

**6 Brits boost 12**  
WEA's Marsh finds cause to celebrate 1992 nominations



**Top scorer**  
Soundtracks ace Michael Kamen is an unsung hero

**28 Live focus**  
Venues bring the house down by branching out



**38 Song forgers**  
Musical mimics cast off Levi's ads for films



# Music Week

For Everyone in the Business of Music

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## Bard sets agenda

## Virgin wins Conroy deal

Bard and the BPI have revamped their vital liaison committee in a bid to develop a united industry front on key issues.

The two sides met on Wednesday (11) to finalise details of a new structure which brings together top executives from both sides of the record business.

At the same time Bard has outlined a number of important strategic and practical problems that it wants to solve with the record companies.

The main change is the creation of three new sub-committees considering marketing, operations and information technology issues which will report to the main Bard/BPI liaison committee.

Bard chairman Brian McLaughlin says the new structure will improve the effectiveness of the Bard/BPI relationship. "The workload for



Handover: retail

those involved in the old committee was too heavy to make much real progress," he says. "This is an extremely positive move."

Our Price managing director Richard Handover, who leads the retail side on the liaison committee, says: "This has to be the right way to go about things. We will give these new groups, who are all experts in their areas of interest, a set of objectives to fulfil."

Pinnacle managing director

### WHAT BARD WANTS

- Retail input in DCC launch
- Staggered new releases
- Resolve inlay card problem
- More standardisation
- Improved delivery services



Mason: BPI

Steve Mason, the BPI's main committee chairman, says: "The Bard/BPI relationship has really come a long way. When we first sat down three years ago, it was the typical record companies versus retailers attitude. Now there are discussions with Bard on so many things."

The three sub-committees each have chairmen representative on the main liaison committee to ensure a speedy resolution of problems.

The Bard/BPI liaison committee comprises on the retail side chairman Richard Handover (Our Price), Andy Gray (Andy's Records), Ken Lewis (Entertainment UK), Jill Tomalin (WH Smith), Bob Lewis (Bard) and Ken Sokoloy (Tower Records). BPI members are chairman Steve Mason (Pinnacle), Tony Powell (MCA), Jon Webster (Virgin), Paul Conroy (Chrysalis), David Cliphsham (Phonogram) and Jeremy Silver (BPI).

Richard Branson is believed to have lured Chrysalis Records president Paul Conroy to run his UK record company.

The move — expected to be announced today (Monday) — comes after what insiders describe as "furious competition" over the past week between Branson and EMI, which is keen to keep Conroy after buying the remaining 50% of Chrysalis Records three weeks ago.

It is understood Conroy, 42, will replace Jon Webster who is set for an overseas role.

Sources suggest a deal was to be signed over the weekend. But no comment was available from either party on Saturday morning.

The Chrysalis sale effectively marked a demotion for Conroy, since it left him reporting to fellow BPI council member and EMI managing director Rupert Perry.

Conroy joined Chrysalis in August 1989 from WEA.

## Sadness behind Queen number 1

Queen's re-released Bohemian Rhapsody looks certain to become one of the biggest selling Christmas number one singles ever.

First-week shipments were set to top 600,000 units. But sadness at the death of Freddie Mercury, has tempered celebrations at EMI, says managing director Rupert Perry.

All artist royalties and EMI's profits are being donated to the Terrence Higgins trust in line with Mercury's wishes.

Gallup reports that by mid-week the single had doubled the sales total of the previous week's number one.

The Parlophone single's success comes in an exceptionally strong period for EMI labels, with the company taking around 38% of the top 20 albums sales last week.

EMI Music Services MD Jim Leftwich says the company shipped 1.5m units in the first week of December.

• Singles Chart, p18

## Blackwell wins Marley wrangle

Chris Blackwell was finally successful in his bid for the Bob Marley estate at the Jamaican Supreme Court last week, leaving the reggae star's legacy with his family.

After 10 years of legal battles, the Island Logic bid — initially accepted in 1988 but overturned by the Privy Council — was accepted.

Although the \$11.5m bid was lower than MCA's \$15.2m proposal, the supreme court judge decided the Island deal was the most secure because much of the money had been paid as

part of the original deal. Blackwell says: "We felt all along that it was going to happen, but there were times when it looked shaky."

The estate, which will now be managed by Blackwell for at least 10 years before it reverts to the Marley family, includes artist royalties on sales of Marley's music through Island Records and the Bob Marley Music Catalogue.

Island Music's Richard Manners says its existing arrangement over Bob Marley Music should continue as before.

## Merry Christmas from MW

This is the last Music Week before Christmas. Our next issue, dated January 4, will be published on December 30, consisting of the Data File section, which includes all the chart information normally expected of MW.

We wish everybody a very Happy Christmas.

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## Race starts for Nimbus MCC stake

CD pressing and classical recording company Nimbus says it could be months before the controlling stake held by the late Robert Maxwell is sold.

The company says there has been "substantial interest on an international basis" in the shareholding Maxwell acquired via his Maxwell Communications Corporation in 1987.

While officials attempting to clear the mountain of debt left by the Maxwell collapse will have a duty to get the best price for MCC's stake in Nimbus, the company is confident it will be consulted.

Managing director Gerald Reynolds says: "We are looking at a number of options for selling the Maxwell stake. But it is unlikely that we will even consider the bids at the moment, not until we know where MCC is going."

Reynolds stresses that the company has always been run independently of the Maxwell empire.



Wright: renewing deal

## Wright scales Dizzy Heights

Chris Wright's Chrysalis Music Group has signed a new five-year publishing deal with Nigel Grainge and Chris Hill's Dizzy Heights Music.

The deal, concluded last Tuesday, renews the two companies' old arrangement after more than six months' uncertainty since their previous five-year deal ran out in the spring. Chrysalis signed the deal in the face of intense pressure from several rival publishing companies.

# Phonogram reorg brings promotions

Phonogram is formalising the split between its Vertigo and Fontana labels through a restructuring of its marketing and press departments.

The move, effective from January 1, sees John Chuter promoted to head of Fontana marketing, which also covers the 'Talkin' Loud label, and Steve Matthews becoming head of Vertigo marketing, including the Def American and rooArt rosters.

Both continue to report to marketing director Nick Rowe.

Meanwhile, Ted Cummings



Cliphram: shake-up

is promoted from head of press to director of press, with Kas Mercer remaining as deputy and taking over as Vertigo press manager, and Julie Quirke becoming Fontana

press manager.

Phonogram managing director David Cliphram says the change is being made after a highly successful split within the promotions department in September.

It is intended to re-establish the two Phonogram labels in the minds of the consumer, he adds.

Areas such as A&R, finance, creative services, marketing services and international marketing, will not be changed from their current centralised approach, because they are infernal functions, he adds.

## Christmas rush is on

Distributors were preparing for their busiest day of the year today (Monday) as orders reach their seasonal peak.

Overtime and 24-hour working have been introduced to cope with the extra volume as album sales continue to outstrip last year's performance.

But widespread Sunday opening is bringing only a moderate rise in orders.

Pinnacle chairman Steve Mason says last Monday was the company's busiest ever, with orders topping 2,000 for the first time.

EMI Music Services managing director Jim Laffrich reports a "wonderful" season as the company enjoys a strong chart presence.

But PolyGram's director of operations Eric Wordsworth says his plant is still not at full stretch. He adds: "There is a lot of product out there, I only hope it is selling over the counter."

At Entertainment UK, staff are working around the clock to cater for larger orders.

Gallup reports that Sunday accounted for just 1% of sales

in the week December 1-6.

But the Epos system operated by major chains registers Sunday sales in Monday's data. "So the real figure could be closer to 2%," says Gallup charts manager John Pinder.

Government figures for retail at the start of 1991's final quarter show a 0.6% dip in the volume of High Street sales leading to forecasts of a slower than expected recovery.

But CIN research shows a healthy year-on-year increase in album sales for each week of December.

## Publishing trio in rights coup

Minder Music, Virgin Music and Island Music have won a "landmark" victory over publishing rights on the N-Joi single Anthem.

In an out of court settlement, the three publishers last week forced the hand to accept that all publishing rights should be split between the companies which hold rights to the three samples which

make up the track.

Minder Music's L Pound Love, Island's Pagat Butler and Virgin's Back To Life Acappella are central to the track, which was a number eight hit for the deConstruction act in April.

Litigation began after it was released in August 1990.

Although N-Joi will receive no publishing credit for com-

binning the three samples, they are not being asked to pay legal costs, which will be borne by the three publishers, says Minder Music MD John Fogarty.

"This is a landmark result," adds Fogarty. "It's up to us to protect our songwriters' copyrights."

N-Joi were unavailable for comment.

## Beauty, the beast and J. King

What set this year's Brits nominations apart from previous years was the breadth and quality of the stars who turned up to accept their . . . er . . . nominations.

To the massed ranks of her majesty's press hovers it caused a few problems. "Er . . . Mr James, can you look this way," asked a 20-strong bunch of bemused "snappers" on being introduced to Tim

Both of Fontana's James.

The following shot of Zoe in apparently mediaeval, Scandinavian attire alongside the huge, lumbering frame of Seal in what looked like an audition for Beauty and the Beast — albeit, a highly photogenic one — made for a bizarre photo session.

The atmosphere among the awards' organisers as the nominees were announced

suggested there was also an attempt at scene stealing going on elsewhere.

When producer and self-publicist Jonathan King outlined with typical immodesty his previous success with the event it didn't go unnoticed by this year's overall supreme, executive producer Lisa Anderson, who shot what appeared remarkably like a caustic look across the podium.

Fortunately, the nomination acceptance speeches remained short. Beverley Craven adopted an extremely unconventional tactic; talking about her soon-to-be-born baby. If the young Craven arrives early, the three nominated singer might not be able to make the full ceremony, she explained.

The Brits may be important, but they are not quite that important. See Analysis, p6



**I**n what is our last issue before Christmas, it is cheering to be able to report on a very positive week for the industry.

It kicked off with the Brits nominations, which give every sign of producing a successful awards show.

It got even better with the Wednesday agreement of the new Bard/BPI committee structure.

Such agreements are not by their nature "sexy" but there's no doubting the significance of this as a long-term indicator of a more mature relationship between the two arms of the record industry.

Now the week is set to end with Freddie Mercury and Queen at number one with the biggest charity fund-raising single since Band Aid.

The single of course represents a personal tragedy. But with the band, EMI and many retailers all making what could be substantial contributions to the Terrence Higgins Trust it again shows an industry willing to stand up for a wider social responsibility.

Happily, this has also been a week in which record sales have rebounded dramatically from the recessionary level of the rest of the year.

No-one can deny that 1991 has been a rotten year. Many people have lost their jobs; some have lost their businesses; a few have lost their shirts.

But there are undoubtedly things to celebrate as we reach for yet another cold mince pie and warm can of Heineken this Christmas.

It only remains for me to wish you all the greetings of the season.

Thanks particularly to those of you who have sent cards. Like many people we have decided instead to donate the money to charity, in our case, Barnardo's.

Best wishes. We look forward to seeing you again on the 30th.

Steve Redmond



**B**efore signing a new act, all record companies now insist they take independent legal advice from lawyers experienced in the music business. But that does not, in itself, make the negotiations fair.

All judges who have heard rock 'n' roll cases consider that one of the key problems is the inequity of bargaining power.

This inequity begins with the standard "boiler plate" agreements which record companies still send out at the beginning of negotiations. They know full well that those agreements are unacceptable as they stand, and will require extensive and expensive amendment before the artists sign.

**A**rtists become confused with the number of amendments suggested by their lawyers. They see the costs escalate, and they want to get in the studio and start doing what they're good at. Frustration sets in, and they end up making concessions which they will regret.

Surely in a business which depends on a creative relationship and an atmosphere of trust between artist and record company, it would be better to eliminate most of this game of amendment and counter amendment. Would it not be better to spend the unnecessary legal costs on marketing the product?

At a recent seminar I chaired, the managers attending agreed the time was right for a single voice to be heard on behalf of artists to shift record companies from their present collective stance.

All record companies who have dealt with me will know I think it incumbent on them to try to reach a fair and balanced bargain. If enough artists are prepared to refuse to accept draft contracts which have to be extensively and gratuitously amended, then perhaps we will eliminate this unproductive charade, and so avoid costly and acrimonious disputes.

Paul Woolf is a partner in Woolf Seddon Solicitors.

## NEWS

# PolyGram pays out over 'prat' sacking

PolyGram has been ordered to pay £10,000 compensation for unfair dismissal after an employee called Go! Discs marketing director Paul Dowling a "prat".

PolyGram production controller John Good, based at the company's Chadwell Heath distribution centre, was sacked after a row over an album sleeve for Go! Discs band Father Father, an industrial tribunal heard last week.

After Dowling said "You are a nothing, a nobody," Good snapped back, "Don't talk like a prat", at the meeting in April.

Solicitor Anthony Korn, for PolyGram, said record company staff who witnessed the row were "gobsmacked" by it.

The tribunal, sitting at Woburn Place, central London, was told Good was sacked for "gross misconduct" after an internal disciplinary hearing. Good, 43, of York Road, Ilford, Essex, said he clashed with Dowling over the costs of an album sleeve for the group Father Father.

The £12,000-a-year controller said: "Dowling called me a nothing and a nobody so I told



Father Father: album cover costs sparked row

him 'don't talk like a prat'.

"Then he turned round and told me you are fucked, you are sacked."

Korn said senior staff at the meeting spent 10 minutes trying to pacify Dowling after the incident. The solicitor added: "Dowling said he had come to the meeting in good faith not to be hurtfully insulted. He was shocked and angry."

"PolyGram management was entitled to take an extremely grave view of what happened. It was an extremely serious incident."

Korn alleged Dowling had called Good a nothing and a nobody only after he had been called a prat first.

Korn said Good held an "extremely important position" within the company and it was decided later to readvertise for a replacement.

Henry Whitcomb, for Good, said: "Mr Good had an unblemished disciplinary record until this incident. He has worked for the company for 21 years and had never received a complaint from a customer or a supplier before."

# IR suffers ad slump

Independent radio's gross advertising revenue fell for the fourth successive quarter in April-June this year, according to latest figures.

The Association of Independent Radio Companies report total revenue of £34.2m for the second quarter — 11.9% down on the same period in 1990.

But AIRC marketing executive James Galpin points out that the period is compared with a strong one.

"Revenue last rose in April-June 1990 when there was a healthy year-on-year growth, so this is not so bad viewed in the longer term."

Galpin says there are signs

of a slight recovery at the end of this year. "I don't think revenue will show such a big fall for the rest of the year."

He adds: "Radio did go through a period of very rapid growth, which means that most independent stations are now strong enough to weather the storm."

# Castle sets Buds push to blossom after broadcast

Castle Vision is to release Yorkshire TV's Darling Buds Of May Christmas special on sell through video the day after its peak-time broadcast.

The expected pre-Christmas rush for the title will be boosted by an announcement after the programme is aired.

