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# music week

For Everyone in the Business of Music

14 DECEMBER 1991 £2.50

## Arista gets new chief

BMG chairman John Preston has appointed a new managing director at Arista Records just eight months after declaring the job redundant and taking it on himself.

The new Arista chief is Diana Graham, 39, currently senior vice president of BMG Music Publishing International.

Graham moves to Arista at the end of January to become only the second woman to head a major UK record company. It was Preston who appointed the industry's first woman MD, Lisa Anderson, at RCA in 1989.

Preston has been acting MD of both Arista and sister label RCA since the redundancies in April. He rejects suggestions of a change in policy, saying he was waiting for the right person to come along to head Arista.

Graham has 20 years experience in the music business, mainly in publishing. She joined BMG four years ago from Chappell International where she was general manager.

Speaking from an Arista convention in Los Angeles



Graham: high hopes

Graham says: "I am looking forward to a tremendous challenge and lots of hit records. We have some exciting A&R projects and high hopes for 1992."

The Arista team is being further strengthened by the appointment of Circa head of marketing Chris Biff Worsley as Arista marketing manager. He replaces Harry Magee who left BMG at the beginning of the month to become MD at Big Life Records.

Coincidentally, former Arista MD Roger Watson, made redundant in April, has just taken up the new post of director and general manager at Chrysalis Music.

## Zomba sells stake

BMG has bought a minority 25% share in Zomba's worldwide music publishing arm and strengthened its international commitment to the Dave and Silvertone labels.

BMG will now sub-publish Zomba outside the UK, US and Benelux giving it an interest in the recent worldwide successes of Zomba producers Mutt Lange (Bryan Adams) and Teddy Riley (Michael Jackson).

Zomba Group chairman Clive Calder has vowed that the changes will not lead to redundancies.

"We have geared up for a period of expansion," he says.

Announcing the extension of BMG's licensing, distribution and manufacturing links with Zomba Records, BMG president Rudi Gassner comments: "We have a long-term commitment to enhancing Zomba's worldwide presence."

The deal does not affect Zomba's UK publishing arm.

Contrary to the report in last week's *MW*, Calder Zomba's biggest shareholder, did not buy out partner Ralph Simon. The holding company "redeemed his interest in it".



Brits: new logo

## Brits names go out live

The Brits nominations were due to be released at 10am today (Monday) with a live broadcast from London's Langham Hilton hotel on Radio One's Simon Bates show.

The acts named today have been nominated by BPI member companies, apart from those in the Best British Newcomer category which have for the first time been nominated by the 2,000 record shops belonging to Bard.

Executive director Lisa Anderson says: "We have succeeded in bringing all of the industry together in this celebration of the year's achievements."

The February 12 awards mark a number of firsts for the awards including a new venue, the Hammersmith Odeon, a new logo — see above — and a new time of 4pm ready for transmission at 7.30pm the same day.

The nominees are:

**Best British Male Artist:** Elton John, George Michael, Kenny Rogers, Phil Collins, Seal, Van Morrison.  
**Best British Female Artist:** Annie Lennox, Beverley Craven, Cathy Dennis, Lisa Stansfield, Zoe.  
**Best British Group:** Dire Straits, James, The KLF, Fat Ship, Boys, Queen, Simply Red.  
**Best Album by a British Artist:** Beverley Craven, "Beverley Craven".  
**The KLF**, "The White Room".  
**Massive Attack** "Blue Lines", Seal "Seal", Simply Red "Stars".  
**Best British Producer:** David A. Stewart, Johnny Marr, Mark Knopfler, Stock/Aitken/Waterman, Trevor Horn, Youth.  
**Best British Newcomer:** (Voted for by members of BARD): Beverley Craven, Cathy Dennis, EMF, Kenny Thomas, Seal.  
**Best International Artist:** Bryan Adams, Enya, Madonna, Michael Bolton, Prince, Best International Group: Extreme, Guns N' Roses, INXS, REM, U2.  
**Best International Newcomer:** Chris Isaak, Colour Me Badd, Extreme, Harry Connick Jr., Jellyfish, PM Dawn.  
**More Brits, p5**

## MPA votes for Simon

Jonathan Simon has been re-elected president of the Music Publishers' Association in a resounding victory over EMI Music Publishing boss Peter Reichardt.

Reichardt, the only other candidate, was disqualified after failing to secure enough votes for a seat on the council.

EMI is now left without any MPA council representatives in what managing director Reichardt has branded "a conspiracy".

Simon, director of Really Useful Music, now begins his third term as president and chairman of the MPA council.

His victory is seen as an endorsement of a traditional low-key approach while Reichardt had campaigned to modernise

the MPA and raise its profile.

"The old guard got together and decided they didn't want to change the status quo," says Reichardt. "I have no doubt it was a conspiracy to stop me standing for president."

In a shock result Reichardt was alone among eight candidates for the council not to gain a council seat. Simon says: "It is a great shame his company is not represented as it is a very important one."

Simon, who also sits on the executive council of the Performing Rights Society, says the MPA faces a tough year.

"We must evolve a way of operating the new copyright terms with the BPI and, in the long term, address our role in Europe," he says.

**AIRHEAD**  
**COUNTING SHEEP**

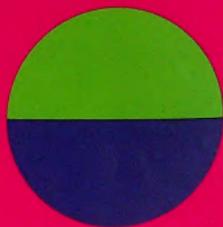
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# BMI

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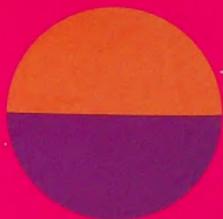


## MOST PERFORMED SONG

DO YOU REMEMBER

Phil Collins

Hit & Run Music (Publishing) Ltd.



## BMI COLLEGE RADIO AWARD

BACK TO LIFE

Nellee Hooper

Caron Wheeler

Virgin Music (Publishers) Ltd.

Warner Chapell Music Ltd.

## MILLION-AIR PERFORMANCE SONGS

### THREE MILLION PERFORMANCE SONGS

#### MANDY

Scott English\*  
Richard Kerr

Screen Gems-EMI Music Ltd.  
Warner Chappell Music Ltd.

#### MY SWEET LORD

George Harrison  
Harrisons Ltd.

### TWO MILLION PERFORMANCE SONGS

#### CAN'T SMILE WITHOUT YOU

Chris Arnold  
David Martin  
Geoff Morrow

Dick James Music Ltd.

#### (I CAN'T GET NO) SATISFACTION

Mick Jagger  
Keith Richards

### MILLION PERFORMANCE SONGS

#### BREAKOUT

Andrew Connell  
Corinne Drewery  
Martin Jackson  
10 Music Ltd.

#### BROWN SUGAR

Mick Jagger  
Keith Richards

#### BUS STOP

Graham Gouldman

#### FERRY ACROSS THE MERSEY

Gerry Marsden  
Dick James Music Ltd.

#### HEAD OVER HEELS

Roland Orzabal  
Curt Smith  
Virgin Music (Publishers) Ltd.

#### HELLO GOODBYE

John Lennon  
Paul McCartney  
Northern Songs Ltd.

## MILLION PERFORMANCE SONGS

#### I MADE IT THROUGH THE RAIN

Jack Feldman\*  
Gerard Kenny\*  
Barry Manilow\*  
Drey Shepperd\*  
Bruce Sussman\*

D & J Arlon Enterprises  
Chappell International Music

#### IT DON'T COME EASY

Ringo Starr  
Startling Music Ltd.

#### LOVE ME DO

John Lennon  
Paul McCartney  
MPL Communications Ltd.

#### SHE LOVES YOU

John Lennon  
Paul McCartney  
Northern Songs Ltd.

#### SILENT RUNNING

B A Robertson  
Bar Music Ltd.  
Hit & Run Music (Publishing) Ltd.

#### SOMETHING ABOUT YOU

Walli J.D. Badarou\*  
Island Visual Arts Ltd.

#### SUNSHINE SUPERMAN

Donovan  
Donovan Music Ltd.

#### TAKE ON ME

Magne Furuholmen  
Morten Harket  
Pal Waaktaar  
ATV Music Ltd.

#### TOGETHER FOREVER

Matt Aitken  
Mike Stock  
Peter Waterman  
All Boys Music Ltd.

#### WRAPPED AROUND YOUR FINGER

Sting  
Magnetic Publishing Ltd.

## COUNTRY AWARD

#### ONE MAN WOMAN

Paul Kennerley  
Randor Music (London) Ltd.

## MOST PERFORMED POP SONGS

#### BACK TO LIFE

Nellee Hooper  
Caron Wheeler  
Virgin Music (Publishers) Ltd.  
Warner Chappell Music Ltd.

#### BUFFALO STANCE

Neneh Cherry  
Jamie Morgan  
Phil Ramacon  
Virgin Music (Publishers) Ltd.  
EMI Songs Ltd.  
Warner Chappell Music Ltd.

#### CRUISING FOR BRUISING

Basia  
Danny White  
What Music Ltd.

#### DO YOU REMEMBER

Phil Collins  
Hit & Run Music (Publishing) Ltd.

#### HOW CAN WE BE LOVERS

Michael Bolton\*  
Warner Chappell Music Ltd.

#### SOWING THE SEEDS OF LOVE

Roland Orzabal  
Curt Smith  
Virgin Music (Publishers) Ltd.

## MOST PERFORMED MOTION PICTURE AND TELEVISION SONGS

#### DAYS OF THUNDER

Hans Zimmer

#### TEENAGE MUTANT NINJA TURTLES

John DuPrez

#### (THE) SHELTERING SKY

Richard Horowitz\*  
Ryuichi Sakamoto\*  
Halemound Music Ltd.

\*Writer's share licensed by BMI,  
but writer not a member of PPS.

# BMI

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CLASSICAL SOCIETY • REDROCK RECORDS • DEJAVU

CHRISTMAS

AUDIO

HO  
HO  
HO

HORATIO NELSON • HERMANEX • PLAZA RECORDS  
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# Pluggers mourn axed Wogan

Pluggers are dismayed at the scrapping of BBC's Wogan show, one of TV's few showcases for music talent.

While a Wogan spokesman says the three nights a week show will continue in transmission "for the foreseeable future", its seven-year run is expected to end around the middle of 1992. It is under-

stood a new £10m soap opera, Little England, about expatriates living in Spain, will take its place.

Plugger Neil Ferris of Ferris and Spanner says: "We are all upset about losing Wogan. It gives us exposure on three music slots every week.

"What makes it worse is the precious little TV promo-

tion we have. All that's left is Top Of The Pops, Dance Energy and Going Live."

Ferris, who recently had Simply Red and Erasure on Wogan, adds: "TV exposure is an important part of the overall promotion package. We shall just have to adapt and look for a silver lining. There must be something around the

corner."

Guy Holmes at Gut Reaction agrees: "It is a shame to see any music programming disappear from the television schedules." A BBC spokesman says no final decision has been made on either the future of the Wogan slot or the star's role at the BBC.

## Cassettes in sales revival

Cassettes went the albums format battle by a whisker in the third quarter, according to latest BPI shipment figures.

The UK industry shipped 13.52m albums on cassette from July-September, beating CD by just 32,000 units.

Overall, the figures continue to show the UK record industry selling fewer albums, but the switch to CD is still bolstering market value.

Total album shipments of 29.3m units, down 6.7% on the same period last year, were worth £126.7m, up 2.8%.

Over the 12 months to September, however, volume was down 8.5% at 143.9m units (worth £606m, down 1.3%).

In the singles market, in the third quarter registered increases in both value and volume. Unit sales of 14m (worth £19.4m, up 9.8%) were up 2.2% on last year.

### ALBUM SHIPMENTS

	Units	Value
1990	31.3m	£123.3m
1991	29.2m	£125.7m
% diff.	-6.7	+2.8

3rd quarter figures. Source: BPI

## Brits names continued from 1

Best Soundtrack/Cast Recording: *The Commitments*. The Doors. *Five Guys Named Moe*. Inceptor. *Morse*. Robins Hood - *Prince of Thieves*. Best Recording By A Classical Artist: *Missa Solemnis* Beethoven, conducted by John Eliot Gardiner, performed by the Monteverdi Choir and the English Baroque Soloists. *Candide* Bernstein, conducted by Leonard Bernstein, performed by the London Symphony Orchestra and Chorus. *Violin Concerto in D Major* Sibelius. *Lendias* Stravinsky (violin), conducted by Osmo Vanska, performed by the Lahti Symphony Orchestra. *Violin Concerto* R. Strauss & C. Headington. *Xue Wei* (violin), conducted by Jane Glover, performed by the London Philharmonic Orchestra. *Waltz* Liszt. Conducted by Sir Georg Solti. Soloists Luciana Pavarotti, LEO NUCCI and Kirie The Kanawa, performed by the Chicago Symphony Orchestra and Chorus.

● More details next week

# Comins top again at BMI awards

Hit and Run Music and writer Phil Collins have emerged again as the most successful UK writer and publisher pairing in the US.

They scooped BMI's Song of the Year award for the second year running last week with *Do You Remember*, just a month after rival US performing rights organisation ASCAP gave them its own songwriter and publisher of the year awards.

Hit and Run also won the BMI award last year for *Two Hearts* written by Collins with Lamont Dozier.

The BMI awards, hosted by president and CEO Frances Preston, honour the PRS songwriters, composers and publishers of the year's most performed pop, country and film music on US radio and TV. *Do You Remember* was one of six pop songs honoured at the awards, compared with 12 last year.

BMI vice president of European writer and publisher record producer Phil Graham - whose promotion from European director was announced at the dinner - admits it was not a vintage year.

"We only had six pop songs," he says. "But next year with Seal, Jesus Jones and the Escape Club among others, it would look to be a very good year."

# Seasonal slump forecast

A bleak Christmas is forecast in a new survey, which claims 50% of shoppers intend to spend less on recorded music than last year.

Shops in Yorkshire and Humberside will be worst hit, with Scottish and north west areas retailers least affected, according to the Study Of Christmas Shopping Intentions commissioned by Retail Solutions.

Of those who said they



The BMI-PRS Awards: (front) PRS president Vivian Ellis CBE, BMI president CEO Frances Preston, PRS chief executive Michael Fregard, Jon Crawley of Hit and Run Music, publisher of Song of the Year *Do You Remember*, (second row) Ringo Starr, Mary McCartney, Gerry Marsden, Donovan, (third) Matt Aitken, Morten Harket, Danny White, Corinne Drewery, (back) Pete Waterman, Geoff Morrow, Graham Gouldman, Richard Kerr, Scott English, Andrew Connell.

Graham's promotion means he is now an officer of the BMI company.

Winners at the awards were: Nellee Hooper and Caron Wheeler (Virgin Music and Warner Chappell) for *Back To Life*, which was also the Most Performed College Radio Song; Neneh Cherry, Jamie Morgan and Phil Ramoan (Virgin Music, EMI Songs and Warner Chappell) for *Buffalo Stanco*; Basia and Danny White (What Music) for *Cruising For Bruising*; Michael Bol-

ton (Warner Chappell) for *How Can We Be Lovers*; and Roland Orzabal and Curt Smith (Virgin Music) for *Sowing The Seeds Of Love*.

Most Performed Country Song was *One Man Woman* by Paul Kennerley (Rondor).

BMI also announced that Mandy, written by Scott English and Richard Kerr (Screen Gems-EMI and Warner Chappell) and *My Sweet Lord* by George Harrison (Harrisons) have now achieved 3M performances in the US.

would buy music the largest group, more than 25%, intend to spend £11 to £20. Just 6% plan to fork out between £51 and £100 on records.

In Yorkshire and Humberside, those who said they would buy recorded music are forecast a 45% net drop in spending. In Scotland the net spending fall was 14%, and in the North West, just 2%.

The 1,000 shoppers ques-

tioned said 5.9% of their Christmas budget would go on records, tapes and CDs.

Record companies are sceptical about the survey.

"It is human nature to express one intention but do something different," says Andrew Fryor, divisional MD of Parlophone/Capitol. "All the early signs, including Gallup data, show that sales are slightly up on last year."



A blank tape levy suddenly looks possible again, four years since the UK government had rejected the idea.

But there seems little reason for joy at the expected intervention of the EC. For the world has changed immeasurably since 1987.

The introduction of such a levy has always been demanded that the industry first concedes the legal principle of home taping. The risk is that blank tape manufacturers would become more aggressive in advertising their product.

But in 1991 with satellite delivery of music already imminent, the threat is far more serious.

If, as is at least possible, the future of the record industry is the home delivery of music by satellite then the very business could be based on home taping.

Conceding such a right for a mere 60p a tape or so looks dangerous to say the least.

At a time when domestic digital tape is still at least six months away, the tape levy issue needs careful handling to ensure one principle remains unchanged: that rights owners get their due.

Peter Reichardt's defeat in the MPA elections highlights once more the continuing battle between the old guard and the new.

It's still unclear precisely what happened. Reichardt alleges "conspiracy". At least some of those who were there admit he was being "taught a lesson".

Who said music publishing was a "gentlemanly" business?

The Brits nominations procedure sounds in principle something of a lottery, but I doubt if the BPI could have come up with a more representative list of mainstream UK music had it tried.

With retailers more involved than ever and same-day transmission on BBC1, the event already looks like the winner we all hope it will be.

Steve Redmond

# Retailers join Sunday revolt

Music retailers are joining the rush to open on Sundays in an effort to boost pre-Christmas sales.

Independent and multiple stores are following the lead of DIY and supermarket chains after councils around the country decided not to enforce trading restrictions.

And many indies have already reported some Sunday success as shoppers are attracted into town centres by the big stores.

Bob Barnes, managing di-

rector of the eight-store Music Junction chain in the Midlands and North-west, says:

"We opened four stores last Sunday and three did well in excess of expectations. In total we took a five-figure sum."

Andy Gray, owner of independent chain Andy's Records, says: "The stores that were open on Sunday traded well."

Woolworth, whose parent company Kingfisher owns the B&Q stores central to the Sunday trading revolt, is likely to open more stores on Sundays.

HMV and Our Price will also open extra stores on Sunday.

HMV managing director Brian McLaughlin says: "If we feel we can provide a service we will open as appropriate."

Indies acknowledge that the larger stores are a vital draw, attracting consumers to the High Street. "You need a key store like Woolworth to open before people come shopping on Sunday," says Barnes.

Nigel Tucker, sales director of AIM, A&M and Island's

joint sales force, says retailers have been excited by Sunday opening.

"With more and more people working hard on Sunday, this is a great time for them to shop," he says.

But Gallup charts manager John Pinder says Sunday opening has had little impact on total sales. It accounted for 0.8% of last week's albums business, up from 0.7% last year. "But I imagine that will change as more stores open," he adds.

## APU swoops on London tape pirate

The BPI's Anti-Piracy Unit has struck again — this time in north-east London.

Following a recent haul in Scotland, the unit and police raided a cassette counterfeiting operation in South Woodford.

High-speed duplicating machines were seized as well as thousands of recorded and blank tapes.

Two arrests were made and charges of conspiracy to infringe copyright are expected.

Anti-Piracy Unit coordinator Tim Dabin says the raid will significantly reduce the level of cassette counterfeiting in London and the home counties.

"This is a major result for investigations started some months ago and planned to come to fruition as part of our pre-Christmas campaign," he says.

Last week, thousands of tapes were seized at a factory near Airdrie in Scotland. Three arrests were made. No charges have followed as yet.

## Studios strike new accord

A new studio group is forming within the APRS to help force closer links with other areas of the industry.

The new Studio Accord will comprise solely of studios, giving facilities their own voice.

The Accord has been developed over the last two years by the APRS, which also includes producers, pressing and duplicating companies.

Chief executive Philip Vaughan says: "These days, studios can go down in the space of a few months and many felt they needed a group to cater for their own needs."

The APRS currently has 80

## Scots rival slams 'too-English' Brits

The Brits have been branded "rubbish" and "biased" by the producer of a new Scottish awards show.

The Scottish Chart Viewers and Listeners Poll is being set up to give greater recognition to Scottish artists.

The poll will be carried by BBC radio and television in Scotland and feature five Scottish artist-only categories out of the eight awards.

BBC Scotland producer Andrea Miller says it will be an antidote to the "English bias" of the Brits.

"The Brits is a lot of rubbish because it is chosen by people in the industry," she says. "Those choices are often loaded against Scottish artists."

Miller says the awards show has been planned for some time. "We were originally just going to have an end-of-year chart countdown but then we decided to get the viewers in-



Blue Nile: among the contenders for Scottish award

volved," she says.

"People in Scotland are quite passionate about their music and we felt they deserved their own poll."

Postal and telephone votes are being accepted at BBC Scotland now, with postal

votes closing on December 16. The winners will be revealed by Nicky Campbell on BBC 1 Scotland on New Year's Eve.

Among the artists suggested for nominations are The Blue Nile, Runrig, Simple Minds and Teenage Fan Club.

## Boots rolls out CD-video packs

Boots is launching a combined video and CD package to augment its audio Classical Collection, writes Phil Sommerich.

Each package profiles the life, times and works of a composer in sound and vision. The first three titles are devoted to Beethoven, Mozart and Tchaikovsky.

Boots Sound Centre group marketing manager Caroline White says the packs are the result of research, which asked people which composers and works they would like to know more about.



Vaughan: one voice

studio members. About 20 will become founder members of the Accord with a total of



Music publishing is unique. In no other business are we content to accept statements concerning earnings without proof of its origin, the amount or when it was earned.

It is rather like receiving bank statements giving you the balance without any credits or debits! This is highly unsatisfactory for anyone receiving income from publishing companies, be they songwriters or other publishers.

Demanding copies of income statements, the actual MCPSS and PRS statements, goes some way towards checking — but that is not enough.

An agreement with a UK publisher will give you the ability to inspect documents held at the UK office. But if, as is often the case, it does not receive source documents from overseas sub-publishers you will be unable to fully check on income earned overseas, by far the majority of the world market.

Music publishing is also unique in that it seems to be the only industry that the Monopolies Commission has not noticed!

As the corporates continue to swallow independents, they are also removing the music from our industry. We must remember that without songs and songwriters there would be no industry.

When the major publishers buy independents it is only to swell their profits — not to increase the value of copyrights they obtain.

Staff reductions invariably follow with more songs being handled by less people. To avoid being trapped into sharing royalties with a million others, songwriters must obtain get-out clauses that can exercise when the predator arrives.

For the sake of the music, the independent publisher must do the unthinkable — to go down advances, at least when they are of the takeover kind.

Ellis Rich is managing director of International Music Network.



Leigh: 'arguments balanced'

## EC proposals raise hopes for tape levy

The IFPI is confident a blank tape levied on digitally recorded software will be operating in the UK within a year.

IFPI spokesman Mark Kingston says: "Our contacts at the European Commission are making positive noises on a blank tape levy being in place in 1992."

Kingston says that even if the UK government resists a levy the EC may still be able to impose it. Blank tape levies already operate in Spain, Holland, Germany, France, Italy and Portugal.

Earlier this year the EC proposed harmonising copyright laws by the end of 1992, including a blank tape levy.

The UK government's consumer affairs minister Edward Leigh says the arguments on a levy are "finely balanced".

BPI director of press and PR Jeremy Silver says the body is still waiting for the promised EC directive detailing its final proposals.

## TV sponsor code 'too tight'

The Chart Show has revealed its new Pepe-sponsored graphics but the show's producer has hit out at the ITC's restrictive code of sponsorship.

Executive producer Keith Macmillan says the ITC code — which has allowed the Chart Show to become the first sponsored ITV music programme — made incorporating the sponsor into the programme a long and difficult process.

"It is a restricting code. It limits the creative side to any sponsorship deal such as this," says Macmillan.

But he adds that he is happy with the way the deal with

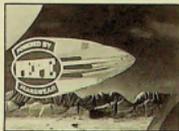


Chart Show parades Pepe

jeans manufacturer Pepe has worked out.

The new graphics, which were revealed during Saturday's programme, feature a spaceship with the Pepe logo.

Macmillan comments: "We wanted this deal to be fun.



That was the main thing and I feel that is what we have done and that the new look works."

The Pepe deal ties-in with the company's new Music Fusion campaign to promote its M and F brand jeans.

David Maker, whose Golden Rose company bought Jazz FM last week, has sold his 40% stake in Buzz FM to Radio Clyde. A £250,000 ad campaign will promote Jazz FM next year.

Lionel Conway, formerly of Island Music UK, has been appointed chairman of PolyGram/Island Music Publishing Group US. Colin Cornish becomes president.

The Royal Opera House in London will be the biggest single beneficiary of Arts Council funding in 1992-93 according to figures published last week. Its grant of £18.9m — 6.5% up on 1991-92 — amounts to 8.5% of the Government's entire Arts Council allocation of £221.2m.

Dennis Collopy's Menace group is now at 2 Park Road, Radlett, WD7 8EQ. Tel: 0923 853789. Fax: 0923 853318.

Soul II Soul is to offer its clothing range through franchised outlets. It says it plans up to 50 600 sq ft outlets over the next three years.

PolyGram Video International and PolyGram Television International move today (Monday) to 347-353 Chiswick High Road, London W4 4HS. Tel: 081 994 9199.

Peacock Marketing and Design — designer of the Brit Awards magazine — has appointed Debbie Fuller, formerly of Chrysalis Records creative department, as production manager.

International Musician and Recording World has closed. Publisher Northern & Shell plans a new consumer music title in spring 1992.

Passion Music would like to point out that while Reachin' Records has folded, its Rare compilation album was licensed to Passion and royalties are unaffected.

## Studio's label deal breaks new ground

Strongroom Studios in London has opened the first of three of six programming and production suites licensed directly to record companies, writes *Neve's Farmer*.

The move marks a break with the traditional notion of a commercial recording studio complex.

Go! Discs' producer Ritchie Stevens, of Sound Systeme, Warner's producer John Coxen (of Betty Boo fame) and

Rhythm King's Beatmasters have each taken one-year contracts on private suites above the Strongroom's two multi-track studios.

Each supplies their own equipment, but other services such as maintenance are provided by the studios.

Strongroom owner Richard Boote says the rooms are not set up to make a great profit for the company but to build a creative community of regular clients.

"They just love it here because they know exactly what they are letting themselves in for," he says.

Boote aims to attract customers who can feed off the talent that is already available on site.

"I think the days of the two studio complex are over. You just can't get the rates to keep the structure together," he says.

## London venue shake up sees Arena close

The London Arena has closed just three years after it was opened by boxing promoter Frank Warren.

The news comes amid confusion over the future of another London venue, Fulham's Hibernian Club.

Receivers for the 12,500-seat Docklands based London Arena had kept the venue open as a showcase for prospective buyers since they were called in last May.

A spokesman for receiver Jonathan Phillips at Price Waterhouse says offers are being considered.

Meanwhile the management of the Hibernian Club has denied a takeover by either the Town & Country Club or The Academy.

But the Academy may act as an agency booking into the Hibernian, says manager John Joyce.

He adds that the venue, leased by his company from London Transport, will re-open as The Gardens after extensive refurbishment.

● London's Jazz Cafe is to continue trading as normal while receivers Cape and Dalgleish consider offers.

