following the cancellation of her first UK tour after two dates in September. Promoted again by John Giddings at Solo, the 13-date tour starts on December 6 at The Woughton Centre in Milton Keynes and features a slimmied-down four-piece band...

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# Too much prod

Throw enough mud against a wall and some will stick. That seems the music industry's guiding marketing policy, say critics unimpressed with the tidal wave of weekly releases. Yet the labels argue that variety of product is the industry's lifeblood. Do, asks Matthew Cole, record companies release too many titles?

When Europe's dairy herds began to churn out more milk than the continent could drink, the solution was simple: instead of tipping tanker loads into a swelling milk lake, strict quotas were imposed to limit production.

While the music industry will never face such intervention many feel a similar exercise in pegging back production is overdue.

Cutting the number of lines released appears a reasonable response to market shrinkage. But instead, as consumption of singles has continued to plummet and album sales appear to have peaked, UK release schedules are crammed tighter than ever.

In 1990 Gallup registered a total of 11,021 UK album releases and 4,742 singles — up 30% on the previous year. Yet over the same period UK companies' net deliveries of albums had fallen 7% from 162.6m units to 150.7m.

Unlike farmers, record companies receive no government subsidy or sales guarantees. Their business centres on risk investment — spending millions a year on the gamble of signing and recording successful acts. Yet despite recession managers of UK record companies are reluctant to limit output and reduce that risk.

This apparent contradiction annoys no one more than the retailer. As well as confusing and ultimately turning off customers, increasing release totals are seen as a diversion of resources away from the marketing and promotion of top lines. "So much money is spent on releasing records — it's a crying shame such a big chunk of it gets lost," says Andy Gray, owner of the Andy's Records chain.

In the book trade retailers are voicing identical complaints, saying they feel buried beneath the 65,000 titles released each year by UK publishers. Their own research concluded that 40% of people entering a bookshop leave without the title they were looking for. "You could lose half the titles published without sacrificing anything in quality or sales," says Terry Maher, chairman of Pentos, owner of the Dillons and Hatchards chains.

Maher's bold statement is echoed within the music industry, and not only by retailers. Radio One head of music Chris Lyckett says: "I just wish the quality control net had a slightly finer mesh. Clearly companies have to take risks but there is stuff coming out that is just not good by anybody's standards."

MCPs database controller Godfrey Rust reckons that at any time the UK industry has an average of 65,000 titles available. "The overall range of product available has undoubtedly grown from all sectors," says Rust. "You can double that 65,000 if you start to count all the imports."

Rust's impression of growth is based on memory and experience. Accurate



PRINCE: THE HARDEST

records of total releases are harder to come by. Major labels have little interest in tracking the total number of releases in any year. "The tendency is to look at releases project by project rather than as a whole," says Virgin's special projects manager Peter Duckworth.

When US commercial strategy consultancy Monitor recently began to research the UK music market, staff were astonished to discover that release data is inconsistent, inaccurate and widely disregarded. "The music industry is so sophisticated in terms of marketing but totally unsophisticated in the way it manages its books," says consultant Manoj Badare.

The diversity of formats — which

complicates orders by multiplying catalogue numbers — enhances the retailers' impression that suppliers release too many titles.

And with the average chart life of each release now, at 3.6 weeks, shorter than ever the effect is heightened further still. In 1983 there were 566 new entries to the singles Top 75. This year the figure is expected to top 900.

In the run up to Christmas retailers often complain of a tendency to cram releases into the last quarter, in what Our Price managing director Richard Handover calls the "seasonal harvest syndrome". "A log jam at the end of the year is not the best way of achieving optimum sales," he says. "This year's seasonal grouping of

# Product for too few sales

## WORKING MAN IN POP

Prince is the hardest working of today's generation of superstars.

The prolific songwriter leaves his fans waiting, on average, less than a year between each new studio album, a work rate unmatched by any of the other nine top artists surveyed.