Castle Vision managing director Mike Ffello believes the title could give his company a Christmas number one.

"If it doesn't do better than Fantasia, it will be up there



Darling Buds: top slot bid

competing," he says.

The hour-long programme, Christmas Is Coming, is to be broadcast on Sunday 22.

Ffello's marketing campaign includes national press on Monday 23 and follow up ads after Christmas.

The title, which will be delivered to stores over the weekend, sells to trade at £7.48 with a suggested retail price of £10.99.

"It must be the perfect last-minute gift idea," says Ffello.

# Industry pays tribute to Ciani

The music industry paid tribute to Top Of The Pops producer Paul Ciani last week, who has died after a year-long illness.

Ciani, 49, was cremated at Mortlake Crematorium, south London, last Tuesday, a week after he died of cancer of the pancreas.

BBC head of light entertainment James Muir praised Ciani, who produced the UK's most popular music show until six months ago, at a ceremony attended by industry executives and pluggers.

Oliver Smallman, director of plugging company Fleming & Smallman, says: "Paul's influence on music TV was huge. He was the first man to put on a children's Saturday morning show in the mid-Sixties."

Ciani, who joined the BBC in December 1963, worked on the Basil Brush Show, The Kranksies, and the Kenny Everett Show as well as Top Of The Pops, which he produced for around five years.

# Collins sees sales triple after buy-out

Collins Classics says its sales have tripled since its takeover by Pinnacle in October, writes Phil Sommerich.

The success is signalled this week with Collins' first entry in the full-price classical chart — in the form of the Britten Violin and Piano Concertos taking the number 10 spot.

It is one of only two releases by independents in the top 10.

Collins managing director Alan Booth admits he is "amazed" by the Britten disc's success, but adds: "Since we moved distribution to Pinnacle and New Note our sales have increased threefold."

The move came after Pinnacle bought the label from the Murdoch-owned Collins Publishing.

Booth says the disc's sales reflect Collins heavy promotion of soloists. "We are selling-in the disc abroad, with the same level of success," says Booth.

# Indie poaches Circa plugger

Plugging company Fleming & Smallman has poached radio promoter Sally Edwards from Circa in its latest expansion following a successful end to 1992.

Edwards, 25, who starts next month, will be responsible for London-based radio stations.

# Rejig squeezes out Margerison

Virgin Vision managing director Angus Margerison has resigned amid a restructuring programme which made his position redundant.

Margerison, who is shortly to launch his own TV and video production company, describes the split as "amicable".

But MCEG Virgin Vision chairman and chief executive Bill Tennant says Margerison will not be replaced. "The job Angus was doing simply did not exist any more."

He says: "If he had wanted to stay we would have found something for him to do. He is a terrific guy."

General manager Johnny Fewings will take over day-to-day running of the company's retail (sell-through) division in changes that Tennant insists are not designed to cut costs.

Margerison's departure had been imminent for several weeks. "This was something we had discussed and it seem-



Margerison: production shift

ed the best thing for him at this time," says Tennant. Margerison spent five years

at Virgin Vision, the last two as managing director. He was instrumental in the launch of retail music video.

"Music production will still be part of what I do," says Margerison. "But I will not be confined to music."

"Production is a growth area and a very rewarding one in which you can develop your own ideas," he adds.

Tennant and Margerison say they may work on mutual projects in the future.

Details of Madonna's proposed new label through Warner Music are being revealed in the New Year. The label is understood to have been included in reported "5500m" deal she signed with Warner last month.

January 9 has been fixed as the date for the MCPS/BPI tribunal to convene if elements left unsettled at the full hearing cannot be resolved. Negotiations are continuing.

The Radio Authority has offered the ILR licence for Salisbury to Spire FM (0722 323334).

Radio Vision UK has moved to Fourth Floor, 140 Great Portland Street, London, W1N 5TA. Tel: 071-580 6563. Fax: 071-580 6535. Meanwhile, Radio Vision International has appointed NVC Arts sales director Barbara Bellini-Witkowski as head of European sales.

Our Price's first venture into mail order has shown most success with buyers of easy listening and classical records and Disney Videos. Older and more casual buyers have been the main users of the "four easy ways to buy" service featured in 2.5m Christmas brochures.

RCA is planning an unusual singles-a-month release schedule for its Leeds-based signing The Wedding Present.

Photographs accompanying last week's retail analysis included shots of the new Our Price store in Manchester, as well as the HMV and Virgin outlets.

David Steele continues to be head of marketing at Circa Records, contrary to the impression given in last week's front page story about Chris Worsley's move to Arista to become head of marketing.

# Studio network signs young acts

A new company plans to create a nationwide network of demo studios to funnel talent into a centralised A&R and label operation.

Young musicians will be offered cheap studio time in return for an agreement to give the label an option on their work.

World Star Productions is the brainchild of producer Trevor Danby, who says he aims to revitalise the UK industry. Danby expects to process 60

tapes a week and says each one will receive an individual appraisal.

WSP also aims to improve local amenities through liaison with local authorities. Each signed act will agree to return a proportion of royalties to fund local projects.

The privately-funded £1.5m scheme has been devised by directors Danby, Richard Sonnex and Hisametsu Seki.

Danby's own Picnic studio will be used for recording mas-

ters by groups passing the quality threshold. Each studio, with rates around £40 a day, will employ at least four staff.

Sonnex says WSP has already received offers of support from studios, investors and sponsors. "It is the community-related profile that is winning support," he says.

Of the 12 cities targeted, premises are already under offer or negotiation in Newcastle, Brighton, Dublin, Maidstone and London.

Staff at East West uncorked the champagne last Monday as Simply Red's Stars achieved its millionth retail sale, making it the first domestic million-seller since the label's formation at the beginning of 1990. Simply Celebrating were (from left) marketing manager Richard Engler, Warner Music sales director Jeff Beard, financial planning manager Clive Bishop, East West MD Max Helle, promotions director Alan McGee, marketing director Elyse Taylor and Nigel Sweeney of Ferret & Spenser.



# Lobby puts breaks on US visa law

A new law threatening to cripple British bands' attempts to break into the US market has been diverted through to amendments introduced by Senator Edward Kennedy.

The move to limit musicians' visas to just 25,000 from 80,000 has been thwarted following lobbying by the Recording Industry Association of America and the National Academy of Recording Arts and Sciences.

Although the law will come into force on April 1 1992, some of what NARAS president Michael Greene called "noxious restrictions" have been lifted.

A rule restricting only those artists with proof of international success has been eased to bands showing "national domestic success".

Tours such as those undertaken by EMP and Jesus Jones this year will still be possible.

But the proposed 90-day maximum advance application clause — which would make tour planning impossible — may still go ahead.

● See Live, p8.

# full-on for christmas

LUV DUP FROM



# WEA buoyed by Brits list

1992 nominations give the Warner Music label cause to celebrate. By Steve Redmond

No wonder Jeremy Marsh was all smiles at last week's press conference unveiling the nominations for next year's Brits awards — the WEA managing director was celebrating achieving 10 or almost 20% of the 53 on offer.

While in strict label terms, it is Epic which did best with nominations for Beverley Craven (3) and George Michael (1), WEA was by far the most successful company.

The importance of the awards is two-fold. Not only do they provide a potentially significant boost to sales with the huge amount of PR they generate and the strong in-store link-up with members of Bard, but they also provide an accurate barometer of the UK industry's thinking on the music it produces.

Since the Brits are, in effect, the Academy Awards of British music, they signify peer approval for those companies who win. In short, Marsh can be confident that his company has had the acts and releases that his rivals covet most.

"We are delighted," says Marsh. "This year has marked a significant step forward for us."

He points in particular to the strong performance by REM, which the company has pushed from sales of around 180,000 units an album to more than 600,000, and Enya, who surprised many with her number one album. That's on top of his other nominees Seal, Madonna, Prince, Chris Isaak, Color Me Badd and the Doors soundtrack.

An analysis of the nominations shows that two companies, PolyGram and Warner Music, scooped more than half of those available.

For PolyGram, that's perhaps not surprising. Its 32% leading share of the nominations mirrors its market-leading position in the UK music business. But for Warners, which was third in market share terms in the last quarter, its share of Brit nominations is almost twice that one would expect.

Of course in WEA's case much of its roster of nominated artists comes from abroad. But it does have two strong UK contenders in Seal through ZTT (nominated for three awards) and Enya, who being Irish appears in the international category but is A&R-ed from London.

Nominations are clearly not the same thing as awards, but with twice as many as his nearest company or divisional



Prince, Enya, REM and Color Me Badd: much of Marsh's (inset) roster of nominated artists comes from overseas acts

## THE BRITS NOMINATIONS 1992

<b>POLYGRAM</b>		<b>17</b>
Polydor	(Morgan Creek 1, M&G 1)	5
Phonogram	(Vertigo 1, Mercury 1, Fontana 1, Rocket 1)	4
A&M		3
PolyGram Classics	(Decca 2, Deutsche Grammophon 1)	3
Island	(Ges Street 1)	2
<b>WARNER MUSIC</b>		<b>12</b>
WEA	(ZTT 3, Warner Bros 2, Sire 1, Reprise 1, Giant 1, Paisley Park 1)	10
East West		2
<b>SONY</b>		<b>6</b>
Epic		4
Columbia		2
<b>EMI</b>		<b>5</b>
Parlophone		3
Chrysalis	(Cooltempo 2)	2
<b>VIRGIN</b>		<b>4</b>
Virgin		2
Circa	(Charisma 1)	2
<b>BMG</b>		<b>2</b>
RCA		1
Arista		1
<b>MCA</b>		<b>2</b>
KLF	(Geffen 1)	2
ASV		1
BIS		1
<b>FIRST NIGHT</b>		<b>1</b>

Source: BPI. Based on the 53 nominated artists and records for the 1992 Brit Awards in all categories except Best British Producer, Music Video and Outstanding Contribution. Label ownership is stated as at December 1991.

rival, Polydor's Jimmy Devlin, who scored five, Marsh clearly has reason to be confident about WEA's chances in February.

Historically, as the second table shows, it is PolyGram, with 28 of the 104 awards sur-

veyed, which has prospered best over the past 10 years of Brit Awards. This is only, however, if subsequently acquired companies A&M and Island are included.

If these are removed, it is Sony through labels Epic and

## BRITS AWARDS — THE STORY SO FAR

<b>POLYGRAM</b>		<b>28</b>
Phonogram	(Vertigo 3, Mercury 3, Precious 1, Rocket 1, Some Bizzare 1)	9
Island	(ZTT 2, Ze 1)	6
PolyGram Classics	(Decca 4, Philips 1)	5
A&M		2
Polydor	(Fiction 2)	2
Go! Discs		2
London		2
<b>SONY</b>		<b>22</b>
Columbia (previously CBS)		14
Epic		8
<b>EMI</b>		<b>15</b>
EMI	(EMI America 1)	8
Parlophone	(Capitol 1)	4
Chrysalis		3
<b>VIRGIN</b>		<b>13</b>
Virgin		9
Circa	(Charisma 2)	4
<b>BMG</b>		<b>10</b>
RCA		8
Arista		2
<b>WARNER MUSIC</b>		<b>9</b>
WEA	(Warner Bros 6, Elektra 2)	8
Warner Classics	(Eraso 1)	1
<b>MUTE</b>		<b>3</b>
FACTORY		1
<b>MCA</b>		<b>1</b>
<b>REALLY USEFUL RHYTHM KING</b>		<b>1</b>

Source: BPI. Based on the 104 Brit awards won by artists and records in all categories except Best British Producer and Outstanding Contribution. Label ownership is stated as at December 1991.

Columbia (formerly CBS) which takes the honours.

Interestingly for Marsh, WEA has more Brit nominations for 1992 than Warner Music has won over the past 10 years.

Since he has contenders in

no less than seven categories this time around, and with colleague Max Hole represented in two categories by Simply Red, Warners has the opportunity to transform its fortunes.

HAVE

A

SWELL

SILVA  
SCREEN

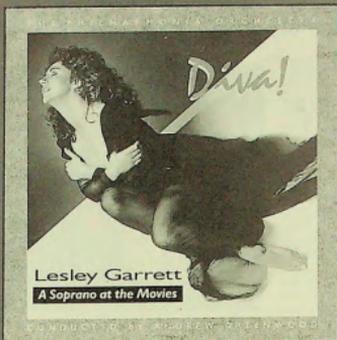
PARTY

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SILVA

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DIVA - A SOPRANO AT THE MOVIES



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CASSETTE: SONGC 903

"Sparkling soprano Lesley Garrett sings superbly in 12 operatic tracks which have become movie themes" (MUSIC WEEK)

New entry at No. 7 in November's CLASSICAL CHART (Gallup)

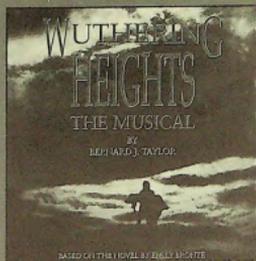


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The Original Cast Recording of the Cole Porter show currently 'packing them in' at London's Vaudeville Theatre.

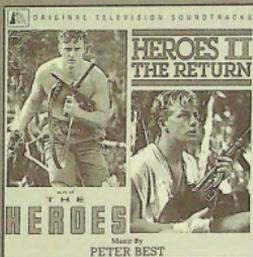
"Contains more great songs than all the other musicals in the West End put together" (DAILY TELEGRAPH)

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The Ph-harmonia Orchestra conducted by Nic Raine.

"If you are a fan or just if you love passionate and moving stage music do not miss out on this album. If you only buy one record, this year, make it 'WUTHERING HEIGHTS'" (MASQUERADE)

CD: FILMCD 112  
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MUSIC from the new TV mini-series to be broadcast on ITV starting December 15.

Starring CRAIG McLAHLAN

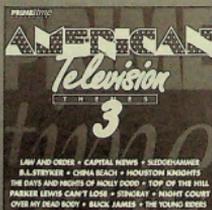
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CASSETTE: TVPMC 405

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Michael Grayson, managing director

**Manager's view:** "The access is really easy. It's good backstage, there are enough changing rooms and the band never seems to get lost! The seating arrangements are very good and the crowd lively and appreciative." — Peter

Beaumont-Edmonds, tour manager for Deacon Blue  
**Agent's view:** "On this tour Deacon Blue are not playing their hits, it's mainly material from the new album which is not their normal style, it's more melodic and the songs work better in a more intimate, seated venue. We deliberately picked nice theatre venues and the Royal is very good — in the front row of seats you're so near you can touch the stage which the audience appreciates and so does the band," Jeff Craft, ICM/Fair Warning

**Merchandising:** The venue charges a site fee of £80, and 25% for programmes.

**PA:** Small PA for spoken or light music; rock bands bring their own

**Average ticket price:** £10.00

# New US visa law poses tour threat

Securing the necessary paperwork for US tours has never been easy, but getting Dire Straits into America for their New Year shows has been harder than ever.