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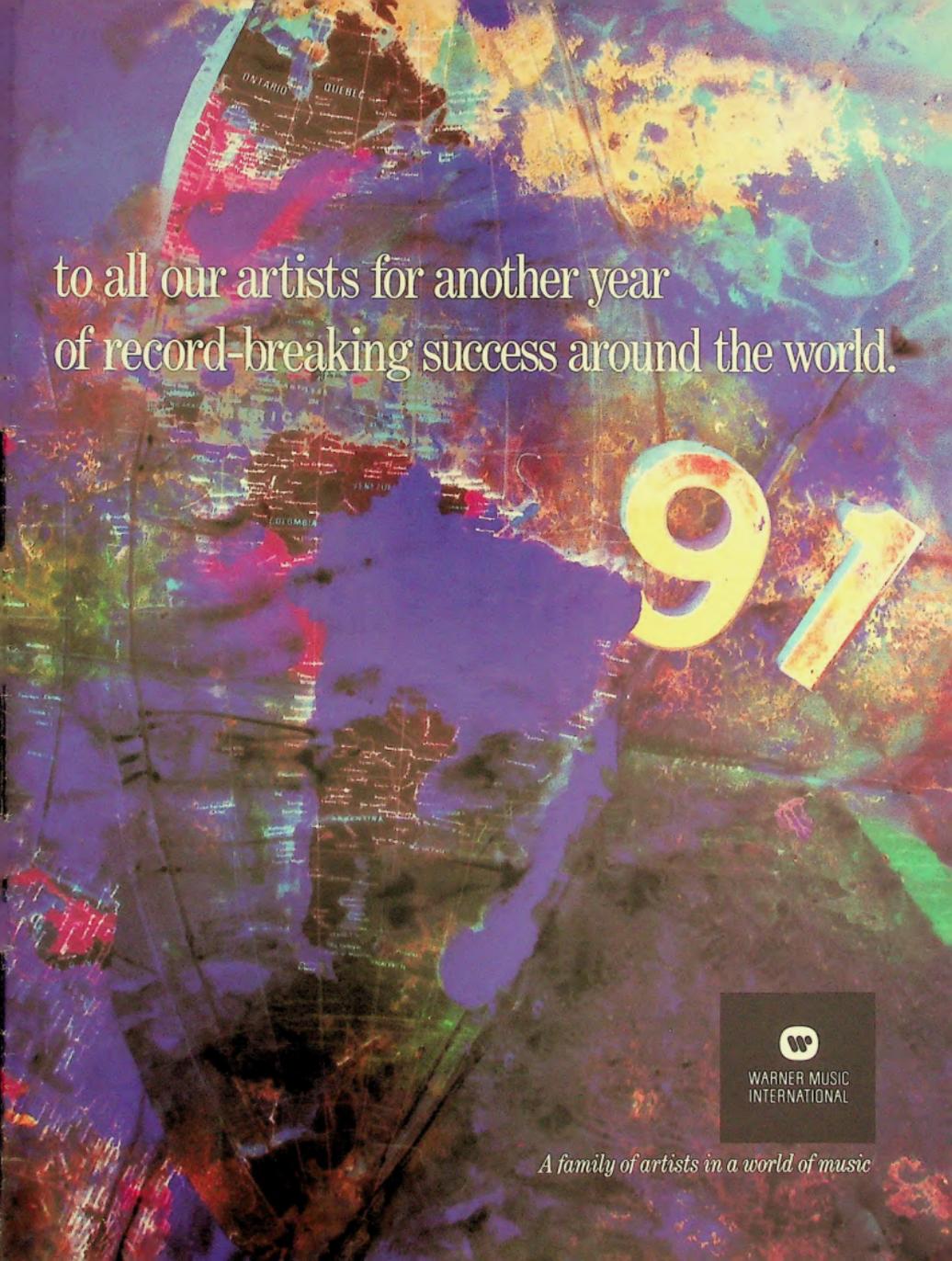
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## STUDIO UPDATE

Who's recording where and with whom

ARTIST/ PROJECT	COMPANY/ A&R EXECUTIVE	STUDIO/ PRODUCER
25th MAY Tracks	Arista Steve Levy	E-Zee, London John Waddell
ADEVA Mixing	Cooltempo Ken Granbaum	Eden, London Paul Oakenfold
MARC ALMOND Single	WEA Michael Rosenblatt	Strongroom, London John Coxon
ALTERN 8 Single	Network Neil Rushton	Blue Chip, Stafford Artist
AZIZI Remix	Arista Chris Cooke	DMC, Buckinghamshire Steve Anderson
AZTEC CAMERA/ RYUICHI SAKAMOTO Mixing	WEA Michael Rosenblatt	Right Track, NY Ryuichi Sakamoto
TOMMY BLAZE Album Tracks	A1 Mike Howell	Unit 3, London Pete Wingfield
DINAH CARROLL Tracks	A&M Steve Wolfe	Sarm (East), London Nigel Lewis
CHARLATANS Album	Beggars Banquet Roger Trust	Rockfield, Monmouth Flood
CUD B-Side	A&M David Rose	Woodlands, Leeds Artist
DEL AMITRI Mixing	A&M David Rose	Master Rock, London Gil Norton
INNOCENCE Album	Cool Tempo Ken Granbaum	Reproduction, London Jolley/Harris/Jolley
ANNIE LENNOX Album	19 Management Korda Marshall	Mayfair, London Steve Lipson
LIGHTNING SEEDS Tracks	Ghetto Dick Leahy	Mayfair Mews, London Simon Rogers/ Ian Broudie
MAIRE Album	RCA David Donald	Castle Sound, Scotland Calum Malcolm
MELLOWSTATE Single	WEA John Coxon	Strongroom, London John Coxon
POWER OF DREAMS Tracks	Polydor Simon Harris	Protocol, London Dave Meegan
ROZALLA Album	Pulse 8 Frank Sansom/ Steve Long	Peer Music/3MI, London Nigel Swanson/ Tim Cox
SAFFRON Tracks	WEA Michael Rosenblatt	Orinoco & Strongroom, London Lenny D'Eric Kupper Neil McLellan
SOUNDATION Single	Lafayette Dave Howell	Schoolhouse, London Artist
SOHO Album	Savage Ali Afkhami	Mecca, London Tim London/ Leigh Gorman
TYRREL CORPORATION Album	Cooltempo Ken Granbaum	One World, London
URBAN SOUL Mixing	Cooltempo Simon Dunmore	Matrix, London Sasha



Song pluggers: Alan Day (right) and Geoff Levy

# New voice for the songwriter

It's a familiar story: a song becomes a hit, only to be challenged by a writer who claims to be its uncredited author.

Alan Day sent off a song to a well-known vocalist in 1970 and saw it chart a month later minus any reference to him.

He refuses to name either song or artist, but says it made him determined to find a way of representing songwriters which would protect them from the pitfalls of copyright protection.

Twenty years on Day set up the Songwriters Agency with finance provided by his friend and partner, Geoff Levy. After one year in operation from their base in Southend they have around 150 songwriters on their books and Day is actively pursuing placement for their songs around the world.

The "Songwriters" Agency claims to have contacts with record companies, publishers, producers and artists in most territories. It also claims that it is unique.

Yet, on the face of it at least, the agency is doing something most publishers are supposed to do — so why does Alan Day think he can do it any better?

"A lot of the big publishers rest on their laurels and rely on their big back catalogues. I've even heard a publisher say that there isn't any talent out there any more!" he says incredulously.

Of course many publishers

would deny the claim. One man who has placed literally dozens of hits is Stuart Newton, special projects manager at Warner Chappell. He is very wary of anyone who says they can match the talents of a good publisher.

But others do admit that little is currently being done to place songs. "In the Eighties pitching songs went out," says Stuart Ongley, managing director of SGO Music. "Perhaps it is time for it to change again." And, as Bruce Craigie of Go! Discs points out, this is due in part to the way the UK record industry works.

"It's partly because British artists don't like doing covers," he says. "In America it is easier because the record companies are more in control of the artists and they are more open to the idea of doing someone else's song."

But Craigie admits that the idea of placing songs around the world is something large publishers are expected to do and yet many of them do not. This leaves an operation such as the Songwriters' Agency in a strong position.

"We promise two things to our writers," says Alan Day. "One is that we will plug their songs to the labels, producers or artists we know are looking for that type of music."

"The other is that we will retain the tape and keep it on file and in our memory so that

if we ever hear of someone wanting something like it, we will try again."

The Songwriters Agency charges its writers £2 for each cassette sent to every country and takes 10% of earnings from a successful placement. This is less than many publishing deals where percentages can still vary from 15% to 60%.

But as the agency handles placement rather than the administration, a publishing deal may still be necessary, taking more points away from the writer.

And at Warner Chappell Stuart Newton strikes another note of caution:

"Sending songs through the post just because you think an artist will like them never, ever works," he says. "You have to know exactly the right people to speak to."

The Songwriters Agency has just succeeded with its first artist, however, Jane Winberg's debut single comes out in January next year on UK label Maverick.

It is also negotiating overseas publishing deals for three or four writers.

So far, the success rate is modest, but if it continues to improve, the agency could yet persuade some of the larger publishers to reconsider the benefits of more active song placement.

Neville Farmer

Confirmed bookings week ending December 6. Source: ERA

Maurice Jarre's film  
music in focusWynette joins KLF  
on road to JerusalemBlues giant Hooker  
re-enters indie chartBlind faith  
Kym Sims focuses  
on the dancefloor

## music week

## datafile

The Information Source for the Music Industry

14 DECEMBER 1991

## CHART FOCUS

Impressive sales for all of the top three singles this week, with George Michael & Elton John's Don't Let The Sun Go Down On Me notching up a second week at the summit as its sales surge by a further 50%. Diana Ross and the KLF occupy silver and bronze positions, but will most likely advance no further, as they are still way behind George and Elton, and have a new problem to contend with next week in the form of Bohemian Rhapsody.

Against expectations, the week's highest new entry comes not from U2, but from New Kids On The Block, whose If You Go Away debuts at number nine, their highest opener so far to time. Their 11th hit, it's the first not produced by their mentor Maurice Starr; being helped instead by Walter Afanasieff. Walter co-wrote the song with lyricist John Bettis.

Bettis is currently hot, having also penned the lyrics



of Diana Ross's current number two hit When You Tell Me That You Love Me. The success of Ross's single has worked wonders for her latest album, The Force Behind The Power, which failed to chart when first released in August. It makes a belated and impressive debut this week at 14.

The week's other major album move comes from Michael Crawford, whose Performs Andrew Lloyd Webber vaults from number 21 to number five after his appearance on Wogan. Albums generally are

extremely buoyant: 1991 has been a difficult year for retailers, with sales well down on 1989 and 1990 levels, but the recent glut of superstar product has helped spark a mini-revival. Indeed, album sales for each of the past four weeks have exceeded their 1990 levels. This week's gain (21 per cent) must, however, be considered within context. Week-end shopping last year was severely depressed by heavy snow.

R.E.M. register their sixth Top 40 single since March with It's The End Of The World As We Know It. No other act has had so many Top 40 hits this year.

Finally, a warm welcome to the singles chart for Bonnie Raitt, who enters at number 50 with I Can't Make You Love Me. Though she's had some success with albums, it's Bonnie's first ever hit single, at the age of 42. Her first American hit was Runaway, as long ago as 1977. Alan Jones

## ANALYSIS

When Enya's new Shepherd Moons album on WEA debuted at number one in the album chart a month ago, there were more than a few puzzled faces in the music industry.

But the surest clue to the Irish artist's stunning first week performance is apparent from this week's Evergreen's chart (see right).

Steady sales over a three-year period meant there was a huge constituency of Enya fans ready and primed for new product. She had become a major star virtually by stealth.

It's a case that proves the virtues of longevity in a title.

But with the turnover of albums increasing and primed frighteningly, the question is whether recent albums can ever hope to achieve such "legs". Most high-debating albums this autumn have had to content themselves with a steady move downwards.

One exception, however, comes from the other Warner



Music label, East West, and Simply Red's Stars.

After entering at number one in October, it stayed there for another week before dropping to two, then back to number one, down to two, to six (where it stayed for another week) before rising back up to number four, then three last week when it stays this week.

Few other original artist albums have been able to hold their own in this way.

Not only are a large number of greatest hits collections released at this time of year, but release schedules overall, reach their peak.

Already, this year's number of chart entries — 366 — is more than last year's total of 351. This means the consumer has more choice and turnover in the chart is a lot quicker.

East West marketing director Elyse Taylor puts Simply Red's success down to strong songs and meticulous marketing.

"The record speaks for itself and we didn't need TV advertising to get it straight in at number one," says Taylor.

The success of two singles meant that East West could delay TV advertising until this week. That should sustain sales through Christmas and a tour in the new year will bolster the campaign. This week, Stars shipped another 250,000 copies.

As Taylor admits, though, it's difficult to imagine any album matching the incredible chartlife of albums such as Bat Out Of Hell.

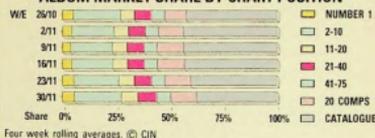
Meatloaf might disagree. He has his Bat Out Of Hell Part Two released next year. Nick Robinson

## UPDATE

## SALES

Index of unit sales, 100=weekly average in 1990	Last week	This week	% diff	This week last year	% diff
Albums	186	218	+17	+21	
Singles	117	117	n/c	+8	
Music Video	291	323	+11	+1	

## ALBUM MARKET SHARE BY CHART POSITION



## EVERGREENS

1 GREATEST HITS VOL 1 Queen Parlophone (45S)	6 WATERMARK Eurythmics WEA (15S)
2 THE IMMACULATE COLLECTION Madonna Sire (5S)	7 THE ESSENTIAL PAVAROTTI Luciano Pavarotti Decca (91)
3 BAT OUT OF HELL Meat Loaf Cleveland (47)	8 LEGEND Bob Marley & The Wailers Tuff Gong (25S)
4 BEST OF IN CONCERT Pavarotti/Domingo/Carreras, Decca (87)	9 LIVE MAGIC Queen Parlophone (9S)
5 VERY BEST OF ELTON JOHN Elton John Rocket (57)	10 SERIOUS HITS...LIVE! Phil Collins Virgin (5S)

Albums must have appeared in the Top 200 artist chart for 52 weeks or more. Brackets denote weeks in chart. Compiled by ERA from Gallup data Nov 4-30.

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This Week	Last Week	Title	Artist (Producer/Publisher)	Label # (171) (Distributor/Cassettes/CD)
1		<b>DON'T LET THE SUN GO DOWN ON ME</b>	George Michael (Epic/Motown) (Epic)	EPIC 63761-1 (Epic) 63761-1/63764-1 (Epic)
2	3	<b>WHEN YOU TELL ME THAT YOU LOVE ME</b>	Diana Ross (A&R) Empire/WC	YCEM 212128-21 (Epic)
3	4	<b>JUSTIFIED AND ANCIENT</b>	KLF (Comes/KLF) (Atlantic) (Atlantic)	KLF 9KCAL 15C (Atlantic)
4	2	<b>BLACK OR WHITE</b>	Michael Jackson (A&R) (A&M) (A&M)	EPIC 63761-1/63764-1 (Epic)
5	6	<b>RIDE LIKE THE WIND</b>	East Side Beat (In) (Epic)	HEI-FX 118 (Epic) FCS 118 (Epic)
6	14	<b>DRIVEN BY YOU</b>	Blaze Bayley (Richard) (Queen/EMI)	Parlophone 112-8-604-E (Epic) EPC 8304-CD-638 (Epic)
7	10	<b>TOO BLIND TO SEE IT</b>	Kym Sims (Harley) (CC)	Acad 8-8601-1 (Epic) B89BC 8-8601-2 (Epic)
8	11	<b>STARS</b>	Simply Red (Levana) (Mercury) (Mercury)	EastWest 72 6361-1 (Epic) UHF 6361-2 (Epic)
9	NEW	<b>IF YOU GO AWAY</b>	New Kids On The Block (A&M) (A&M)	Columbia 63566-1 (Epic) 63566-2/63568 (Epic)
10	7	<b>SMELLS LIKE TEEN SPIRIT</b>	Nirvana (Viv/Nirvana) (Geffen)	DGC 025 91021-1 (Geffen) DGC 025 1021-2 (Geffen)
11	5	<b>ACTU'8 (COME WITH ME)</b>	Alam (Mercury) (Mercury)	Network MKR11 31 (Epic) MK 36700-31 (Epic)
12	13	<b>ROCKET MAN II (THINK IT'S GOING TO BE A LONG DAY)</b>	Kate Bush (Brush) PolyGram	IR 118 (Mercury) IR 118/378 (Mercury)
13	NEW	<b>MYSTERIOUS WAYS</b>	U2 (Lrns) (Epic) (Epic)	Island 12513-1 (Epic) CS 589-CD 589 (Epic)
14	NEW	<b>DIZZY</b>	Vic Reeves & The Wonder Stuff (Gloster) (Virgin)	Virgin SGN1 71215G/P12 (Epic) SGN1 71215G/P12 (Epic)
15	17	<b>YOU SHOWED ME</b>	Salt N Peppa (Epic) (Epic)	HEI-FX 118 (Epic) FCS 118 (Epic)
16	18	<b>SOUND</b>	James (Youshi) Blue	Jones 88 911-1 (Epic) J8 911-2 (Epic)
17	21	<b>DON'T TALK JUST KISS</b>	Paul Young (Mercury) (Mercury)	YCEM 212128-21 (Epic) YCEM 212128-21 (Epic)
18	19	<b>AM I RIGHT?</b>	Erasure (Polygram) (Mercury) (Mercury)	Mercury 112-8-604-E (Epic) EPC 8304-CD-638 (Epic)
19	20	<b>WE SHOULD BE TOGETHER</b>	Call Richards (Mercury) (Mercury)	EMR AMAS6 51-1 (Epic) YCEM 212128-21 (Epic)
20	15	<b>THE BARE NECESSITIES MEGAMIX</b>	UK Mmixers (Virgin) (Mercury) (Mercury)	Virgin 22 451-25 (Mercury) 21 451-26 (Mercury)
21	11	<b>GET READY FOR THIS</b>	2 Unlimited (Virgin) (Mercury) (Mercury)	PWL Central/PAL 11209 (Epic) PWL 289-200-2 (Epic)
22	10	<b>PLAYING WITH KNIVES</b>	Simply Red (Levana) (Mercury) (Mercury)	YCEM 212128-21 (Epic) YCEM 212128-21 (Epic)
23	16	<b>MARTIKA'S KITCHEN</b>	Martika (Parsley) Parlophone	Parlophone 112-8-604-E (Epic) EPC 8304-CD-638 (Epic)
24	12	<b>WAY OF THE WORLD</b>	Time Turner (L&R) (Mercury) (Mercury)	Capitol 112-8-604-E (Epic) EPC 8304-CD-638 (Epic)
25	13	<b>JOSEPH MEGA-REMIX</b>	Jason Donovan (Virgin) (Mercury) (Mercury)	Virgin 22 451-25 (Mercury) 21 451-26 (Mercury)
26	22	<b>DIAMONDS &amp; PEARLS</b>	Prince & The New Power Generation (P&N) (Epic)	P&N Parlo 70 079-1 (Epic) W 0079-2 (Epic)
27	17	<b>THE SHOW MUST GO ON</b>	Simply Red (Levana) (Mercury) (Mercury)	YCEM 212128-21 (Epic) YCEM 212128-21 (Epic)
28	16	<b>EXTACY</b>	Shades Of Rhythm (Shades Of Rhythm) (Perfect)	211 282-241 (Epic) 211 282-242 (Epic)
29	16	<b>TENDER LOVE</b>	Kenny Thomas (Green) (Epic)	Capitol 600-101 (Epic) CO 600-102 (Epic)
30	15	<b>IS THERE ANYBODY OUT THERE?</b>	Deacon Blue (Kielley) (Polygram)	Columbia 63761-1 (Epic) 63761-1/63764-1 (Epic)
31	NEW	<b>COVER FROM THE SKY</b>	Deacon Blue (Kielley) (Polygram)	Columbia 63761-1 (Epic) 63761-1/63764-1 (Epic)
32	25	<b>HOW CAN I KEEP FROM SINGING?</b>	Erasure (Polygram) (Mercury) (Mercury)	Mercury 112-8-604-E (Epic) EPC 8304-CD-638 (Epic)
33	6	<b>WHEN A MAN LOVES A WOMAN</b>	Simon And Garfunkel (Mercury) (Mercury)	Columbia 63761-1 (Epic) 63761-1/63764-1 (Epic)
34	1	<b>SEVEN O'CLOCK NEWS/SILENT NIGHT</b>	Simon And Garfunkel (Mercury) (Mercury)	Columbia 63761-1 (Epic) 63761-1/63764-1 (Epic)
35	17	<b>WONDERFUL TONIGHT (LIVE)</b>	Diana Ross (A&R) Empire/WC	YCEM 212128-21 (Epic)
36	12	<b>RUNNING OUT OF TIME</b>	Digital One (Adams) (Mercury) (Mercury)	Digital One 600-101 (Epic) CO 600-102 (Epic)
37	5	<b>EVERYBODY MOVE</b>	Carly Simon (Mercury) (Mercury)	Polygram CAT1161-1 (Epic) CAT161-2 (Epic)

As used by Top Of The Pops and Radio One

This Week	Last Week	Title	Artist (Producer/Publisher)	Label # (171) (Distributor/Cassettes/CD)
38	24	<b>RHYTHM IS A MYSTERY</b>	Klass (K) (Mercury) (Mercury)	Deconstruction Parlophone 112-8-604-E (Epic) EPC 8304-CD-638 (Epic)
39	NEW	<b>IT'S THE END OF THE WORLD AS WE KNOW IT</b>	REM (Mercury) (Mercury)	RS 181-181 (Epic) RM 181 (Epic)
40	42	<b>THE YODELING SONG</b>	Frankie (Blackmore) (Mercury) (Mercury)	EMR 1005-1 (Epic) YCEM 212128-21 (Epic)
41	43	<b>HOLE HEARTED</b>	Extreme (Beltone) (Mercury) (Mercury)	AMM 4311-1 (Epic) AMM 4311-2 (Epic)
42	4	<b>HOW CAN I LOVE YOU MORE?</b>	3rd Stage (Polygram) (Mercury) (Mercury)	Deconstruction RCA 4455-8 (Epic) PC 4455-9 (Epic)
43	2	<b>LOVE HURTS</b>	Cher (21st) (A&M) (Mercury) (Mercury)	Gulf+West 112-8-604-E (Epic) FCS 118 (Epic)
44	27	<b>SO REAL</b>	Love (Decade) (Love) (Mercury) (Mercury)	All Around The World 112-8-604-E (Epic) EPC 8304-CD-638 (Epic)
45	2	<b>I'LL BE HOME THIS CHRISTMAS</b>	Shakin' Stevens (Mercury) (Mercury)	Epic 63761-1 (Epic) 63761-1/63764-1 (Epic)
46	NEW	<b>U.H.F./EVERYTHING</b>	UHF (Mercury) (Mercury)	UK XS 25A1-1 (Epic) UHF 2502 (Epic)
47	NEW	<b>ABIDE WITH ME</b>	Black Box (Mercury) (Mercury)	Small 5GM 713 SGM 121 (Epic) 5GM 413 SGM 121 (Epic)
48	NEW	<b>OPEN YOUR EYES</b>	Black Box (Mercury) (Mercury)	Deconstruction RCA 4455-8 (Epic) PC 4455-9 (Epic)
49	5	<b>KILLER... (EP)</b>	Seal (Mercury) (Mercury)	211 282-241 (Epic) 211 282-242 (Epic)
50	NEW	<b>I CAN'T MAKE YOU LOVE ME</b>	Bonnie Raitt (Mercury) (Mercury)	Capitol 638-1 (Epic) CO 638-2 (Epic)
51	NEW	<b>I DON'T WANNA TAKE THIS PAIN</b>	Danni Minogue (Adams) (Mercury) (Mercury)	NCA 388-1 (Epic) NCA 388-2 (Epic)
52	3	<b>WICKED LOVE</b>	Donna Summer (Mercury) (Mercury)	Debut DSC 90001-1 (Epic) DSC 90001-2 (Epic)
53	5	<b>YOU TO ME ARE EVERYTHING</b>	Sama (Mercury) (Mercury)	IS 28 451-27 (Epic) 28 451-28 (Epic)
54	1	<b>LET IT RING</b>	Inner City (Sauderson) (Mercury) (Mercury)	Ten TenX 30128C 30128D 301 (Epic) 30128C 30128D 301 (Epic)
55	7	<b>IF YOU WERE WITH ME NOW</b>	Katrina and the Waves (Mercury) (Mercury)	PWL Parlo 11209 (Epic) PWL 289-200-2 (Epic)
56	3	<b>CALL MY NAME</b>	OMD (Mercury) (Mercury)	Vic 112-8-604-E (Epic) EPC 8304-CD-638 (Epic)
57	46	<b>FAITH (IN THE POWER OF LOVE)</b>	Ross (Mercury) (Mercury)	PWL 112-8-604-E (Epic) EPC 8304-CD-638 (Epic)
58	4	<b>SPENDING MY TIME</b>	Ross (Mercury) (Mercury)	EMR 1005-1 (Epic) YCEM 212128-21 (Epic)
59	4	<b>SEND ME AN ANGEL</b>	Scorpions (Mercury) (Mercury)	Verano 112-8-604-E (Epic) YCEM 212128-21 (Epic)
60	NEW	<b>SILENT NIGHT</b>	Simply Red (Levana) (Mercury) (Mercury)	YCEM 212128-21 (Epic) YCEM 212128-21 (Epic)
61	NEW	<b>HORSEPOWER</b>	Rage Against The Machine (Mercury) (Mercury)	RS 001-1 (Epic) RS 001-2 (Epic)
62	58	<b>FRIENDSHIP</b>	Sabrina Johnston (Mercury) (Mercury)	MCA 388-1 (Epic) MCA 388-2 (Epic)
63	42	<b>I LOVE YOUR SMILE</b>	Spencer (Mercury) (Mercury)	Mercury 112-8-604-E (Epic) EPC 8304-CD-638 (Epic)
64	NEW	<b>FAIRYTALE OF A NEW YORK</b>	The Pogues (Mercury) (Mercury)	Mercury 112-8-604-E (Epic) EPC 8304-CD-638 (Epic)
65	NEW	<b>LOVE SEE NO COLOUR</b>	The Farm (Mercury) (Mercury)	Mercury 112-8-604-E (Epic) EPC 8304-CD-638 (Epic)
66	38	<b>JUDGE JUDGE</b>	Hazy Matrons (Mercury) (Mercury)	Parlophone 112-8-604-E (Epic) EPC 8304-CD-638 (Epic)
67	NEW	<b>GROOVE TO MOVE</b>	Channel X (Mercury) (Mercury)	PWL Central/PAL 11209 (Epic) PWL 289-200-2 (Epic)
68	NEW	<b>FLESH</b>	Sade (Mercury) (Mercury)	Mercury 112-8-604-E (Epic) EPC 8304-CD-638 (Epic)
69	NEW	<b>THE CHRISTMAS SONG (CHESTNUTS ...)</b>	Nat King Cole (Mercury) (Mercury)	Capitol 638-1 (Epic) CO 638-2 (Epic)
69	NEW	<b>WALKING IN THE AIR (REMIX)</b>	Digital One (Mercury) (Mercury)	Digital One 600-101 (Epic) CO 600-102 (Epic)
71	7	<b>FALL AT YOUR FEET</b>	Crowded House (Mercury) (Mercury)	Capitol 638-1 (Epic) CO 638-2 (Epic)
72	4	<b>THE OPEN</b>	R&S Oxy (Mercury) (Mercury)	R&S Oxy 874 (Epic) R&S Oxy 875 (Epic)
73	NEW	<b>HOME FOR CHRISTMAS DAY</b>	Virgin (Mercury) (Mercury)	Virgin US 1384-1 (Epic) US 1384-2 (Epic)
74	10	<b>MEMORIES</b>	Beverly Craven (Mercury) (Mercury)	Epic 63761-1 (Epic) 63761-1/63764-1 (Epic)
75	2	<b>I'LL BE YOUR FRIEND</b>	Robert Owens (Mercury) (Mercury)	Parlophone 112-8-604-E (Epic) EPC 8304-CD-638 (Epic)