Prince's achievement bucks the trend among the elite members of pop's big league: most of them record less as their careers progress.

Retailers who usually complain they are overburdened with product find the opposite problem when it comes to those major releases which bring guaranteed sales. Few would complain if Epic was able to release four Michael Jackson albums a year, but the reality is one every four years.

PolyGram UK chairman Maurice Obersten puts the gaps down to artistic integrity. "With each release they want to craft what they are doing more finely," he says. "It takes them longer to be sure of keeping up their standards."

But cynics say the work rate drops simply because the stars' bulging bank balances allow it to.

Michael Jackson, bottom of the list for regular output among the artists surveyed, is top of the table for earnings.

Jackson's recent deal with Sony netted him an \$18m advance for Dangerous, with an unprecedented royalty rate. Sources say it gives the star \$2.80 for each copy sold.

And companies are loathe to ruffle the feathers of their valued stars by enforcing the minimum delivery dates in their contracts.

In 1990 CBS in the US lost its multi-million dollar law suit against Boston guitarist Tom Scholz over the artist's refusal to meet the company's product schedule.

"Especially after that, record companies

just don't put any pressure on their big artists — they are just too valuable," says music business lawyer Alexis Grower. "If a major star doesn't stick to a contract it is time to rewrite it."

But the same worldwide success that allows the superstars more time off must be cultivated with lengthy tours. As shows become more elaborate and pop reaches new territories the schedule is expanded further still, locking stars into a three or four year cycle of live commitments, studio work and rest.

The anticipation surrounding last month's U2 and Michael Jackson releases suggests that a long gap need not prove fatal, however.

When U2 released *The Joshua Tree* in 1987 it became the fastest seller in UK chart history, shipping platinum in 48 hours.

But absence is not always a formula for success. MW chart analyst Alan Jones says: "You can have too long now that trends move so fast."

And as for whether it can still make the fans' hearts grow fonder, retailers will undoubtedly be watching the relative performance of the new U2 and Michael Jackson stocks very closely.

## WORK RATES OF THE STARS

PRINCE	11.7
MADONNA	13.5
PET SHOP BOYS	13.7
QUEEN	15.7
THE ROLLING STONES	16
SIMPLE MINDS	19.2
U2	20
PHIL COLLINS	26
DIRE STRAITS	26
MICHAEL JACKSON	45

Ten top sellers showing the average period (in months) between each album release since they first scored a UK Top 20 album

releases by Dire Straits, U2 and Michael Jackson underlines the retailers' point. When Island and Sony found themselves on collision course — heading for the same prime release date in early November — they eventually separated the U2 and Michael Jackson launches by just three days. Clearly both found that marketing considerations left them little room for manoeuvre.

But the seasonal grouping, it seems, is limited to those high-profile releases. ERA's new release figures in fact show most titles are spread evenly through the year (see graph), with a sales peak in December.

Although it is impossible to prove the retailers' fear that the logjam of big titles ultimately damages sales,

analysis of the CIN chart — the only true picture of the whole music market — suggests that as the turnover of new entries is ever increasing, the average sale per single is tumbling.

In albums, though, the figures suggest that the escalation of releases is not necessarily divorced from the market's needs. Since 1985 a slight rise in average panel sales for chart albums suggests the growing supply is matched by demand, although this could, at least in part, be attributed to the boom in CD releases.

But sales are not the only possible justification for increased release schedules. The single is no longer profitable for most of the larger companies yet is invaluable as a piece

of marketing to flag album releases and as research to gauge consumer response to artists.

PolyGram UK chairman Maurice Oberstein likens the risk of new releases, along with the inevitable failures, to the laboratory tests of pharmaceutical companies. "Just like them we have to research new lines. Our research is the millions spent on new recordings," he says. "If all we did was put out best sellers there would be no new successes like Bryan Adams."

City analyst John Cummins, director of Hydra Associates, is adamant that to cut releases would be to slit the industry's throat. "Releases, successful or not, are crucial research and development expenditure that

would be cut at a terrible cost," says Cummins, who acts as commercial consultant to the BPI.