Even though the new immigration laws applying to entertainers are not new due to be brought into force until April 1, and are being softened on an almost daily basis, US immigration has done little to ease the band's attempts to obtain visas for the tour.

Mark Knopfler may be one of the world's most famous musicians, but he has been forced to prove it to immigration officials.

If he had failed Dire Straits may have had to find an American guitarist to take his place.

Dire Straits are, in fact, lucky, however, because their tour starts before the law — aimed at protecting American musicians and technicians — is enforced.

Any later and they may have been in trouble because although the proposed maximum quota of 25,000 entertainment visas has been scrapped the bill still stipulates that 75% of any band must have been together at least a year.

Only Knopfler and John Illsey remain from the original Dire Straits and most of the remainder are very recent additions. Had the quota remained, even the older hands on the payroll may have been refused entry.

The constant softening of the bill is largely thanks to the efforts of the Record Industry Association of America — which sees sales of imported records plummeting if it goes ahead — and the National Academy of Recording Arts



Dire Straits: faced stringent US immigration checks

and Sciences (NARAS), which represents musicians and technicians as well as running the Grammys.

Their champions in government are Senator Edward Kennedy and Congressman Howard Berman who have lobbied hard against the American Federation of Labor influenced-bill.

Their cause has doubtless been helped by comments made by the Bureau of European and Canadian Affairs, it made the worrying prediction that foreign governments would impose similar restrictions "to ensure fairness and reciprocity".

The disgust felt by musical organisations in the US has been voiced most strongly in an article in *NARAS Magazine* by Michael Greene, the Academy president.

"Once more our fearless leaders' timing is impeccable," he said. "This is reminiscent of the flood of federal and state legislation proposed to put the clamps down on our own domestic music last year, at about the same time the east-

ern bloc of Europe and the USSR proclaimed its freedom."

Greene is pleased that the bill has changed again but is still not satisfied. Had the bill stayed as the Federation wanted it, no new non-US acts would have been able to promote themselves in America.

In effect, if that law had been in place a year ago neither the Jesus Jones nor EMF tours would have taken place. But the latest change to the bill means that any act with domestic success is eligible for a visa.

So chart success in the UK will suffice rather than the protracted negotiations which have had to be endured by Knopfler's management.

Nobody is sure what is going to happen in the next three months, but it seems increasingly likely that if the law is passed it will be in a considerably softened form.

But whatever the final result, the fears raised must have damaged next year's touring schedules.

Neville Farmer

## ROUND-UP

**Wasted Talent** is to represent The Happy Mondays worldwide outside North America. The band, who were previously handled by local agents for the UK and Europe, have been taken on by Wasted Talent owner Ian Flocks to develop their international live career. "I think they wanted to integrate the process," says Flocks. "My intention is to take them to the same level internationally as they have reached in this country. I'd like to think they will eventually reach stadium status all round the world."

The expansion of the Mean Fiddler Organisation extends further than its new venue and label. The venue group has also set up a monthly 32-page magazine with listings of events at Mean Fiddler venues, profiles of new bands, reviews of demo tapes and gig news. *Feedback* boasts a colour cover and a print-run of 20,000, and is given away at around 70 outlets, including record shops, student unions, bookshops and the four Mean Fiddler venues. Mean Fiddler bookings manager Neil O'Brien says: "We would like to include other relevant gigs to make it a London-wide magazine for the live scene"

... Sponsors are being sought for the first all-day festival organised by Generator to promote musical talent in the North-east. Generator chairman Dave Cross says:

"We're offering quite an opportunity because there's a good possibility the festival will be televised." Cross reports "a fantastic response" to his request for demos from bands wishing to perform at the indoor festival on January 25. "I've been quite surprised at the cross-section we've got," he says. "As well as bands already quite active locally, we've got a lot of new bands and singer/songwriters, too. We're expecting plenty of A&Rs to come along."

# BLACKWING

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# The industry whitewash

I write in reply to Mark Richards' letter claiming that a recent documentary, Soul Searching, made by the Black Music Industry Association, was damning to all sectors.

The documentary was made to highlight factors that we felt needed addressing, and the reality is that the media is all too quick to sit on the fence and not deal with the problems we focused on.

Things may be rosy for Mr Richards and the companies whose dance music he promotes, but stop and take a look at some of those black artists. They may have a singles only deal, or compared to their white equivalents they are unashamedly underpromoted (with the exception of Seal, bless his soul).



Seal: the exception

Like the programme itself asked, why is there not a British black superstar?

**Lance Williamson  
Black Music Industry  
Association  
146 Manor Park Road  
London NW10 4JP**

# Stereotyping of the black artist

I am writing in response to the rather confused letter from Mark Richards (*MW*, Dec 7) on the subject of the BBC2 Open Space television programme.

The letter starts by accusing the programme of being insulting and damning to all sectors of the record industry. The body of the letter then goes on to highlight Mr Richards' particular view of the cause of the lack of black British superstars.

First, the letter makes the mistake of assuming that all black artists play only dance music, thus reinforcing one of the industry problems highlighted by that programme, that of "stereotyping" black people and black music.

Second, while there is also a problem at record retail level with the way in which music played by black artists is categorised and displayed, this is something that could only be touched on in the programme, given that it only occupied a 30-minute slot of airtime.

Finally, the last paragraph which refers to the Black Music Industry Association "condemning the hand that feeds it" (sic) shows that the writer has totally missed the point of the programme.

It is my contention that black artists are an integral part of the record industry, whether British or American, and that being in the same in-

dustry we should all have a symbiotic relationship.

It is not a matter of the black artists and executives occupying fringe positions in the industry, and by implication being allowed to be fed crumbs from the mainstream record business.

On the positive side, I am very pleased to see that by writing his letter Mr Richards has at least chosen to extend the debate, rather than to ignore it, which seems to have been the general music industry response.

**Keith Harris  
Keith Harris Music  
204 Courthouse Road  
Maidenhead  
Berkshire SL6 6HU**

**BBC RADIO**



## R1 boost for unsigned acts

I had to write in defence of Radio One's much-maligned producers and presenters.

I have found every one to be extremely helpful, very efficient and professional. I have had nothing but encouragement for our band, Paramour, even though we are unsigned by a major.

Lucky we may have been, but it is a real sign of encouragement for all unsigned acts.

**John Hill  
Manager of Paramour  
848 Fishponds Rd, Bristol**

## 'We are the champions'

The headline "Radio champions live music on air" (*MW*, Dec 7) certainly caught my eye. But the article itself disappointed. As usual little effort appears to have been made to look outside England, apart from mentioning Dave Fanning's show on RTE, but then only because it "reaches much of the West of England".

Forth RFM is currently about to finish a third series of "live" music shows. In association with the Take Care Campaign, Lothian Health Board's Aids Awareness division, we have put on 13 gigs giving our listeners the chance to see and hear the likes of Crowded House, Fish, Hue and Cry, The Silencers, Goodbye Mr Mackenzie and Botany 5 in intimate surroundings completely free of charge. They can also hear the show on air each Saturday evening.

In addition we run acoustic sessions with the likes of Eddi



Hue and Cry: chance to hear live music on air

Reader, Big Country, Squeeze and Paul Brady on the Sunday afternoon show, The Double Joint. What is more, for every signed act who appears, there has been an opportunity for new talent to share the stage and the airwaves.

Pardon the pique, but that's what I call championing live music on air.  
**Colin Somerville  
Music controller  
Forth RFM  
Forth Street  
Edinburgh EH1 3LF**

## Fifield's four letter foul

I was appalled by the statement of EMI Music president Jim Fifield (*MW*, Nov 30), following EMI's purchase of Chrysalis. "Chrysalis now has a knockdown fucking steamrolling company behind it" is hardly the language one expects to hear coming from the president of one of the world's largest music groups.

EMI employees must be delighted their president has such an eloquent grasp of the English language. Chrysalis staff may wonder about their new leader's understanding of image and PR.

I also presume that *MW* chose to use the quote because it was revealing about the president of "the greatest recording organisation in the world", rather than it being a statement of merit in itself.

**Alan Hardy  
142 Nelson Road  
Twickenham TW2 7BX**

## Evil of the closed mind

Paul Scotchmer's letter regarding the NWA album (*MW*, Dec 7) not only missed the point by a huge margin but also qualified as possibly the saddest, most inane piece of blinkered, reactionary, bible bashing tosh I have had the misfortune to read all year.

If his customers really do find Madonna and NWA etc "outraging" then I suggest they try developing a sense of humour or more simply just "getting-a-life".

People are still starving, the ozone layer is still depleting,

the rain forests are still coming down and he is worried about a few lewd gestures and "blue" remarks on a pop record.

The only reason for not stocking the NWA album should be that they did it all much better, and with far more humour, on the first album.

True evil is a closed mind.

**Robert Fitzpatrick  
Beggars Banquet  
52 Eden Street  
Kingston  
Surrey**

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## MAINSTREAM

### Albums

Every January, there's an upsurge in sales of oldies compilations as punters lucky enough to have been given CD players for Christmas start to replace worn out vinyl. Two particularly fine new compilations likely to do well are *The Best Of Synth Old Volumes 1 & 2*, from Old Gold, each of which features eight full length versions of contemporary synth hits from the early Eighties. Volume 1 includes contributions from Visage, Depeche Mode, Spandau Ballet plus A Flock Of Seagulls' Wishing (If I Had A Photograph Of You) and Blancmange's Blind Vision, both of which are more than nine minutes long. Volume 2 features more of the same, with Yazoo, OMD, Heaven 17 and Japan, among others.

They are thoughtful and intelligent compilations, with an interesting cross-section of tracks (all British) some of which have

aged better than others.

In 1980, Black Box stormed to the top of the singles chart with their debut single Ride On Time. Well over two years later, they are enjoying their seventh hit with Open Your Eyes — and, like all the others, it is taken from their debut album Dreamland. Disputes with singers Martha Wash and Loleatta Holloway mean they are now closer to a new album. In the meantime, however, Deconstruction has gathered together what it considers to be the group's best 12-inch mixes including some that were previously only available on import, on *Mixed Up*. A good party album, but likely to be of limited appeal.

Phenna Summer is the one established name to have a genuinely new album out this week, but Mistaken Identity is a very disappointing effort. The introductory single, Work That Magic, made the briefest of visits to the chart recently, and is probably the most commercial track here. Summer sings well,

and the arrangements are first class but the material is lacklustre. Summer must take much of the blame as she co-wrote much of the material.

### PICK OF THE WEEK

**VARIOUS: SORTED, SNORTED & SPORTED** (Creation CRELP 117). The brightest, widest ranging and most interesting indie label roster offers a track each from 10 of its finest. There's hardly a weak track, with stunning contributions from Swervedriver, Teenage Fanclub, Primal Scream and Hypnotone plus the Times' Lundu Biei, which, as its title suggests, is a French language version of the New Order hit, creatively de-NRGised. Brilliant.

### Singles

Italian superstar Zucchero continues his cunning plan to establish himself here via a series of collaborations. After success with Paul Young and Eric Clapton, he is now coupled with Randy



Zodiac Mindwarp: endearing

Crawford on Diamante. Good performances, but a so-so song, so don't expect major chart action.

The Moody Blues' Nights In White Satin has reached the Top 20 on three occasions and now is back for a fourth bite at the cherry. Its chances are enhanced by the fact that it is featured in the upcoming movie *Shatter*.

Fish's solo career hasn't been quite as successful as he would have hoped, but he surfaces again with *Credo*, which moves away from the more ethnic feel of his last single, and sports the Genesis influences which so typified his work with Marillion. Bright and

perky with some fine guitarwork it could easily reach the Top 20.

Grebo god Zodiac Mindwarp surprised many when he paired with Youth for the recent *Zodiacnyou* dance hit. He's back on more familiar territory with Elvis Die For You, a slightly diluted, more traditional version of the larger than life character who scored a Top 20 hit with *Prime Mover* back in 1987. It's his best shot since then, with a tuneless, soaraway chorus that will endear it to rock 'n' roll chicks everywhere.

### PICK OF THE WEEK

**CURTIS STIGERS: I Wonder Why** (Arista 114716). Stigers recently scored an American Top 10 hit with this finely crafted ballad, and has been compared to Michael Bolton. His "white boy sings soul" style — though rather nasal and inferior to Bolton's — carries the same sense of conviction and passion, particularly when ad-libbing. Alternately smooth and gritty, and quite a treat.

## REISSUES

It would seem that the industry hopes all we want for Christmas is a boxed set of CDs. They certainly are the flavour of the month. At the top of the pile is Charly's *Chuck Berry Set*. The *Chess Years* (CD RED BOX 2). Weighing in at 220 tracks on nine CDs, the box includes everything Berry recorded for Chess. The music is wonderful — for the most part, like every artist Berry recorded his share of clinkers. But nine CDs worth of an artist who has been reissued so much seems to be pushing it a bit.

Still with Charly, we come to the splendid *Louis Armstrong set*, *Louis And The Blues Singers 1924-30* (Affinity AFS 10186). The fine CDs feature Armstrong primarily as an accompanist to blues legends such as Bessie Smith, Ma Rainey and Sippie Wallace as well as lesser lights. Wonderful stuff and it comes with the added bonus of a real historical curio, Armstrong supporting the Singing Brakeman himself, Jimmie Rodgers, on

Blue Yodel No. 9.

The guitar takes centre stage for three box sets, *Classic Jazz Guitar* (NIX CD 174) and *The Blues Box 2* (NIX CD 185) three-CD sets from Sequel, and EMI's four-strong homage to Les Paul (*Capitol CDP 7 97655-2*). The jazz set is a tad too easy listening but the blues set is imaginatively put together, mixing the new and old with panache.

The Les Paul offering is marvellous — for historians and guitar freaks. It comes with a fascinating booklet detailing Paul's innovative recording techniques and his contributions to the evolution of the guitar and there is unreleased material by the ton. Historically an important set, but the man on the Clapham omnibus is better off with Capitol's Best Of (CDP 7 91299-2).

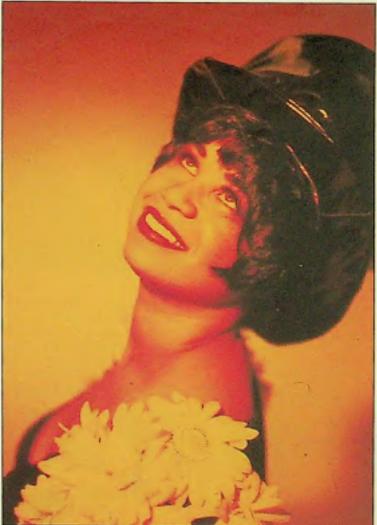
### PICK OF THE WEEK

**Billie Holiday: The Voice Of Jazz** (Affinity, AFS BOX 1019-8). Another biggie — 189 tracks over eight CDs — from Charly, this is just superb. Holiday, supported by a small band mostly led by Teddy Wilson, giving the popular songs of the day (1935-40) a jazz inflection. Late night music at its best.