This Week	Last Week	Title	Artist (Producer/Publisher)	Label # (171) (Distributor/Cassettes/CD)
1	1	<b>APOLYPTIC</b>	Justice (Mercury) (Mercury)	Mercury 112-8-604-E (Epic) EPC 8304-CD-638 (Epic)
2	2	<b>ANYBODY BUT YOU</b>	Michael (Mercury) (Mercury)	Mercury 112-8-604-E (Epic) EPC 8304-CD-638 (Epic)
3	3	<b>BEANBLOSSOMS</b>	Megamax (Mercury) (Mercury)	Mercury 112-8-604-E (Epic) EPC 8304-CD-638 (Epic)
4	4	<b>BLACK OR WHITE</b>	Michael Jackson (A&M) (A&M)	EPIC 63761-1 (Epic) 63761-1/63764-1 (Epic)
5	5	<b>DRIVEN BY YOU</b>	Blaze Bayley (Richard) (Queen/EMI)	Parlophone 112-8-604-E (Epic) EPC 8304-CD-638 (Epic)
6	6	<b>EVERYBODY MOVE</b>	Carly Simon (Mercury) (Mercury)	Polygram CAT1161-1 (Epic) CAT161-2 (Epic)
7	7	<b>FAITH (IN THE POWER OF LOVE)</b>	Ross (Mercury) (Mercury)	PWL 112-8-604-E (Epic) EPC 8304-CD-638 (Epic)
8	8	<b>GET READY FOR THIS</b>	2 Unlimited (Virgin) (Mercury) (Mercury)	PWL Central/PAL 11209 (Epic) PWL 289-200-2 (Epic)
9	9	<b>HOW CAN I KEEP FROM SINGING?</b>	Erasure (Polygram) (Mercury) (Mercury)	Mercury 112-8-604-E (Epic) EPC 8304-CD-638 (Epic)
10	10	<b>I'LL BE HOME THIS CHRISTMAS</b>	Shakin' Stevens (Mercury) (Mercury)	Epic 63761-1 (Epic) 63761-1/63764-1 (Epic)
11	11	<b>IT'S THE END OF THE WORLD AS WE KNOW IT</b>	REM (Mercury) (Mercury)	RS 181-181 (Epic) RM 181 (Epic)
12	12	<b>JUSTIFIED AND ANCIENT</b>	KLF (Comes/KLF) (Atlantic) (Atlantic)	KLF 9KCAL 15C (Atlantic)
13	13	<b>LET IT RING</b>	Inner City (Sauderson) (Mercury) (Mercury)	Ten TenX 30128C 30128D 301 (Epic) 30128C 30128D 301 (Epic)
14	14	<b>LOVE DECAY</b>	Love (Decade) (Love) (Mercury) (Mercury)	All Around The World 112-8-604-E (Epic) EPC 8304-CD-638 (Epic)
15	15	<b>MYSTERIOUS WAYS</b>	U2 (Lrns) (Epic) (Epic)	Island 12513-1 (Epic) CS 589-CD 589 (Epic)
16	16	<b>OPEN YOUR EYES</b>	Black Box (Mercury) (Mercury)	Deconstruction RCA 4455-8 (Epic) PC 4455-9 (Epic)
17	17	<b>ROCK ON!</b>	Alam (Mercury) (Mercury)	Network MKR11 31 (Epic) MK 36700-31 (Epic)
18	18	<b>SO REAL</b>	Love (Decade) (Love) (Mercury) (Mercury)	All Around The World 112-8-604-E (Epic) EPC 8304-CD-638 (Epic)
19	19	<b>THE BARE NECESSITIES MEGAMIX</b>	UK Mmixers (Virgin) (Mercury) (Mercury)	Virgin 22 451-25 (Mercury) 21 451-26 (Mercury)
20	20	<b>U.H.F./EVERYTHING</b>	UHF (Mercury) (Mercury)	UK XS 25A1-1 (Epic) UHF 2502 (Epic)
21	21	<b>WALKING IN THE AIR (REMIX)</b>	Digital One (Mercury) (Mercury)	Digital One 600-101 (Epic) CO 600-102 (Epic)
22	22	<b>WHEN A MAN LOVES A WOMAN</b>	Simon And Garfunkel (Mercury) (Mercury)	Columbia 63761-1 (Epic) 63761-1/63764-1 (Epic)
23	23	<b>YOU SHOWED ME</b>	Salt N Peppa (Epic) (Epic)	HEI-FX 118 (Epic) FCS 118 (Epic)
24	24	<b>YOU TO ME ARE EVERYTHING</b>	Sama (Mercury) (Mercury)	IS 28 451-27 (Epic) 28 451-28 (Epic)
25	25	<b>WALKING IN THE AIR (REMIX)</b>	Digital One (Mercury) (Mercury)	Digital One 600-101 (Epic) CO 600-102 (Epic)
26	26	<b>WICKED LOVE</b>	Donna Summer (Mercury) (Mercury)	Debut DSC 90001-1 (Epic) DSC 90001-2 (Epic)
27	27	<b>YOU TO ME ARE EVERYTHING</b>	Sama (Mercury) (Mercury)	IS 28 451-27 (Epic) 28 451-28 (Epic)
28	28	<b>YOU TO ME ARE EVERYTHING</b>	Sama (Mercury) (Mercury)	IS 28 451-27 (Epic) 28 451-28 (Epic)
29	29	<b>YOU TO ME ARE EVERYTHING</b>	Sama (Mercury) (Mercury)	IS 28 451-27 (Epic) 28 451-28 (Epic)
30	30	<b>YOU TO ME ARE EVERYTHING</b>	Sama (Mercury) (Mercury)	IS 28 451-27 (Epic) 28 451-28 (Epic)
31	31	<b>YOU TO ME ARE EVERYTHING</b>	Sama (Mercury) (Mercury)	IS 28 451-27 (Epic) 28 451-28 (Epic)
32	32	<b>YOU TO ME ARE EVERYTHING</b>	Sama (Mercury) (Mercury)	IS 28 451-27 (Epic) 28 451-28 (Epic)
33	33	<b>YOU TO ME ARE EVERYTHING</b>	Sama (Mercury) (Mercury)	IS 28 451-27 (Epic) 28 451-28 (Epic)
34	34	<b>YOU TO ME ARE EVERYTHING</b>	Sama (Mercury) (Mercury)	IS 28 451-27 (Epic) 28 451-28 (Epic)
35	35	<b>YOU TO ME ARE EVERYTHING</b>	Sama (Mercury) (Mercury)	IS 28 451-27 (Epic) 28 451-28 (Epic)
36	36	<b>YOU TO ME ARE EVERYTHING</b>	Sama (Mercury) (Mercury)	IS 28 451-27 (Epic) 28 451-28 (Epic)
37	37	<b>YOU TO ME ARE EVERYTHING</b>	Sama (Mercury) (Mercury)	IS 28 451-27 (Epic) 28 451-28 (Epic)
38	38	<b>YOU TO ME ARE EVERYTHING</b>	Sama (Mercury) (Mercury)	IS 28 451-27 (Epic) 28 451-28 (Epic)
39	39	<b>YOU TO ME ARE EVERYTHING</b>	Sama (Mercury) (Mercury)	IS 28 451-27 (Epic) 28 451-28 (Epic)
40	40	<b>YOU TO ME ARE EVERYTHING</b>	Sama (Mercury) (Mercury)	IS 28 451-27 (Epic) 28 451-28 (Epic)
41	41	<b>YOU TO ME ARE EVERYTHING</b>	Sama (Mercury) (Mercury)	IS 28 451-27 (Epic) 28 451-28 (Epic)
42	42	<b>YOU TO ME ARE EVERYTHING</b>	Sama (Mercury) (Mercury)	IS 28 451-27 (Epic) 28 451-28 (Epic)
43	43	<b>YOU TO ME ARE EVERYTHING</b>	Sama (Mercury) (Mercury)	IS 28 451-27 (Epic) 28 451-28 (Epic)
44	44	<b>YOU TO ME ARE EVERYTHING</b>	Sama (Mercury) (Mercury)	IS 28 451-27 (Epic) 28 451-28 (Epic)
45	45	<b>YOU TO ME ARE EVERYTHING</b>	Sama (Mercury) (Mercury)	IS 28 451-27 (Epic) 28 451-28 (Epic)
46	46	<b>YOU TO ME ARE EVERYTHING</b>	Sama (Mercury) (Mercury)	IS 28 451-27 (Epic) 28 451-28 (Epic)
47	47	<b>YOU TO ME ARE EVERYTHING</b>	Sama (Mercury) (Mercury)	IS 28 451-27 (Epic) 28 451-28 (Epic)
48	48	<b>YOU TO ME ARE EVERYTHING</b>	Sama (Mercury) (Mercury)	IS 28 451-27 (Epic) 28 451-28 (Epic)
49	49	<b>YOU TO ME ARE EVERYTHING</b>	Sama (Mercury) (Mercury)	IS 28 451-27 (Epic) 28 451-28 (Epic)
50	50	<b>YOU TO ME ARE EVERYTHING</b>	Sama (Mercury) (Mercury)	IS 28 451-27 (Epic) 28 451-28 (Epic)
51	51	<b>YOU TO ME ARE EVERYTHING</b>	Sama (Mercury) (Mercury)	IS 28 451-27 (Epic) 28 451-28 (Epic)
52	52	<b>YOU TO ME ARE EVERYTHING</b>	Sama (Mercury) (Mercury)	IS 28 451-27 (Epic) 28 451-28 (Epic)
53	53	<b>YOU TO ME ARE EVERYTHING</b>	Sama (Mercury) (Mercury)	IS 28 451-27 (Epic) 28 451-28 (Epic)
54	54	<b>YOU TO ME ARE EVERYTHING</b>	Sama (Mercury) (Mercury)	IS 28 451-27 (Epic) 28 451-28 (Epic)
55	55	<b>YOU TO ME ARE EVERYTHING</b>	Sama (Mercury) (Mercury)	IS 28 451-27 (Epic) 28 451-28 (Epic)
56	56	<b>YOU TO ME ARE EVERYTHING</b>	Sama (Mercury) (Mercury)	IS 28 451-27 (Epic) 28 451-28 (Epic)
57	57	<b>YOU TO ME ARE EVERYTHING</b>	Sama (Mercury) (Mercury)	IS 28 45



# TOP 75 SINGLES

THE OFFICIAL **music week**

CHART

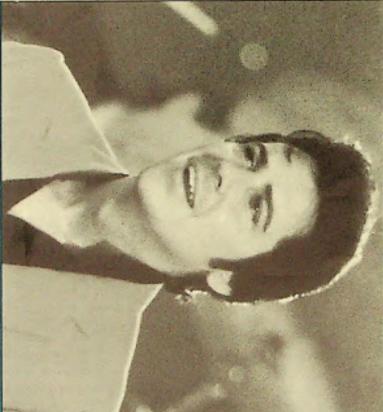


<b>1</b>	<b>DON'T LET THE SUN GO DOWN ON ME</b>	Epic
1	George Michael/Elton John	
<b>2</b>	<b>WHEN YOU TELL ME THAT YOU LOVE ME</b>	EMI
4	Diana Ross	
<b>3</b>	<b>JUSTIFIED AND ANCIENT</b>	KLF Communications
5	The KLF (lead vocals: Neil Tennant/Wynne)	
<b>4</b>	<b>BLACK OR WHITE</b>	Epic
2	Michael Jackson	
<b>5</b>	<b>RIDE LIKE THE WIND</b>	Irre
3	Eurythmics/Bryan Adams	
<b>6</b>	<b>DRIVEN BY YOU</b>	Parlophone
14	Boyzone	
<b>7</b>	<b>TOP BLIND TO SEE IT</b>	Atco
22	Kym Sims	
<b>8</b>	<b>STARS</b>	Ear West
11	Simply Red	
<b>9</b>	<b>IF YOU GO AWAY</b>	Columbia
NEW	New Kids On The Block	
<b>10</b>	<b>SMELLS LIKE TEEN SPIRIT</b>	DGC
7	Nirvana	
<b>11</b>	<b>ACTIVE 8 (COME WITH ME)</b>	Network
6	Athena	
<b>12</b>	<b>ROCKET MAN II (I THINK IT'S GOING TO BE A LONG, LONG, LONG)</b>	Mercury
13	Kate Bush	
<b>13</b>	<b>MYSTERIOUS WAYS</b>	Island
NEW	U2	
<b>14</b>	<b>DIZZY</b>	Island
8	Vic Reeves & The Wonder Stuff	
<b>15</b>	<b>YOU SHOWED ME</b>	Irre
17	Salt 'N' Pepa	
<b>16</b>	<b>SOUND</b>	Fontana
9	James	
<b>17</b>	<b>DON'T TALK JUST KISS</b>	Tug
36	Right Said Fred (guest vocal: Jocelyn Brown)	
<b>18</b>	<b>AM I RIGHT?</b>	Mute
15	Erasure	
<b>19</b>	<b>WE SHOULD BE TOGETHER</b>	EMI
21	Chirf Richard	
<b>20</b>	<b>THE BARE NECESSITIES MEGAMIX</b>	Connect
23	UK Muzumasters	
<b>21</b>	<b>GET READY FOR THIS</b>	PWL Commercial
12	2 Unlimited	
<b>22</b>	<b>PLAYING WITH KNIVES</b>	Viny Solution
10	Bizarre Inc	
<b>23</b>	<b>MARLIKA'S KITCHEN</b>	Columbia
28	Marlika	
<b>24</b>	<b>WAY OF THE WORLD</b>	

*Shakin' Stevens*

**I'LL BE HOME THIS CHRISTMAS**

THE NEW SINGLE



A very special seasonal hit available now on 7" • CD LIMITED EDITION 7"

Also available is the Karaoke CASSETTE featuring karaoke versions and lyrics for 3 tracks. I'LL BE HOME THIS CHRISTMAS, WINTER CHRISTMAS & JINGLE/CHRISTMAS MORNINGS.

<b>38</b>	<b>RHYTHM IS A MYSTERY</b>	Deconstruction/Parlophone
24	K-X-1ass	
<b>39</b>	<b>IT'S THE END OF THE WORLD AS WE KNOW IT</b>	IRS
NEW	REM	
<b>40</b>	<b>THE VOYELING SONG</b>	EMI
43	Frank Field featuring The Backroom Boys	
<b>41</b>	<b>SOLE HEARTED</b>	ABM
22	Extreme	
<b>42</b>	<b>HOW CAN I LOVE YOU MORE?</b>	Deconstruction/CA
32	M People	
<b>43</b>	<b>LOVE HURTS</b>	Geffin
47	Cher	
<b>44</b>	<b>SO REAL</b>	
27	Love Deceit	
<b>45</b>	<b>I'LL BE HOME THIS CHRISTMAS</b>	Epic
49	Shakin' Stevens	
<b>46</b>	<b>U.H.F./EVERYTHING</b>	XL
NEW	UHF	
<b>47</b>	<b>ABIDE WITH ME</b>	Sirena
NEW	Vic Reeves	
<b>48</b>	<b>OPEN YOUR EYES</b>	Deconstruction/CA
NEW	Black Box	
<b>49</b>	<b>KILLER... (EP)</b>	ZTT
40	Sade	
<b>50</b>	<b>I CAN'T MAKE YOU LOVE ME</b>	Capitol
NEW	Bonnie Raitt	
<b>51</b>	<b>I DON'T WANNA TAKE THIS PAIN</b>	MCA
NEW	Danni Minogue	
<b>52</b>	<b>WICKED LOVE</b>	Deed Dead Good
29	Oceanic	
<b>53</b>	<b>YOU TO ME ARE EVERYTHING</b>	42
37	Sonia	
<b>54</b>	<b>LET IT BEGIN</b>	Ten
51	Inner City	
<b>55</b>	<b>IF YOU WERE WITH ME NOW</b>	PWL
29	Kylie Minogue/Kevin Washington	
<b>56</b>	<b>CALL MY NAME</b>	Virgin
50	OMD	
<b>57</b>	<b>FATH (IN THE POWER OF LOVE)</b>	Pulse 8
46	Rozalla	
<b>58</b>	<b>SPENDING MY TIME</b>	EMI
42	Roxette	
<b>59</b>	<b>SEND ME AN ANGEL</b>	Verrigo
41	Scorpions	
<b>60</b>	<b>SILENT NIGHT</b>	Ensign
NEW	Sinead O'Connor	
<b>61</b>	<b>HORSEPOWER</b>	RKS/Outer Rhythm
NEW	Ravecentral III	
<b>62</b>	<b>FRIENDSHIP</b>	
58	Friends	

# TOP 50 AIRPLAY CHART

## THE OFFICIAL music week CHART

Rank	Title	Artist	Label	Station with Most Plays
1	STARS	Simply Red	East West	Power FM
2	BLACK OR WHITE	Michael Jackson	Epic	Power FM
3	JUSTIFIED & ANCIENT	Alf Tommy Wyzette	KJL Communications	Power FM
4	HOLE HEARTED	Extreme	AMM	Red Rose Rock FM
5	WHEN YOU TELL ME THAT YOU ...	Diana Ross	Capitol	Capitol FM
6	SOUND JAMES		Fontana	Piccadilly Key 103 FM
7	DON'T LET THE SUN GO DOWN ...	George Michael/Ethan John	Epic	Red Rose Rock FM
8	WAY OF THE WORLD	Tina Turner	Capitol	Red Rose Rock FM
9	TENDER LOVE	Kenny Thomas	Cosmozone	Children Network
10	DIAMONDS AND PEARLS	Prince & The New Power Generation	Paisley Park	Children Network
11	DO YOU FEEL LIKE I FEEL	Belinda Carlisle	Virgin	Power FM
12	DIZZY	Vic Reeves & The Wonder Stuff	Sense	Red Rose Rock FM
13	WHEN A MAN LOVES A WOMAN	Michael Bolton	Columbia	Red Rose Rock FM
14	MARTIKA'S KITCHEN	Martika	Columbia	Children Network
15	FALL AT YOUR FEET	Crowded House	Capitol	Red Rose Rock FM
16	MYSTERIOUS WAYS U		Island	Piccadilly Key 103 FM
17	YOU SHOWED ME	Salt-N-Pepas	Bfr	Power FM
18	FAITH (IN THE POWER OF LOVE)	Aretha	Pulse-8	Power FM
19	DON'T TALK JUST KISS	Right Said Fred/Jocelyn Brown	Tag	Children Network
20	RIDE LIKE THE WIND	East Side Beat	Hiv	Children Network
21	AM I RIGHT?	Craneau	Mute	Power FM
22	TOD BLIND TO SEE IT	Kym Sims	East West	Children Network
23	LOVE YOUR SMILE	Shane	BMG	Power FM
24	YOU TO ME ARE EVERYTHING	Sonia	IQ Records	Power FM
25	CALL MY NAME	OMD	Virgin	Invicta FM

Rank	Title	Artist	Label	Station with Most Plays
26	IF YOU WERE WITH ME NOW	Kyle Masague/K. Washington	PWL	Power FM
27	THERE WILL NEVER BE ANOTHER ...	Bryan Adams	AMM	City
28	LOVE SEE NO COLOUR	The Firm	Produce	Invicta FM
29	ROCKET MAN	Kate Bush	Mercury	Red Dragon
30	EVERYBODY MOVE	Cathy Dennis	Falstad	Power FM
31	HOW CAN I LOVE YOU MORE? M People		deConstruction	Power FM
32	SMELLS LIKE TEEN SPIRIT	Nirvana	DGC	BBC Radio 1
33	KILLER	Seal	ZTT	Power FM
34	NO SON OF MINE	Genesis	Virgin	Power FM
35	DRIVEN BY YOU	Brian May	Parlophone	Children Network
36	RHYTHM IS A MYSTERY	K. Klass	deConstruction	Power FM
37	SPENDING MY TIME	Russme	EMI	City
38	JUDGE JUDGE	Happy Mondays	Factory	BBC Radio 1
39	IT'S THE END OF THE WORLD ... REM		I.R.S.	BBC Radio 1
40	SILENT ALL THESE YEARS	Tori Amos	East West	Piccadilly Key 103 FM
41	MY TOWN	Glass Tiger	EMI	Power FM
42	WINTER	Love And Money	Fontana	Power FM
43	JUST A TOUCH OF LOVE	C&C Music Factory	Columbia	Power FM
44	OBSESSION	Army Of Lovers	Chico	BBC Radio 1
45	LIVE AND LET DIE	Guns N' Roses	Geffen	BBC Radio 1
46	LOVE HURTS	Cher	Geffen	ZCR
47	ALL WOMAN	Lisa Stansfield	Arista	Children Network
48	TWIN CITIES	Everything But The Girl	BMG	Power FM
49	IS THERE ANYBODY OUT THERE	Bush	deConstruction	Power FM
50	BOHEMIAN RHAPSODY	Queen	Parlophone	Capitol FM

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### TOP 10 BREAKERS

Rank	Title	Artist	Label
1	COVER FROM THE SKY	Deacon Blue	Columbia
2	WAS IT WORTH IT	Pit Stop Boys	Parlophone
3	OPEN YOUR EYES	Black Box	deConstruction
4	LOVE YOUR MONEY	Danny Chamorro	Virgin
5	I CAN'T DANCE	Gina	Dina
6	I DON'T WANNA TAKE THIS PAIN	Karen Masague	MCA
7	REMEMBER THE TIME	Michael Jackson	Epic
8	JESUS HE KNOWS ME	Genesis	Virgin
9	COLOUR OF LOVE	Snip	Arista
10	SET YOUR LOVING FREE	Lisa Stansfield	Arista

The following records are outside the Top 50 Airplay Chart and do not appear on last week's ON Top 200 singles sales chart. Figures in brackets in overall position.

### REGIONAL CHART

Rank	Title	Artist	Station
1	WHEN YOU TELL ME THAT YOU ...	Diana Ross	Deventon
2	WHEN YOU TELL ME THAT YOU ...	Diana Ross	Red Dragon
3	TENDER LOVE	Karen Thomas	Hereford
4	DON'T TALK JUST KISS	Right Said Fred/Jocelyn Brown	Invicta FM
5	MARTIKA'S KITCHEN	Martika	Essex
6	HOLE HEARTED	Extreme	Hereford
7	HOLE HEARTED	Extreme	ZCR
8	HOLE HEARTED	Extreme	Fourth RFM
9	YOU TO ME ARE EVERYTHING	Sonia	Capitol FM
10	THERE WILL NEVER BE ANOTHER ...	Bryan Adams	Red Dragon

Top 10 titles showing most regional bias.

### AIRPLAY PROFILE

SELECTED TITLE  
100 BLIND TO SEE IT Kym Sims Lipsy Meade

1	Children Network	6	Fourth RFM
2	BBC Radio 1	7	Fox FM
3	Piccadilly Key 103FM	8	ZCR
4	Capital FM	9	Aire FM
5	City	10	County Sound Network

Stations showing play for selected title.

### THIS WEEK'S CONTRIBUTORS:

Are FM, BRM FM, Capital FM, City, City One, One FM, Cool FM, County Sound Network, Deventon, Essex, Fourth RFM, Fox FM, Hereford, Children Network, Invicta FM, Mercury, Northdown, Red Rose Rock 1, Piccadilly Key 103 FM, Power FM, Red Dragon, Red BBC Radio 1, Piccadilly Key 103 FM, Power FM, Red Dragon, Red Rose Rock FM, Signal, Top, Tress, ZCR, Zita FM. This represents 4.8% of total play radio listening in the UK.

## US TOP 50 SINGLES

Rank	Title	Artist	Label
1*	BLACK OR WHITE	Michael Jackson	Epic
2*	IT'S SO HARD TO SAY GOODBYE	Boyz II Men	Motown
3	[RE] SET ADRIAN ON MEMORY BLISS	Pat Doon	Go Street
4	WHEN A MAN LOVES A WOMAN	Michael Bolton	Columbia
5	A BLOW LOVE	Color Me Badd	Giant
6	ALL THE KISSES IN THE WIND	Paula Abdul	Capitive
7*	CAN'T LET GO	Mariah Carey	Columbia
8*	FINALLY...	Ca Ca Pineson	AMM
9*	WHAT'S THAT LOVE IS FOR	Any Grand	AMM
10*	WILDSTYLE	Marky Mark & The Funky Bunch	Innocence
11*	2 LEGIT 2 QUIT	Hummer	Capitol
12	CREAM PINE	Paisley Park	Capitol
13*	KEEP COMING BACK	Richard Marx	Capitol
14	O.P.P.	Nighty By Nature	Tommy Boy
15	LET'S TALK ABOUT SEX	Salt-N-Pepas	Nice! Pleasure
16	DON'T CRY	Guns N' Roses	Geffen
17*	NO SON OF MINE	Genesis	Arista
18	CAN'T STOP THIS THING WE STARTED	Bryan Adams	AMM
19	DO ANYTHING	Natural Selection	East West
20	SET THE NIGHT TO MUSIC	Ricarda Paak/Mia Farrow	Atlantic
21	STREET OF DREAMS	Iva Peoples	Chameleon
22	LOVE FOR LOVING YOU	Glenn Estleman	Epic
23	SMELLS LIKE TEEN SPIRIT	Nirvana	Geffen
24	ROMANTIC	Karyn White	Warner Brothers
25	FOREVER MY LADY	Jodeci	Urban
26*	BROKEN ARROW	Rod Stewart	Warner Brothers
27	HOLE HEARTED	Extreme	AMM
28	EMOTIONS	Mariah Carey	Columbia
29	I LOVE YOUR SMILE	Shance	Motown
30*	ANGEL BABY	Angela	Quality
31*	[RE] CHANGE	Lisa Stansfield	Arista
32	MIND UPFLY TRICKS ON ME	Geto Boys	Rip-It
33*	[RE] MYSTERIOUS WAYS U		A&J
34*	[RE] DON'T LET THE SUN GO ...	George Michael/Ethan John	EMI
35*	SPENDING MY TIME	Russme	CBS
36	ADAMMS GROOVE	Hummer	Capitol
37*	TELL ME YOU WANT ME	Tevin Campbell	Qwest
38	I WONDER WHY	Cups Guns	Arista
39	RUNNING BACK TO YOU	Vanessa Williams	Winn
40	ENTER SANDMAN	Metallica	Eletra
41*	TOP OF THE WORLD	Van Halen	Warner Brothers
42*	LOVE ME ALL UP	Stacy Earl	RCA
43*	THE WAY FEELS ABOUT YOU	Kayne White	Warner Bros
44	HOUSECALL	Drabba Ranks	Epic
45*	TENDER KISSES	Tracey Spearer	Capitol
46*	SAVE UP ALL YOUR TRES	Cher	Capitol
47*	HOME SWEET HOME	Marley Cue	Epic
48	RING MY BELL	DJ Jazzy Jeff	Jive
49	DIAMONDS ...	Prince/New Power Generation	Paisley Park
50*	IS IT GOOD TO YOU	Heavy D & The B-Boys	Urban

Charts courtesy Billboard, 14 December, 1991. \* Bullies are awarded to those products demonstrating the greatest airplay and sales gain. [RE] UK signings.

## US TOP 50 ALBUMS

Rank	Title	Artist	Label
1	DANGEROUS	Michael Jackson	Epic
2	ROVIN' THE WIND	Garth Brooks	Capitol
3	[RE] ACHTING BABY U		Island
4	TOO LIGHT TO OUT	Hummer	Capitol
5	TIME AND TENDERNESS	Michael Bolton	Columbia
6	NEVERMIND	Nirvana	DGC
7	USE YOUR ILLUSION II	Guns N' Roses	Geffen
8*	METALLICA	Metallica	Elektra
9*	COOLYHIGHHARMONY	Boyz II Men	Motown
10*	EMOTIONS	Mariah Carey	Columbia
11*	USE YOUR ILLUSION I	Guns N' Roses	Geffen
12	WE CAN'T DANCE	Garth Brooks	Atlantic
13*	UNFORGETTABLE	Natalie Cole	Elektra
14	N FENCES	Garth Brooks	Capitol
15	WAKING UP THE NEIGHBOURS	Bryan Adams	Capitol
16	DIAMONDS & PEARLS	Prince	Paisley Park
17	LUCK OF THE DRAW	Bonnie Raitt	Capitol
18	DEATH CERTIFICATE	Ice Cube	Priority
19*	KEEP IT COMIN'	Keith Sweat	Elektra
20	S.M.B.	Color Me Badd	Giant
21*	SPILLBOUND	Paula Abdul	Capitive
22*	HEART IN MOTION	Mariah Carey	AMM
23	BLOOD LIGHT	Red Hot Chili Peppers	Columbia
24	SKY IS CRYSING	Steve Ray Vaughan	Epic
25*	[RE] TWO ROOMS	SONGS OF EDITH LOHN	Vox
26	DECADE OF DECADENCE	Motley Crue	Elektra
27	FOREVER MY LADY	Jodeci	MCA
28*	MUSIC FROM 'FOR THE BOYS'	Bette Midler	Atlantic
29	[RE] NO MORE TEARS	Ozzy Osbourne	Capitol
30	FOR MY BROKEN HEART	Paula Abdul	MCA
31	APCALYPSYSE II	The Enemy	Republic Music
32*	MUSIC FOR THE PEOPLE	Public Enemy	Burch
33	NAUGHTY BY NATURE	Naughty B Nature	Tommy Boy
34	BEAUTY & THE BEAST	Various	Various
35	FIREHOUSE	Firehouse	Warner Brothers
36	OUT OF TIME	REM	Warner Brothers
37	GARTH BROOKS	Garth Brooks	Capitol
38	GONNA MAKE YOU SWEAT	C&C Music Factory	Columbia
39	THE RRE INSIDE	Bob Seger/Silver Bullet Band	Capitol
40	IT'S ALL ABOUT TO CHANGE	Travis Tritt	Warner Bros
41*	[RE] SHEPHERD MOONS	Enya	Republic
42	THE COMMITMENTS	OOSTY	MCA
43	EXTRME IS PORNORAFITIC	Extreme	AMM
44	BLOOD SUGAR SEX	Red Hot Chili Peppers	Warner Bros
45	WHENEVER WE FULLED	John Mellencamp	Mercury
46	POCKET FULL OF GOLD	Vince Gill	Capitol
47	RUSH STREET	Richard Marx	Capitol
48	NEW MOON SHINE	James Taylor	Columbia
49	FOR UNLAWFUL CARNAL	Van Halen	Warner Bros
50	JUST FOR THE RECORD	Bonnie Stresand/Columbia	Columbia

14 DECEMBER 1991, FREE WITH MUSIC WEEK

U P D A T E

# Chart

news

BY ALAN JONES

## MIXING UP A BONO-SHAKER

The words U2 and dancefloor are not mutually exclusive; after all, the Chimes did have a major club success with a cover of I Still Haven't Found What I'm Looking For, and one of the first big club hits of next year looks like being **Clivillés and Coles'** garage remake of 'Faded (In The Name Of Love)', teased out to 18 minutes and featuring **Deborah Cooper** and **Will Downing**.