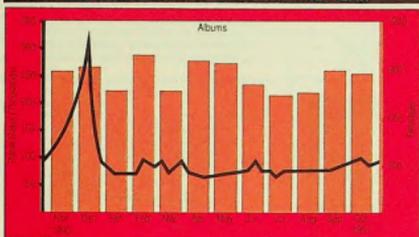
Viewed from the City, the UK music business seems a world beater which relies on the vibrancy of its product's variety. But with each flop release representing a potential loss to retailers and record companies alike, overcrowding of the market is a danger which cannot be overlooked.

While some say errors may be inevitable in the hunt for success, it is no reason to be complacent.

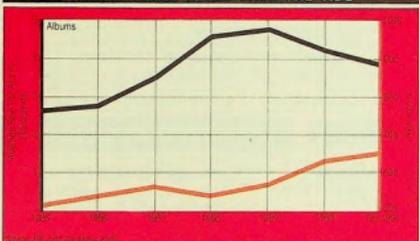
Cummins sees no need for change, however. "If it ain't broke don't fix it," he reasons.

But, as any farmer will point out, you don't wait for the weeds to grow before spraying your crops.

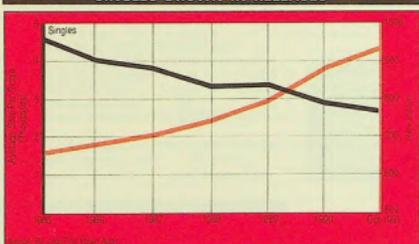
## NEW TITLES SPREAD THROUGH THE YEAR



## ALBUM SALES SWIM WITH THE TIDE



## SINGLES DROWN IN RELEASES



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PSB: incomplete

## Seriously not the complete Pet Shop Boys

Today I bought Pet Shop Boys' *Discography — The Complete Singles Collection* on CD. West End Girls, Love Comes Quickly, Opportunities, Suburbia, 18 tracks in all.

But, where is How Can You Expect To Be Taken Seriously? Complete singles collections should be just that.

If you buy a greatest hits or best of collection you put up with a few missing tracks/singles here and there, but complete should mean complete.

How can Thorn EMI/Parlophone expect to be taken seriously?

Darren Goddall,  
54 Lune Grove,  
Blackpool  
Lancs FY1 5PH

## Moyet: still battling at Virgin Music

I read with interest the article in *MW* (Nov 16) headed "Sony takes on Soneo writers." I believe it may have created a misleading impression with respect to Alison Moyet. I am delighted to be able to confirm that Alison Moyet entered into an exclusive songwriting agreement with Virgin Music in 1986.

Our agreement has some considerable time left to run and I am looking forward to continuing what has been a very enjoyable relationship. Steve Lewis

Virgin Music Publishers  
226 Kensal Rd  
London W10 5XJ



# Multiples fail on black music

I write with reference to the BBC 2 television programme 'Open Space' aired Monday, Nov 18, entitled Soul Searching. This was an investigation through the Black Music Industry Association as to the lack of black British superstars and the record industry's marketing and promotional practices.

I found the programme insulting and very damning to all sectors. While there were some valid and relevant points made, I felt that the production team could not see the wood for the trees.

I have worked and promoted product, 90% of which is black dance product, for most of our record and promotional companies for many years.

I have found the service, support and information second to none. The people who

run these departments know the artists, the product, the markets and us, the DJs. Where the chain fails time and time again is in the retail sector — by this I refer to the large chains HMV and Our Price and so on.

In my home town of Reading, we have two HMV outlets, three Our Price outlets, one WH Smiths and two independent retailers. The sales staff tend to be white, ex-university types and tend to have no interest or knowledge of our markets.

These chains seem to be totally CD orientated and stock Top 40 product only. To ask for a new release is bad enough, to ask for it on 12-inch vinyl and you are almost laughed at.