Phil Hardy

## DANCE

If the quality of the records due out on December 30 is anything to go by, then 1992 already looks like being a great year for dance music. In addition to the singles listed



Ce Ce Peniston: good dancefloor reaction

last week, which included the fabulous *Deeper Love* by The Clivettes and Cole Project; the following are worth ordering now.

**Ce Ce Peniston** follows up her hit debut with *We Got A Love* (A&M PM ANY846). Produced by Steve 'Silk' Hurley, it is less distinc-

tive than *Finally*, but it is very catchy and is already getting good dancefloor reaction. It defies the *Deeper Love* re-bait, but the failure of Sabrina Johnston's *Friendship* to make the Top 40, despite her massive success with *Peace*, shows that a recent hit counts for little in the dance market.

### PICK OF THE WEEK

**ISOTONIK: Different Strakes**. (Ifreedom TABX101). The new rave-orientated fir offshoot looks like scoring a hit with its first release. Shaft's *Rooibar & Custard*, and this second single could well go the same way. Produced by DJ Chris Paul and originally released in limited quantities on the Orange label, it is a guaranteed crowd pleaser that makes all the right noises.

Andy Beavers

## HEAVY METAL

The continuing health of the metal market is thrown into sharp relief by a glance at the top 10 sellers for 1991.

ERA's year-end rundown shows a mix of both new talent and catalogue sales from established artists, some of whom register a chart life spanning two decades. What other music sector — bar classical — can boast such longevity?

Biggest seller of the year is, unsurprisingly, Bryan Adams' *Waking Up The Neighbours*. The record-breaking spell at number one of

(Everything I Do) I Do It For You not only boosted the Canadian rocker's audience but must surely have given A&M the confidence to invest a considerable sum in promoting the album.

At two and three respectively follow Guns N' Roses' *Use Your Illusion 2* and *1* sets. Possibly the most eagerly-awaited releases of the year, a series of delays only seems to have intensified demand for the two double albums.

A&M also saw success from a new band — Extreme. As well as a string of hit singles, the Boston four-piece's *Pornograffiti* is this year's fourth best-selling metal LP.

The other rookie in the top 10 is Skid Row, whose *Slave To The Grind* prospered from supporting Guns N' Roses in the UK.

The continued strength of back catalogue is illustrated by the presence of four hits compilations in the top 10 by Status Quo, Thin Lizzy, Deep Purple/Rainbow and Meatloaf.

### PICK OF THE WEEK

**METALHEAD Video Magazine. Vol VI. BMG Video.** Set for January 27 release, the latest in a popular series contains enough enticing snippets to ensure healthy post-Christmas sales. **Andrew Martin**



Metalhead: video magic



Leonard Bernstein: expansive Mozart

## CLASSICAL

Yet another new series from Decca, *Your Hundred Best Opera Tunes*, a spin-off from the *Hundred Best Tunes* line, is aimed at the opera newcomer.

Six mid-price CDMs mine Decca's vast opera back catalogue to present favourite arias, ensembles and choruses from artists including Joan Sutherland, Luciano Pavarotti, Kiri Te Kanawa and Plácido Domingo.

Andreas Schiff, who is recording a Mozart concerto cycle for Decca, also makes his debut on its historic-instrument sister label L'Oiseau Lyre, playing a fortissimo one owned by Mozart, recorded in the room where the composer was born.

Mozart mania brings two PolyGram labels head-to-head. Decca has a taut account from Sir Georg Solti and the Vienna Philharmonic of the Mass in C minor, while Deutsche Grammophon offers a more expansive performance of the same work from Leonard Bernstein and the Bavarian Radio Orchestra.

From Kingdom, a strong recording debut for the young Bingham String Quartet, playing Haydn's six Opus 33 quartets on two separate discs, marred only by some harsh upper-range sound, and an oddity: Bach's *Viola da Gamba* Sonatas arranged for viola plus three amiably tuneful sonatas by obscure 18th century English composer William Flackton, played by the excellent US violist Emman-

uel Vardi and stylish harpichordist Sir David Lumsden. CRD, distributed by Chandos, also offers English 18th century rarities in London's Flautists, from Nancy Hadden and other period instrumentalists. More up to date is *Dreams and Fancies*, 24 favourite English folk-based settings from mezzo Sarah Walker and pianist Roger Vignoles.

### PICK OF THE WEEK

**HELY-HUTCHINSON: Carol Symphony. Pro Arte Orchestra/Barry Rose. EMI.** This Twentieth pot-pourri of orchestrated Christmas carols is ideal fireside listening, and the mid-price reissue of the 1966 recording has loads of seasonal trimmings — in particular a haunting Vaughan Williams *Fantasia* on Christmas Carols and gassy Children's Overture by Quilter.

Phil Sommerich



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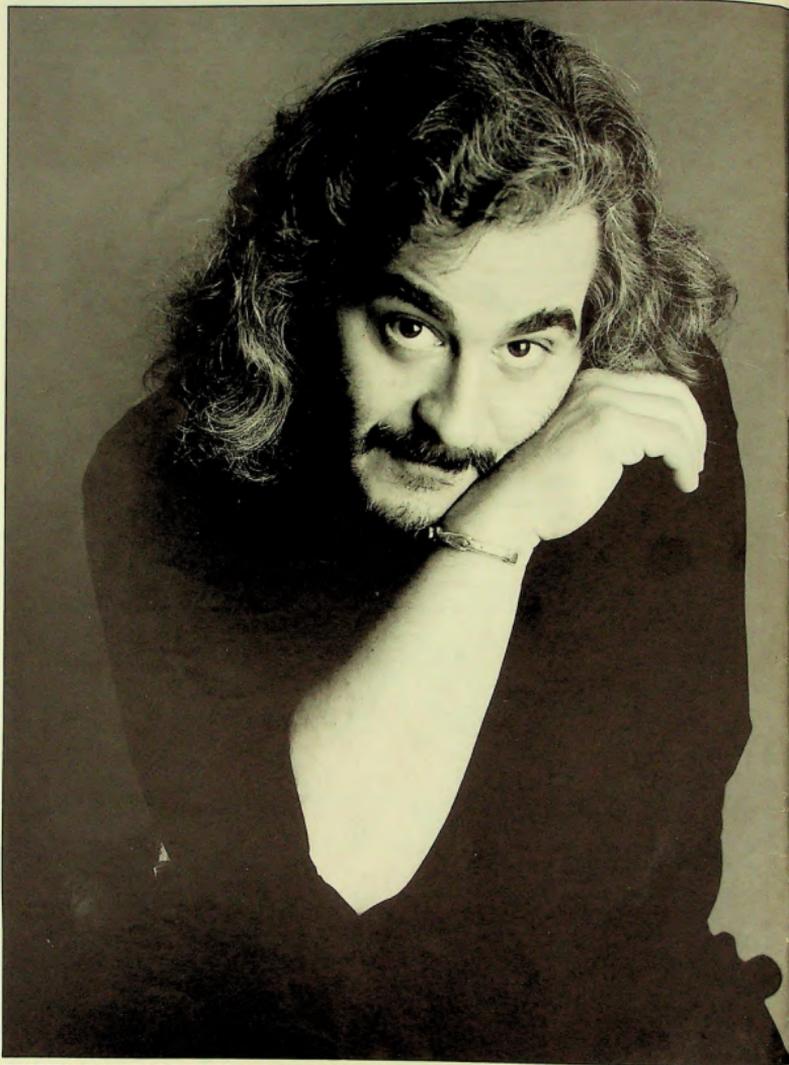
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# The melody maker



## CURRICULUM VITAE

**NAME:** Michael Kamen. Original family name Kaminsky, changed by his father.

**BORN:** April 15, 1948 in New York.

**PARENTS:** Father — Dr. Saul, "we call dentists doctor in the States". Mother — Helen, a teacher, whose career was interrupted in the Fifties because she refused to sign US loyalty oath.

**EDUCATION:** Manhattan School of Music and Art. Studied oboe at Juilliard School Of Music but left before graduating.

## CAREER:

**1966:** Formed New York Rock And Roll Ensemble while still at Juilliard and signed to Atco.

**1970:** NYR&RE signed to CBS and began playing with orchestras including New York Philharmonic with Leonard Bernstein.

**1973:** NYR&RE split. Cut solo LP.

**1974:** Scored first ballet, *Rodin: Mia En Vie*. Joined David Bowie's Diamond Dogs tour as keyboard player and musical director.

**1974:** First TV score: *Christina's World*.

**1976:** First film score: *The Next Man*.

**1979:** Arranged Pink Floyd's *The Wall* LP.

**1985:** Moved to London. Scores for Brazil and Rita, Sue And Bob Too. Won Ivor Novello and BAFTA awards for *Edge Of Darkness* (with Eric Clapton).

**1987:** Orchestral arrangements for Kate Bush's *Hounds Of Love*. Lethal Weapon score, with Clapton.

**1988:** *Die Hard* score.

## Michael Kamen, who wrote the tune for Bryan Adams' record-breaking single, is one of music's unsung heroes. By Phil McNeill



George Harrison says he's "a charmer", Eric Clapton "loves him to death", producer Bob Ezrin reckons he's "one of the most listened-to composers of our age". His name Michael Kamen and if your response is "who?", then join the club. Yet when the phone rings in Kamen's five-storey Notting Hill mansion, chances are it's David Gilmour or Annie Lennox calling to enlist his services.

Kamen is the man Kate Bush turned to when she wanted an orchestra to beef up Running Up That Hill, the man Roger Waters asked to conduct The Wall in Berlin to celebrate German unity, the man Aerosmith commissioned to arrange Dream On for MTV's 10th anniversary show. And this year he had a hand in history when he co-wrote one of the best-selling singles of all time, Bryan Adams' (Everything I Do) I Do It For You.

Yet the irony is that this "rock stuff" is really Michael Kamen's hobby. What he does for a living is compose film scores.

When Hollywood producers and directors discuss music for a new project, Kamen's name is sure to be on the shortlist. His credits include Robin Hood: Prince Of Thieves, Lethal Weapon I and II, Die Hard I and II, Mona Lisa, Someone To Watch Over Me, The Krays, Brazil, Baron Munchausen and more — not to mention TV series such as Edge Of Darkness and The Managesser.

Fortunately, Kamen knows his own worth even if the public doesn't. He will tell you that he has been compared with the classical composer George Philip Telemann because they can't figure out when he slept, either. "I do write an extraordinary amount — six, seven, eight hours of music for big orchestras every year," he says. "I get faint when I think about it."

Somehow he has still found time to write classical pieces for Clapton and saxophonist David Sanborn. The Guitar Concerto was premiered at Clapton's Albert Hall shows and is now being recorded.

The Concerto For Saxophone was released this year to a resounding silence — it's hard to find one critic who knows of its existence — so Kamen has hired a PR and begun soliciting interviews.

When we met, he had just taken part in a Radio One debate which asked Is Pop Art? — Kamen being one of the ayes.

But rock's uptight self-obsession is anathema to Kamen a humorous 43-year-old New Yorker, whose middle-class Ukrainian Jewish parents hung out with such folk pioneers as Leadbelly and Pete Seeger. Ever since he started playing in Sixties jug bands while studying oboe at the Juilliard School of Music in New York, he has had his feet in as many musical camps as he could manage.

In 1966 he and fellow oboist Dorian Rudnytsky started an R&B group called The New York Rock And Roll Ensemble, which played with a classical orchestra and "rubbed

shoulders" with Otis Redding at Atlantic Records.

Lillian Roxon's *Rock Encyclopedia* observed: "It takes guts to open a Greenwich Village discotheque set with an obnoxious... Michael Kamen sings like Willough Pickett and looks like a decadent Roman emperor."

When the group wound up after five albums, Kamen made a solo LP with Sanborn and guitarist Earl Slick, then scored the first of nine ballets, *Rodin Mis En Vie*. David Bowie came to the premiere and Kamen was promptly enlisted as musical director for the Diamond Dogs tour, taking Slick and Sanborn with him.

With such a varied background, Kamen is ideally suited to film writing, where he may be scoring a whizz-bang thriller like *Die Hard* one day and a medieval legend like *Robin Hood* the next.

He is currently working on two movies at once, the Michael Douglas/Melanie Griffith romance *Shining Through* and *The Last Boy Scout*, starring Bruce Willis.

His sumptuous west London home, which he shares with English wife, Sandra, and 11-year-old daughter Zoe (Sasha, 16 is at boarding school), acts as his office, with Kamen shouting or phoning down orders — often irascibly — from his ground-floor studio to his personal assistant in the basement.

Frequently to be found there, too, is his musical assistant, Ed Shearmur, who vehemently denies a rumour that he writes some of what is credited to Kamen. "My function is to get down on paper what Michael has improvised on his Kurzweil sampler," he says.

Kamen's conversation is peppered with unsolicited tributes to his friends. He and Dave Stewart are planning to launch a classical label next year, initially releasing just Bach — "and if anyone can promote the music of Johann Sebastian Bach it's David A Stewart," says Kamen.



Kamen's friends readily return his compliments, with US plugger Jeff Pollack going so far as to call him "truly a modern Renaissance Man", until you begin to feel like you're attending an awards ceremony.

"Michael taught me that there are no boundaries to orchestrating music," runs Stewart's testimony.

Kamen is a big guy with an outgoing, bear-like personality which evidently endears him to his collaborators. "Working with someone who looks like Denis Roussos is very good for the creative process," jokes Kamen's favourite director, Terry Gilliam, "because it provides a sense of well-being that tricks the brain into thinking that things are under control."

Kamen is also a great entertainer whose conversation sprawls over all areas of music.

He decides the use of movies as vehicles for promoting records, and the record companies try to fill up an album with as many hit singles as they can, and seize on any excuse to stick a record in a film. "Cher singing *The Shoop Shoop*

Song is so transparent; it isn't a piece of music, it's a promotional device."

The irony here, of course, is that Kamen had a hand in the most successful cross-promotion of all time. (Everything I Do) I Do It For You spent a record-breaking 16 weeks at number one and has sold 6m copies worldwide.

The Robin Hood soundtrack, entirely orchestral apart from Adams' hit and one other pop song, has sold a further 2m. Kamen is about to sign a new publishing contract, his previous deal with MCA having lapsed, and accepts that the Adams record gives him "a platform" to write more songs (it's virtually the first single he has written), but you get the message that there was a lot of aggravation involved.

"I wrote that little melody 20 years ago," he recounts, "for nothing in particular, and when I saw Robin and Marianne on screen together it just popped out. I've rarely been as excited about a theme — I actually called the people in LA and played it down the phone to them."



"I sent it to Annie Lennox and Kate Bush and asked them to write some words but they were unavailable, so David Kershenbaum and Jim Mazza, the producers, sent it to Bryan. He and Mutt Lange wanted to use the song on his album, so they supplied a middle-eight and a great guitar solo and the rest is history."