Even so, few of the group's own records make it to clubland. A remix of 'New Year's Day' received a bit of a stir a few years ago admittedly, and U2's contribution to 'Red Hot & Blue', a cover of **Cole Porter's** 'Night And Day', climbed nearly halfway up the Top 100 Club Chart early this year.

But U2's new single 'Mysterious Ways' — their eleventh consecutive Top 10 hit — will put their music in more clubs than ever before, with a total of eight different mixes.

The 12-inch, for example, includes the Ultimatum Mix, a glorious revamp by the **Stereo MCs**, which replaces most of

the instrumentation with a big fat sound all of their own, while **Apollo 440's** Tabla Motown Mix, as its title suggests, includes some moody Indian percussion. Oddly enough, the longest version of all — the eight minute 14 seconds Solar Plexus Magic Hour Mix — is tucked away exclusively on the seven-inch B-

side. U2 completists will need to buy the 12-inch and CD plus either the seven-inch or cassette versions of the single to get all the mixes.

U2's last single, 'The Fly', incidentally, spent a mere five weeks on the chart. That equals the shortest chart career of any number one established by Iron Maiden's 'Bring Your Daughter... To The Slaughter'.

It sold fewer than half as many copies as **Oceanic's** long-lasting 'Insanity', which peaked at number three, and was also outsold by records with even lower chart peaks — like **Julian Lennon's** number six hit 'Saltwater', it shares with **Queen's** 'Innuendo' and 'Bring Your Daughter...' the odd distinction of having topped the chart while being outped by more than 50 singles this year.



● Kym Sims' recording of 'Too Blind To See It' debuted at number 21 last week, but its success was a long time coming. The song was first released by the independent I.D. label in America in August, and was subsequently picked up by **Atco**, which released it here, but not until it had ridden the Club Chart for more than three months. It actually goes back much further — Kym was asked to demo the song more than a year before she went back into the studio to record the commercially released version. "I guess they must have decided to give it to someone else, but they came back eventually," says Kym.



Walt Disney	D211322
CIC	VHR 2496
Walt Disney	D209132
FoxVideo	1866
PMI	VC4112
AM	ThamesVideo Collect TV 8134
N	ThamesVideo Collect TV 8140
Virgin	VVD 863
et Rides	PolyGram Video 0836623
General FoxVideo	1940
Lifetime/Pickwick	LTV 001
PMI	MV8913243
N	WHV PES 35332
Simpsons	FoxVideo 1941
rk	PolyGram Video 0711563

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BY ALAN JONES

## ELTON'S DUET FOR ONE

More singles have debuted at number one this year than in any previous year in chart history. **George Michael** and **Elton John's** 'Don't Let The Sun Go Down On Me' was the fifth so far in 1991, and most observers expect Queen's 'Bohemian Rhapsody' to take the total to six next week.

The prestigious record (you) was established in 1973, and equalled in 1989. If 'Bohemian Rhapsody' does debut at number one, it will be the second Queen single to do so this year, the first being

'Innuendo'. The last act to have two singles enter the chart in pole position in the same year was **The Jam** in 1982.

'Don't Let The Sun Go Down On Me' was recorded at Wembley Arena in March, and is the first 'live' recording to top the chart in more than a decade. The last non-studio number one was 'The Special A.K.A. Live' EP at the beginning of 1980.

George and Elton have appeared on a hit together before, Elton's 1986 hit 'Wrap Her Up'. But that wasn't a fully fledged duet. Elton has had hits



in duets with more partners than any other artist, having previously shared billing with **Kiki Dee**, **Millie Jackson**, **John Lennon**, **Cliff Richard**, **Jennifer Rush** and **Aretha Franklin**.

But Elton's a more novice compared to several country stars, of whom the most prolific are **George Jones**, who has had US country chart entries in duets with 13 partners, and **Willie**

**Nelson**, with 20 partners.

● Sales of CD singles continue to improve. Of last week's Top 75, all but three were available on CD, and only one wasn't scheduled for release in the format. The CD share of the singles market climbed to a highest ever 23.9% last week — and the number one single sold more copies on CD than in any other format — another first.

● Under pressure from both the original Wilson Pickett version and a rival cover by bluesman **Buddy Guy** featuring **Jeff Beck**, the Commitments' soulful 'Mustang Sally' was able to make only the most fleeting of appearances in the Top 75 — but that's an improvement on



'Try A Little Tenderness', which fell short completely. The low-key achievements of these singles contrast strongly with 'The Commitments' album, which has sold more than 250,000 copies. It is so successful in fact that MCA is set to bring out a second selection of recordings made for the movie, while Atlantic is getting in on the act with 'Soul Classics', original hit recordings of songs in The Commitments film. Telstar's recent 'Legends Of Soul' album was also compiled with more than a passing thought about the film.

● Michael Jackson's 'Black Or White' single reportedly sold more than 500,000 copies in a mere three weeks while climbing to the top of the US singles chart. The last record to reach number one that quick was the **Beatles' 'Get Back'** in 1969 — a bit of a slouch compared to the two weeks the fab four took to reach number one with 'Ticket To Ride' in 1964. In America, as here, the album version of 'Black Or White' is longer than that on the 12-inch single, an odd situation, and one which Jackson is apparently eager to address, for he has commissioned a remix from **Clivillés & Coles**. Unfortunately, of course, it's too late for the UK.

● The best selling dance hit of 1991, unlikely to be overhauled at this late stage, is **Oceanic's 'Insanity'**. Despite this, the follow-up 'Wicked Love' couldn't advance beyond its number 25 debut and is in sharp decline. The success of 'Insanity' is a triumph for **Cheshire's Dead Dead Good** label, also behind current hits by **Digital Orgasm** and **Bowa**.

● There are more Christmas-orientated singles than ever before this year, and I suppose it was inevitable, given the popularity of hardcore, that someone would adapt a seasonal song to the genre. In the event, it was **Urban Hype** and **Mikee B** who took the plunge, with a radical rare rendition of 'Jingle Bells', available now on **Perception Records**.

- 1 1 STARS *Sandy Red*  
2 1 BLACK OR WHITE  
3 12 JUSTIFIED & ANK  
4 1 HOLE HEARTED I  
5 1 WHEN YOU TELL  
6 1 SOUND JAMES  
7 1 DON'T LET THE S  
8 1 WAY OF THE WO  
9 1 TENDER LOVE KE  
10 1 DIAMONDS AND  
11 1 DO YOU FEEL LI  
12 1 DIZZY *Ve Reeves I*  
13 1 WHEN A MAN L  
14 1 MARTIKA'S KITC  
15 1 FALL AT YOUR FE  
16 1 MYSTERIOUS W  
17 1 YOU SHOWED M  
18 1 FAITH (ON THE P  
19 1 DON'T TALK JU  
20 1 RIDE LIKE THE W  
21 1 AM I RIGHT? *Ena*  
22 1 TOO BLIND TO S  
23 1 I LOVE YOUR SM  
24 1 YOU TO ME ARE  
25 1 CALL MY NAME

## TOP 10 BI

- 1 1 COVER FROM THE I  
2 1 WAS IT WORTH IT  
3 1 OPEN YOUR EYES  
4 1 LOVE YOUR MONEY  
5 1 I CAN'T DANCE  
6 1 I DON'T WANNA T  
7 1 REMEMBER THE TII  
8 1 JESUS HE KNOWS  
9 1 COLOUR OF LOVE  
10 1 SET YOUR RECORDS  
The following records are outs  
Top 200 singles sales chart, Feb

## US TO

- 1 1 BLACK OR WHITE  
2 1 IT'S SO HARD TO SAY  
3 1 GET ADRIFT *Oni Aranc*  
4 1 WHEN A MAN LOVES A  
5 1 ALL I LOVE, COLOR M  
6 1 BLOWING KISSES IN T  
7 1 CAN'T LET GO, *Mari*  
8 1 FINALLY, *Ce Ce Penn*  
9 1 THAT'S WHAT LOV  
10 1 WILDSIDE, *Minky Ma*  
11 1 2 LEGIT 2 QUIT, *Hon*  
12 1 CREAM, *Prince*  
13 1 KEEP COMING BACK  
14 1 O.P.P., *Naughty By Na*  
15 1 LET'S TALK ABOUT  
16 1 DON'T CRY, *Queen N*  
17 1 NO SON OF MINE, C

# CHIMO BAYO

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- 2 RM UPDATE
- |  |   |   |   |
|--|---|---|---|
| 18 1 CAN'T STOP THE THING WE STARTED <i>Boyz-2-Mat</i> <b>AMM</b>          | 43 1 THE WAY I FEEL ABOUT YOU, <i>Karyn White</i> Warner Bros | 18 1 DEATH CERTIFICATE, <i>Ice Cube</i> Priority                | 43 1 EXTREME II <i>PROGNOSIS FILL</i> <i>Extreme</i> <b>ASB</b> |
| 19 1 DO ANYTHING, <i>Natural Selection</i> East West                       | 44 1 HOUSECALL, <i>Shabba Ranks</i> Epic                      | 19 1 KEEP IT COMIN', <i>Keith Sweat</i> Elektra                 | 44 1 BLOOD SUGAR SEX, <i>Rakim/Da Peppers</i> <i>Rhyme Inst</i> |
| 20 1 SET THE NIGHT TO MUSIC, <i>Roberts/Rick Ross/Prod</i> <i>Atlantic</i> | 45 1 TENDER KISSES, <i>Traze/Soncor</i> Capitol               | 20 1 C.M.B., <i>Color Me Badd</i> Giant                         | 45 1 WHENEVER WE WANTED, <i>John Mellencamp</i> Mercury         |
| 21 1 STREET OF DREAMS, <i>His Peoples</i> Charisma                         | 46 1 SAVE UP ALL YOUR TEARS, <i>Cher</i> Geffen               | 21 1 SPELLBOUND, <i>Fruis Abela</i> Capitol                     | 46 1 POCKET FULL OF GOLD, <i>Vince Gill</i> MCA                 |
| 22 1 I LOVE FOR LOVING YOU, <i>Ciana Eshbar</i> Epic                       | 47 1 HOME SWEET HOME, <i>Motley Crue</i> Elektra              | 22 1 HEART IN MOTION, <i>Jimmy Grant</i> <b>AMM</b>             | 47 1 RUSH STREET, <i>Richard Marx</i> Capitol                   |
| 23 1 SMELLS LIKE TEEN SPIRIT, <i>Nirvana</i> Geffen                        | 48 1 RING MY BELL, <i>DJ Jimmy Jiff</i> Jive                  | 23 1 BLUE LIGHT, RED LIGHT, <i>Harry Connick Jr</i> Columbia    | 48 1 NEW MOON SHINE, <i>James Taylor</i> Columbia               |
| 24 1 ROMANTIC, <i>Karyn White</i> Warner Brothers                          | 49 1 DIAMONS AND <i>Phinlock Power Generation</i> Parlophone  | 24 1 SKY IS CRYING, <i>Steve Ray Vaughan</i> Epic               | 49 1 FOR UNLAWFUL CARNAL, <i>Van Halen</i> Warner Bros          |
| 25 1 FOREVER MY LADY, <i>Jade</i> Uptown                                   | 50 1 IS IT GOOD TO YOU, <i>Heavy D &amp; The Boys</i> Uptown  | 25 1 TWO ROOMS, <i>SONGS OF ELTON JOHN</i> , <i>Var</i> Polydor | 50 1 JUST FOR THE RECORD, <i>Barbra Streisand/Columbia</i>      |

# dj directory

## Ce Ce Peniston

Beauty queen turned singer Ce Ce Peniston has already achieved the distinction of having a massive club hit with the infectious smash 'Finally' — now the battle starts to avoid the fate of so many other acts, the instant decline into obscurity.

Her follow up, 'We Got A Love Thang', sees her sunshine vocals given the Steve 'Silk' Hurley treatment. The result is sheer smoothness. The song has none of 'Finally's' irresistible cutesie charm, but Ce Ce's vocal once more refines everything that makes you want to dance.

"'Love Thang' has a good hook and a lot of energy," she says. "I try to put in as much feeling for people to grasp on to as I can.

"It was great working with Steve 'Silk' Hurley — he just seems to know how to pull out that extra special something — he makes you hear things in a special way," she says.

But she too can inject something very special. Peniston first came to notice providing backing for female rapper Overweight Pooch, and her vocal stabs on the forthcoming Pooch single 'I Like It', already steaming up



'I Like It' is out on A&M on January 13  
'We Got A Love Thang' is out on A&M on December 30

the Club Chart, turn a good tune into a belter.

"I try to put in my trademarks when I sing on a record so people know it is me and remember what I have

done," says Peniston.

'Finally' is a hard single to forget. Now its singer is out to prove she has as much staying power.

Matthew Cole

## "Do You Believe" What It Is



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CIC	VHR 2496
Walt Disney	D205132
Foxvideo	1866
PMI	VC412
SAN	ThamesVideo Collect TV 81334
N	ThamesVideo Collect TV 81140
	Virgin VVD 863
et Rides	PolyGram Video 0836623
General Foxvideo	1940
Lifetime/Pickwick	LTV 001
PMI	MV819913243
N	WHV PES 35332
Simpsons	Foxvideo 1941
irk	PolyGram Video 0711503

age.

# dj directory

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25

- 1 **STARS** Simply Red
- 2 **BLACK OR WHITE**
- 3 **JUSTIFIED & ANI**
- 4 **HOLE HEARTED E**
- 5 **WHEN YOU TELL**
- 6 **SOUND** James
- 7 **DON'T LET THE S**
- 8 **WAY OF THE W**
- 9 **TENDER LOVE Kr**
- 10 **DIAMONDS AND**
- 11 **DO YOU FEEL LI**
- 12 **DIZZY Wc Reeves**
- 13 **Z WHEN A MAN U**
- 14 **MARTIKA'S KITCI**
- 15 **FALL AT YOUR P**
- 16 **MYSTERIOUS W**
- 17 **YOU SHOWED M**
- 18 **FAITH IN THE P**
- 19 **DON'T TALK JUS**
- 20 **RIDE LIKE THE**
- 21 **AM I RIGHT? I**
- 22 **TWO BLIND TO S**
- 23 **AM I LOVE YOUR SM**
- 24 **YOU TO ME ARE**
- 25 **CALL MY NAME**

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## TOP 10 B

1 2 3 4 5 6 7 8 9 10

- 1 **COVER FROM THE**
- 2 **WAS IT WORTH IT**
- 3 **OPEN YOUR EYES**
- 4 **LOVE YOUR MONEY**
- 5 **CAN'T DANCE**
- 6 **I DON'T WANNA T**
- 7 **REMEMBER THE T**
- 8 **JESUS HE KNOWS**
- 9 **COLOUR OF LOVE**
- 10 **SET YOUR LOVING**

The following records are out  
Top 200 singles sales chart.

## US TO

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25

- 1 **BLACK OR WHITE**
- 2 **IT'S SO HARD TO SAY**
- 3 **SET ADRIAN ON M**
- 4 **WHEN A MAN LOVES A**
- 5 **ALL 4 LOVE, Color B**
- 6 **BLOWING KISSES IN T**
- 7 **CAN'T LET GO, Mar**
- 8 **FINALLY, Ce Ce Pen**
- 9 **THAT'S WHAT LO**
- 10 **WILDSIDE, Marly M**
- 11 **2 LEGIT 2 OUT, Har**
- 12 **CREAM, Prince**
- 13 **KEEP COMING BA**
- 14 **O.P.P., Naughty B**
- 15 **LET'S TALK ABOUT**
- 16 **DON'T CRY, Guns N**
- 17 **NO ONE OF THESE**
- 18 **CAN'T STOP THE THING**
- 19 **DO ANYTHING, Natural Selection**
- 20 **STREET OF DREAMS, Ruffalo/Max Priest**
- 21 **IN THE CITY, New Precepts**
- 22 **IS FOR LOVING YOU, Gloria Estefan**
- 23 **SMELLS LIKE TEEN SPIRIT, Nirvana**
- 24 **ROMANTIC, Karly White**
- 25 **FOR MY LADY, Jaded**

## Keith Nunnally

The name Keith Nunnally should be familiar to anyone who remembers house as the mid-Eighties electronic-soul of Chicago club, The Warehouse.



'Greed' is due for release by Pulse-8 on January 6.

Yet despite the success of the seminal house anthems 'Music Is The Key' and the UK number one 'Jack Your Body', for most people

Nunnally has remained the nameless voice behind the better-known sleeve credits of such production teams as the Steve "Silk" Hurley-led J.M. Silk.

Now appearing in the UK import/club racks on an Intuition-produced white label, Nunnally seems set for a career of continued obscurity.

The awesome 'Greed' has been remixed and licensed by Clubland's latest flavour label Pulse-8. But, with Nunnally receiving a mere "features" credit on the record — which he originally wrote and recorded two years ago — history looks sadly set to repeat itself.

With such a clearly popular groove, it probably doesn't matter. **Dom Foulsham**

## Nightlife 10

- 1 (NEW) **PRIDE** Civilives & Coles Project (Columbia 12")
- 2 (3) **I KNOW** New Atlantic (3 Beat 12")
- 3 (4) **ONLY LOVE...** (Masters At Work Dub) St Etienne (Warner 12")
- 4 (9) **STAY THIS WAY** Brand New Heavies (Delicious Vinyl 12")
- 5 (NEW) **WE GOT A LOVE** Thingz Gc Ce Peniston (A&M White label 12")
- 6 (NEW) **FIND SOMEONE** Buster Guit (White label 12")
- 7 (NEW) **LOCOMOTION** Chocolate Fudge (Azuci 12")
- 8 (NEW) **BUBBLES** Tickle (House 12")
- 9 (2) **HOLDIN'** On Michael Watford (US Atlantic 12")
- 10 (NEW) **LIVING THE NIGHT** Life Kipper (IRMA 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); Bloc/Manchester Underground (Manchester); 23rd Precinct (Glasgow); 3 Beat (Liverpool).

## Kelly G

Soapstar Kelly G, the brains behind the 'Perfect Rhythm' EP, has no intention of grinning inane in his press shots. A star of the gritty teen drama Grange Hill, this man's passion is hardcore dance not saccharine pop.

"You get people talking to you about Kylie and Jason," he says, "and they always end up saying 'Why don't they go for anything hardcore?'"

The EP is a genuine product of techno's "punk ethic"; the three tracks were composed cheaply on his brother's decks before being transferred to a friend's studio. The results,



though originally recorded just for fun, are easily fit to rub shoulders with the big boys.

'Trip To The Future' is the best cut, its nervy female vocal sample and piano snatches narrowly averting rare meltdown. 'PM' and 'Soul Fusion', on the other hand, are harder, though the former enjoys a little of Inner City's 'Good Life'.

As you read this, Kelly will be venturing into territory in which not even Kevin Saunderson has experimented. Chamber techno? Hardcore Stockhausen? No, pantomime of course. **Davydd Chong**

The 'Perfect Rhythm' EP is released by Perception in January

## WHAT'S happening in DANCE? WHAT'S happening in EUROPE? WHAT'S happening in the UK?

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### 4 RM UPDATE

- |   |  |              |  |          |   |             |     |
|---|--|--------------|--|----------|---|-------------|-----|
| 18 <b>CANT STOP THE THING</b> , Bryan Adams     | 23 <b>THE RIK I FEEL ABOUT YOU</b> , Karly White       | Warner Bros  | 30 <b>UP AT THE MOUNTAIN</b> , The Roots           | Priority | 43 <b>EA I REMEMBER</b> , Purrin/Garaffini                | 11, Extreme | A&M |
| 19 <b>DO ANYTHING</b> , Natural Selection       | 24 <b>HOUSECALL</b> , Shabaz Ranka                     | Epic         | 15 <b>KEEP IT COMIN'</b> , Keith Sweat             | Elektra  | 44 <b>BLOOD SUGAR SEX</b> , Red Hot Ch'Peppers            | Warner Bros |     |
| 20 <b>STREET OF DREAMS</b> , Ruffalo/Max Priest | 45 <b>TENDER KISSES</b> , Tracee Spencer               | Capitol      | 20 <b>C.M.B.</b> , Colin Mc Baird                  | Grant    | 45 <b>WHENEVER WE WANTED</b> , John Mellencamp            | MERCURY     |     |
| 21 <b>IN THE CITY</b> , New Precepts            | 46 <b>SAVE UP ALL YOUR TEARS</b> , Cher                | Geffen       | 21 <b>SPELLBOUND</b> , Paula Abdul                 | Captive  | 46 <b>POCKET FULL OF GOLD</b> , Vince Gill                | AMCA        |     |
| 22 <b>IS FOR LOVING YOU</b> , Gloria Estefan    | 47 <b>IT'S HOME SWEET HOME</b> , Motley Crue           | Elektra      | 22 <b>HEART IN MOTION</b> , Amy Grant              | A&M      | 47 <b>RUSH STREET</b> , Richard Marx                      | Capitol     |     |
| 23 <b>SMELLS LIKE TEEN SPIRIT</b> , Nirvana     | 48 <b>RING MY BELL</b> , DJ Jazzy Jeff                 | Jive         | 23 <b>BLUE LIGHT, RED LIGHT</b> , Harry Connick Jr | Columbia | 48 <b>NEW MOON SHINE</b> , James Taylor                   | Columbia    |     |
| 24 <b>ROMANTIC</b> , Karly White                | 49 <b>DIMONDS AND...</b> , Prince/New Power Generation | Paisley Park | 24 <b>SKY IS RYING</b> , Shivee Ray Vaughan        | Epic     | 49 <b>FOR UNLAWFUL CARNAL</b> , Van Halen                 | Warner Bros |     |
| 25 <b>FOR MY LADY</b> , Jaded                   | 50 <b>IS IT GOOD TO YOU</b> , Heavy D & The Boys       | Uptown       | 25 <b>UP AT THE MOUNTAIN</b> , The Roots           | Priority | 50 <b>JUST FOR THE RECORD</b> , Barbra Streisand/Columbia |             |     |

## Midi Rain

Midi Rain is just the latest in a long line of ground-breaking dance ventures for **John Rocca**. As the leading light behind Freeze, he was part of the Brit Funk revolution of the early Eighties. In 1983, the group were the first UK act to embrace electro beats, when they got Arthur Baker to produce 'IOU'.

As a solo artist, Rocca reached the top of the US dance charts in 1984 with 'I Want It To Be Real', which became an influential track on the early Chicago house scene. And in 1987, he became one of the first UK artists to use house beats when he recorded tracks with Farley Jackmaster Funk.

With Midi Rain, Rocca aims to bring together a little of all these past experiences. "There is a bit of the early jazz funk sound which I grew up with and loved," he says, "but I have also grown to love modern technology."

He has also changed his vocal style over the years. "Back then, I just wanted to sound like Luther Vandross," he admits, adding: "Now that I'm older and feel more confident being myself, my vocals are very 'white', closer to say Depeche Mode or Erasure."

Following on from the well-received 'Crack Train' and 'Eyes', the latest Midi Rain single is 'Always', which combines dreamy vocals with tough beats supplied by Rocca and two Vinyl Solution label-mates. **Andy Beevers**



'Always' is out now on Vinyl Solution.

## Cool Cuts

- (NEW) **PRIDE** Civiles & Coles Project **Columbia**  
Double-sided mayhem — C&C's techno interpretation of U2's 'Pride' on the A-side and classic dubbed out garage mixes on the flip
- (NEW) **GOOD FRIEND** Paris Red **Dance Pool**  
Utterly brilliant Euro-club song produced by Culture Beat
- (RE) **CAN YOU FEEL THE PASSION** Blue Pearl **Big Life**  
After all the rumpus, a legal mix is out at last. A huge tune
- (NEW) **EVERYBODY IN THE PLACE** The Prodigy **XL**  
Faster than a speeding bullet this four-tracker will keep the ravers happy for hours
- (NEW) **MOVIN'** Marathon **Ten**  
These much-heralded Joey Negro remixes of this classic track really live up to expectations. Massive
- (2) **MOIRA JANE'S CAFE** Definition Of Sound **Circa**
- (NEW) **IN YOUR BLOOD** Baby Ford **Transglobal**  
Acid house pioneer Ford is back in the groove with some monster techno funk
- (4) **FIND SOMEONE** Bluster Gut **White label**
- (NEW) **ONLY LOVE CAN BREAK YOUR HEART** St Etienne **US Warner Bros**  
Superb Masters At Work remixes have given this a new lease of life
- (10) **SALVATION** B Rich **White label**
- (NEW) **MODULE EP** Zero B **Great Asset**  
Four-track hardcore EP, proving that the rave scene still has plenty of ideas after all
- (3) **INSTRUMENTS OF DARKNESS** Art Of Noise **White label**
- (NEW) **NO DAMN TUFF** Sound Of Soho **Soho Productions**  
Home produced garage cut that's been turning a lot of ears
- (NEW) **NU-GROOVE** Rhythmic **0742**  
Electro-beats, house rhythms and a roaring rap. This is hot
- (7) **LET ME GROOVE YOU** JT **East West**
- (NEW) **THE RUSH** Luther Vandross **Epic**  
Honesty! The Luurve balladeer has been hyped up by some happening Morales mixes. Check it out
- (NEW) **YOU TOOK MY LOVE** Candese **Debut**  
Well produced and catchy — this house cut will soon take off
- (NEW) **LIKE IT** Overground Disco! feat. Ce Ce Preston **A&M**  
Big on impact and rashed out here. Check the hot dub mixes too
- (NEW) **SLOW MOTION** Riot Age Of Chance **White label**  
The most unusual club track for ages — melodic, funky and fantastic
- (NEW) **FACTS OF LIFE** Joseph Cotton **Music Of Life**  
Toaster Joseph teams up with Simon Harris to do a 'Filin'one' — reggae meets the club house sound. Terrific



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

Phone now to hear the hot dance tracks

Cool Cuts clubline  
**0898 334334**

Plays excerpts from the No.1 and new entries to the Cool Cuts Chart  
34p per minute cheap rate, 45p all other times. Original Artists PO Box 174, Brighton.