Just how high is the percentage loss of potential sales because the average punter can't

find what he wants in his local Our Price? And unless he is really dedicated will he take the time and effort to seek out a specialist shop or will he wait until Kiss FM or other station plays it so he can home-tape it?

It is time to turn the table round and for the industry and the market to make a stand and to get the big chains to take, stock and promote the product. We do our bit, but it seems to me that we are let down right at the end.

It is here that the Black Music Industry Association should investigate and not condemn the hands that feed it.

Mark Richards  
Mach 1 Discoteques  
Hunters Hill  
Burghfield Common  
Reading  
Berkshire

## Principle v profit

The record industry seems to be rapidly becoming just a branch of the sex industry.

Many of my customers find the antics of the likes of Madonna thoroughly disgusting and I will certainly not be stocking the NWA album.

I put principles before money (please don't laugh too loud) and perhaps that is why I am still in business while many fellow dealers have gone under.

The media and entertain-



NWA: 'evil' antics

ment industries must accept their share of responsibility in creating and maintaining a civilised society.

Money and sex are false gods. You are creating Hell on Earth.

As Chris Rea said: "You Must Be Evil."  
Paul A Scotchmer  
Proprietor

Tilbury Gig  
Records Tapes And CDs  
123 St James St  
Brighton

## Missing: a kind of magic

To echo the Opinion made by Bob Fisher in *MW* (Nov 23): when considering that the largest percentage of music purchases are made by people between the ages of 13 and 20, record companies must face the fact that their competition for the "consumer's pocket" lies with cinemas, computer software companies, clothing manufacturers, video rental shops, McDonald's and so forth, and not with each other.

With computer companies such as Sega, Nintendo and Atari selling consoles at the £100-£120 mark, and software at £25-£40, to this age group, how can we inject into music products the same magic found in a computer game, that per-

suades the buyer to part with his/her cash?

So how can we improve the quality of music products? Is it in the production? Marketing? Packaging? Where does it lie?

My own opinion is that nowadays, the flaw in most artist albums is the lack of strong material, other than the singles taken from the recording.

How can we instil in the consumer the trust necessary to make repeat purchases of music products when 70% of songs on your average album are at the best, poor.

Look to Madonna, U2, Michael Jackson, George Michael, Phil Collins, and kin for inspiration. Ten to 13 well-crafted songs per album, and the fans

ment industries must accept their share of responsibility in creating and maintaining a civilised society.

Money and sex are false gods. You are creating Hell on Earth.

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Records Tapes And CDs  
123 St James St  
Brighton

lap it up and come back for more each time.

There is only one way to ensure tomorrow's market, and that is to make sure today's quality is absolutely dependable.

Let's win back the consumer's trust, and give them back the magic that we all long for.

May I take this opportunity to say how sadly so much magic has been lost by the passing away of one of the greatest magicians of the last century, Freddie Mercury will be missed.

Miles Hanson  
Doo Dee Doo Music  
Railway Terrace  
Sunderland SR4 0PE

## Artists: watch out when your labels merge

I was interested to read your news story (*MW*, Nov 30) in which EMI president Jim Field said: "We are doing this to make Chrysalis a stronger company for artists."

My experience of EMI goes back to 1980 when after struggling for several years to get a record deal with my rock band, Jeop, we managed to sign up with the EMI Cobra label. However as soon as Thorn appeared on the scene and joined with EMI, several EMI labels were immediately closed and we were all slung out on the scrap heap without any warning.

So Chrysalis artists, don't make the mistake we did and listen to record company presidents spinning yarns (and using obscene language). Think for yourselves and look after your own future.

Kelvin Purcell  
Drummer with Jeop  
Red Baron Record  
Company  
Unit 18

Spacerecord Centre  
Colnbrook  
Berkshire SL3 0NS

## Keep those tapes coming

Simon Oakley's witty response to our plea for unwanted cassette for Romanian blind orphans (*MW*, letters, Nov 23), aside from being a mite prescient, has illustrated a misconception that I hope is not too broadly held.