As to why it was such a hit, Kamen says he has no idea. "My best guess is that there's a load of rubbish on the chart and this was the only song with a pretty melody."

After the success of Robin Hood, it's not surprising that Kamen is upset at the lack of response to his Concerto For Saxophone.

"I didn't expect to be greeted with a ticketate parade, but I didn't want it ignored," he says. "I spent a great deal of my money and Warners' on that record."

Kamen insists that his piece, modelled on Brahms' Second Piano Concerto, is "profound" classical music — but saxophonist John Harle, whose Saxophone Concertos album has just been released by EMI Classics, begs to differ. "Kamen's music for Robin Hood is fantastic," says Harle, "but his Concerto For Saxophone is pseudo-classical. It's a bit of a pose, an experiment in writing abstract, non-visual music which lacks direction."

Perhaps Kamen's concerto for Clapton will be more convincing: their score for *Edge Of Darkness*, Harle agrees, was brilliant. Having loaned his talents to other people for 20 years, Kamen evidently wants to make his own mark by creating a kind of super-music from the many facets of a career embracing Bowie, Bond, ballet, Bach, Bush and Brazil.

One suspects that Kamen's ambivalence toward the most fusion music, produce less than the sum of its parts.

But with moving pictures, he's a magpie.





Escofferys see their dance single soar

# music week

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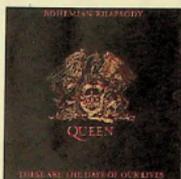
The Information Source for the Music Industry

21 DECEMBER 1991

## CHART FOCUS

From the moment EMI announced that it was going to be re-issued, there has never been any doubt that Queen's Bohemian Rhapsody would become the first record ever to reach number one on two entirely separate occasions. The 1975 chart-topper returns to the chart summit in spectacular fashion this week, after selling around 350,000 copies in six days — almost as many copies as the rest of the Top 10 combined.

Queen also have Britain's best-selling album, as Greatest Hits II enjoys a fourth week at the summit. Meanwhile, their 1981 Greatest Hits album continues to improve, climbing to number seven this week, while earning its tenth platinum award for certified sales of 3m copies. Only four albums have ever sold more copies in the UK: the Beatles' Sgt Pepper, Michael Jackson's Bad and Thriller and Dire Straits' Brothers In Arms. U2's Mysterious Ways



makes a shock reversal, dipping from its debut position of number 13 to number 21. It thus becomes their first single since 1983's Two Hearts Beat As One to peak short of the Top 10 (this tally of 10 consecutive Top 10 hits ignores the import In God's Country).

Purists can rejoice in the fact that fewer novelties are turning into major hits this Christmas. It's especially noticeable that Vic Reeves' version of Abide With Me, frequently cited as a potential chart-topper, slips a notch to number 48 on only its second week in the chart. But the UK

Mixmasters' Bare Necessities Magnum continues to do well, climbing to the number 14. The record is the first hit for the new Connect label — set up by Simon Cowell, who has also successfully launched IQ this year, notably via a trio of hits for Sonia.

Only two seasonal songs are in the Top 40, Cliff Richard's We Should Be Together at number 10 and Simon & Garfunkel's Hazy Shade Of Winter/Silent Night at number 32, though there are several more lurking in the bottom half of the top 75.

As we bid farewell to Bros, who split last week, it's interesting to note the problems of New Kids On The Block, the group whose own popularity was at least partly built on the same fan base. NKOTB's latest single If You Go Away debuted at number nine last week, and promised much. But it dips to number 15, while their H.I.T.S. album makes an alarmingly low debut at number 50. Alan Jones

## ANALYSIS

Like plum pudding and mince pies, the season simply wouldn't be complete without the rush of compilation albums flooding the market.

This year, however, among the many hits, dance, romance and Christmas theme albums only the very top sellers appear to be hitting the sales heights of previous years.

While the EMI Polygram/Virgin release Now! 20 reports sales well up last week against the same period last year, other titles are not so hot.

EMI's product manager in charge of the album's marketing Jane Chalmers says: "We're beating our panel sales of this time last year and sold more than even the new Michael Jackson last week."

Indeed, only the Queen Greatest Hits II could beat it on overall album sales. But while a wider comparison shows a healthy 15 compilations in the overall top 50 chart rankings compared with 16 last year, the BPI sales awards paint a different



picture.

Of the top 20 compilation albums last week only two platinum and five golds had been awarded, compared with eight and nine at this stage last year.

Even Now! 21 only picked up a platinum last week after three weeks of release, having achieved double platinum this time last year.

Chalmers insists, however, that the dearth of such awards — given on the basis of shipment figures — may be because retailers are loathe to order in volume after a poor year. Now! appears to be one of

the few big name albums still managing to hold up against a flood of compilation titles from majors this year. Brian Berg, head of TV and market research at PolyGram — whose titles include Steam' and Essential Opera — believes while those outside the Top 10 are suffering, Now! is capitalising on its brand.

"The more the market fragments, the more spread out the sales become," he says. Even the extra TV ad campaigns simply widen the package market rather than increase sales of a particular title, he says.

With many titles featuring the same tracks it can prove difficult for consumers to tell between them. The result is potential sales go to established compilations such as Now! and the big sellers which receive higher profile racking by dealers, he says.

Some new ideas and an end to "formulaised" marketing may be the only means of cracking such a self-perpetuating circle. Martin Talbot

## UPDATE

### SALES

Index of unit sales, 100=weekly average in 1990	Last week	This week	% diff	This week last year	% diff
Albums	218	253	+16	+5	
Singles	117	144	+23	+17	
Music Video	323	395	+22	-7	

### SINGLES MARKET SIZE BY FORMAT



### ROOKIES

1 THE COMMITMENTS (OST) The Commitments	MCA	6 CMB Colour Me Badd	Giant
2 VOICES Keny Thomas	Coolltempo	7 MOVE TO THIS Cathy Dennis	Polydor
3 SEAL Seal	ZTT	8 LOVE AND KISSES Dannii Minogue	MCA
4 BEVERLY CRAVEN Beverly Craven	Epic	9 MCMXX AD Adena	Virgin Int
5 I WILL CURE YOU Vic Reeves	Sense	10 ADVENTURES BEYOND THE ULTRAWORLD The Orb	Big Life

Best selling debut albums by previously uncharted acts. Sales period: Nov 11 to Dec 8.

EMI Records  
will not be sending  
Christmas Cards this year.

A donation will be made  
in the name of  
FREDDIE MERCURY  
to the Terrence Higgins Trust.

We wish you all a  
Happy Christmas  
& Fulfilling New Year



# NEW RELEASES: ALBUMS

Album releases 23 December 1991-5 January 1992: LP £6.99  
Year to date: 9584

Send new release details to **Ludgate House**,  
Graham Walker, ERA, Eighth Floor, Penguin House,  
245 Blackfriars Road, London SE1 8BQ.  
Tel: 071-620 3636. Fax: 071-521 2981

## HIGHLIGHTS

ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	(DISTRIBUTORS)	CATEGORY	LAST 3 CHART PLACINGS	COMMENT	
							RECENT	RIGHT	
ALEX S&S FEND IT... (THE CD ANAGRAM CD: CDGRAM 26 91)						Pop	10	10	CDs on the rock to rock 'n' roll Put me in the stocking!
BATTLEMAKERS: BATTLEMAKERS KISS: SOVEREIGN: MC SOV 19616 CD: SOV COMPACT 4.137/4.141 (H)						Rock	10	10	Seasonal singalong stuff
VARIOUS: CHRISTMAS KARAOKE PARTY... 18 FESTIVE FAVOURITES: SOV RECORDS FOR LITTLE MUM: MC 82007 CD: CD 279 (H)						Class	10	10	Seasonal singalong stuff
WELLES, Orson, AND THE MERRY PLAYERS: TREASURE ISLAND RADIO/ALDEMARIN TRAX: MC COM 1065 CD: COMR 1065						Class	10	10	Classic spoken word retrace from the master of film and radio
WILSON, Bruce: Rhody Let's Call Him Rev: AVANTI: MC BRMG 04 CD: BRMG 04 3.025/4.19 (H) 856660						Comedy	10	10	Lead Aussie comic - Aunty would give a XXXX for

ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	DISTRIBUTOR	CATEGORY	ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	DISTRIBUTOR	CATEGORY	
ABAD: CONTEMPORAN SPANISH WORKS FOR VOICE RADIO TELEVISION	ESPAÑOLA					58	Vocal	KURTIS COBAIN: 4 IMPROMPTU LIPS: MASTERS: CD 153					58	Rock
ADAM: CD M071 27 29								LACROIX: PHARMACIA: CD CASTRO: TREATMENT: AMERICA: DA CAMERA: 1905					58	Rock
ADAM SWINGERS: ADAM SWINGERS: WBLA: P WBL SW 102 WCD						58	Rock	NACIONAL: ESPAÑOLA: CD M072 29					58	Rock
AGUIAR: GABRIELLA: ITALIA: PSYCHOCORDEL: SETHENAGOS/BUSSIC: ROCK						58	Rock	LAZ: ROCKY: NOTHING'S SACRED: ROADRUNNER: LP/MC: R02571/R0254 CD/R02572					58	Rock
TELEVISION: ESPAÑOLA: CD M338 27 29						58	Rock	LANDAUER: (New Release) WERE: PETS OF FANTASIE: ADAM: CD 19284 27 29					58	Rock
ALBA: SEN FEND IT! (THE CD ANAGRAM CD: CDGRAM 26 91)						58	Pop	LANE: (New Release) CHAMBER: ORCHESTRA: VOLYN CONCERTO I.M.P.: MCM 077					58	Rock
ARRABAS: DE MURCA: WORKS FOR BAROQUE: GUARD: RADIO NACIONAL/ESPAÑOLA: CD AME 961 27 29						58	Pop	LOPER: (New Release) B&B: SO ARRIBA: TADA Y MUCHO: ALCAZAR: SALLUERS: EMINHA: DISCOBI					58	Rock
AT 72						58	Pop	LOPER: (New Release) SCHUBERT: 3 SONATAS: FOR VIOLIN & PIANO: NEWPORT: CLASSICS					58	Rock
ARROYAVIZCAIN: SPIRITUALS: DENON: CD CRC 2060 27 29						58	Pop	LOREN: Sexy Party Party: PRESIDENT: MC PLEC 1119 CD: PDEM 1119 14.16/6.90					58	Rock
ARX: MUSA: MONTEVIDEO: 6th BOOK OF MADRIGALS: CAPRIOL: CD: CAPRIOL 1066 66 35						58	Pop	LOPEZ: CONCERTO: SO ARRIBA: TADA Y MUCHO: ALCAZAR: SALLUERS: EMINHA: DISCOBI					58	Rock
ASTUM: SUNDKING: THE INFANT: MOTHER: HOURS: LP: ERA 9079 CD: ERA 9079 CD						58	Pop	LOPEZ: (New Release) CD 2392 27 29					58	Rock
AUMILO: FOLKLO: GUINAO: WORKS FOR PIANO: VIVINO: Y PIANO: DISCOBI: LP/R 3434 CD: 23						58	Pop	LONG: (New Release) PIANO: ORIGINAL: RADIO: CASTS: SUPERFUE: THE LETHAL: LOS PARTISAPACE:					58	Rock
BABES IN TOYLAND: SPUNKING: MACHIN: TWIN: LYRIC: TR 1913/1917 LP/R 1428 CD: TR 28						58	Pop	BLOOM: BATH: RADIO/ALDEMARIN TRAX: MC C&M 141 CD: COMR 141					58	Rock
BASS: ROLL/ARROW: WOLFGANG/SHREYETTE: STRAUSS: FREDENSTAG: KOCH						58	Pop	LOS ANGELES: PIANO: QUARTET: DVORAK/SCHANN: PIANO: QUARTETS: I.M.P.: MCM 077					58	Rock
INTERNATIONAL: CD 37119 27 29						58	Pop	M4: (New Release) CD 13.578.95					58	Rock
BEAGLES: BAND: THE MONKEY: YOU GO: JAZZ: CD: JAZZCD 24						58	Pop	MARIN: HOLLANDER: OTHER: WOMEN: COMPOSERS: WORKS: FOR: PIANO: RADIO: TELEVISION					58	Rock
BED: ARTS: TRIO: MENDELSSOHN: PIANO: TRIO: IDORAK: PIANO: TRIO: PREDLUDIO: CD: PNC 1128						58	Pop	MARSHALL: Maria: SMITH: ALVA: REINARTS: ORGAN: MUSIC: ALLEGRO: MCM CMC 91					58	Rock
BERBERIAN: CANINO: VARIOS: SONGS: RADIO NACIONAL/ESPAÑOLA: CD: 659002 27 29						58	Pop	MARTIN: DWAIN: JERRY: LEWIS: DEAN: MARTIN & JERRY: LEWIS: ON: RADIO: RADIO/ALDEMARIN TRAX					58	Rock
BERGERS: SAXOPHON: QUARTET: GLANZBERG/BLACQUET: SAXOPHON: QUARTETS						58	Pop	MARTIN: PEREZ/TEJERIN: SO: TURNAJ.: LYRIC: CONCERTO/MANO: PULSAR: DISCOBI: CD: CD					58	Rock
VICTORIA: CD WCD 1989 27 29						58	Pop	MARTIN: PEREZ/TEJERIN: SO: TURNAJ.: LYRIC: CONCERTO/MANO: PULSAR: DISCOBI: CD: CD					58	Rock
BOSCH: KENNEDY: GARY: TEMPLE: COLEMAN: FOR: BARTONE: & ORGAN: PIANO: CD: SOF 5097 27 29						58	Pop	MARTIN: PEREZ/TEJERIN: SO: TURNAJ.: LYRIC: CONCERTO/MANO: PULSAR: DISCOBI: CD: CD					58	Rock
BRADEN: THEREPY: PIANO: WORKS: FOR: PIANO: VICTORIA: CD WCD 1989 27 29						58	Pop	MARTIN: PEREZ/TEJERIN: SO: TURNAJ.: LYRIC: CONCERTO/MANO: PULSAR: DISCOBI: CD: CD					58	Rock
BREATH: SCHUBERT: FOUR IMPROMPTUS: PIANO: VICTORIA: CD WCD 1989 27 29						58	Pop	MARTIN: PEREZ/TEJERIN: SO: TURNAJ.: LYRIC: CONCERTO/MANO: PULSAR: DISCOBI: CD: CD					58	Rock
BRETT: STEINBERG: LARRY: SCHANN: PIANO: QUARTETS: I.M.P.: MCM 077						58	Pop	MARTIN: PEREZ/TEJERIN: SO: TURNAJ.: LYRIC: CONCERTO/MANO: PULSAR: DISCOBI: CD: CD					58	Rock
MCM C&M 94 CD: CD 54 17.9/5.19						58	Pop	MARTIN: PEREZ/TEJERIN: SO: TURNAJ.: LYRIC: CONCERTO/MANO: PULSAR: DISCOBI: CD: CD					58	Rock
BROWN: BAND: SEATTLE: SYMPHONY: PIANO: 1118 CD: PIANO 1118 6.66/2.66						58	Pop	MARTIN: PEREZ/TEJERIN: SO: TURNAJ.: LYRIC: CONCERTO/MANO: PULSAR: DISCOBI: CD: CD					58	Rock
CAMBRIDGE: UNIVERSITY: CHORUS: BROWN: VARIOS: A: GARLAND: FOR: THE: QUEEN:						58	Pop	MARTIN: PEREZ/TEJERIN: SO: TURNAJ.: LYRIC: CONCERTO/MANO: PULSAR: DISCOBI: CD: CD					58	Rock
LYRIC: CD 182 27 29						58	Pop	MARTIN: PEREZ/TEJERIN: SO: TURNAJ.: LYRIC: CONCERTO/MANO: PULSAR: DISCOBI: CD: CD					58	Rock
CAPITO: CHAMBER: ARTISTS: CHAMBER: EAST: HAWKLEY: WILLEY: DENON: CD CRC 2071 27 29						58	Pop	MARTIN: PEREZ/TEJERIN: SO: TURNAJ.: LYRIC: CONCERTO/MANO: PULSAR: DISCOBI: CD: CD					58	Rock
CARROLL: MUSODYN: COMPLETE: WORKS: FOR: SOLO: PIANO: CD: 48864 27 15						58	Pop	MARTIN: PEREZ/TEJERIN: SO: TURNAJ.: LYRIC: CONCERTO/MANO: PULSAR: DISCOBI: CD: CD					58	Rock
CARUSO: ET: VARIOUS: OPERATIC: ARIAS: & SCENAS: SYMPHONY: CD 1378 23 29						58	Pop	MARTIN: PEREZ/TEJERIN: SO: TURNAJ.: LYRIC: CONCERTO/MANO: PULSAR: DISCOBI: CD: CD					58	Rock
CHRISTMAS: CAPERS: CHRISTMAS: CAPERS: ROCKING: VARS: P: CANDEL: 4 15 (H)						58	Pop	MARTIN: PEREZ/TEJERIN: SO: TURNAJ.: LYRIC: CONCERTO/MANO: PULSAR: DISCOBI: CD: CD					58	Rock
CHRISTMAS: CAROLERS: CHRISTMAS: CAROLERS: ROCKING: VARS: P: CANDEL: 4 15 (H)						58	Pop	MARTIN: PEREZ/TEJERIN: SO: TURNAJ.: LYRIC: CONCERTO/MANO: PULSAR: DISCOBI: CD: CD					58	Rock
CHRONA: LEE: PIANO: SONATA: DANITA: SCHERZO: & MARCH: I.M.P.: MASTERS: MCM 077						58	Pop	MARTIN: PEREZ/TEJERIN: SO: TURNAJ.: LYRIC: CONCERTO/MANO: PULSAR: DISCOBI: CD: CD					58	Rock
CD: CD 190 27 29						58	Pop	MARTIN: PEREZ/TEJERIN: SO: TURNAJ.: LYRIC: CONCERTO/MANO: PULSAR: DISCOBI: CD: CD					58	Rock
CONWAY: TUNNEL: GARDNER: HUMMEL: CHAMBER: MUSIC: MERIDIAN: MC R 7277 CD: CD 8427						58	Pop	MARTIN: PEREZ/TEJERIN: SO: TURNAJ.: LYRIC: CONCERTO/MANO: PULSAR: DISCOBI: CD: CD					58	Rock
COOPER: THE: FLOWER: OF: SCOTLAND: MCD: MC 902: REC: CD 2064: CD 42.5/2.79						58	Pop	MARTIN: PEREZ/TEJERIN: SO: TURNAJ.: LYRIC: CONCERTO/MANO: PULSAR: DISCOBI: CD: CD					58	Rock
CROWD: HOWE: TEMPLE: OF: LOW: MEN: CAPTIV: LYRIC: REC: 264/232: MCD: CD 2064						58	Pop	MARTIN: PEREZ/TEJERIN: SO: TURNAJ.: LYRIC: CONCERTO/MANO: PULSAR: DISCOBI: CD: CD					58	Rock
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DANCE: MUSIC: ACTION: EQUALS: 700: RESTLESS: CD: 52 5212						58	Pop	MARTIN: PEREZ/TEJERIN: SO: TURNAJ.: LYRIC: CONCERTO/MANO: PULSAR: DISCOBI: CD: CD					58	Rock
DANCE: MUSIC: ACTION: EQUALS: 700: RESTLESS:														