## DEO

Label	Code
Wait Disney	0211322
CIC	VHR 2496
Wait Disney	0209132
Foxvideo	1866
PMI	VC4112
BEAN	Thames/Video Collect TV 8134
JAN	Thames/Video Collect TV 8140
Virgin	VVD 963
net Rides	PolyGram Video 0836823
ie General	Foxvideo 1940
Lifetime/Pickwick	LTV 001
PMI	MVB9913243
EN	WHV PES 35332
Simpsons	Foxvideo 1941
Park	PolyGram Video 0711503

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NEW  
LAST  
WEEK  
THIS

- 1 **STARS** Simply Red
- 2 **BLACK OR WHITE**
- 3 **JUSTIFIED & AN**
- 4 **HOLE HEARTED**
- 5 **WHEN YOU TELL**
- 6 **OUND James**
- 7 **DON'T LET THE**
- 8 **WAY OF THE WC**
- 9 **TENDER LOVE KE**
- 10 **DIAMONDS AND**
- 11 **DO YOU FEEL LI**
- 12 **DIZZY Vic Reeves**
- 13 **WHEN A MAN L**
- 14 **MARTIKA'S KITS**
- 15 **FALL AT YOUR F**
- 16 **MYSTERIOUS W**
- 17 **DO YOU SHOINED M**
- 18 **FATH IN THE P**
- 19 **DON'T TALK JU**
- 20 **RIDE LIKE THE W**
- 21 **AM I RIGHT? E**
- 22 **TOO BLIND TO S**
- 23 **LOVE YOUR M**
- 24 **DO YOU TO ME ARE**
- 25 **CALL MY NAME**

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## TOP 10 B

- 1 **COVER FROM THE**
- 2 **IS NOT WORTH IT**
- 3 **OPEN YOUR EYES**
- 4 **LOVE YOUR MONEY**
- 5 **I CAN'T DANCE**
- 6 **I DON'T WANNA T**
- 7 **REMEMBER THE T**
- 8 **JESUS HE KNOWS**
- 9 **COLOUR OF LOVE**
- 10 **SET YOUR LOVING**

The following records are out  
TOP 200 singles sales chart. F=

## US TO

- 1 **BLACK OR WHITE**
- 2 **IT'S SO HARD TO SAY**
- 3 **[RE] SET ADRIANO G**
- 4 **WHEN A MAN LOVES A**
- 5 **A BLOW U, Color V**
- 6 **ALL WINGING KISSES IN**
- 7 **CAN I LET GO, Mar**
- 8 **FINALLY... Ca Pecci**
- 9 **WHAT'S WHAT LOU**
- 10 **WILDSIDE, Marly M**
- 11 **2 LEGIT 2 OUT, Har**
- 12 **CREAM, Prince**
- 13 **KEEP COMING ON**
- 14 **O.P.P., Naughty By N**
- 15 **LET'S TALK ABOUT I**
- 16 **DON'T YOU LADY, Jodec**
- 17 **NO SON OF MINE, M**
- 18 **CART STOP THIS THING**
- 19 **DO ANYTHING... Natural Selection**
- 20 **SET THE NIGHT TO MUSIC, Robert Palmer/Melvin**
- 21 **STREET OF DREAMS, Huey Lewis**
- 22 **LOVE FOR LOVING YOU, Bryan Adams**
- 23 **SMELLS LIKE TEEN SPIRIT, Nirvana**
- 24 **ROMANTIC, Karyn White**
- 25 **FOREVER MY LADY, Jodec**

# direct

## Hot viny l

BY JAMES HAMILTON



**THE BRAND NEW HEAVIES**  
featuring N'Dea Davenport  
"Stay This Way"  
US Deliculous Vinyl 422-866 187-1  
Further coasts to Newcastle, the UK jazz-funkers' latest import is a N'Dea crooned pleasant late-Seventies style 110-20pm pop in their own Heavy Mix, more sparsely plaintive Heavy Dub and lush Philly-type instrumental, plus David Morales' slowly building tender episodic Morales Mix, popping Club Mix, synth-twinkled lush Vince Montana's Club and Lane Dubs, plus a short The Eclipse percussive.

**Joey Negro presents PHASE II "Reachin"**  
(Red Bull Records LIC1160, via Pinnacle)  
An underground 'garage' anthem that only ever hit briefly here back in March 1989, recently promoted as a reworked white label and now fully marketed by Rumour Records with further mixes, this Blaze created naggingly insistent soulful line chanting catchy uptempo chaser for its fourth UK appearance. It's Dave Lee's gleefully canting 0-123-9-123-70pm N'Dea's Extended Remis, followed by synth washed hustling 122-203pm Negro's Jeep Mix and slightly re-worked classic original based new 0-120-60pm Original/Brotherhood Mix, plus also our then Sky Boys' hit-hat hassled working jangly urgent 121-11-21-30pm Lamin Working Mix, and Final Buddha's bristly burling 120-6-80pm N.T. Mix.

**EN VOIGUE**  
"Silent Nice (Happy Holiday Mix)" (Atlantic A86441)  
With door chimes and jingelbells punctuated clearly when "I hear the bells ring," not the actual Christmas card, the slinkily walking girly Chuckie Booker produced chunky luring 98-200pm jiggly roller is coupled with remixes of their earlier hits. DJ Eddie J's jolting 106-80pm New Jack Remix of "Like," Marley Marl's still sinuous 0-93-30pm Hip Hop Remix of the accapella started "Hold On," Steve "Silk" Hurley's formulated jiggly spunking "I've Closed The Door" (Flying Records UK FLYUK101, F) jumps finely patterning 120-60pm subtle good canter from Naples (our mixes), M & J's 115-40pm House Remix of "Strange" (not on the promo) Frankie Knuckles' unearth Club Remix of "You Don't Have To Worry."

### ERIC B & RAKIM

"What's On Your Mind (House Party II Rap Theme)"  
(US MCA Records MCA12-54279)  
From the hit US movie that actually stars Keanu Ray (along with Full Force, Tony! Tony! Ton!)

### 6 RM UPDATE

Ralph Tresvant and Queen Latifah, this gruffly crafted rising 101-10pm attractive slinky grog is in Extended Vocal, vocal Instrumental and Instrumental Soul Versions.

**THE HYPNOTIST**  
"Hardcore EP"  
(Rising High Records RSN 13, via SFD)  
Mastered on October 31st (fascinating info can be found inside vinyl), Caspar Pando and Pete Smith's fanatically raving techno four-track has the Raw Silk "Synprosser" undervalued "Of The Light" E Heads' janky scampering 101-120-60pm twitters building 0-1129-90-130-2-130-20pm "The Ride," wobbly sub-bass numbing patterning new 120-100pm "The Hypnotist" and "The Hypnotist" 101-120-60pm "Hardcore You Know The Score," and droning 0-112-101-20pm "God Of The Universe."

**RUM & BLACK "Wicked Remis"**  
(Shut Up And Dance Records SUAD 25, via Pinnacle)  
So ridiculous... Fantastic it seems to ring in cheek, this scorching scuzzed, "Mentasm"-type synth saturated, Arabic zanted and sped-up Smurfs roared wriggly jumbled 131-80pm rave is flipped at 30-50pm by "Oh no, don't put him there" purchased scratchy calmer 134-60pm Original Mix of "Wicked" that was on a promo-only sampler in September, plus the frantic 0-133-80pm "Zombies At Dawn."

**DANNI MINOQUE**  
"I Don't Wanna Take This Pain"  
(MCA MCACT 1600)  
Ever more street cred, Danni now enters Soul II Soul-type territory (even rapping herself) on this sizzling jolting jiggly reggae, remixed by producers Les & Emma Adams in 101-10pm 12", Instrumental and 101-20pm 7" Versions, oddly coupled with her recent hit Cathy Dennis "Touch" Me-type sub-bass numbed 0-119-4-118-20pm "Jump To The Beat (12" Version)".

## Briefly...

Also about now are PET SHOP BOYS "Was It Worth It?" (Parlophone 12R 8308), Italo-type piano jangling, breezy twitters of "I hear the bells ring," being washed episodically surging, pulsating and soaring 0-123-8-00pm canter, promoted just with the Creative Thieves' jittery thumping 0-122-2-00pm Dub as if to be enjoyed commercially by Moby's avowed remixer of "Miserabilia", FUNK MACHINE "I've Closed The Door" (Flying Records UK FLYUK101, F) jumps finely patterning 120-60pm subtle good canter from Naples (our mixes), M & J's 115-40pm House Remix of "Strange" (not on the promo) Frankie Knuckles' unearth Club Remix of "You Don't Have To Worry."

19 **KEEP IT COMIN'**, Keith Sweat  
20 **S.M.B.**, Color Me Bused  
21 **SPERLLING**, Pasha Abdul  
22 **HEART IN MOTION**, Amy Grant  
23 **BLUE LIGHT, RED LIGHT**, Jerry Hockett Jr.  
24 **SKY IS CRYING**, Songs Ray Vaughan  
25 **[RE] TWO ROOMS**, Songs OFELONJOHN, Ver: Polyester



**N-JOI "Mindflux"**  
(US RCA, 07863 6162-1)  
Title track of an import EP by the UK ravers, this while beats and 'oh yeah! right! can't hear you!' shouds produced, Manass'-type synth spangled breezing 129-10pm

**mk 13 "Sensory Deception"**  
(Sonic Sound Records SRS11001, via 071-735 2413)  
Created as a solo project by Rhythim's Section's Richie T, the sub-bass faded and washing machine gurgled 0-131-6-00pm percussive jiggly boundary is title track of a well packaged EP that also has the plainer jiggly filtering 0-131-6-00pm "Deception (The Version)", plus the centering jiggly 0-129-80pm "Is Anybody Out There?" and synth dromed friskily jangling 128-80pm "Take 2 And Dance".

**A CERTAIN RATIO "Twenty Seven Forever"**  
(Robb Records 12R035, via Pinnacle)  
Moving from A&M to New Order manager Rob Gretton's label, and thus truly "inde" jangle, the Mancunian post-rock soul 5th Of Heaven's Denise Johnson used to add some background soulful moaning to this unhealed 0-111-1-00pm jiggly bubbling chanter, with their bass joggin' Vogue Remis and percussively reworked Instrumental Dub, now also totally reworked and speeded up to 120-70pm as the chunkily canting Jon Da Silva's Remis (150R08B) in wub-wub twitters. Da Silva's Bubble Bath and sleeper booty Another One Bites The Dust-type bass thrashed Soundstation Fix Mixes.

gator is followed by the synth buzzed canting 103-10pm "Malfunction", and flipped by both previously couched "Adrenaline" here the episodic twitters then fading then amplexes then — reborn from the ashes! — sturdily chugging 123-0-125-20pm "Phenex", and throbbing twitters 125-20pm "Rhythm Zone".

**SOLO "Come on!"**  
(Revolt Records RVBT 008, via Independent Music Distribution)  
Scottish raver Stuart Gichton of 'Rainbow Science Free!' fame is "solo" no more as he's joined now by wailing ahhh Jasmine Remie for this vigorously jangling 123-40pm Italo-type gator, with a really bright 123-40pm Pinnacle plus solo alternative 83-80pm Slope and 0-41-8-80pm Paradise Mixes.

**MIMMO MIX feat Valerie Etienne "All Your Love"**  
(Final Vinyl FVNT 7, via SFD)  
By the Italian team whose "My Way" has been an enduring sleeper thanks to its similarity to Prince's "Reachin'", plus Valerie Etienne and jiggling nappy saxophone honked nooky swirring urgent gator is here in jangly 91-119-40pm Club Mix, percussive 118-70pm Swing Sweet Swing, sleeper 118-6-00pm Lighthouse Mix and 119-80pm Instrumental Versions (with a UK remix to follow), with the import pressing on Italy's "White Music Records 12-0596" is a consistent 120-60pm with additional 0-10m am, and Pinnacle mixes. How come the master tape ran progressively slower here?

**J.T. "Let Me Groove U"**  
(Atlantic A86327)  
No relation of James J.T.' Taylor, this Doug Lazy produced vibes rapper's seltzy slumping organ chrood, grub chimmed and Rochelle Fontaine produced extended simple garage chugger in "Little Love Vega & Kenny Dope" Gonzalez's 121-60pm Instrumental Remis, with more loosely bawling 121-60pm Remix Dub and Bonus Beats as fix, int'l due only here January but is breaking far too fast to hold!

**PAULA ABDUL "Vibology"**  
(Virgin America/Capitive Records VUST 53)  
Trendily remixed by Steve "Silk" Hurley using his usual clichés (can't he program some new noises now?), this lucringly tipsy though sax hot and piano glories in its 117-80pm Hurley's 117-80pm House Mix and Silky Sax Club, organ-type chords sure enough slubbing Hurley's Underground Mix and Underground Sax Dub, while Keith "K.C." Cohen's more love form faculty churning 1180pm Album Version has greater zest — but, only a loosely chanting groove whatever the mix, it makes an odd choice of single.

- 44 **BLOOD SUGAR SEX**, Red Hot Chili Peppers Warner Bros
- 45 **WHENEVER WE WANTED**, John Mellencamp MCA
- 46 **POCKET FULL OF GOLD**, Vinny Gill Mercury
- 47 **RUSH STREET**, Richard Marx Capitol
- 48 **NEW MOON SHINE**, James Taylor Columbia
- 49 **FOR UNLAWFUL CARNAL**, Van Halen Warner Bros
- 50 **JUST FOR THE RECORD**, Bryan Stiles/Columbia

**McKOY**  
**'Family'**  
 (RightTrack Records RTKOY-1, via Jet Star/EMI)

The James Taylor Quartet's recent vocal, supported by his brothers and sister, husky soulful Noel McKoy tenderly croons and croaks his rippling strings backed strange jiggly rolling 83.9bpm attractive sweaver (instrumental fig), ending last in London already as a 'pre' ahead of full release in mid-January. Could he be the next Omar?

**ANAMBI**  
**'Our Love Climbs Higher'**  
 (Rits Records 12R084, via Pinnacle)

Produced by Electronic's keyboardist Andy Robinson, this soulful mae Mancunian tri's infernosly frisky sparse garage gallerer is in 124.2bpm Club and 9-124.2-8bpm Extended

**DREAM FREQUENCY**  
**'Feel So Real'**  
 (CityBeat CBE 1263, via Warner Music)

Footed by shilly wailing Debbie Sharp from the Creations, the Preston posse's Italo-style

Mixes, good music worth checking, flipped by its hard ripped semi-instrumental 124.1-124bpm 'Keep Doing The Freak' variation and the equally airy almost Hi-NRG 123.7-0bpm 'Burning Up Inside'

**THE FARM**  
**'Love See No Colour'**  
 (Produce MILK 1051, via Pinnacle)

Split across two singles, this jiggly chunking mournful pop shuffler is in 9-111.7-115bpm Suggs' Original Farm Mix and Martin Luther King sampling wah-wah waka-wakked 112.7-0bpm Robin's Mix or, on the second (MILK 1068), Steve Sisco & Paul Walker's organ choroid bassy loping gloomy 110.4-110.2bpm World Colour Club and 110.6bpm Dub Mixes, plus Noel Wadsworth & Kevin Peiri's much brighter chunky jittering 9-111.2bpm 'Comin' On and 111.7bpm Club Dub Mixes, best of the bunch.

jangly swelling 127.6bpm raver is prodded by Buffalo Gals' 'Mutations and raucous shouts, with the buzzing bleepy frantic 9-129.5-0bpm 'Euphoric' and similarly buzzy Belgian-style techno 9-128.6bpm 'Step Out' as the, pronounced on white label for weeks before it is.



## Beats & Pieces

**BLUE PEARL's** rumbly raving 9-129-0bpm re-recording of the previously Blaze Inc based 'When You're Playing With Knives' does in fact ratn that title line as the pivotal repeated hook of its chorus, but the song itself has never been entitled as 'Can You Feel The Passion', currently promoted as a single-side ahead of December 30 re-release on Big Life (BLIT 67)... **THE KLF's** 'Justified & Ancient' was never serviced to DJs as a complete commercial pressing, the 9-111-2-0bpm **Tammy Wynette** version being separately promoted with a dubwise 9-111.7bpm Tony version of the '99' mix that flipped the previously mentioned 9-111-0bpm **Maxine Harvey** sung original promo... **Sonar Distribution** has promoted (purely to test reaction, with no release date set yet) the previously imported interestingly inventive **Ben Liebrand** produced **The Crystal Palace** featuring C.P. 'Son Of Godzilla', a jerkily surging 9-128-0bpm hip house carter that's both amiriculy and breezily orchestrated, with bursts of siren, stun gun and even tube train-like electro effects... **frr** has been distributing the current **Ultramagnetic MC's** 'Make It Happen' import pressing (reviewed last week) to record shops here for sale at the same price as a UK 12-inch... the B-side's 'Chorus Line Pt 2' keeps changing its tempo, incidentally, because it demonstrates different rap styles (the

fluctuations are less eccentric than those in **Main Source's** 'Pieces Is Not The Word To Play')... **DJs The Mad Professor** (Hip Hop/Ragg) and new girl **A.K.A.** (Dangerous Danchall Kigge Selector) successfully kicked off the new **Innovation** topos club at St Albans' **Batchwood Hall** last week, and will be thrown in 'down and tean' a set every Wednesday there now... **Rude** likewise debuted at Big Godding Street in Vauxhall last Friday and will return every week, with a rota of DJs like **Paul 'Trouble' Anderson**, **Smokin' Jojo**, **Lindon C.**, **Dean Savonne**, **Dave Lambert**, **Derek Ray** and more playing soulful house, garage and pumping sounds in an exotic setting... **Sonar Distribution** has been set up at 13 Vaughan Road, Camberwell, London SE5 9NZ, primarily as a part-worked official UK mail order outlet for records and merchandise from Detroit's **Underground Resistance**, **Shockwaves**, and **Vibe** labels, whose product apparently has been much bootlegged here in the past... **Les Adams** and I are once again creating the continuously mood four-hour dance party label that London's **Capital FM** will broadcast at 10pm on New Year's Eve, an annual tradition which causes a seasonal upsurge in sales of C120 cassettes (be prepared)... **AND THE BEAT GOES ON!**

**LL COOL J**  
**'Strictly Business'**  
 (MCA MCST 1594)

From the movie of the same name, **James Todd Smith's** new jack swing jugged **Bea Deloach's** 113bpm jaunty waltzer on the melodic melody to it is still widely rapped (without the stush of an 'I Need Love') between harmonised choruses, in Extended Club, Radio, Instrumental and Acappella Mixes.

**CONVERT**  
**'Workstation'**  
 (A&M-PMI 845)

Previously distributed here by **Great Asot** when on **Belgium's** Big Time International label (in which import form it was promoted), **Peter Ramson & Danny Van Waune's** techno two-track teams this washing machine-style sithering and churning frantic 129.9-129.8bpm pounder (sampling 'On Da Da' amongst others) with the unrelated but likewise familiar beats woken jauntily galloping 129.9bpm 'Nightbird'.

**QUADROPHONIA**  
**'Find The Time (Part 1)'**  
 (ARS 657626 5, via Sony Music)

**Oliver Arden's & Lucien 'The Master' Foot's** latest frantic blippy raver is in thunderously thudding 130-0bpm Second Wave Mix, huskily

rapped 129bpm 12" Remix, twisterly synth decorated throbbing 128.7-0bpm **Factor** Mix, plus the pausing 128.9-0-128.9-0bpm **Original**, remix of their old 'Quadrophonia'.

**LORDS OF RAP**  
**'Jazz It Up'**

(PUN) Hardcore urban music **URBAN T8**, via **Independent Music Distribution**. Out for a month, this atmospheric dooingly undulating 9-104bpm **Soul II Soul**-ish drifter is accented, crowned and nagged by gently wailing girls around waka-like beats of London ac-wonked mae raggamuffin chat, in Party and Original Mixes, with an interesting recent montage introed then jiggling funky JB backed frantic angry wot spotting 9-106bpm **Remix** of 'Where Are You Coming From'.

**TURNABLE SYMPHONY**  
**'Instruments Of Life'**  
 (D-Zone Records DANCE 016, via SRD)

Created by **Dynamic Visions** **Jazzy Jason** and **Aston Harvey** of the **Blissful Posse** (who briefly released it on their own limited edition EP), this "do a right" prodded jittery plinking and rattling 130bpm wriggly instrumental is coupled with a newer **Remix** (CL) plus the previously unissued spasmodically sub-bass thrummed breezily bounding 130.1bpm 'Can't Stop' and 'Can't Relax'.

## DEO

	Walt Disney	0211322
	CIC	VHR 2496
	Walt Disney	D209132
	Foxvideo	1866
	PMI	VC4112
BEAN	Thames/Video Collect	TV 8134
AN	Thames/Video Collect	TV 8140
	Virgin	WVO 863
	net Rides PolyGram Video	084623
ie General	Foxvideo	1940
	Lifetime/Pickwick	LTV 001
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	Simpsons	Foxvideo 1941
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- 1 **STARS** Simply Red
- 2 **BLACK OR WHITE**
- 3 **JUSTIFIED & AN**
- 4 **HOLE HEARTED I**
- 5 **WHEN YOU TELL**
- 6 **DIZZY** James
- 7 **DON'T LET THE 1**
- 8 **WAY OF THE W**
- 9 **TENDER LOVE K**
- 10 **DIAMONDS AND**
- 11 **DO YOU FEEL L**
- 12 **DO YOU FEEL L**
- 13 **WHEN A MAN L**
- 14 **MARTIKA'S HITC**
- 15 **FALL AT YOUR F**
- 16 **MYSTERIOUS W**
- 17 **YOU SHOWED M**
- 18 **FAITH (IN THE P**
- 19 **DON'T TALK JO**
- 20 **RIDE LIKE THE V**
- 21 **AM I RIGHT? E**
- 22 **TOD BLIND TO 2**
- 23 **I LOVE YOUR S**
- 24 **NO WAY TO ME A**
- 25 **CALL MY NAME**

### TOP 10 B

- 1 **COVER FROM THE**
- 2 **WAS IT WORTH I**
- 3 **OPEN YOUR EYES**
- 4 **LOVE YOUR MONE**
- 5 **CANT DANCE**
- 6 **I DON'T WANNA T**
- 7 **REMEMBER THE T**
- 8 **JESUS HE KNOWS**
- 9 **CLOUR OF LOVE**
- 10 **SET YOUR LOVING**

The following records are our Top 200 singles sales chart.

### US TO

- 1 **BLACK OR WHITE**
- 2 **IT'S SO HARD TO SAY**
- 3 **JUST ADMIT ON M**
- 4 **WHEN A MAN LOVES A**
- 5 **ALL 4 LOVE, Color B**
- 6 **BLOWING KISSES IN**
- 7 **CAN'T LET GO, M**
- 8 **FINALLY, Co Ca Plus**
- 9 **THAT'S WHAT LO**
- 10 **WILDSIDE, Marly M**
- 11 **2 LEGIT 2 QUIT, Ma**
- 12 **CREAM, Prince**
- 13 **KEEP COMING BA**
- 14 **O.P.P., Naughty Boy**
- 15 **LET'S TALK ABOUT**
- 16 **DON'T CRY, Guns N**
- 17 **NO SON OF MINE**
- 18 **CANT STOP THIS THRU**
- 19 **DO ANYTHING, Niall**
- 20 **SET THE NIGHT TO MUSI**
- 21 **STREET OF DREAMS, J**
- 22 **LOVE FOR LOVING YOU**
- 23 **SMEELS LIKE TEEN S**
- 24 **ROMANTIC, Caryn Wh**
- 25 **FOREVER MY LADY, J**

#### TW 10

- 1 **TOO BLIND TO SEE I** *Janet Davis*
- 2 **IF YOU FRIEND** *Robert Clavin*
- 3 **FRIENDSHIP (BAND OF GYPSIES CLUB)** *Subway Johnston*
- 4 **RIDE LIKE THE WIND** *of 50c Beat*
- 5 **MY FAMILY DEPENDS ON ME** *James*
- 6 **SO SOUND** *James*
- 7 **JUST A TOUCH OF LOVE (EVERYDAY) (MIXES)** *C&C First Party*
- 8 **IF YOU FEEL THE PASSION (previously known as WHEN YOU'RE PLAYING WITH KNIVES) (feat Pearl)** *Big Life white label*
- 9 **EXTACTYDANCE TO THE RHYTHM/HITTE/BOY/GROOVE/CREATOR** *Urban*
- 10 **OLD SPIES** *Stax*
- 11 **FEEL SO REAL (MIXES)** *Drean Frequency featuring Debbie Star*
- 12 **IT FEIGN** *Mr Ck*
- 13 **FROM THE OTHER SIDE** *David Niveaux & The Modern Tone Age Jamz*
- 14 **JUSTIFIED & ANCIENT (ALL ROUND FOR MU LAND)** *KLF Communications*
- 15 **(MAKE HINE A "99")** *The 3rd Act & Tony Whymore*
- 16 **EVERYTHING WILL GET BETTER/LADY WOMAN** *Lisa Stansfield*
- 17 **LET ME GROOVE U (EXTENDED REMIX) 1** *Atlantic promo*
- 18 **GROOVE TO MOVE** *Cherise*
- 19 **NIGHTBIRD WORK STATION** *ALM promo*
- 20 **DEEPER LOVE (MISSING YOU) (MIXES)** *Ecrtal promo*
- 21 **DIFFERENT STORY** *Boyz n the Bay featuring Milli*
- 22 **LOVE SEE NO COLOUR (MIXES)** *The Firm*
- 23 **MYOUR BODY (TO THE SOUND) (MIXES)** *Flying UK*
- 24 **VIBEOLOGY (MURLEY'S HOUSE MIX)** *Paula Abdul*
- 25 **RUNNING OUT OF THE** *Legal Group*
- 26 **WHY THIS IS A MYSTERY 1** *Lisa Lisa & Robby Dupree*
- 27 **UNITY (MIXES)** *Urban*
- 28 **SILENT NITE (HAPPY HOLIDAY MIX) KATRINA (HOUSE MIX) HODD** *Urban*
- 29 **(HIP HOP) MIXLES (NEW JACK REMIX)** *In Vogue*
- 30 **DO WHAT YOU FEEL (MIXES)** *Urban*
- 31 **HOLD ON (HURLEY'S HOUSE MIX)** *Claydon & mto, Zenita Hamilton*
- 32 **TAKE ME HIGHER (MIXES)** *David G. Gapes*
- 33 **NEW M.U.S.I.C.** *Z/Ten*
- 34 **FIND THE TIME (PART 1) (SECOND WAVE MIX)** *Quadruphony*
- 35 **OPEN YOUR EYES** *Black Box*
- 36 **EVERYBODY MOVE (EVERYBODY'S CLUB MIX)** *Cathy Dennis*
- 37 **I LIKE IT (DEF PARTY RADIO MIX)** *ARIS promo*
- 38 **COME ON** *Reverb promo*
- 39 **IT'S EASY (MADLIBROTT MIX) FEELIN' FREE (HIGH ON HOPE MIX)** *Lafayette promo*
- 40 **FUNKIN' FOR JAMAICA (1991 EXTENDED REMIX)** *Tom Bracore*
- 41 **SO REAL (MASSIVE MIX)** *Arista*
- 42 **STAND UP** *Rasta Nation featuring Diddy*
- 43 **IT'S HARD SOMETIME (MIXES)** *All Around The World*
- 44 **OPEN YOUR EYES** *Pulse-8 white label*
- 45 **INSTRUMENTS OF DARKNESS (ALL OF US ARE PEOPLELES GRAMMY AWARDS MIX) (L.A. (MARK BRIDON MIX)** *Virgin America*
- 46 **A.O.H. (Jan Of Mase) vs. Linn-Bombardier (Prod) 2** *China promo*
- 47 **DO YA CLASSIC UK EDIT** *ALM promo*
- 48 **BE MY FRIEND** *Prodrome*
- 49 **I LOVE YOUR SMILE (MIXES)** *Shantae*
- 50 **FEEL REAL GOOD (REMIX)** *Reinforced*
- 51 **ROBBERS - GUSTAV** *Urban*
- 52 **REACHIN'** *Prod 8*
- 53 **ASHI HE GUSTA A ME** *The Brothers Drq*
- 54 **THE KING OF HEAVEN (WE GOT LOVE) (BIG TAKE ME UP THE CHICK OFF NEW MIXES)** *Source Source*
- 55 **COMIN' ON STRONG (MIXES)** *Orb*

- 56 **YOU'RE ALL I'VE WAITED 4 (HURLEY'S A MIX)** *James Prince*
- 57 **GREEN (feat. The Roots)** *Pulse-8 white label*
- 58 **THE FAITH (JUST A TOUCH MIX)** *De La Soul*
- 59 **LET THE MUSIC MOVE (MIXES)** *Two Ar & P. Monee*
- 60 **YOU KEEP ME SMILING (MEXICAN WAVE)** *Cosy W. featuring Jem*
- 61 **LIVING FOR THE NITE** *Indigo and Resistance featuring Florida*
- 62 **RUBB IT IN (FRANK DE WULF'S EP-PLAIN MIX)** *React white label*
- 63 **I NEED YOU (feat. Warm)** *Raiders promo*
- 64 **DON'T LET IT SHOW ON YOUR FACE (FULL LENGTH) UNDERCOVER** *Urban*
- 65 **LOVER (ALBUM VERSION) BEST OF MY LOVE (FULL LENGTH)** *Coolempo promo*
- 66 **SAY CONTROL OF THE PARTY 3 (C. Prince Of Reg.)** *US Epic*
- 67 **FAITH (IN THE POWER OF LOVE) ORIGINAL (SPACE STATION)** *Pulse-8 white label*
- 68 **NEW SAY WHAT U WANT** *Dorian Baker*
- 69 **YOU KEEP THE LOVE (8 MIX)** *Co Love featuring James Conroy*
- 70 **LET ME BE YOUR FANTASY (NO FANTASY) PHASE 1** *City Sounds promo*
- 71 **RECKLESS KARNAGE (RECKLESS MIX)** *Peckies*
- 72 **FEEL THE NEED (MIXES) 1** *Taylor*
- 73 **I WANNA** *Boyz n the Bay*
- 74 **FEEL THE ADDONACINA** *Del. The Funky Homophony*
- 75 **27 FOREVER A Certain Rasta**
- 76 **DIFFERENT STROKES** *Urban*
- 77 **HOW DO YOU SEE ME NOW? (JOE NEGRO'S REMIX)** *Urban*
- 78 **YOU SHOWED ME THE BORN AGAIN CLUB MIX (5th Pt) Photo POSSIBLE WORDS (DEEP PSY) (IMAGINARY) (STICKY) (REVERSE)** *Little Indian promo*
- 79 **SHOOTS YOUR BODYJINXED WITH A POISON** *One Profile white label*
- 80 **MOVIN' (MIXES)** *Urban*
- 81 **HARDCORE YOU KNOW THE SCOTCHIE RIDE/NIGHT OF THE LIVIN' & HEDGOGG OF THE URNISE** *Ten promo*
- 82 **LOOK WHO'S LOVING ME (MIXES)** *The Escapades*
- 83 **INSPIRATION (MIXES)** *Full Time*
- 84 **IS THERE ANYBODY OUT THERE (MIXES)** *Blackbeak*
- 85 **I SAY YEAH! (HEAVEN AND HELL MIX) KINETIC (LOVE AND PRIDE MIX)** *The Real Place*
- 86 **SON OF GODZILLA (TRIRAL CHANT MIX)** *Absolute 2 white label (Hooked On Hero) EP*
- 87 **BREZZIN' (WATCH OUT FOR SNAK)** *Black and Seal*
- 88 **COLOUR OF LOVE (MASSIVE VERSION)** *Urban*
- 89 **NO MONEY (EXTRASEMIUM MIX)** *Urban*
- 90 **RING THE ALARM (LP VERSION)** *Urban*
- 91 **BLACK OUT! GIVE ME THE FUTURE MIX)** *Apple 840*
- 92 **OUR LOVE CLIMBS HIGHER** *Aurora*
- 93 **TAKI ME UP** *Captiva featuring Lollaballita*
- 94 **TRIP INTO THE FUTURE** *City of Chance*
- 95 **I'VE CLOSED THE DOOR (LUNGO MIX)** *Urban*
- 96 **EVERYBODY IN THE FLICKER UP THE SOUND SYSTEM G-FORCE (ENERGY FLOW) (CLAY MAM)** *The Prodigy*
- 97 **WE GOT A LOVE THANG (SILKY HOUSE THANG)** *Co Ca featuring*
- 98 **YOU TOOK MY LOVE (EARTH MIX)** *Urban*
- 99 **THE HIGHER YOU GET THE HIGHER DEGREE** *Champion white label*
- 100 **I DON'T WANNA TAKE THIS PAIN (12" VERSION)** *Diana Vreque*
- 101 **THE OHEN** *Strogan & Beaton*
- 102 **80 - 10 (VS) (90)** *Urban*
- 103 **COMIN' ON STRONG EP** *Rhythm Section*

Unless otherwise stated, all records are UK released 12 inches.