The word "demo" is not exclusively attached to tapes containing unsolicited new works from aspiring artists or writers. Of the tapes we've received, most are unwanted internal record company transfers of product released in other territories, white labelled pre-releases to be considered for distribution or the song compilations from publishers sent to A&R departments.

I am sure that music companies make every effort to return all unsolicited demo tapes that they receive from artists and writers, and you can be sure that if your tape should make "some impression on the ears of A&R executives" they certainly will waste no time in contacting you.

Incidentally, the first 1,000 erased and re-labelled tapes are now en route to their new home — many thanks to all concerned — keep them coming!  
Peter Filellul  
Musicare  
Thorpewood Ave  
London SE26 4BX

## THE LAST RECORD I BOUGHT BY PETER CURTIS



"The last record I bought happened to be a classical one, Beethoven's Missa Solemnis."



"My tastes are fairly catholic and I'm not a classical buff, I'm more Clapton than classical. Good quality rock is the core of my personal catalogue and coming from Woolworths, Farringdon was a bit of a culture shock. Some people thought I was the anti-Christ when it came to classical music!"

"But since starting here I have built up a great respect for opera and choral."

*Peter Curtis is general manager for classical chain Farringdon's. In January, he takes over as buying and marketing manager for parent company Our Price.*

## Listen to your father figure

Feargal Sharkey has gone back to schooldays to prove that musicians are not as lazy as some would think.

Last week, he began the first of four day visits to the Brits School in Croydon to pass on his wisdom and experiences to the young students.

"A friend of mine had been teasing me about how little work musicians seem to do and he suggested that I helped out at the school," says the former Under-

### MOONLIGHTING?



Spotted in Media Week (Nov 22), is Obie trying to bump up his market share down at Smithfields as well?



Organising a party can be a pain at the best of times.

But when there are more than 400 guests and the "host" is Michael Jackson, the word pressure takes on a new meaning.

For Jackie Hyde, Sony Music's artist liaison manager who set-up Jackson's lavish album playback party, such problems are her day job.

Planning began in early October. There are few venues that would suit such a big occasion and Hyde eventually settled on The Savoy.

The elaborate decoration including massive recreations

of tons singer.

Being a self-taught songwriter he knows how valuable a little help can be. "I had to learn by making a row in my bedroom from the age of 13 onwards," he says.

"It's an investment in the future. If one of those students turns out to be the next Phil Collins, all the money put into the school will be recouped straight away," he says, perhaps wistfully remembering his own days of teenage kicks.

## Helping out our Canadian chums

Having crammed 41 interviews into eight working days in the UK, Adrian Heaps must be glad to be home and dry back in his native Canada.

Heaps this week finished his tour of the UK talking to music industry executives as part of his research for an "Essential Guide" to the business.

The aim is to provide a "Michelin-type" guide for would-be Canadian rock stars looking to break through in the UK.

But perhaps the most surprising aspect of the whole programme is that it comes from an initiative by the Canadian Government's department of communication. "They recognise this as an industry and not just as sex, drugs and rock & roll," he says. Whitehall, take note.

of the Dangerous album sleeve, large video screens and plenty of food. The whole event cost £150,000.

But was it money well spent? "Well, everyone was happy with it and the album did go to number one," says Hyde.

For now, Hyde's mind is on far more important engagements though — the office party. "It's always a difficult one," she says.

"A, you have to please everybody and B, I'm completely knackered by this time of year."

Sounds like another dangerous liaison ...

## Shaping up for the big match

The music industry attracts its fair share of football crazy executives, but Cherry Red's resident Brentford fan, Mike Alway, seems just that bit crazier than the rest.

The man who discovered Everything But The Girl, is now hunting out obscure TV soccer documentaries such as David Frost's early Darlington profile and a 1963 short on West Brom.