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# TOP 75 SINGLES

21/28 DECEMBER 1991

# TITLES AZ

## THE OFFICIAL music week CHART

This Week	Last Week	Title	Artist (Producer) Publisher	Label 7 (12") (Distributor) Cassette/CD
1	NEW	<b>BOHEMIAN RHAPSODY THESE ARE THE ...</b>	Parlophone 01228 20 46 Queen (A&M) (A&M) (Richard) Warner	7
2	3	<b>DON'T LET THE SUN GO DOWN ON ME</b>	Capitol 457649 5M George Michael/Elton John/Michael Bigg	5
3	1	<b>JUSTIFIED AND AMBIGUOUS</b>	KLF Comm. KLF 93X1 (MCA) PT The J.K. Latham Wynne/The KLF/Elec 200/WCA/BMG	1
4	2	<b>WHEN YOU TELL ME THAT YOU LOVE ME</b>	Duna Ross (Robert) Warner Duna Ross (Robert) Warner	4
5	NEW	<b>LIVE AND LET DIE</b>	Geffa/Capitol 17 18MG Guns N' Roses (Guns N' Roses) MPL	5
6	6	<b>DRIVEN BY YOU</b>	Parlophone 12ZR 8304 E Brian May (May) (Richard) Queen/EMI	7
7	7	<b>TWO BLIND TO SEE IT</b>	Real 8967 1801 Koolhaas	8
8	4	<b>BLACK OR WHITE</b>	Epic 45 919765 5956 (SM) Michael Jackson (Jackson/Bertini) WC	5
9	7	<b>DON'T TALK JUST KISS</b>	Top 1702400 5M Rage Against The Machine (Geffa) Warner	6
10	7	<b>WE SHOULD BE TOGETHER</b>	EMI 114555 91 E DNR Richard (Richard/Moss) Sony	6
11	8	<b>STARS</b>	EMI 72 6261 10 Simply Red (Levine/Hackell) No What/EMI	7
12	5	<b>RIDE LIKE THE WIND</b>	Real 8970 17 E Michael Schuster (Real) Warner	8
13	10	<b>ROBBAR &amp; CUSTARD</b>	Real 8970 17 E Shah (Pritchard/Hughes) MCA	8
14	10	<b>THE BARE NECESSITIES MEGAMIX</b>	Capitol 45 9195 15-BMG UK Mixmasters (Wright) Campbell/EMI	8
15	9	<b>IF YOU GO AWAY</b>	New 45 9195 15-BMG New Kids on the Block (New Kids) Sony	8
16	NEW	<b>ADDAMS GROOVE</b>	Capitol 45 9195 15 Hammer (Hammer) Plate III Best It	8
17	10	<b>YOU SHOWED ME</b>	Real 8970 17 E Salt N' Pepa (Eshelberg) The Invincibles/Real/TRO-Epic	8
18	11	<b>ROCKET MAN (I THINK IT'S GOOD TO BE A ...)</b>	Real 8970 17 E Kiss (Kiss) Warner	8
19	12	<b>MARTIKA'S KITCHEN</b>	Columbia 65 9766 51-7668 5M Martika (Parsons) Parlophone	9
20	13	<b>JOSEPH MEGA-REMIX</b>	Real 8970 17 E Jason Donovan/Vanessa Lloyd Webber/Wright Real/EMI	9
21	13	<b>MYSTERYOUS WAYS</b>	Real 8970 17 E U2 (Lansdowne) Blue MC	9
22	14	<b>DIZZY</b>	Real 8970 17 E Vic Reeves & The Wonder Stuff (Glossop) Levy/BMG	9
23	16	<b>ACTIV 8 (COME WITH ME)</b>	Network 9471 24 EP Alton (Alton) Koolhaas	9
24	NEW	<b>WAS IT WORTH IT?</b>	Parlophone 12ZR 8304 E Pet Shop Boys (Pet Shop Boys) Parlophone	9
25	17	<b>SMELLS LIKE TEEN SPIRITS</b>	Capitol 45 9195 15 Nirvana (Vig/Narveson) Virgin	9
26	NEW	<b>THE COMPLETE DOMINATOR</b>	R&B/Dance Rhythm 8545 44 (R&B) Herman's Hermits (Herman) MCA	9
27	3	<b>RUNNING OUT OF TIME</b>	Real 8970 17 E Digital Audio (Adams) Char Jade 410 Best/S	9
28	14	<b>SOUND</b>	Parlophone 12ZR 8304 E James (Yonah) Blue MC	9
29	18	<b>THE SHOW MUST GO ON</b>	Parlophone 12ZR 8304 E Queen (A&M) (A&M) (Richard) Warner	9
30	19	<b>EVERYBODY MOVE</b>	Parlophone 12ZR 8304 E Cathy Dennis (Dennis/Bodger/Parthenon) EMI/WCA	9
31	19	<b>AM I RIGHT?</b>	Real 8970 17 E Erasure (Phelps) Musical Moments/Sirens/Andy Bell	9
32	20	<b>SEVEN OF SEVEN SONGS/SILENT NIGHT</b>	Columbia 65 9766 51-7668 5M Simon & Garfunkel (Simon/Garfunkel) Pattern	9
33	20	<b>DIAMONDS &amp; PEARLS</b>	Real 8970 17 E Prince & The New Power Generation (Prince) NPG/WCA	9
34	21	<b>GET READY FOR THIS</b>	Parlophone 12ZR 8304 E 2 Unlimited (Windsor) Castle MCA	9
35	NEW	<b>ALL WOMAN</b>	Real 8970 17 E Lisa Stansfield (Garnier/Morris) Blue Life	9
36	24	<b>WAY OF THE WORLD</b>	Capitol 45 9195 15 Tina Turner (Lord Alge/Hammond/Live/Davis) Empire/Real/Goodson	9
37	24	<b>TENDER LOVE</b>	Capitol 45 9195 15 Kenny Rogers (Green) EMI	9
38	21	<b>COVER FROM THE ...</b>	Dunson Black (Kelly) Pop Columbia 65 9766 51-7668 5M 67 6712 14 312 312 312	9
39	25	<b>PLAYING WITH KNIVES</b>	Ying Yonah 3509 3509 3509 3509 Barris Inc (Mecham/Meredith/Turner) Schroetz	9
40	3	<b>HOW CAN I KEEP FROM SINGING?</b>	WEA 12 69 52 03 62 12 03 62 10 Enya (Enya) EMI	9
41	4	<b>THE YOUELING SONG</b>	EMI 7008L 1 10 10 00 0 1 Frankie and Johnny Boys (Backus/Born) MCA/Real 10 00 0 1	9
42	24	<b>EXTACY</b>	ZTT 24 24 24 24 24 24 Shades Of Rhythm (Shades Of Rhythm) Perfect	9
43	3	<b>I'LL BE HOME THIS CHRISTMAS</b>	Epic 45 9195 15 Shakin' Stevens (David) Shanty First Cut	9
44	2	<b>IT'S THE END OF THE WORLD AS WE KNOW IT</b>	Real 8970 17 E Real (Real) Inc	9
45	5	<b>FIND THE TIME (PART 1)</b>	EMI 65 9195 15-BMG Quadrophonia (Quadrophonia) MCA	9
46	5	<b>I DON'T WANNA TAKE THIS PAIN</b>	MCA MCSR 100 20 20 10 00 10 00 Danna Margulies (Adams/Frelich) IMV/EMI/Real	9
47	6	<b>IS THERE ANYBODY OUT THERE?</b>	Decca/Capitol 17 18MG Bananarama (Bananarama) J&E	9
48	2	<b>ABIDE WITH ME</b>	Real 8970 17 E Vic Reeves (The Grog) Virgin	9
49	2	<b>FAIRYTALE OF THE NEW YORK</b>	Real 8970 17 E The Pogues feat Kirsty MacColl (Lillywhite) Pogues/Perfect	9
50	3	<b>WHEN A MAN LOVES A WOMAN</b>	Columbia 65 9766 51-7668 5M Michael (Michael) (Michael) Warner	9
51	2	<b>OPEN YOUR EYES</b>	Decca/Capitol 17 18MG Black Box (Grove) Grove Melody/WCA	9
52	3	<b>WONDERFUL TONIGHT (LIVE)</b>	Duch 91 08 99 50 Eric Clapton (Telam) WCA	9
53	NEW	<b>THE BALLAD OF JAYNE</b>	Mercury 96 30 30 30 L.A. Guns (Baron) Parlophone/PRI/Atlantic Snug	9
54	5	<b>HOLE HEARTED</b>	AMM 45 9195 15 Extreme (Bentancourt) Warner	9
55	7	<b>RHYTHM IS A MYSTERY</b>	Decca/Capitol 17 18MG K-Ross (K-Ross) MCA	9
56	7	<b>HOME FOR CHRISTMAS DAY</b>	Real 8970 17 E The Real Gone Band (McCASO) MCA/Sony	9
57	3	<b>I CAN'T MAKE YOU LOVE ME</b>	Capitol 45 9195 15 Bonnie Raitt (Van Ratten) Real	9
58	2	<b>U.F.F. (EVERYTHING)</b>	Real 8970 17 E U.F.F. (U.F.F.) Warner	9
59	3	<b>WALKING IN THE ICE (REMIX)</b>	Columbia 65 9766 51-7668 5M Digital Dream Baby (Incredible) Highbridge/Real	9
60	NEW	<b>COUNTING SHEEP</b>	Korova 40 40 40 40 Alvin (Lorimer) real	9
61	6	<b>LOVE SEE NO COLOUR</b>	Parlophone 12ZR 8304 E The Firm (Firm) Warner	9
62	NEW	<b>COLOUR OF LOVE</b>	EMI 114 55 55 55 55 55 Snag (Snag) WCA/Zomba	9
63	3	<b>LOVE HURTS</b>	Geffa 05 11 16 16 Cher (Zito) A&M/RCA-Oryan/Real	9
64	NEW	<b>MAGIC'S BACK</b>	Real 8970 17 E Maksim (Maksim) J&E/Lipnick (Maksim) Sony/Watermark/C&A/B/Boys	9
65	2	<b>HOW CAN I LOVE YOU MORE?</b>	Decca/Capitol 17 18MG M People (M People/Andriani) BMG/Virgin	9
66	2	<b>KILLER... (EP)</b>	ZTT 24 24 24 24 24 24 Seal (Horn) MCA/Beethoven/S Virgin	9
67	4	<b>SO REAL</b>	EMI 65 9195 15-BMG Roxette (Lindvall) Love Decca/CD	9
68	2	<b>SILENT NIGHT</b>	EMI 65 9195 15 Sinead O'Connor (O'Connor/Gabrieli) no copyright	9
69	2	<b>HORSEPOWER</b>	R&B/Dance Rhythm 8545 44 Rage Against The Machine (Geffa) Warner	9
70	NEW	<b>REACHIN'</b>	Real 8970 17 E Jonny Regno Presents Phase II (Blaze) Supreme	9
71	2	<b>FRIENDSHIP</b>	EMI 65 9195 15 Sabrina Johnson (Johnson/Johnson) MCA/CD	9
72	6	<b>FAITH (IN THE POWER OF LOVE)</b>	Parlophone 12ZR 8304 E Roxette (Lindvall) Love Decca/CD	9
73	NEW	<b>THE HARDCORE EP</b>	Real 8970 17 E The Hipnotics (Pound/Smith) CC	9
74	2	<b>THE CHRISTMAS SONG (CHESTNUTS ...)</b>	Capitol 45 9195 15 Nat King Cole (Giletti) WCA	9
75	2	<b>ANOTHER BLOOMING CHRISTMAS</b>	Epic 45 9195 15 Mel Smith (no credit) Mammoth	9