The Record Mirror Club Chart is available as a special sized service in extended form as soon as it is compiled on the Friday before publication. Details from Cindy Seabrook on 071 820 3626.

# DISSEMION

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<ol style="list-style-type: none"> <li>18 <b>KEEP IT COMIN'</b> <i>Keith Sweat</i> <i>Elektra</i></li> <li>19 <b>SM B.L.</b> <i>Color Me Badd</i> <i>Gears</i></li> <li>20 <b>CAMPBELL</b> <i>Paula Abdul</i> <i>Captive</i></li> <li>21 <b>HEART TO HEART</b> <i>Army Gennick</i> <i>A&amp;M</i></li> <li>22 <b>BLU LIGHT, RED MOTION</b> <i>Harry Grant</i> <i>Columbia</i></li> <li>23 <b>SKY IS RYING</b> <i>Savage Ray Vaughan</i> <i>Urban</i></li> <li>24 <b>IT'S TWO ROOMS</b> <i>SONS OF LUDLOW</i> <i>Polystar</i></li> </ol>	<ol style="list-style-type: none"> <li>44 <b>HOUSECALL</b> <i>Shabba Ranks</i> <i>Epic</i></li> <li>45 <b>TENDER KISSES</b> <i>Tracey Spear</i> <i>Capitol</i></li> <li>46 <b>SAVE UP ALL YOUR TEARS</b> <i>Cher</i> <i>Geffen</i></li> <li>47 <b>HOW SWEET HOME</b> <i>Morley Cava</i> <i>Elektra</i></li> <li>48 <b>RING MY BELL</b> <i>Dr. Jazzy Jeff</i> <i>Justice</i></li> <li>49 <b>DAMONDS</b> <i>Phonix featuring Generation</i> <i>Parlay Play</i></li> <li>50 <b>IT IS GOOD TO YOU</b> <i>Bea &amp; The Boys</i> <i>Uptown</i></li> </ol>	<ol style="list-style-type: none"> <li>44 <b>BLOOD SUGAR SEX</b> <i>Hot Hot Chili Peppers</i> <i>Warner Bros</i></li> <li>45 <b>WHENEVER WE WANTED</b> <i>John Mellencamp</i> <i>MCA</i></li> <li>46 <b>POCKET FULL OF GOLD</b> <i>Vince Gill</i> <i>Northern</i></li> <li>47 <b>RUSH STREET</b> <i>Richard Marx</i> <i>Capitol</i></li> <li>48 <b>NEW MOON SHINE</b> <i>James Taylor</i> <i>Columbia</i></li> <li>49 <b>IF UNLAWFUL CARNAL</b> <i>Van Halen</i> <i>Warner Bros</i></li> <li>50 <b>JUST FOR THE RECORD</b> <i>Boyz n the Bay</i> <i>Urban</i></li> </ol>
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Charts courtesy Billboard, 14 December, 1991 • Bulletins are awarded to those products demonstrating the greatest airplay and sales gain [UK] UK signings.

# TOP 30 VIDEO

THE OFFICIAL **music week** CHART

Pos	Week	Artist	Title	Category/Running Time	Label	Cat no.
1	3	QUEEN	Greatest Flix II	Compilation/1hr 20min	PMI	VC4112
2	12	QUEEN	Box Of Flix	Compilation/2hr 40min	PMI	MVB9913243
3	11	LUCIANO PAVAROTTI	In Hyde Park	PolyGram Video	0711503	
4	4	FOSTER & ALLEN	Souvenirs & ...	Live/1hr	Telstar	TVE1034
5	6	QUEEN	We Will Rock You	Live/1hr 30min	Music Club	MC 2032
6	2	CLIFF RICHARD	Together With ...	Compilation/55min	MVC	9913233
7	10	CARRERAS/DOMINGO/PAVAROTTI		PolyGram Video	CFV 11122	
8	5	TINA TURNER	Simply The Best	Live/1hr 30min	PMI	MVD 9913083
9	NEW	ROD STEWART	Storyteller 1984-1991	Compilation/1hr	WMV	7599382833
10	5	ROXETTE	The Videos	Live/1hr 10min	PMI	MVP 9913273
11	9	LUCIANO PAVAROTTI	Pavarotti	Music Club/Video Col	MC 2003	
12	13	SIMPLY RED	Moving Picture Book	Compilation/45min	WMV	9031754343
12	NEW	KYLIE MINOGUE	Let's Get to ...	Live/1hr 28min	PWL	VHF 21
14	7	INXS	Live Baby Live	Live/1hr 34min	PolyGram	0831463
15	14	ERIC CLAPTON	24 Nights	Live/1hr 30min	WMV	7599381933
16	NEW	KARAOKE PARTY		Compilation/50min	Watershed	EUKV 4004
17	15	ERIC CLAPTON	The Cream ...	4 Front/PolyGram	0838623	
18	3	QUEEN	At Wembley	Live/1hr 15min	PMI	MVP 99 1259 3
19	7	THE CURE	The Cure Play Out	Live/2hr 4min	Windsong Intermation	WIV 007
20	NEW	LENNY KRAVITZ	Concert In The Park	Live/2hr	WMV	7599382773
21	NEW	LENNY KRAVITZ	Video Retrospective	Compilation/45min	Virgin	VVO 507
22	7	STATUS QUO	Rock 'Til You Drop	PolyGram Video	0839393	
23	11	QUEENSRYCHE	Operation Livecrime	Live/1hr 5min	PMI	MVB 9913213
23	10	MADONNA	The Immaculate Collection	Compilation/55min	WMV	7599382143
25	20	STATUS QUO	Rocking Through Years	4 Front/PolyGram	LED 80152	
26	8	A-HA	Headlines & Deadlines ...	Compilation/1hr 30min	WMV	7599382793
26	NEW	SEAL	Seal	Compilation/40min	WMV	9031761293
28	23	PAUL McCARTNEY	GET BACK	Live/1hr 30min	PMI	MVB9913093
29	17	CARTER USM	In Bed With Carter	Live/1hr 15min	Chrysalis	CWS 5590
30	9	QUEEN	Greatest Flix	Compilation/1hr 3min	PMI	MVP 9910112

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# TOP 15 MUSIC VIDEO

Pos	Week	Artist	Title	Category/Running Time	Label	Cat no.
1	1	FANTASIA		Children's/1 hr 55 min	Walt Disney	D211322
2	2	GHOST		Drama/2 hr 1 min	CIC	VHR 2496
3	11	THE LITTLE MERMAID		Children's/1 hr 19 min	Walt Disney	D209132
4	4	HOME ALONE		Children's/1 hr 38 min	Foxvideo	1866
5	23	QUEEN: Greatest Flix II		Music/1 hr 20 min	PMI	VC4112
6	5	THE AMAZING ADVENTURES OF MR. BEAN		Comedy/1 hr	Thames/Video Collect	TV 8134
7	6	THE EXCITING ESCAPADES OF MR. BEAN		Comedy/55 min	Thames/Video Collect	TV 8140
8	11	BILLY CONNOLLY LIVE		Comedy/1 hr 30 min	Virgin	VVO 883
9	1	ROY CHUBBY BROWN	The Helmet Rides	PolyGram Video	0838623	
10	4	THE SIMPSONS: Bart The General		Children's/46 min	Foxvideo	1940
11	7	THE LOVERS' GUIDE		Social Interest/1 hr	Lifetime/Pickwick	LTV 001
11	NEW	QUEEN: Box Of Flix		Music/3 hr 20 min	PMI	MVB9913243
13	12	ALL DOGS GO TO HEAVEN		Children's/1 hr 21 min	WHV	PES 35332
14	10	THE SIMPSONS: Call Of The Simpsons		Children's/46 min	Foxvideo	1941
15	13	LUCIANO PAVAROTTI	In Hyde Park	Music/1 hr 30 min	PolyGram Video	0711503

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25	11 JOSEPH MEA-REMIX Jason Donovany/Pearls	Really Useful
26	25 DIAMONDS & PEARLS Prince & The New Power Generation	Parley Park
27	34 THE SHOW MUST GO ON Queen	Parlophone
28	16 EXTACY Shades Of Rhythm	ZTT
29	28 TENDER LOVE Kenny Thomas	Cooltempo
30	19 IS THERE ANYBODY OUT THERE? Blasphems	Demonstration/Parlophone
31	NEW COVER FROM THE SKY Deacon Blue	Columbia
32	35 HOW CAN I KEEP FROM SINGING? Erya	WEA
33	28 WHEN A MAN LOVES A WOMAN Michael Bolton	Columbia
34	28 SEVEN O'CLOCK NEWS/SILENT NIGHT Simon And Garfunkel	Columbia
35	38 WONDERFUL TONIGHT (LIVE) Eric Clapton	Duck
36	48 RUNNING OUT OF TIME Digital Orgram	Deaf Dead Good
37	45 EVERYBODY MOVE Cathy Dennis	Polydor

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1	3 TOO BLIND TO SEE IT Kym Sims	21	NEW COVER FROM THE SKY Deacon Blue
2	1 RIDE LIKE THE WIND East Side Beat	22	11 BLACK OR WHITE Michael Jackson
3	1 JUSTIFIED AND ANCIENT The KLF/Tommy Winette	23	11 DRIVEN BY YOU Brian May
4	1 RUNNING OUT OF TIME Digital Orgram	24	22 STARS Simply Red
5	NEW DON'T LET THE SUN GO DOWN ON ME George Michael/Ewan John	25	11 SO REAL Lole Decade
6	2 EXTACY Shades Of Rhythm	26	NEW OPEN YOUR EYES Black Box
7	NEW U.H.F. UHF	27	11 AM I RIGHT? Erasme
8	NEW MYSTERIOUS WAYS L2	28	11 THE BARE Necessities/NC&MK UK Ministers
9	5 SMELLS LIKE TEEN SPIRIT Nirvana	29	21 HOW CAN I LOVE YOU MORE? M People
10	6 ACTIVE 8 (COME WITH ME) Altern 8	30	21 FRIENDSHIP Shirley Johnson
11	1 PLAYING WITH KNIVES Beaterice	31	11 SOUND James
12	NEW HORSEPOWER Hovesgravel III	32	11 DIFFERENT STORY Bova featuring Milla
13	NEW FLESH A Split Second	33	11 RHYTHM IS A MYSTERY K-Klax
14	1 THE OMER Bellam & Program 2	34	25 EVERYBODY MOVE Cathy Dennis
15	20 I'LL BE YOUR FRIEND Robert Owens	35	NEW THE JAM Sukha Reaks featuring KBS 1
16	11 YOU SHOWED ME Sail N' Style	36	NEW DON'T TALK JUST KISS Sage Sainsbury/Acey Brown
17	11 IS THERE ANYBODY OUT THERE? Blasphems	37	22 ROCKET MAN (I THINK...) Kase Bush
18	21 WHEN YOU TELL ME... Diana Ross	38	11 I LOVE YOUR SMILE Shirnee
19	11 LET IT BEGIN Inner City	39	21 DIAMONDS & PEARLS Prince & The New Power Generation
20	NEW GROOVE TO MOVE Channel X	40	21 GET READY FOR THIS 2 Unlimited

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63	11 I LOVE YOUR SMILE Shirnee	Modern
64	NEW FAIRYTALE OF NEW YORK The Popes feat Kirsty McColl	PM
65	NEW LOVE SEE NO COLOUR The Eurythmics	Production
66	38 JUDGE RUDGE Happy Mondays	Factory
67	NEW GROOVE TO MOVE Channel X	PMI Continental
68	NEW FLESH A Split Second	11r
69	NEW THE CHRISTMAS SONG (CHESTNUTS...) Nati King Cole	Capitol
69	NEW WALKING IN THE AIR (REMIX) Digital Dream Baby/Snowman	Columbia
71	44 FALL AT YOUR FEET Crowded House	Capitol
72	33 THE OMER Program 2 Bellam	R&B/Queer Rhythm
73	NEW HOME FOR CHRISTMAS DAY The Red Car And The Blue Car	Virgin
74	48 MEMORIES Beverly Craven	Epic
75	25 I'LL BE YOUR FRIEND Robert Owens	Ferraro

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# TOP 40 CLASSICAL ALBUMS

Rank	Title	Composer	Artists, Dirch.	Cassette/CD/LP (Distribution)	Label
1	ESSENTIAL OPERA	Various	Various	CD-433822/MC-433824 (P)	Decca
2	THE ESSENTIAL MOZART	Various	Various	CD-433920/MC-433924 (P)	Decca
3	VIVALDI: FOUR SEASONS	Antonio Vivaldi	Academy of St Martin in the Fields	CD-CDN3E JMC TWGVE 2 (E)	EMI
4	MCCARTNEY/O'JASIN: LIVERPOOL ORATORIO	Paul McCartney	John O'Jasin	CD-CDPAL 11MC 1CPAL 1 (E)	EMI
5	BRAMMS: VIOLIN CONCERTO	Johannes Brahms	Christian Tetzlaff	CD-CDN3E JMC TWGVE 2 (E)	EMI
6	MENDELSSOHN/BRUCH/SCHUBERT	Felix Mendelssohn, Max Bruch, Franz Schubert	Academy of St Martin in the Fields	CD-CD474233/MC-EL 744663 (E)	Decca
7	HOLST: THE PLANETS	Gustav Holst	Karajan/BPO	CD-400263/MC-330019 (P)	DG
8	PUCINI: MADAMA BUTTERFLY (HIGHLIGHTS)	Giuseppe Puccini	Anna Maria Ruyter	CD-437282 (P)	Decca
9	DIVA: A SOPRANO AT THE MOVIES	Various	Silva Scovaca	CD-SONC68 803/MC-SONC 803 (E)	Solo Record
10	BRITEN: PIANO & VIOLIN CONCERTOS	Benjamin Britten	Beata Rana/McCreagh/McKinnon	CD-410213/MC-410214 (P)	Colin Davis
11	ELGAR: CELLO CONCERTO/SIX PICTURES	Edward Elgar	Julian Lloyd Webber	EMI	
12	ELGAR: CELLO CONCERTO/ENIGMA VARS	Edward Elgar	Julian Lloyd Webber	EMI	
13	BEETHOVEN: MISSA SOLEMNIS	Ludwig van Beethoven	Andreas Schmittrich	CD-429778/2MC-429778 (P)	Decca
14	ESSENTIAL HIGHLIGHTS: SWAN LAKE	Pyotr Ilyich Tchaikovsky	Royal Opera House	EMI	
15	HOLST: THE PLANETS	Gustav Holst	Philips	CD-RI04 001/MC-RI04 001 (E)	Decca
16	VERDI: OTELLO	Giuseppe Verdi	Placido Domingo	CD-433993/MC-433994 (P)	Decca
17	ALBINONI: ADAGIO/FACHELBEL: CANON	Tommaso Albinoni, Jean-François Fachelbel	Karajan/BPO	CD-433929/2MC-433924 (P)	DG
18	ELGAR: MUSIC FOR VIOLIN & PIANO	Edward Elgar	Clifford Curzon	CD-CHAN380/MC-ABTD 1098 (E)	Ondine
19	MARTINI: ARIAS & DUETS	Luigi Martini	Domingo/Pavarotti	CD-754219/2MC-754219 (E)	Decca
20	PUCINI: LA BOHEME (EXCERPTS)	Giuseppe Puccini	Karajan/BPO	CD-410213/MC-410214 (P)	Decca
21	NYMAN: PROSPERO'S BOOKS	Michael Nyman	Philips	CD-425243/MC-425244 (P)	Decca
22	ELGAR: CELLO CONCERTO	Edward Elgar	Julian Lloyd Webber	EMI	
23	MEETING VENUS (OST)	Janez Novak	Karajan/BPO	CD-72924833/2MC-22924833 (E)	Decca
24	RACHMANINOV: PIANO CONCERTOS 2 & 4	Sergei Rachmaninoff	Leif Segerstam	CD-444752/MC-444754 (P)	Decca
25	SIBELIUS: SYMPHONY NO. 5/VIOLIN CONCERTO	Jean Sibelius	Emmi Kenton	CD-7497172/MC-497114 (E)	Decca
26	BEETHOVEN: SYMPHONIES 5 & 6	Ludwig van Beethoven	Karajan/BPO	CD-413302 (P)	DG
27	VIVALDI: L'ART DE L'ARTO	Antonio Vivaldi	Sony Classical	CD-SK 48566/MC-SK 46594 (E)	Decca
28	VERDI: AIDA (HIGHLIGHTS)	Giuseppe Verdi	Placido Domingo	CD-433993/MC-433994 (P)	Decca
29	BEST OF BEETHOVEN	Ludwig van Beethoven	Various	CD-83249/MC-CS 30249 (E)	Decca
30	ORCHESTRA! George Strakos & Dudley Moore	George Strakos & Dudley Moore	Various	CD-430838/MC-430838 (P)	Decca
31	CHOPIN: FAVOURITE PIANO WORKS	Frédéric Chopin	Various	CD-410180/MC-410180 (P)	Decca
32	LLOYD WEBBER: REQUIEM	Andrew Lloyd Webber	Various	CD-CC 74160/MC-TCALY 1 (E)	Decca
33	ESSENTIAL HIGHLIGHTS: NUTCRACKER	Pyotr Ilyich Tchaikovsky	Royal Opera House	EMI	
34	PUCINI: MADAMA BUTTERFLY (HIGHLIGHTS)	Giuseppe Puccini	Anna Maria Ruyter	CD-437282 (P)	DG
35	BEETHOVEN: VIOLIN CONCERTO	Ludwig van Beethoven	Christian Tetzlaff	CD-CDN3E JMC TWGVE 2 (E)	EMI
36	VERDI: LA TRAVIATA	Giuseppe Verdi	Bonny Sullivan	CD-430919/MC-430914 (E)	Decca
37	PUCINI: TOSCA (HIGHLIGHTS)	Giuseppe Puccini	Various	CD-421493/MC-421494 (P)	Decca
38	MOZART: LA CLEMENZA DI TITO	Wolfgang Amadeus Mozart	Gardiner	CD-431866 (P)	Decca
39	MCCARTNEY: HORN CONCERTOS	Paul McCartney	John O'Jasin	CD-410242/MC-410244 (E)	Decca
40	VIVALDI: FOUR SEASONS	Antonio Vivaldi	Leif Segerstam	CD-410126/MC-410124 (P)	Decca

# DISTRIBUTION: INDIE SINGLES†

Rank	Title	Artists	Label (1 of 12) (Distributor)
1	JUSTIFIED AND-AGENT	Various	KLP Communications/EMI 8911 (R)
2	ACTIV 8 (COME WITH ME)	Various	Network NWK11 (S4) (P)
3	PLAYING WITH KNIVES	Buena Vista	Vinyl/Solution STORM 385 (STORM 38) (S4) (P)
4	AM I RIGHT?	Various	Male 121/MATE 134 (R/M) (P)
5	WICKED LOVE	Various	Dead Dead Good 5000 411 (R/P) (E)
6	JUDGE FUDGE	Various	Factory Fax 3207 (FAC 320) (P)
7	RUNNING OUT OF TIME	Various	Dead Dead Good - (GGOD 81) (R/P) (E)
8	THE OMEN	Various	RMS - (RSD 7) (R/P) (E)
9	DIFFERENT STORY	Various	Dead Dead Good 5000 411 (R/P) (E)
10	FAR FROM HOME	Various	China WOK11 2010 (P)
11	IT'S CRIM UP NORTH	Various	KLP Comms/JMS 5628 (R) (R/M) (P)
12	HAIL HAIL ROCK 'N' ROLL	Various	Dino ZHUCK 1 (12ZHUCK 1) (P)
13	MANIC MINDS	Various	Reinforced - (RVE 1206) (S) (R)
14	INSANITY	Various	Dead Dead Good 5000 411 (R/P) (E)
15	OBSESSION	Various	Ton Ton Ton WOK11 2069 (P)
16	GO	Various	Outer Rhythm 197 13C (107) (P)
17	SUGAR SUGAR	Various	Over The Top OTTS 1 (OTT 1) (R)
18	JAMES BROWN IS DEAD	Various	ZYX ZWXX 6282 (ZWX 6282) (S) (R)
19	PSYCHO	Various	D Zone - (DMZ 11) (S) (R)
20	CRIMSON (EP)	Various	Hui Hui11 8 (R/M) (M) (P)
21	ISSANOMANI	Various	Hope 19M 0015 (11) (P) (M) (O) (S) (P)
22	WICKED REMIX	Various	Shut Up And Dance - (SUAD 25) (P)
23	TASTY FISH	Various	Factory Fax 3207 (FAC 320) (P)
24	LET ME BE YOUR FANTASY	Various	City Sounds/Rumor - (PROCT 3) (P)
25	ME IN TIME	Various	Situation Two Sit 8611 (R/M) (P)
26	THE CHARLERS	Various	AnXous ANX11 3 (P)
27	DANCING PEOPLE	Various	Suburban Base - (SUBBASE 091) (S) (R)
28	40 MILES	Various	Inner Rhythm 197ART 01 (HART 01) (R/M) (P)
29	HOW TO HATE YOU	Various	Male 121/MATE 131 (R/M) (P)
30	ACE LOU FEELING	Various	One Little Indian - (64 TP1) (P)
31	SUCK A DUCK	Various	Vinyl/Solution STORM 325 (STORM 32) (R/M) (P)
32	ALEC EFFEL	Various	AAD 1911 (S) (P) (A) (P)
33	RAYBONE	Various	HUM - (URBANEP 6) (E)
34	REPRIS (EP)	Various	Hui Hui11 8 (R/M) (M) (P)
35	NIGHT MOVES	Various	ZYX ZYA 6093 (ZYA 6093) (S) (R)
36	SHOES	Various	The White Label - (WHITE 02) (R/M) (P)
37	KILLER MUMMY	Various	Elux - (12ELUX 4) (P)
38	DRIVER'S SEAT	Various	Fut After All 112 (FAA 115) (P)
39	CASSI	Various	Expansion - (EXPAND 20) (R/M) (P)
40	TAKE MY HAND	Various	Debut/DEBT11 3135 (P)

# DISTRIBUTION: INDIE ALBUMS

Rank	Title	Artists	Label (1 of 12) (Distributor)
1	HARDCORE ECSTASY	Various	Dino DINTV 29 (P)
2	CHORUS	Various	Male STUMM 56 (R/M) (P)
3	MORE ROCK 'N' ROLL LOVE SONGS	Various	Dino DINTV 29 (P)
4	PARTY MIX	Various	Dino DINTV 22 (P)
5	THE VERY BEST OF	Various	Riz RITZ20 700 (R/P) (E)
6	LOVELESS	Various	Creation CRE 060 (P)
7	BANDWAGONESQUE	Various	Creation CRE 105 (P)
8	EN-TACT	Various	One Little Indian TPL 22 (R/T)
9	LUCKY	Various	Silverstone OREL 519 (P)
10	RHYTHM DIVINE 2	Various	Dino DINTV 27 (P)

# COUNTRY ALBUMS

Rank	Title	Artists	Label (1 of 12) (Distributor)
1	NECK AND NECK	Various	CBS 464734 (E) 464738/34 (E)
2	FROM THE HEART	Various	Telstar SAT 2327 (R/M) (E) 2327/57 (S) 2327
3	THE LAST WALTZ	Various	Riz RIT 212C (O) (P) (E) RIT 212C/59 (R) 212C/59 (E)
4	THOUGHTS OF HOME	Various	Telstar SAT 2317 (R/M) (E) 2317/57 (S) 2317
5	NEED YOU	Various	Riz RIT 212C (O) (P) (E) RIT 212C/59 (R) 212C/59 (E)
6	FAVOURITES	Various	Riz RIT 212C (O) (P) (E) RIT 212C/59 (R) 212C/59 (E)
7	DON'T FORGET TO REMEMBER	Various	Riz RIT 212C (O) (P) (E) RIT 212C/59 (R) 212C/59 (E)
8	SWEET DREAMS	Various	MCA/MC 6033 (P) 6033/57 (S) 6033
9	DIAMONDS & DREAMS 16 LOVE	Various	Prime Leisure LMC 581 (P) 581/59 (S)
10	LOVE BAR STATE OF MIND	Various	MCA/MC 3364 (R/M) 3364 (E) 3364/MC 3364
11	LITTLE LONESOME	Various	Warner Bros 7594266/4 (W) 7594266/2 (S) 7594266/1
12	EAGLE WHEN SHE FLIES	Various	Columbia 467854 (S) 467854/5 (E)
13	ONE FAR SUMMER EVENING	Various	MCA/MC 3435 (P) 3435/57 (S) 3435
14	NO FENCES	Various	Capitol CEST 2136 (E) CEST 2136/57 (S)
15	LITTLE LOVE AFFAIRS	Various	MCA/MC 3413 (R/M) 3413 (E) 3413/MC 3413
16	SHOOTING STRAIGHT IN THE DARK	Various	Columbia 467864 (S) 467864/5 (E)
17	SHADOWLAND	Various	Warner Bros WX 1712 (W) WX 1712/DX 171
18	ABSOLUTE TORCH AND TWANG	Various	Sire WX 290C (W) WX 290C/S (S) 290C/57 (S) 290C
19	HEART OVER MIND	Various	Columbia 467354 (S) 467354/5 (E)
20	BRAND NEW DANCE	Various	Reprise WX 290C (W) WX 290C/S (S) 290C/57 (S) 290C