After attempting to secure rights to such "gems", Alway plans to release some of the footage on the Richmond label he runs through Cherry Red.

"Most football videos on the market are just goals, goals, goals," he says. "There is no background, no comment." His first step is to release a bizarre soccer songs and interview project Bend It! on mail order next Monday.

Through the Exotica company, the CD or cassette features "classic" songs by Terry "El Tail" Venables and Welsh wizard John Charles plus various excerpts and interviews with past legends such as Pele and Jimmy Greaves.

The boy, it seems, does great.

### QUOTE OF THE WEEK

"He put more fun in 45 years than most of us would in 75." PolyGram senior vice president pop marketing David Munns on Freddie Mercury.

## DOOLEY'S DIARY

Remember where you heard it: BPI PR man **Jeremy Silver** — currently preparing the BPI's new Update newsletter — took a flight to Glasgow last week to find himself sandwiched between those honourable members **Roy Hattersley** and **David Steel**. Needless to say both got an

**earbashing** on the virtues of the new business ... A big industry turn-out at HMV's Manchester store opening saw Max Hole, Howard Berman, Dave McWilliam and Clive Swan among others make the journey to

**Manchester**. Tony Wilson was already there ... Most stylish arrival was Nigel Sweeney who came by private jet with Kenny Thomas ... HMV marketing chief Dave Terrill looked nervously at the huge digital clock which counted down the minutes to the store opening. A workman had apparently pulled the plug on it earlier in the day to make a cup of char

... It seems that some of the product **Nightshift** lost from **Rough Trade Distribution's** warehouse, following the collapse, has turned up in various discount record shops ... **Cocoteau Twins** have whittled down the shortlist of record companies wanting to sign them to nine (!) with a deal "imminent" ... Congratulations to **Empire Music's Bob Grace** and wife Yvonne who had a son, James, last week ... **Chrysalis** Group chairman **Chris Wright** has found a use for a chunk of **EMI's buy-out money**, sealing a deal for **Chrysalis TV** to pipe

**horse racing** coverage into Britain's bookies. Let's hope he's backed a winner ... **Joining Chrysalis** for the third time, you won't catch **Roger Watson** claiming it's the end of his roving days. "I said I'm here to stay", when I joined **Arista**. I'm not going to say that again" ... **The BPI** and **MCPS** negotiation teams may have failed to tie up the loose ends left over by the

**tribunal report**, but not for want of trying; Thursday's discussions finally wound up at 3am on Friday

.....

# music week

Incorporating Record Mirror

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RCA VICTOR

# THE CHIEFTAINS THE BELLS OF DUBLIN



WITH  
JACKSON BROWNE • ELVIS COSTELLO • MARIANNE FAITHFULL  
NANCI GRIFFITH • RICKIE LEE JONES • KATE & ANNA MCGARRIGLE  
AND BURGESS MEREDITH

#### The Bells of Dublin

*The twelve bells of Christchurch Cathedral Dublin date back to 1738. The largest bell is inscribed "The bells are rung twice every Sunday and also toll on special occasions such as the inauguration of the President." As a tradition the people of Dublin City gather in Christchurch Place to hear the bells "ring in" the new year.*

#### THE CHIEFTAINS • BELLS OF DUBLIN

Paddy Maloney and the lads are joined by numerous younger, cooler but thoroughly respectful guests. Some (Kathryn Tickell, Kate and Anna McGarrigle, Brendan Begley) fit the traditional mould, while the appearance of others (Elvis Costello, Jackson Browne, Rickie Lee Jones) is more unexpected. There's tradition aplenty with bell-ringing, caroling, storytelling (veteran actor Burgess Meredith) as well as strong contemporary material from Costello (St Stephen's Day Murders) and Browne (The Rebel Jesus). Nanci Griffith gets a crack at The Wexford Carol, Marianne Faithfull does a creditable I Saw Three Ships A-Sailing and all the while, The Chieftains saw and thrill and bang the drum that follows the beat of the Irish heart.



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