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# TOP 75 SINGLES

THE OFFICIAL **music week** CHART



<b>1</b>	<b>NEW</b> BOHEMIAN RHAPSODY/ THESE ARE THE DAYS OF... Queen	Parlophone
<b>2</b>	DON'T LET THE SUN GO DOWN ON ME George Michael/Eton John	Epic
<b>3</b>	JUSTIFIED AND ANCIENT The KT Lead vocals: Miss Janyne Wyntia	KLF Communications
<b>4</b>	WHEN YOU TELL ME THAT YOU LOVE ME Diana Ross	EMI
<b>5</b>	<b>NEW</b> LIVE AND LET DIE Guns N' Roses	Geffin
<b>6</b>	DRIVEN BY YOU Brian May	Parlophone
<b>7</b>	TOO BLIND TO SEE IT Kym Sims	A&O
<b>8</b>	BLACK OR WHITE Michael Jackson	Epic
<b>9</b>	DON'T TALK JUST KISS Right Said Fred (Guest vocal: Jocelyn Brown)	Tag
<b>10</b>	WE SHOULD BE TOGETHER Curtis Stuard	EMI
<b>11</b>	STARS Simply Red	EastWest
<b>12</b>	HIDE LIKE THE WIND East Side Beat	Mr
<b>13</b>	ROOBARR & CUSTARD Friedson	Shart
<b>14</b>	THE BARE NECESSITIES MEGAMIX UK Mixmasters	Connect
<b>15</b>	IF YOU GO AWAY New Kids On The Block	Columbia
<b>16</b>	<b>NEW</b> ADDAMS GROOVE Hammer	Capitol
<b>17</b>	YOU SHOWED ME Sail N' Papa	Mr
<b>18</b>	ROCKET MAN (I THINK IT'S GOING TO BE A...) Kate Bush	Mercury
<b>19</b>	MARTIKA'S KITCHEN Martika	Columbia
<b>20</b>	JOSEPH MEGA-REMIX Jason Donovan/Journeus	Realty Defied
<b>21</b>	MYSTERIOUS WAYS U2	Island
<b>22</b>	DIZZY Vic Reeves & The Wonder Stuff	Island
<b>23</b>	ACTIVE 8 (COME WITH ME) Aventura	Network

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"hits"  
all the hit singles on one album  
you got it (the right stuff) step by step tonight games  
call it what you want valentine girl hangin' tough  
this one's for the children  
and the current smash "Hit" single  
if you go away

<b>38</b>	COVER FROM THE SKY Dasean Blue	Columbia
<b>39</b>	PLAYING WITH KNIVES Bizarre Inc	Viral Solution
<b>40</b>	HOW CAN I KEEP FROM SINGING? Eric Burdon	WEA
<b>41</b>	THE YODELING SONG From the lead featuring The Backroom Boys	EMI
<b>42</b>	ERIXCY Shades Of Rhythm	ZTT
<b>43</b>	I'LL BE HOME THIS CHRISTMAS Shabaz Stevens	Epic
<b>44</b>	IT'S THE END OF THE WORLD AS WE KNOW IT REN	MCA
<b>45</b>	<b>NEW</b> FIND THE TIME (PART 1) Quadrifonia	AMS
<b>46</b>	I DON'T WANNA TAKE THIS PAIN Danni Minogue	MCA
<b>47</b>	IS THERE ANYBODY OUT THERE? Barrabeds	Deconstruction/Parlophone
<b>48</b>	ABIDE WITH ME Vic Reeves	Sense
<b>49</b>	FAIRYTALE OF NEW YORK The Pogues feat Kirsty MacColl	FN
<b>50</b>	WHEN A MAN LOVES A WOMAN Michael Bolton	Columbia
<b>51</b>	OPEN YOUR EYES Black Box	Deconstruction/ECA
<b>52</b>	WONDERFUL TONIGHT (LIVE) Eric Clapton	Duck
<b>53</b>	<b>NEW</b> THE BALLAD OF JAYNE LA Guns	Mercury
<b>54</b>	HOLE HEARTED Extreme	A&M
<b>55</b>	RYTHM IS A MYSTERY Kiki Ross	Deconstruction/Parlophone
<b>56</b>	HOME FOR CHRISTMAS DAY The Blind Cure And The Blue Ore	Virgin
<b>57</b>	I CAN'T MAKE YOU LOVE ME Bobby Brown	Capitol
<b>58</b>	U.H.F./EVERYTHING Uff	XI
<b>59</b>	WALKING IN THE AIR (REMIX) Digital Dream Baby/Snowman	Columbia
<b>60</b>	<b>NEW</b> COUNTING SHEEP Atraced	Korova
<b>61</b>	LOVE SEE NO COLOUR The Farm	Parlophone

# TOP 50 AIRPLAY CHART

## THE OFFICIAL music week CHART

Pos	Weeks on Chart	Title	Artist	Label	Station with Most Plays
1	1	STARS Simply Red	East West	Capital FM	
2	1	BLACK OR WHITE Michael Jackson	Epic	Capital FM	
3	1	JUSTIFIED & ANCIENT KLF/Tommyoya	KLF Communications	Power FM	
4	1	DON'T LET THE SUN GO DOWN... George Michael/Eton John	Epic	Piccadilly Key 103 FM	
5	1	MYSTERIOUS YVES U2	Island	Piccadilly Key 103 FM	
6	1	MARTIKA'S KITCHEN Martika	Columbia	Piccadilly Key 103 FM	
7	1	OUND James	Fontana	Piccadilly Key 103 FM	
8	1	WHEN YOU TELL ME THAT YOU ... Diana Ross	Capitol	Capital FM	
9	1	DRIVEN BY YOU Bryan May	Parlophone	Red Rose Rock FM	
10	1	DIAMONDS AND PEARLS Prince & The New Power Generation	Fanley Park	Piccadilly Key 103 FM	
11	1	DON'T TALK JUST KISS Right Said Fred/Jacelyn Brown	East West	Piccadilly Key 103 FM	
12	1	TOD BLIND TO SEE It Kym Sims	Teg	Piccadilly Key 103 FM	
13	1	HOLE HEARTED Extreme	ABM	Red Rose Rock FM	
14	1	WAY OF THE WORLD Tina Turner	Capitol	Red Rose Rock FM	
15	1	ROCKET MAN Kate Bush	Mercury	Piccadilly Key 103 FM	
16	1	AM I RIGHT? Erasure	Mute	Piccadilly Key 103 FM	
17	1	RIDE LIKE THE WIND Eric Sade Beat	flir	Power FM	
18	1	TENDER LOVE Kenny Thomas	Coletempo	Piccadilly Key 103 FM	
19	1	YOU SHOWED ME Salt-N-Pepa	flir	Power FM	
20	1	LOVE SEE NO COLOUR The Farm	Produce	Invicta FM	
21	1	WAS IT WORTH IT Pat Sharp Boys	Parlophone	Power FM	
22	1	DIZZY Vic Reeves & The Wonder Stuff	Sense	Red Rose Rock FM	
23	1	EVERYBODY MOVE Cathy Dennis	Polydor	Power FM	
24	1	ADAMMS GROOVE Hammer	Capitol	BBC Radio 1	
25	1	IT'S THE END OF THE WORLD... REM	IRS S	Children Network	

Pos	Weeks on Chart	Title	Artist	Label	Station with Most Plays
26	1	FAITH (IN THE POWER OF LOVE) Rozalla	Pulse-8	Power FM	
27	1	OPEN YOUR EYES Black Box	deConstruction	Power FM	
28	1	CALL MY NAME OMD	Virgin	Capital FM	
29	1	COVER FROM THE SKY DEAN Blue	Columbia	BBC Radio 1	
30	1	BOHEMIAN RHAPSODY Queen	Parlophone	Piccadilly Key 103 FM	
31	1	YOU TO ME ARE EVERYTHING Senia	IG Records	Power FM	
32	1	COUNTING SHEEP Ashwad	Kerava	Power FM	
33	1	I LOVE YOUR SMILE Shancie	bmj	Power FM	
34	1	WHEN A MAN LOVES A WOMAN Michael Bolton	Columbia	Red Rose Rock FM	
35	1	LIVE AND LET DIE Guns N' Roses	Geffen	Red Dragon	
36	1	WE SHOULD BE TOGETHER CH Richard	EMI	Essex	
37	1	ALL WOMAN Lisa Stansfield	Arista	Children Network	
38	1	I DO YOU FEEL LIKE I FEEL Belinda Carlisle	Virgin	Power FM	
39	1	LOVE HURTS Cher	Geffen	JCR	
40	1	JUST A TOUCH OF LOVE C&C Music Factory	Columbia	Power FM	
41	1	IF YOU WERE WITH ME NOW Kylie Minogue/K. Washington	PWL	Essex	
42	1	SMELLS LIKE TEEN SPIRIT Nirvana	DGC	BBC Radio 1	
43	1	FALL AT YOUR FEET Crowded House	Capitol	Red Rose Rock FM	
44	1	INNOCENT EYES Reached	Columbia	Invicta FM	
45	1	RHYTHM IS A MYSTERY K-Klass	deConstruction	Power FM	
46	1	KILLER Seal	ZTT	Power FM	
47	1	FRIENDSHIP Sabrina Johnston	East West	Clyde One FM	
48	1	NO SON OF MINE Genesis	Virgin	Piccadilly Key 103 FM	
49	1	IF YOU WILL NEVER BE ANOTHER... Bryan Adams	ABM	Capital FM	
50	1	I DON'T WANNA TAKE THIS PAIN Danna Minogue	MCA	Invicta FM	

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### TOP 10 BREAKERS

Pos	Title	Artist	Label
1	THESE ARE THE DAYS OF OUR LIVES	Queen	Parlophone
2	REMEMBER THE TIME	Michael Jackson	Epic
3	JESUS HE KNOWS ME	Genesis	Virgin
4	TRUE COMPANION	Marc Cohn	East West
5	THIS IS HIP	John Lee Hooker	Silvertone
6	MAY CHRISTMAS BRING YOU	Luther Vandross	Epic
7	MAGIC'S BACK	M McClain/Lemnick	NCA
8	TIME	Honeychild	Virgin
9	SETY YOUR LOVING FREE	Lisa Stansfield	Arista
10	IS THIS LOVE	Landon/Beys	WEA

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

### REGIONAL CHOUSE

Pos	Title	Artist	Station
1	WHEN YOU TELL ME THAT YOU ...	Diana Ross	Signal
2	WHEN YOU TELL ME THAT YOU ...	Diana Ross	County Sound Network
3	WHEN YOU TELL ME THAT YOU ...	Diana Ross	Invicta FM
4	TENDER LOVE	Kenny Thomas	Red Dragon
5	INNOCENT EYES	Reached	Children Network
6	MARTIKA'S KITCHEN	Martika	Tay
7	IF YOU GO AWAY	New Kids On The Block	County Sound Network
8	DIZZY	Vic Reeves & The Wonder Stuff	Fort 80M
9	YOU SOUND	James	Signal
10	SOUND	James	Tree

Top 10 sales showing most regional bias

### AIRPLAY PROFILE

SELECTED TITLE: WAS IT WORTH IT Pat Sharp Boys Parlophone

Station	Plays	
1	Downtown	6
2	Children Network	7
3	Northsound	8
4	Invicta FM	9
5	Red Dragon	10

Stations showing most play for selected title

### THIS WEEK'S CONTRIBUTORS:

ABC FM, BRMB FM, Capital FM, City, Clyde One FM, Cool FM, County Sound Network, Dazzler, Essex, Fort 80M, Fox FM, Heartbeat, Children Network, Invicta FM, Mercury, NorthSound, BBC Radio 1, Piccadilly Key 103 FM, Power FM, Red Dragon, Red Rose Rock FM, Signal, Tay, Treac, JCR, 210 FM. This represents 68.8% of total pop radio listening in the UK.