# JAZZ & BLUES

Rank	Title	Artists	Label (1 of 12) (Distributor)
1	BLUE LIGHT, RED LIGHT	Various	Columbia 468074 (S) 468072/468071
2	MARY LUCKY	Various	Silverstone OREC 514 (P) OREC 514/59 (E) 514
3	WE ARE IN LOVE	Various	Columbia 466736 (S) 466736/466736 (E)
4	DAMN RIGHT, I'VE GOT THE BLUES	Various	Silverstone OREC 516 (P) OREC 516/59 (E) 516
5	CROSSROADS (OST)	Various	Warner Brothers 925394 (W) 925392/925391
6	THE HEALER	Various	Givens/Grey OREC 508 (P) OREC 508/59 (E) 508
7	NEW YORK, NEW YORK	Various	Reprise WX 290C (W) WX 290C/S (S) 290C/57 (S) 290C
8	THERE IS ALWAYS ONE MORE TIME	Various	MCA/D 1029/MC 1029/5 (E) 1029/5
9	WHEN HARRY MET SALLY	Various	Columbia 465734 (S) 465734/5 (E)
10	CLASSIC JAZZ FUNK MASTERCUTS 2	Various	Mastretta/CUSA 4 (R/M) 4 (E) CUSA/CUTS4 (P)



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# TOP 60 DANCE SINGLES

14 DECEMBER 1991

## THE OFFICIAL **music week** CHART

This Week	Last Week	Title	Artist	Label (12") (Distributor)
1	2	<b>TOO BLIND TO SEE IT</b>	Kym Sims	Alco B 86777 (W)
2	4	<b>I'LL BE YOUR FRIEND</b>	Robert Owens	Perfecto PT 45162 (BMG)
3	3	<b>RUNNING OUT OF TIME</b>	Digital Orgasm	Dead Dead Good GOOD 9T (IRE/P)
4	2	<b>EXTACY</b>	Shades Of Rhythm	ZTT ZANG 241 (W)
5	3	<b>RIDE LIKE THE WIND</b>	East Side Beat	Itir FX 176 (F)
6	<b>NEW</b>	<b>U.H.F./EVERYTHING UH.F.</b>	Manix	XL XLT 25 (W)
7	<b>NEW</b>	<b>HORSEPOWER</b>	Ravensing III	R&S/Outer Rhythm RSUK 6 (RTM/P)
8	5	<b>MANIC MINDS</b>	Manix	Reinforced RIVET 1209 (SRD)
9	<b>NEW</b>	<b>EVIL SURROUNDS US</b>	Wishtoka	Kickin KICK 13 (SRD)
10	7	<b>THE OMEN</b>	Beltram & Program 2	R&S RSUK 7 (RTM/P)
11	15	<b>JUSTIFIED AND ANCIENT</b>	The KLF/Tommy Wyatt	KLF Communications KLF 95X (RT)
12	10	<b>LET ME BE YOUR FANTASY</b>	Haywye	Rumour PROCT 3 (P)
13	8	<b>FEEL THE NEED</b>	JT Taylor	MCA MCST 1592 (BMG)
14	12	<b>ACTIV 8 (COME WITH ME)</b>	Alton 8	Network NWK134 (P)
15	13	<b>I LOVE YOUR SMILE</b>	Sant N Papa	Motown ZT 44909 (BMG)
16	16	<b>YOU SHOWED ME</b>	Sant N Papa	Itir FX 174 (F)
17	11	<b>PLAYING WITH KNIVES</b>	Bizarre Inc.	Vinyl Solution STORM 38 (SRD)
18	<b>NEW</b>	<b>FLESH</b>	A Split Second	Itir FX 178 (F)
19	6	<b>LET IT REIGN</b>	Innez City	Ten TENX 392 (F)
20	23	<b>COMING ON STRONG (EP)</b>	Rhythm Section	Rhythm Section RS 005 (Self)
21	<b>NEW</b>	<b>PARSLEY</b>	DJ Spinx	Elicit 12EUC 5 (P)
22	<b>NEW</b>	<b>GROOVE TO MOVE</b>	Channel X	PWL Continental PWT 209 (W)
23	57	<b>SEANCE</b>	Nebula II	Reinforced RIVET 1211 (SRD)
24	19	<b>DIFFERENT STORY</b>	Boyz featuring Mala	Dead Dead Good GOOD 9T (IRE/P)

This Week	Last Week	Title	Artist	Label (12") (Distributor)
25	<b>NEW</b>	<b>CLOSE YOUR EYES</b>	ACN	Production House PNT 034 (PAC)
26	18	<b>FROM THE GHETTO</b>	Brand New Heavys	Urban URBX 87 (F)
27	21	<b>HOW CAN I LOVE YOU MORE?</b>	M People	Deconstruction/RCA PT 44856 (BMG)
28	65	<b>OASIS</b>	Helen Baylor	Expansion EXPAND 20 (P)
29	41	<b>STAY THIS WAY</b>	Brand New Heavys	Delicious Vinyl 42286/1871 (import)
30	<b>NEW</b>	<b>LOOK WHO'S LOVING ME</b>	Escofrees	East West America A 5928T (W)
31	38	<b>STARS</b>	Simply Red	East West YZ 626T (W)
32	28	<b>IN THE GHETTO</b>	Beats International	Go Beat GDDX 64 (F)
33	<b>NEW</b>	<b>MYSTERIOUS WAYS</b>	U2	Island 12SX 509 (F)
34	14	<b>FRIENDSHIP</b>	Sabrina Johnston	East West YZ 637T (W)

This Week	Last Week	Title	Artist	Label (12") (Distributor)
35	24	<b>WICKED (REMIX)</b>	Rum & Black	Shut Up And Dance SUAD 25 (PAC)
36	16	<b>SO REAL</b>	Love Decade	All Around The World 12GLOBE 106 (BMG)
37	<b>NEW</b>	<b>ALWAYS</b>	Midt Rain	Vinyl Solution STORM 37 (SRD)
38	28	<b>SENSORY DECEPTION</b>	MK 13	Rhythm Section SSR 101 (Self)
39	<b>NEW</b>	<b>THE JAM</b>	Shabba Ranks featuring KRS-1	Epic 6576258 (SM)
40	<b>NEW</b>	<b>OPEN YOUR EYES</b>	Black Box	Deconstruction/RCA PT 49054 (BMG)
41	20	<b>HOLD ON (TIGHTER TO LOVE)</b>	Cuband feat Zemya Hamilton	Pulse 8 12LOSE 17 (BMG)
42	22	<b>DANCING PEOPLE</b>	O Buss	Suburban Base SUBBASE 005 (SRD)
43	36	<b>DJs TAKE CONTROL/WAY IN MY...</b>	SL2	XL XLT 24 (W)
44	37	<b>TAKE MY HAND</b>	Massivo	Debut DEBXT 3135 (P)
45	<b>NEW</b>	<b>MOVE YOUR BODY (TO THE SOUND)</b>	Korda	Flying UK FLYUK 97 (P)
46	<b>NEW</b>	<b>HEAVEN &amp; HELL</b>	Codine	Shut Up And Dance SUAD 24 (P)
47	<b>NEW</b>	<b>DON'T TALK JUST KISS</b>	Right Said Fred/Jocelyn Brown	Tug 125NOG 2 (BMG)
48	42	<b>PAPUA NEW GUINEA</b>	Future Sound Of London 'Jumpin' & Pumpin'	12TOT 17 (P)
49	46	<b>EVERYBODY MOVE</b>	Lathy Dennis	Polydor CATHX 5 (F)
50	38	<b>TENDER LOVE</b>	Kenny Thomas	Cooltempo COOLX 247 (E)
51	31	<b>RHYTHM IS A MYSTERY</b>	K-Kass	Deconstruction/Parlophone 12R 6302 (E)
52	34	<b>MY FAMILY DEPENDS ON ME</b>	Simone	Sincerely Rhythm A 8678T (W)
53	<b>NEW</b>	<b>MAKE IT HAPPEN</b>	Ultramagnetic MC 5	Itir FX 179 (F)
54	<b>NEW</b>	<b>RAINBOW</b>	Sly And Lovechild	Citybeat CBE 1264 (W)
55	29	<b>WORD TO THE MUTHA!</b>	Bell Biv DeVoe	MCA MCST 1587 (BMG)
56	37	<b>DO WHAT YOU FEEL</b>	Jocly Negro	Ten TENX 391 (F)
57	25	<b>PSYCHO</b>	Techno Trio	D-Zone DANCE 017 (SRD)
58	33	<b>NIGHT MOVES</b>	De Malero	ZYX ZVX 656812 (GY)
59	<b>NEW</b>	<b>LET YOU GO</b>	Marina Van Rooy	Deconstruction/RCA PT 44900 (BMG)
60	<b>NEW</b>	<b>THE YODELING SONG</b>	Frank Iliad/Backroom Boys	EMI 12YODEL 1 (E)

## TOP 10 DANCE ALBUMS

This Week	Last Week	Title	Artist	Label (12") (Distributor)
1	1	<b>1 DANGEROUS</b>	Michael Jackson	Epic 4658021/4658024 (SM)
2	<b>RE</b>	<b>THE ORB'S ADVENTURES BEYOND...</b>	Orb	Big Life BLRDP/BLRDMC 5 (RTF)
3	2	<b>KEEP IT COMIN'</b>	Keith Sweat	Elektra EKT 103 (W)
4	<b>RE</b>	<b>DEATH CERTIFICATE</b>	Ice Cube	Priority SL 57155 (Import)
5	6	<b>VOICES</b>	Kenny Thomas	Cooltempo CTP 24/CMC 24 (E)
6	3	<b>REAL LOVE</b>	Lita Starnfield	Arista 212300/412300 (BMG)
7	5	<b>REACTIVATE VOL 3 - TRANCERECTA</b>	Various	React REACTLP 3 (BMG)
8	7	<b>SOME THINGS NEVER CHANGE</b>	Alfarr	ARIP/ARLP 011 (PAN)
9	18	<b>PENICILLIN ON COLUMBIA</b>	Tim Dog	Columbia (USA) C48707 (import)
10	9	<b>INNER CHILD</b>	Shanice	Motown ZL 72769 (BMG)

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**SURVEY**  
TABLOID



Michael Jackson hasn't given an interview since 1983, but the tabloids nevertheless found enough to write about the star to take him to the top of *MW's* tabloid survey for November. In the four weeks to November 28, Jackson featured in eight pop page lead stories plus the review sections of tabloids including *The Daily Mirror*, *The Sun* and *The Daily Star*. Coverage focused on Dangerous, Jackson's first album in four years. Joanna Burns, his press officer at Epic, says such is his profile that, as well as the tabloids, she was able to place stories in papers as diverse as *The Caribbean Times* and *The Times*. She adds that it is a measure of Jackson's status that she was able to get representatives from most of the UK press along to a preview of the video for *Black Or White* at nine in the morning — and get stories in all of them the following day.

**MONTHLY RUN-DOWN**

- 1 Michael Jackson  
PR: Joanna Burns
- 2 Queen  
PR: Roxy Meade
- 3 Diana Ross  
PR: Sandra Casali
- 4 David Bowie/Tin Machine  
PR: Alan Edwards
- 5 George Michael  
PR: Connie Filippello
- 6 Kylie Minogue  
PR: Sue Foster
- 7 Phil Collins/GenesiS  
PR: Sian Davies
- 8 Vic Reeves  
PR: Nick Smash
- 9 Madonna  
PR: Barbara Charone
- 10 Andrew Strong  
PR: Penny Fisher and Lysette Cohen

Source: Media Shadowfax

# Stars fall prey to teen title hawks

"I'm madly in love with the pop singer Chesney Hawkes," declared 14-year-old Teresa from Eire in a recent letter to *The Sun*.

Not all teenagers share her enthusiasm, however. At last month's *Smash Hits* Readers Poll Awards ceremony, Hawkes picked up a cache of unflattering "accolades" ranging from worst male singer to worst haircut.

For Bernie Kilmarlin, head of press at Hawkes' record company Chrysalis, the televised ceremony demonstrated the power of the teenage magazine sector.

"Teen magazines are very influential," she says. "They create a fan base, so when they turn on you it influences the fans."

It isn't the first time that *Smash Hits* has been less than complimentary about Hawkes — early editorial gave the impression he was big-headed. But editor Mike Soutar defends the magazine's position. "It's important for *Smash Hits* to dictate taste to a certain extent and we don't pretend that someone is terrific if they're not," he says. "However, there is little doubt that the negative *Smash Hits* coverage has had repercussions elsewhere. Nicky Smith, editor of *Number One*, says she would now think twice about putting Hawkes on the cover."

"Chesney is another cover star we can't use because he has lost his credibility," she says. And, as Carolyn Norman of *The Firm* which handled the initial press for *Take That* warns, it's not only negative copy that can lead to an artist's downfall — over-exposure can be just as damaging.



Take That (top), Bros and Hawkes face 'fickle' teen readership

Adele Nozedar, joint managing director of Rhythm King, agrees.

"She successfully put a block on Betty Boo's teen coverage earlier this year, although the tabloids still ran paparazzi picture stories.

"When Bros were at their peak you could read what they had for breakfast," she comments. "And I didn't want Betty Boo to suffer the same effects."

Clearly some artists can withstand such scrutiny — Sharp End's Sue Foster says over-exposure has never done her clients, Kyle and Jason, any harm — but even when PRs attempt to put the teen press "on hold" it can often mean that stories merely appear without warning.

Jo Donnelly, head of press at Columbia, sanctioned only four interviews for Bros during 1988, but the duo were still

plastered over the pop magazines. "Once coverage starts rolling you can't stop it," she says. At *Number One* Nicky Smith justifies this mass coverage saying the lack of new talent forces the pop press to go overboard.

Whether the coverage is good or bad, the magazines certainly carry sway — latest ABC figures place *Smash Hits* with 420,000 readers a fortnight and *Number One* with 137,000 a week.

Consequently, among their core 13- and 14-year-old readership any negative coverage is capable of damaging an artist's standing.

Take That may be enjoying the fruits of success with extensive coverage in both *Number One* and *Smash Hits* but they must be only too aware that there's no guarantee it will last. Paula McGinley

**EXPOSURE**

**MONDAY DECEMBER 9**

Dance Energy featuring Human Resource and Fu-Schmickles, BBC2: 6.50-7.20pm

**WEDNESDAY DECEMBER 11**

Rapido featuring Natural Life, Deja Vu, Airstream and If? BBC2: 7.30-8.10pm

**Hit The North featuring**

Machine Gun Feedback, Radio Five: 10.10pm-midnight

**THURSDAY DECEMBER 12**

Top Of The Pops, BBC1: 7-7.30pm

**FRIDAY DECEMBER 13**

Omnibus, a profile of Prince, BBC1: 10.20-11.10pm

**The Hit Man And Her, ITV:**

3.45-4.45am (regions vary)

**SATURDAY DECEMBER 14**

Going Live featuring Lisa Stansfield, BBC1: 9am-12.12pm

**The ITV Chart Show,**

11.30am-12.30pm

**Van Morrison: An**

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

**In Concert featuring James,**

Radio One: 10-11pm

**Liverpool Oratorio,**

featuring Paul McCartney and Dame Kiri Te Kanawa, Channel Four: 8-10pm

**SUNDAY DECEMBER 15**

**Cue The Music featuring**

Bronski Beat, ITV: 11.50pm-12.50am (regions vary)

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# Labels cut the

Record companies plough vast sums into advertising, but admit it is often a shot in the dark — with the exception of TV, which provides labels with a quantifiable, effective medium and is fast winning over marketing directors' hearts. By Barry Flynn

"I know that half the money I spend on advertising is wasted — the problem is, I don't know which half," said Lever Bros founder Lord Leverhulme at the turn of the century. His words have become something of a cliché, but the sentiment still rings true.

Advertising can be a gamble and no business is more acutely aware of that fact than the record industry. In the year to September 1991, the record industry was worth around £1,050m at retail (CIN estimate). That income, according to advertising research organisation Media Register, was achieved on an advertising spend of £39.4m over the same period on TV, press and posters.

It seems like a large amount, particularly for a business which generates a lot of its own free publicity. The figures amount to an ad-sales ratio of 1:27, which compares unfavourably with the 1:10 ratio achieved by the pre-recorded video business in 1990. In video, just £14.5m advertising was spent in a business generating sales and rental income of £875m.

There is an explanation for video's apparently superior housekeeping. "TV advertising for video is more effective because you are dealing in the medium you are selling," says WEA head of marketing Tony McGuinness.

"It's like a product demonstration in the consumer's home."

And the record industry's ad-sales ratio stacks up considerably better than those achieved in the big-brand grocery, luxury good and drug businesses where ratios can reach 1:3 or higher.

But the fact remains that record companies are spending large chunks of their marketing budgets on advertising, and often they seem to be spending it in the dark.

It's easy to see why companies believe they advertise: "Advertising sells more records. It's all about capitalising on the stature of an artist to sell records in a short space of time," says McGuinness.

But in most cases it seems either impossible or unfeasible to assess how much of that money is actually working for the industry, and how much is wasted.

"Most advertising tends to be based on gut feeling and speculation," confirms Gareth Harris, director of sales and marketing at BMG/RCA.

Tony McGuinness says: "It isn't difficult to assess the effectiveness of advertising, but it's costly. Research is very expensive and it's not always worth spending £20,000 to assess a £50,000 ad campaign."

Another issue which clouds the measurement of ad effectiveness is promotion. Unlike beans or soap powder, records effectively generate their own free advertising: editorial in the music press, airplay on radio, appearances on TV. Often, in the form

of PPL and VPL rights, record companies even get paid for the privilege.

For Paul McGarvey, head of marketing at Island Records, promotion and advertising are thus inseparable. His rule-of-thumb measure is that overall marketing spend should equate to around 10% of expected income (less for big names such as U2) — and that includes promotion. "I see it as all part of one campaign," he says. "Editorial coverage is as good as advertising, if not better. It's also very cost effective, since it costs peanuts compared with advertising — 5-10% (of the ad budget) at most."

Since a multi-media promotional effort usually runs simultaneously

with an advertising burst, McGarvey concludes that it is "nigh on impossible" to tell which element is the most effective.

And at Virgin, managing director Jon Webster is sticking to the industry adage that a hit single is the best ad for a record.

"There's a time and a place for advertising. It's best for things which the mass market, the public, have already demonstrated an interest in. It's for waking those people up," he says.

The prime example of this has to be the compilation sector. Here, marketeers are demonstrating an increasing tendency to concentrate their entire spends on TV advertising to the exclusion of everything else,

## WEA SWITCHES TO TV FOR F



If there is one artist who appears not to need advertising it is Madonna. But WEA was being far from complacent when it launched its

finely-tuned TV campaign for The Immaculate Collection last Christmas, writes Paula McGinley.

Although there could never be any question that an album of Madonna's greatest hits would be a best-seller, WEA head of marketing Tony McGuinness had to overcome some adverse factors.

Madonna had to be coaxed into releasing the album and she did not appear on the sleeve.

Furthermore, WEA's pre-campaign research revealed that Madonna's image was suffering from negative media-coverage. Older consumers felt threatened by her and men described her as a "dominant, raunchy woman who, in fantasy, could well humiliate you".

For McGuinness, these factors highlighted the need for an aggressive TV campaign with an ad which attempted to highlight Madonna's less threatening images.

"You can't expect to sell 1m units without television advertising," he says.

McGuinness believes he was proved correct. Released on November 12 1990, The Immaculate Collection exceeded WEA's 1m target after only four weeks and, by the end of the Christmas period, had sold 1.5m copies. The album spent nine weeks at number one, holding off The Very Best Of Elton John and has now achieved six-times platinum status.

What's more, McGuinness says he could assess the contribution of the four-week TV campaign as it unfolded. The solus push with a 30-second ad produced by Quick On The Draw kicked off on November 19. Two weeks later sales had increased by almost 50%.

Meanwhile sales in those areas without TV — Central and HTV, which McGuinness says were prohibitively expensive — declined by 20%.

And by comparing data from the areas included in the TV push with those regions left out, McGuinness calculates that at least 200,000 sales can be attributed to the solus TV campaign alone.

"In reality a good deal more should be attributed to TV," he adds. "The full effect is masked because regional TV advertising affects sales nationally through chart position."

WEA's co-operative campaign with Our Price and Woolworth spread the message nationally for a further two weeks and stimulated additional sales. Sales in the Central region virtually quadrupled in two weeks and a steady increase in the other areas took the album to its 1m target by December 15.

The media furor surrounding the risqué video for the new single, *Justify My Love*, released in the third week of the campaign, couldn't have

come at a better time. The single reached number two in its second week and the controversy kept Madonna in the public eye.

For McGuinness, the campaign was a resounding success and he believes that at least 400,000 albums can be directly attributed to the four-week TV exposure.

Video sales particularly benefited from the on-air activity. McGuinness estimates that 50,000 videos — one in six of the total — were sold as a result of the TV spend.

Achieving 1.5m sales from a total TV spend of £300,000 amounts to about 60p a unit which, says McGuinness, more than justifies future TV expenditure.



# advertising odas

including promotion.

One of the most active companies in this area, Telstar, spent a total of £293,000 in September alone, according to MEAL, 86% of it on TV. The most obvious explanation for the rise of TV is that it is the exception to the ad effectiveness rule: this is one medium which can be assessed.

Martin Jones, media group manager at the LMC Group, contrasts press with TV: "With an ad in the *Mirror*, for example, you might see an uplift in sales across the country, but it's difficult to say whether or not that would have happened anyway.

"But the effect of a TV campaign is instantly quantifiable: you buy TV regionally, and with the Gallup data to correlate it with, you will know the

following week exactly how you have performed."

The ability to monitor TV advertising effectiveness stems from the fact that Gallup categorises record sales by ITV region. This allows a media buyer to buy airtime in just a few of the regions, and use the sales results in others as a control. But as far as the album compilers are concerned, it's not just that they have discovered how tightly they can measure ad effectiveness by opting for a TV-only campaign.

The new BARB panel has been weighted towards disproportionately representing 16 to 24-year-olds, the key record-buying age group. In practice this means that where, in the past, media buyers couldn't rely on the

16-24 data — because there were so few in the sample that the data wasn't statistically reliable — now they can.

There's no doubt that the record industry as a whole is moving into TV. Granada Television estimates that the number of TV "impacts" — the term applied to each potential viewer reached in a particular campaign — bought in September and October by record companies, rose by 66% over the same period last year.

This is supported by Campaign Media Services' analysis of Media Register figures, which shows that after a decrease in the year to September 1990, the proportion of music industry advertising budgets allocated to TV rose from 64.7% to 67.8% in the year to September 1991, even as absolute spending levels fell 6% from £41.9m to £39.4m over press, TV and posters taken as a whole. These latter figures do not, however, take account of the music press.

For comparison, TV advertising took just 26.2% of total spends across all sectors in 1990.

The exception is the retailers who, according to an analysis by RMS, bought 17.5% fewer TVRs in September 1991 than in the corresponding month of last year, although this is surprising considering HMV's move into co-op TV and Woolworth's and Our Price's continuing high spends. And, at 54.5%, the proportion devoted to TV is still more than double that allocated across all sectors in 1990.

But with recession affecting all areas of the business, it might be expected that TV would be earning less, rather than more, support.

Tony McGuinness has an explanation for the increasing importance placed on this high-cost medium: "There are more compilations and more big-name artists which benefit from TV advertising, and for those acts it's worth spending £300,000 to get 1.5m sales," he says.

"The fact that more companies are advertising on TV means you have to compete to survive."

And Brian Yates, marketing director at Columbia, says: "Television advertising is a science and not only does TV get to the core record-buying market, but it reaches the peripheral market which will possibly buy only the occasional album."

For evidence, Yates points to the 750,000 extra Michael Bolton sales he believes were triggered by his national TV advertising campaign last autumn.

And it's no longer just the specialists and the larger majors who are considering TV. Chrysler product manager Carrie Norrish says: "One question we're actively considering at the moment is: is there such a thing as a low-budget TV campaign?"

Record companies have always

operated at the low-budget fringe of TV advertising, but certainly, the cost of a TV spot has fallen in real terms during the recession. Even small independents confirm that the TV option is one they are increasingly scrutinising.

But costs are still pretty high. For a major artist or band, David Woods, a director of Campaign Media Services, estimates that, on a typical £200,000 campaign, he might initially allocate £100,000 to the strongest ITV regions, and another £200,000 to the music press "and a few national dailies." Around £60,000 would be spent on a co-operative campaign with a retailer such as Our Price or HMV with posters, the sales force, materials, displays and everything else accounting for the remaining £20,000. More might be spent on TV if the initial campaign proved successful, says Woods. He sounds a note of caution, however: a TV campaign may generate increased sales, but it could also end up costing more than the extra revenue generated.

Radio is conspicuous by its absence from the above equation, and, indeed, accounts for only 3% of the total music industry advertising spend — 50% more than the advertising industry average but still a negligible amount.

Woods argues that records advertised on radio can "lose" themselves. "If you're advertising a record, you're just playing a bit of it — so it's difficult to distinguish the ad from the programming," he says. There are also stories of singles being taken off radio playlists when programme directors thought they were getting too much exposure in the commercial breaks.

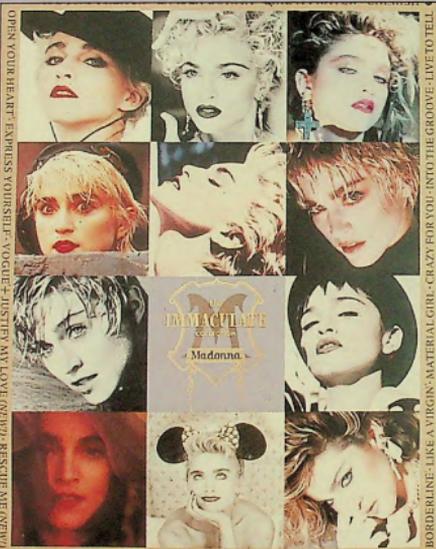
However, for posters, the picture looks more positive. Although no data is available to back the theory, it seems billboards have suddenly become fashionable again, partly because local councils are cracking down on fly-posting. EMI and WEA have both put the emphasis on posters in their recent campaigns for Tina Turner, The Power Generation and Seal.

David Porter, media director at The Leisure Process, says: "There have been more examples of the larger 48-sheet sites being used, because the cost has come down and put them into the grasp of smaller-budget advertisers. You can also now buy two-week campaigns, and recently only four-week periods were available, which is a little long for most record products."

But the effectiveness of posters — like radio and the press — remains difficult to track.

In the short term, however, with the recession pushing companies towards the most quantifiable option, the conclusion appears to be that until all media can be conveniently bought by ITV region, TV is destined to take a greater slice of the music industry's advertising cake.

## NEWLY-TUNED MADONNA PUSH



However, he does admit that Madonna's high profile meant the company was able to keep to a realistic budget. "Obviously we would need to spend more than £300,000 if we wanted to sell 1.5m albums for a lesser-known artist," he says.

And the TV campaign was effective in another, more far-reaching, way. Thanks to McGuinness's creative input — "The TV ad was the cornerstone of the whole campaign.

All press and in-store material came from the TV ad, which is in itself unusual, because most TV emanates from the sleeve,"

he says — research conducted by advertising agency BMP discovered that the commercial had erased some of the negative images people associated with Madonna. She emerged as a less threatening and more approachable performer.

## MAINSTREAM

### Albums

Seguing 13 tracks in 51 minutes, Columbia's *Everybody Dance 91* features long enough segments, and is sufficiently gimmick-free and musically credible to escape from the general disdain that is heaped (deservedly) on most mix albums. Mixer Alan Coullhard has obviously had a great time mixing and matching the cream of Sony's dance output — C&C Music Factory, Offshore, Lisa Lisa, T99 and Quadrosophia for starters — and has come up with an album that is tailor-made for serious partying.

One of the most expensive elements of Channel Four's Christmas Day coverage is Malcolm McLaren's fantasy *The Ghosts of Oxford Street*, from which comes his current excellent single *Magic's Back*. Sadly, the remainder of the

soundtrack album is a rather mixed affair, with the Happy Monday's rendition of *Staying Alive* and Rebel MC's Rich Ah Getting Richer particularly disappointing.

Long before Soul II Soul and other dance collectives came along, recording engineer Alan Parsons was already into the business of hand-picking musicians and singers on an ad-hoc basis for his Alan Parsons Project work. Anthology gathers together 15 of his best-known tracks, including at least one from each of his nine albums. There are seven different vocalists featured, but there's a sense of continuity about the whole album, even though the songs are plucked from concept albums.

#### PICK OF THE WEEK

**NEW KIDS ON THE BLOCK: H.I.T.S.** (Columbia 4694381). There have been signs recently that NKOTB's star was beginning to shine less brightly, as their



**NKOTB: all the hits** concentrated burst of singles are decreasingly major hits, but this belated entrant to the Christmas best-sellers stacks will do very well, not least because the current *If You Go Away* has proved to be such a big single.

### Singles

Rap has suffered most from dance music's recent lurch towards rave, but pop-based rap is more resilient than hardcore, and the hype surrounding the release of the Addams Family movie should

ensure that Hammer's noisy *Addams Groove* should perform much better than his recent *2 Legit 2 Quit* disaster. Top 20 potential — but probably very short-lived.

The *Pet Shop Boys' Was It Worth It* is closer to their normal sound than the recent *DJ Culture*, bouncing along in sub Hi-NRG mode, initially rather slight, its charm grows with repeated plays. Not a number one, but equally not the record to break their run of Top 20 hits.

In a logical retort to L.A. Style's *James Brown Is Dead*, Holland's *Holy Noise* insist that *James Brown's Still Alive*. If the title leads you to expect a sample-laden funk workout, think again. It's a fiercely undulating and stabbing techno track, that's been doing the business on import, and should crossover to the pop chart when fully released.

With an embarrassment of self-penned riches to

choose from on their two *Use Your Illusion* albums, Guns N' Roses surprisingly opt to release Paul McCartney's *Live A Day* and *Let Die* as a single. The episodic, tempo changing nature of the song always made it a difficult listen, though Paul's version did have smooth George Martin strings to carry it. GNR have changed the original arrangement very little, but substitute guitar for orchestra, making the song sound all the more bizarre.

#### PICK OF THE WEEK

**LUTHER VANDROSS: The Rush** (Columbia). Hurriedly by-passing Luther's seasonal stiff *May Christmas Bring You Happiness* a track he recorded nearly a decade ago) we arrive at his bonafide newie, masterfully remixed from the album by David Morales. A listening pleasure that will help the album, but probably won't be a major hit itself.

Alan Jones

## DANCE

With the last of the pre-Christmas product due out this week, the next date for releases is December 30. Several dance singles are due out then and will be vying for all those record tensors.

The Prodigy follow up their Charly hit with a four track EP (XL XL795), which includes a remix of their debut single, *Everybody In The Place*. One of the group's members, Liam Howlett has also been busy remixing *Instruments of Darkness* by Art Of Noise (China WOKT2012) with the rave results already getting an encouragingly good DJ reaction.

Champion rounds off the year with two releases from opposite ends of the dance spectrum; one is a double A-side featuring two solid Swedish rave tracks, *Take Me Higher* by Hysteria and *Higher Degree* by Blast (CHAMP 12.259), while the other is *Ron Towers' very smooth Your Body Magic* (CHAMP 12.290), which is for soul fans only.

Bad Boys Records debuts with *Easy World of Fiction* (BAD B T001), a Belgian EP that evokes the early Chi-



The Prodigy: an EP of remixes

cago house sound and is already creating all the right dance waves.

Also from Belgium comes the melodic techno of *Hans G's Apache* (SSR120 via Rio). Sweden offers *Take Me Up* by *Sound Source* which has been remixed for its UK release so that the rest of the track now fulfils the promise of its great piano and vocal intro (firr FX177).

Back home, ABC put in their strongest bid for chart action in a long while with the *Black Box* remixes of *Say It* (Parlophone 12R6298).

#### PICK OF THE WEEK

**CLIVELANDS AND COLE PROJECT: Pride** (Columbia 657701-6). Taking time off from their Music Factory, C&C have come up with this chart-bound house version of a fabulous 12-minute garage workout which is called *Deeper Love* and will kick start 1992 in real style. In addition, they have remixed six Michael Jackson tracks which form the LP *Black And White Part 2* (EP, also scheduled for December 30. **Andy Beavers**

## CLASSICAL

Pickwick is celebrating the 10th anniversary of the European Community Chamber Orchestra by launching a long-term partnership with the much-praised ensemble. Five recordings will be released in sequence early next year to coincide with the ECCO's tours, all directed from the violin by Eivind Aadland. First, in February, comes a disc of piano concertos (various soloists) by Bach, Haydn and Mozart, in March Haydn Symphonies 28, 34 and 43 and a disc of Vivaldi concertos featuring six young Italian soloists and in April, a disc of Baroque concertos and another of music for strings.

Virgin's releases span the historical spectrum, with a premiere recording of Tippett's challenging opera, *The Ice Break*, on one CD, from the London Sinfonietta and a strong cast, conducted by David Atherton, plus in its Veritas early music series a disc of Telemann from *Trio Sonnerie* and flautist Wilbert Hazelzet.

Deaths may have denuded Deutsche Grammophon of top conductors, but the yellow label's new releases flaunt its

strength in string players: *Gidon Kremer* with pianist *Valery Afanassiev* playing *Schubert's* more exciting prospect, due out soon, is *Kremer* with *Martha Argerich* playing the *Prokofiev* sonatas; cellist *Mischa Maisky* with *Argerich* playing the *Beethoven Opus 5* sonatas; and violinist *Shlomo Mintz* with the *Israel Philharmonic* under *Zubin Mehta* in French showpiece works by *Laos Vieuxtemps* and *Saint-Saens*. DG also has the next instalment in *Seiji Ozawa's* *Prokofiev* symphony cycle with the *Berlin Philharmonic*: the Fifth plus the *Lieutenant Kije* Suite.

#### PICK OF THE WEEK

**SCHNITTKE: Trio Sonata, Moscow Soloists/Yuri Bashmet, Viola Concerto, Bashmet (viola), London Symphony Orchestra/Mstislav Rostropovich**, RCA. These two works by the increasingly trendy Soviet composer are abrasively discordant, but for those who stay the course provide superbly structured drama, the concerto taking the viola into new realms of sound colour and technique.

Phil Sommerich



Rostropovich: increasingly trendy

## REISSUES

It didn't actually *all* begin with Fairport Convention, but they remain central to any account of British folk rock. In retrospect, **Lonnie Donegan** and skiffle pointed the way forward. Listening to *The Originals* (See For Miles SNECD 331), a 17-track compilation of his first two albums, for the first time one hears American folk songs given a British inflection and thus liberating British folk music from the woolly jumper and Hush Puppy traditionalists.

The great achievement of Fairport is the creation of folk rock, a genre that began with interpretations of American folk songs, developed via the group's own compositions and then found space within it for a radically revised version of British traditional folk music. Their eponymous debut album (Polydor 835 2302) captures their beginnings. *What We Did On Our Holidays* (Island IMCD 97) the arrival of a firm rock beat, while *Full House* (Hannibal HNCD 4417) confirmed the growing importance of traditional music to the group.

During this phase of their career the most important figure was songwriter and guitarist extraordinaire **Richard Thompson**. House Full



Richard Thompson: folk mainstay

(HNCD 1319) is a rousing live performance featuring Thompson's last days with the group and classics like Sloth and Matty Groves. Though key members such as Thompson and **Sandy Denny** had left the group by the Seventies, Fairport continued, soon becoming a national institution and periodically regrouping. One such regrouping was *Farwell, Farwell* on a new reissue label, *The Road Goes On Forever* (RCF CD001).

**Sandy Denny** and *The Strawbs* (HNCD 1361) captures Denny in her pre-Fairport days and features her first recording of the classic *Who Knows Where The Time Goes?* while the *Northstar Grassman* and *The Raven* (Island IMCD 133) and *Sandy Island IMCD 132* are post Fairport recordings.

### PICK OF THE WEEK

**FAIRPORT CONVENTION: The History Of Fairport Convention (Island IMCD128)**. Everything you need to have by Britain's premier folk rock group. And, just out is a magnificent Sandy Denny box set, *Who Knows Where The Time Goes?* (Hannibal HNCD 5301).

Phil Hardy

### COUNTRY

An initiative from Warner Brothers Nashville and UK independent Serengeti Records could rouse record companies from their apathy about releasing country product over here.

A deal has been struck whereby Serengeti will promote US releases in the UK

before they are available by mailing out samples to DJs, promoters and journalists. It anticipates that when feedback is good, the London office will be encouraged to release the product. Serengeti is aiming to service other Nashville labels in the same way.

Reviews in *Q* and other consumer music magazines bode well for Columbia's Country Classics mid-price series of which the first five releases are now available. *The Golden Age*, *Honky Tonk Heroes*, *Americana*, *The Nashville Sound* and *A New Tradition* provide a snapshot of new and old country styles with decidedly strong crossover potential.

While **Charley Pride** has had a long and distinguished career in the US his profile over here has slipped in recent years. Now Ritz Records is dusting him down and repositioning him for the easy listening market. On *Classics With Pride* he covers country standards such as *Ramblin' Rose* and *I Don't Know Why I Love You But I Do*. In January he'll be working on TV and radio promotion before sliding into a nationwide tour in May.

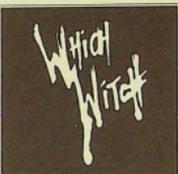
Meanwhile **Tammy Wynette** is back in the pop chart after an absence of 17 years; she was last there with *DIVORCE* in 1974. The KLF

reworked *Justified* and *Ancient* for a strong female singer and settled on Wynette after seeing her name up in lights outside London's The Palladium. It will be interesting to see if her *Top Of The Pops* appearance dents the consciousness of a youth market.

### PICK OF THE WEEK

**GARTH BROOKS: Ropin' The Wind**. Capitol. CDP 7984682. This is the record that toppled *Guns N' Roses* in the US pop chart and has now sold over 5m copies there. Its appeal lies in an immaculately produced "big" sound that reflects the energy and charisma of Brooks' live set. Strong hooklines and instrumentals make staple country numbers such as *Burnin' Bridges* and *Nobody Gets Off In This Town* instantly memorable. Let's hope its delayed UK release to February '92 doesn't damage sales.

Karen Faux



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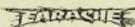
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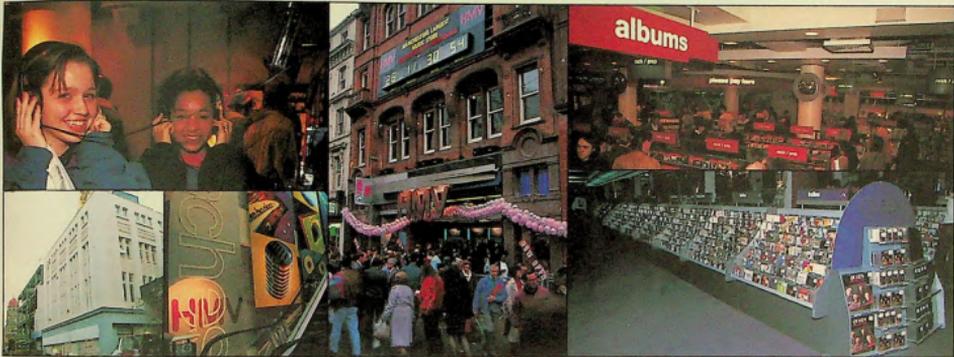
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# High Street showdown: the multiples fight it out

Christmas means shop openings and this year they're all at it. Steve Redmond and Sarah Davis examine the background to the opening of three major new record stores



Open doors: HMV's new Manchester store (centre) plus Virgin's Newcastle outlet (bottom left). All offer new designs and features such as listening posts.

David Pryde, manager of HMV's new Manchester store, didn't get a whole lot of sleep last Wednesday a week.

For like Graham Jackson of Virgin's Newcastle opening last Tuesday and colleagues for the previous few sites which are big enough and prominent enough to accommodate one of today's record superstores is apparent in both Manchester and Newcastle.

In Manchester a new Virgin Megastore is set to open next summer — a matter of yards away from the new HMV in Market Street. This will renew Virgin's presence in a city it quit when it sold its smaller

sites and then comes in to gazump us."

The intensity of competition for the precious few sites which are big enough and prominent enough to accommodate one of today's record superstores is apparent in both Manchester and Newcastle.

In Manchester a new Virgin Megastore is set to open next summer — a matter of yards away from the new HMV in Market Street. This will renew Virgin's presence in a city it quit when it sold its smaller

stores to Our Price three years ago.

Meanwhile in Newcastle, Virgin Retail's 18,000 sq ft Northumberland Street outlet, the chain's 13th UK megastore, opened the same week as Our Price — soon to be Virgin's sister company through the WH Smith group joint venture plan — opened its biggest UK store at 11,000 sq ft.

Virgin Retail managing director Simon Burke admits he was initially sceptical at the cost of the Newcastle site.

"I don't believe music retailing is sufficiently profitable to sustain high rents over the long term so we go for secondary pitches with promise," he says.

But a re-see of the site last Christmas was enough to persuade him. Its proximity to a Metro station used by around 250,000 passengers every week and 75 foot frontage on Newcastle's busiest shopping street makes it a safe bet, he says. Nevertheless the expectations of it are high. Virgin

says a single Megastore may be expected to generate up to £8m a year in turnover.

One independent record company chairman expresses fear at this trend towards size. "These people will kill us," he says. "They are bound to drive the indies out of business and force us to give them bigger and bigger discounts."

Not surprisingly, the retailers reject this analysis. The new stores in which PAs, listening posts, clear sight-lines and uncluttered displays are all part of the basic formula generate business, they say.

HMV managing director Brian McLaughlin says: "You only have to look at Glasgow. There are three HMVs, two Virgin's, a Tower and every other kind of multiple and indie, yet all three of our stores are trading profitably. The cake has got bigger."

What all the new stores demonstrate, however, is retailers' continuing long-term faith in music and video and belief that what they are doing is good for the whole industry.

Brian McLaughlin's message to his suppliers at the Manchester opening was typical.

"You have given us a lot of support," he said. He gestured around the huge new store. "And now you can see what we are doing with it."

## HOW VIRGIN TOOK ON NEWCASTLE

Nov 1988	Virgin announces plan to close small outlets and double its number of megastores.
March 1990	Virgin Retail compiles list of towns suitable for megastores.
Sept 1990	First viewing of Newcastle site.
Dec 1990	Evaluation of Christmas shopping in Newcastle.
Feb 1991	Planning officials and fire safety officer approached with plans for the proposed site.
Feb 1991	Cash flow analysis prepared.
March 1991	Agreement with landlords signed. Escalators ordered.
May-Aug 1991	Product ranges finalised.
June 1991	Store layout finalised. Contractors appointed to fit out the shop.
July 1991	Plans accepted by planning authority. Advertisements placed for staff. Store manager appointed. Local radio approached.
Aug 1 1991	Store premises occupied.
Aug 1991	Local market visited to build awareness and make personal contacts.
Sept 1991	Warehouse rented to assemble and organise stock. Assistant managers, department managers and senior security guard appointed.
Oct 1991	Buyers, senior sales assistants, full-time sales assistants, cash office supervisors and assistants and security guards appointed. Advertising and marketing campaign under way.
Nov 1991	Part-time sales assistants appointed. Advertising booked on local buses.
Nov 12 1991	Build-up finish work. Staff spend two weeks merchandising the store.
Nov 25 1991	Store opens. First day of trading.
Dec 3 1991	Official launch with PAs by The Ramones, The Farm, Little Angels and the Viz team.

The scale of such openings is impressive. At 20,000 sq ft, HMV Manchester is 13 times the size of the traditional indie or Our Price store. And with 71,000 music and 11,000 video lines, even the job of initially racking out the product is a gargantuan task.

For HMV the Manchester opening came a full two years after the company had started negotiating the lease for the site. It was a lease signed in the face of tough last minute competition from Virgin, which similarly challenged for the old Oxford Walk site which has since become the chain's Oxford Circus flagship.

"It's always the same," complains one HMV director. "Branson waits for us to find

## FOCUS

## UNDERWORLD

Venue: Underworld, 174 Camden High Street, London NW1.

Capacity: 400 but will soon be increased to 550.

Recent acts: The Dylans, Hole, Spiffire, The Belltower, Leatherface, Drive, Spirea X.

Special features: The current bookers were appointed by the receiver a month ago. They mix indie with mainstream pop/rock acts from major labels and run club nights from 11pm until 2am, featuring different music each night from goth to rave. "I try to present as wide a scope as possible: American hardcore, reggae, funk, indie. Our job is to turn this into a profit-making venue but whoever buys it may decide to stop running it as a live venue."

Roger Cowell, joint booker.

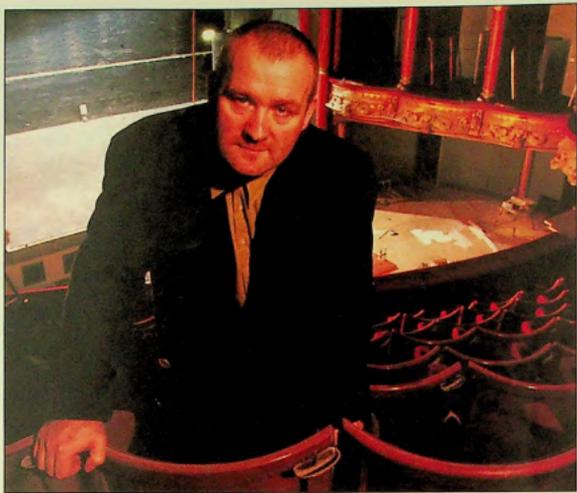
Manager's view: "I like the venue — there aren't many places in London which offer a stage which can accommodate a Hammond D3 which aren't piggies. In London, it's that or ULU. We get a nice view. It's not so cavernous nor so big that if you are a band the size of the Dylans you can't fill it. The Dylans have played it twice and enjoyed it each time — we'd play it again. We did get paid a very fair fee and I resent that some venues make you play to play. It's a decent venue with decent facilities." Chris Gilbert, Rockmasters for the Dylans.

Agent's view: "It died a death at the beginning of November when it went into receivership and the booker and manager left, plus the capacity is down — it's at its best at 500-550. The new bookers have a straight booking policy and got some good shows on. I do like it, although the pole in the middle of the stage is a bit unfortunate — I'm always worried the singer will hurt himself." Charlie Myatt, ABS for the Dylans.

Merchandising: Free. No dedicated space — bands can set up at one end of the bar. This is to be improved.

PA: 10K rig. Sound engineer and all facilities provided.

Average ticket price: £5.00.



Power: adding a third venue and a new label, Mean Recordings, to the Mean Fiddler group

# Venue label taps Power's network

Ten years ago Vince Power was a successful north London-based furniture dealer taking the "foolhardy" step of starting a honky tonk club in Harlesden. Success did not come quickly, but when the expatriate Irishman broadened the booking policy by bringing in acts such as Los Lobos and Lloyd Cole And The Commotions, the Mean Fiddler put NW10 on the musical map.

The club's increasing popularity enabled him to expand operations to north and west London, with the Powerhouses and Subterrania. And December 17 sees the opening of a new venue, The Grand in Clapham.

Typically, Power is not yet ready to rest on his laurels and is now considering the prospect of expanding into other UK cities, with the ultimate goal of setting up a circuit to promote bands' tours.

If Power's ambitions are realised, he will have the perfect promotional device for himself: a label aimed at picking up the new talent that floods through the group.

"We've been successful at a time when other venues have struggled, because we deal with it as a proper business," he says. "We have a similar at-

titude to the label and I think we'll succeed because of our ear for music and our sound business heads."

The label will run in collaboration with No Way Ref! management, which handles Swans and Loop as well as Young Gods Records and the Reactor label.

Co-owner Rob Collins says: "I have so much respect for what he [Power] has done in the last decade. He has revitalised the Reading Festival, started the Fleadh and put on one-offs like the Mission in Finsbury Park. He has consistently invested in live music when, all around, others were pulling out."

Mean Recordings is prepared to sign any act "from country to hardcore" and will license material from the US. Collins believes the broad range of styles will be a bonus.

"The majors' broad range doesn't stop bands signing to them. We might put various classifications on releases such as Mean Dance or Mean Country, and then find the right distributor for the product," says Power.

Bath's Moles club has run its own label since 1988 with moderate success. Director Phil Andrews is aware of the problems ahead.

"There have not been many venues with labels that have worked," he says. "It's all very well getting to the talent first, but few venues have the time or money to spend as a record company does."

But putting on bands is a definite advantage in getting a first shot at new talent. Paul Cox, co-owner of Too Pure Records, promotes gigs at London's small White Horse club and, as a result, discovered The Faith Hesters, Stereolab and PJ Harvey.

"We are a record label, but there is no reason why you can't do both," he says. "We only heard about PJ Harvey because they wanted to play a gig in London and sent us a tape."

And whatever the pitfalls, Power is confident that Mean Recordings will make its mark. "It's a good idea to be there at the beginning, but we are just like anybody else setting up a label. It's all a question of seeing something in an act that can be developed."

There is no doubt that Power and his associates can be patient, as his two-year battle to win a licence for The Grand has shown. Similar fortitude will be an asset in establishing Mean Recordings.

Leo Finlay

## ROUND-UP

Northampton venue The Roadmender re-opens in the New Year as the New Roadmender following a chequered history of closures and brief revivals. Alan Dear was brought in as director in July to get the venue back on its feet, and the first phase of a rebuilding programme to provide a 850-capacity main hall and 300-capacity bar with stage has been completed at a cost of £80,000. Dear describes the venue as "very adaptable" and envisages it being used for smaller tours and warm up gigs for larger bands.

"Geographically we are in the right place, being 50 minutes from London and the only venue of its type in Northampton," he says. "We have a very large catchment area..." The 1992 Cambridge Rock Competition is being moved to The Junction from its previous Cambridge venue in the city, the Corn Exchange. The new venue is funded by competition organiser Cambridge City Council, which also owns the Corn Exchange. A smaller, shorter and more local event is planned, with heats on March 11, 18 and 25 April, each featuring four bands. Corn Exchange promotions manager Mick Gray has enlarged the event over the last three years to include all of East Anglia, but local government cuts meant that it couldn't be given the required attention and funding. "It's very time consuming," says Gray. "Last year 64 bands entered, with eight playing over an eight-week period."

The competition has been pared down to include the Cambridge area only and takes place on April 11. Prizes are £1,000 for the winning band, £400 for the audience's favourite and £200 for other finalists. "The International Group of London and LA has bought a 50% stake in London agency and promotions company Solo. ITG has finalised the deal after 18 months of negotiation. John Giddings remains managing director and joint owner of the new company Solo-ITG. "The aim is not to become bigger, but better," he says. All new Solo-ITG acts will sign a worldwide contract and agency commission remains at 10%. The deal also represents a move into the European entertainment industry by Canadian brewer Labatts, which owns half of ITG. "The Miracle Agency has taken on new Go! Disc signing the Frank And Walters. Agent Paul Taylor confirms plans for a March tour to promote the Cork band's first single..."

## THE LAST RECORD I BOUGHT

By  
ROGER WATSON

"Last week I bought two. I bought Otis Blue on CD. Buying it was part of my campaign to throw out the scratched old LPs and replacing them with CDs."



"When I worked with Decca in the Sixties, I worked with a lot of US artists and I actually saw him play before I heard the album. That's what made me buy it."

"I also bought the single Carwash Hair by Mercury Rev. During my recent summer of reflection I had time to listen to a lot of new stuff."

Roger Watson is the new director and general manager at Chrysalis Music Publishing.

## First steps to a major feat

Having quit school at 16 to drum in a rock'n'roll band, millionaire producer, Phil Wainman, couldn't have chosen a more fitting name for his labour of love, Falling On Your Feet.

As owner of Utopia Village — a multi-facility complex in London's up-market Primrose Hill — Wainman seems guaranteed a comfortable life. But his recent sale of a 10-year lease on the Village's studio to Mayfair has freed him to channel still more of his resources into FOYF — the careers guidance scheme that has already cost him a cool £250,000.

FOYF gives youngsters starting out in business the chance to make a TV programme of their experiences which is then marketed as an aid to careers offices.

Already eight years old the scheme has won £750,000 of government funding.

"I am propping it up now but it will turn round and support itself," says Wainman. "One day there could be a Falling On Your Feet office in every major city of the world."

## Standing up for women DJs

Coming top out of 4,500 job applications sounds impressive, but as a female DJ Clare Ashford is used to battling against the odds.

"Dj'ing is just not something that is considered an option for



Jane Birkin has a lot to answer for.

She was the first artist to use one of the most sampled sounds in recent music history — the orgasm.

New Radio Five presenter Bibi Lynch had the challenging task of researching the exact history of the orgasm on record and found that it's the dance culture that's to blame.

"It all began with Je T'aime in '69 but there's been a lot more of them recently. I guess it's because dancing itself is horny and the two go together quite well," says Lynch.

DJ Pete Tong, who worked with Lil Louis on his infamous

French Kiss track, doesn't know what all the fuss is about and says it's the media that is preoccupied with sex on records.

When asked what happened to the moaning girl on the French Kiss record he simply replied: "She came and went."

Lynch also spoke to Claire Rayner who rated the sexy songs out of 10. She voted Je T'aime as the best.

Meanwhile, to coincide with Lynch's spot on The Mix tonight (Dec 9), P Productions is releasing a mini album of recent racy tracks, titled Colour Sex.

It seems this orgasm fascination is no fake.

## Time sharing the Tucker way

The Bible teaches us that man cannot serve two masters. But the new head of AIM, Island and A&M's joint sales force, is an old hand at the two boss scenario.

After starting his sales career as a rep for Island, Nigel Tucker joined Tandem — the shared team of Chrysalis and Arista, where he eventually rose to national accounts manager. Tucker left his position as sales director at Chrysalis feeling that the EMI takeover would threaten his position.

"I would not have been able to run the team as I wanted," he says. "It would be swallowed up."

So what is different about the PolyGram set-up? "Well, they are both kind to keep an independent attitude," he says evenly.

Clearly he is more than an old hand at this — he is a past master.

## QUOTE OF THE WEEK

"For people who like to swing both ways." The purist Jazzy FM's new ad campaign.



Ashford: women's voice

women," says the winner of Atlantic 252's Jockeers '91 competition.

The station launched the contest after discovering that just 8% of Britain's independent radio DJs are women.

Ashford had experience of hospital radio but had never considered DJing as a career before being made redundant from her advertising job.

Ashford says her "wacky" style is probably what appealed to Atlantic — not surprising for a station that broadcasts to Britain from a base in Ireland on a long wave signal, with a head of music who insists his DJs play standing up.

But that should not present a problem for Ashford — clearly someone who never takes a challenge sitting down.

# music week

Incorporating Record Mirror

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## DOOLEY'S DIARY

Remember where you heard it: Paul Woolf is not saying which managers turned up to his seminar on (breaking) record contracts. But there are renewed noises about a managers' association... Chart Show boss Keith MacMillan confirmed he was indeed wearing Pepe jeans at the newly sponsored show's launch party. "A pair of jeans and a couple of T-shirts — that's all I got out of the bloody deal," he says... Robin Godfrey-Cass beat Steve Lewis 6-5 in the battle for most on-stage presentations at the BMI awards... On a sadder note, one couldn't help but recall that it was only at last year's BMI awards that the late Mort Schumann knocked out a version of Save The Last Dance For Me... Who was that Radio One producer who declined to play Music Factory's Stylophonia because it was "blatant advertising" for Rolf Harris's mini-keyboard? (The last Stylophonia was made 20 years ago!)... Brits director Lisa Anderson got a round of applause when she made a presentation to the BPI council on Wednesday. "Unprecedented," said one observer... Things are still tough at BMG. A memo from personnel chief Jim Chester says there will be no M&S vouchers for staff this year and Christmas cards are to be sent only if there is "a genuine business need"... London is expected to unveil a rave-orientated label v. soon, while Rob Manley is linked to a new dance project at Circa... A grateful Chris Rea tells *Guitarist* magazine: "Had I not been with Max Hole and East West, Road To Hell would definitely not have happened." Nice one, Max... Silverstone MD Andrew Lauder is still at Zomba, but is said to be "considering his future"... Meanwhile MCEG Virgin Vision MD Angus Margerison is now no such thing, having resigned "with immediate effect" on Friday afternoon. Full details next week. ....

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