## US TOP 50 SINGLES

Pos	Title	Artist	Label
1	BLACK OR WHITE	Michael Jackson	Epic
2	IT'S SO HARD TO SAY GOODBYE	Boyz II Men	Motown
3	ALL 4 LOVE	Color Me Badd	Guns
4	LET SET ADIRIT ON MEMORY BLISS	Pauli Quinn/Ge 29	Street
5	WHEN A MAN LOVES A WOMAN	Michael Bolton/Columbia	Columbia
6	CAN'T LET GO	Mariah Carey	Columbia
7	FLYING KISSES IN THE WIND	Paula Abdul	Captive
8	BINALLY, Co Ce Peniston	ABM	ABM
9	2 LEGIT 2 QUIT	Hammer	Capitol
10	WILDSTYLE	Mary Mack & The Funky Bunch	Interscope
11	WHAT THAT LOVE IS FOR	Amy Grant	ABM
12	KEEP COMING BACK	Richard Marx	Capitol
13	NO SON OF MINE	Genesis	Atlantic
14	CREAM	Prince	Paisley Park
15	O P P	Naughty By Nature	Tommy Boy
16	LET'S TALK ABOUT SEX	Salt N' Pepa	Next Plateau
17	SMELLS LIKE TEEN SPIRIT	Nirvana	Geffen
18	DON'T CRY	Guns N' Roses	Geffen
19	DON'T LET THE SUN GO DOWN	G. Michael, John C	44
20	ADAMMS GROOVE	Hammer	Capitol
21	CAVY STOP THIS THING WE STARTED	Dwain Adams	ABM
22	LIVE FOR LOVING YOU	Gloria Estefan	Epic
23	SET THE NIGHT TO MUSIC	Roberta Flack/Mar Prent	Arista
24	BROKEN ARROW	Red Stewart	Warner Brothers
25	I LOVE YOUR SMILE	Shanice	Motown

## US TOP 50 ALBUMS

Pos	Title	Artist	Label	
1	DANGEROUS	Michael Jackson	Epic	
2	ROBIN THE WIND	Garth Brooks	Capitol	
3	TOO LEGIT TO QUIT	Hammer	Capitol	
4	ACHTUNG BABY	U2	Island	
5	TIME AND TENDNESS	Michael Bolton/Columbia	Columbia	
6	NEVER MIND	Nirvana	DGC	
7	UNFORGETTABLE	Natalie Cole	Elektra	
8	COOLEYHIGHARMONY	Boyz II Men	Motown	
9	METALLICA	Metallica	Elektra	
10	YOUR ILLUSION II	Guns N' Roses	Geffen	
11	EMOTIONS	Mariah Carey	Columbia	
12	NO FENCES	Garth Brooks	Capitol	
13	WE CAN'T DENY	Genesis	Atlantic	
14	USE YOUR ILLUSION I	Guns N' Roses	Geffen	
15	SPELLBOUND	Paula Abdul	Captive	
16	WAKING UP THE NEIGHBOURS	Bryan Adams	ABM	
17	LUCK OF THE DRAW	Bonnie Raitt	Capitol	
18	HEART IN MOTION	Amy Grant	ABM	
19	C&C	Color Me Badd	Giant	
20	DIAMONDS & PEARLS	Prince	Paisley Park	
21	DECADE OF DECEITANCE	Motley Crue	Elektra	
22	MUSIC FROM 'FOR THE BOYS'	Bette Midler	Atlantic	
23	BLUE LIGHT, RED LIGHT	Heavy Conrick Jr	Columbia	
24	KEEP IT COMIN'	Keith Sweat	Elektra	
25	TWO ROOMS	Songs of ELTON ...	Various Polydor	
26	FOR MY BROKEN HEART	Reba McEntire	MCA	
27	MUSIC FOR THE PEOPLE	Mary Mac/Fatboy Band	Interscope	
28	DEATH CERTIFICATE	Ike LaVigne	Priority	
29	SKY IS CRYING	Steve Ray Cash	Capitol	
30	BEAUTY & THE BEAST (OST)	Various	Walt Disney	
31	FOREVER MY LADY	Joceli	Capitol	
32	NO MORE TEARS	Ozzy Osbourne	Epic	
33	OUT OF TIME, REM	Warner Brothers	Warner Brothers	
34	APCALYPTISE II	The Enemy	Public Enemy Def Jam	
35	GONNA MAKE YOU SWEAT	C&C Music Factory	Columbia	
36	IT'S ALL ABOUT TO CHANGE	Travis Tritt	Warner Bros	
37	GARTH BROOKS	Garth Brooks	Capitol	
38	NAUGHTY BY NATURE	Naughty By Nature	Tommy Boy	
39	FIREHOUSE	Firehouse	Epic	
40	POCKET FULL OF GOLD	Vince Gill	MCA	
41	FOR UNLAWFUL CARNAL	Van Halen	Warner Bros	
42	SHEPHERD MOONS	Enya	Reprise	
43	THE FIRE INSIDE	Bob Seger/Silver Bullet Band	Capitol	
44	VAGABOND HEART	Red Stewart	Warner Bros	
45	EXTREME II	PORNOGRAFFITO!	Extreme	ABM
46	NEW MOON SHINE	James Taylor	Columbia	
47	WHENEVER WE WANTED	John Mellencamp	Mercury	
48	PANDORA'S BOX	Acrosom	Columbia	
49	RUSH STREET	Richard Marx	Capitol	
50	PHANTOM OF THE ...	Orig. London Cast	Polydor	

Charts courtesy Billboard, 21 December, 1991 \* Bullseye are awarded to those products demonstrating the greatest airplay and sales gain. UK UK signposts.

# RECORD MIRROR

## VIDEO

21 DECEMBER 1991, FREE WITH MUSIC WEEK

U P D A T E

# Chart

n e w s

BY ALAN JONES

## BELGIAN IDENTITY CRISIS

It may turn out to be a short-lived phenomenon, but there's no doubt that 1991 will be remembered as the year that Belgian techno music made a big impression in the UK. But not all Belgian techno records are entirely without British input. *The Dutch duo 2 Unlimited* once promoted their record 'Get Ready For This' on Radio One and mentioned that it was recorded six weeks earlier, though on the same programme the PWL's Pete Waterman reckoned he had been playing it in the clubs for 11 weeks.

It's discrepancies like this, and the fact that the Stock, Aitken & Waterman team have previously adopted pseudonyms (for 'Ole Ole') that give rumours that they were behind the 2 Unlimited record a certain substance. 'Get Ready For This' is also very obviously sampled/recreated on the *Kylie Minogue* album track 'I Guess I Like It Like That', although the track credits only Stock, Waterman and Minogue as writers, while 'Get Ready For This' was written by 'Wide and de Coster'.

Make of that what you will, but

there's no doubting the UK pedigree of *Christian J. Bolland*, 20, who was born here but moved to Belgium at an early age. Bolland, who has made records in a bewildering variety of disguises, has been responsible for the mixes of several hits on the R&S label, and is currently scoring his own debut success with 'Horsepower'.

Bolland is something of a keyboard wizard, a skill he developed after studying the work of *Jean Michel Jarre*.



● **Afrika Bambaataa** has been around a great deal longer than most dance acts, first charting here in 1982 with the seminal funk rap 'Planet Rock'. His recent Italo-style outing, 'Just Get Up & Dance', was a massive club hit but never crossed over, peaking at number 45, although his vocals were subsequently sampled and used as the hook on the *Basheads'* top five smash, 'Is There Anybody Out There'. Now 'Planet Rock', which won a gold disc in America, is scheduled for UK release again, with a remix by Sheffield sleepers *LFO*. While we wait for that project to reach completion, Bambaataa's new American single 'Power Boy Party' is beginning to pick up UK reaction on import.



● *Luther Vandross* fans not entirely sated by the five fab new dance mixes of 'The Rush' on his upcoming 12-inch — the practically Lutherless 'Rush Vibe Dub' is closest to the currently fashionable techno style, but not *that* close — can find yet another, exclusive, version on his recently released video, 'The Best Of Luther Vandross', an 85-minute, 13-song compendium, which mixes mixes, live versions, chat and "live in studio" takes. The exclusive version of 'The Rush' is in the latter category, along with 'Anyone Who Had A Heart' and 'A House Is Not A Home'. Luther says: "I sang everything in one take and left all the mistakes in... but who cares? It's all about the way it feels." In fact, Luther is such a reliable performer that he makes no real mistakes at all; he simply improvises in a slightly different style.

OUT ON  
**BAD BOYS RECORDS**  
IN JANUARY 1992

BAD B T 002 - UNDERGROUND POSSE E.P.  
DIST: RIO/PHONOGRAM



OUT ON  
**CHAMPION**  
IN JANUARY 1992

CHAMP 12.289 - HYSTERIA/BLAST  
CHAMP 12.292 - MIG-29 BY MIG-29  
DIST: BMG



OUT ON  
**BASS RECORDS**  
IN JANUARY 1992

BSS - 12.17 - AUM 80  
MINDCONTROLLER REMIXES  
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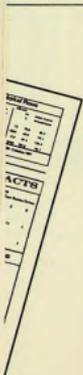
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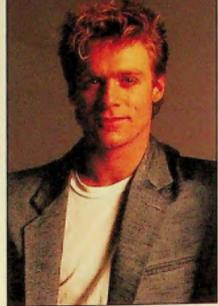
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# Chart

## news

BY ALAN JONES



● Bryan Adams' '(Everything I Do) I Do It For You' wasn't only the first single to sell 1m copies since Jennifer Rush's 1985 smash 'The Power Of Love' - it was also the longest-charting number one in the interim. It finally dropped out last week after 24 appearances in the chart, that's eight weeks longer than any other single has managed to stay in the chart this year. The joint runners-up

### FIRING ON BOTH CYLINDERS

After 11 weeks in the shade of 'Use Your Illusion II', Guns N' Roses' 'Use Your Illusion I' finally got the upper hand last week, moving a handful of places ahead of its companion, as one of its tracks, a cover of the old Paul McCartney & Wings hit 'Live And Let Die', was released as a single. There's never been much between the two albums which have moved down the chart in tandem. They have reportedly sold around 500,000 copies in total, with 'Use Your Illusion II' about 20,000 sales ahead.

Guns N' Roses aren't the only act to have two big albums this year. R.E.M. reached number one with 'Out Of Time' and made the Top 10 with 'The Best Of R.E.M.', while Queen have bookended the year with 'Innuendo' and 'Greatest Hits II'. Both albums topped the chart, but the increased sales that all

Queen albums have experienced since Freddie Mercury's death will ensure that Queen sell more albums this year than any other act.

Their 'Greatest Hits II' also has an outside chance of becoming the year's best seller, although it will have to perform exceptionally well in the rest of the year to overtake the longtime leader, Eurythmics' 'Greatest Hits'.

The best-selling album of new 1991 material, meanwhile, is likely to be Simply Red's 'Stars', which has just overhauled the previous leader, 'Out Of Time' by R.E.M.

The Simply Red album has already been certified platinum three times in the 11 weeks since it was released, and will most likely top 1m sales before the end of the year. Surprisingly, even though the band have had 15 hit singles, the title track is only Simply Red's third Top 10 entry.

were Right Said Fred's number two hit 'I'm Too Sexy' and Chesney Hawkes' chart-topper 'The One And Only', both of which survived for 16 weeks. 'The Power Of Love' managed 32 weeks before it dipped below the wire.

● Michael Crawford Performs Andrew Lloyd Webber' is just the most obvious of a shoal of current chart albums featuring the music of Lloyd Webber. The seasonal chart rise of MOR and light classical repertoire has been more pronounced than ever this year, and Webber's songs could be found on 10 of last week's Top 75 albums. Others were Richard Clayderman and James Last's 'Together At Last', the original cast albums of 'Joseph & The Amazing Technicolor Dreamcoat' and 'The Phantom Of The Opera', Foster & Allen's 'Memories', the 'Shadows' 'Themes & Dreams', David Essex's 'His Greatest Hits', Placido Domingo's 'The Broadway I Love', Harry Secombe's 'Sincerely Yours', and the Pavarotti/Domingo/Carreras 'In Concert' album.

● The advertising blurb for the new Warner Brothers' movie soundtrack album 'Until The End Of The World' boasts that it contains 'all new songs, previously unavailable elsewhere except the U2 track, which, truthfully, is also available on another album', referring to the movie title track. Indeed it is, appearing on the band's own 'Achtung Baby' set, but that's not the whole story. Dealers should still pitch the album at U2 fans as the mixes are substantially different, and even have differing playing times, the one on U2's album being six seconds longer. The album also features strong new material from REM, Depeche Mode, Talking Heads, Lou Reed and Patti Smith, while Elvis Costello follows Kirsty MacColl in remaking the Kinks' 'Days'.

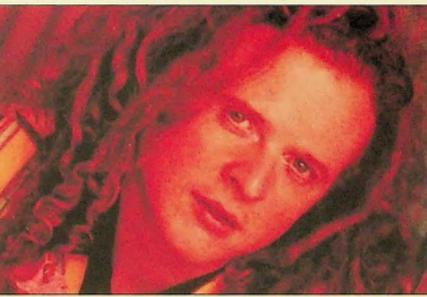
### TOP 10

- 1 THESE ARE THE DAYS
- 2 REMEMBER THE TIME
- 3 JESUS HE KNOWS
- 4 TRUE COMPANION
- 5 THIS IS HIP
- 6 MAY CHRISTMAS
- 7 MAGIC'S BACK
- 8 TIME
- 9 SETY YOUR LOVING
- 10 IS THIS LOVE

The following records are on the Top 200 singles sales chart. Figures in parentheses are last week's position.

### US TO

- 1 BLACK OR WHITE
- 2 IT'S SO HARD TO SAY I'M SORRY
- 3 ALL 4 LOVE
- 4 SET ADRIAN ON FIRE
- 5 WHEN A MAN LOVES A WOMAN
- 6 CAN'T LET GO
- 7 BLOWING KISSES IN THE WIND
- 8 FINALLY
- 9 2 LEGIT 2 QUIT
- 10 WILDSIDE
- 11 THAT'S WHAT LOVE IS
- 12 KEEP COMING BACK
- 13 NO SON OF MINE
- 14 CREAM
- 15 O.P.P.
- 16 LET'S TALK ABOUT A REVOLUTION
- 17 S.M.L.S LIKE TEEN
- 18 DON'T CRY
- 19 UNCLE DUTY
- 20 ADAMS GROOVE
- 21 CANT STOP THIS THING WE STARTED
- 22 LIVE FOR LOVING YOU
- 23 SET THE NIGHT TO MUSIC
- 24 BROKEN ARROW
- 25 I LOVE YOUR SMILE



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### 2 RM UPDATE

19	UNCLE DUTY	42	RUNNING DUAL	19	HEART IN MUIHUN
20	ADAMS GROOVE	43	HOME SWEET HOME	20	C.M.B.
21	CANT STOP THIS THING WE STARTED	44	I'VE GOT A LOT TO LEARN	21	DIAMONDS & PEARLS
22	LIVE FOR LOVING YOU	45	I WONDER WHY	22	DECADE OF DECAYS
23	SET THE NIGHT TO MUSIC	46	ENTER SANDMAN	23	MUSIC FROM FOR THE BOYS
24	BROKEN ARROW	47	TOP OF THE WORLD	24	BLUE LIGHT, RED LIGHT
25	I LOVE YOUR SMILE	48	HOUSECALL	25	KEEP IT COMIN'
		49	IS IT GOOD TO YOU	26	TWO ROOMS
		50	THE FIRE INSIDE	27	VAGABOND HEART
				28	EXTREME PORN
				29	NEON SHINE
				30	WHENEVER WE WANTED
				31	PANDORA'S BOX
				32	RUSH STREET
				33	PHANTOM OF THE...

# dj directory

## Blue Pearl

Whether they wanted it or not, the duo who comprise Blue Pearl — singer Durga McBroom and production ace Youth — have received a fair share of publicity for their new single '(Can You) Feel the Passion'.

A tougher, less commercial tune than their big hit 'Naked In The Rain', the new single has been the subject of a legal battle between themselves and Bizarre Inc. The bone of contention seems to have been the fact that '(Can You) Feel The Passion' is based around a Youth remix of the techno combo's 'Playing With

Knives'. Though they originally commissioned it to be the follow-up to 'Such A Feeling', Bizarre Inc were dissatisfied with the mix and chose to release their own.

Youth, however, felt the mix deserved exposure (and vocals) and turned the track into the new Blue Pearl offering, though the original title 'When You're Playing With Knives' has been changed to distance the single from its source. "It's totally different," explains Durga. "Though the lyrics are the same as I had originally planned."

The buzz created by



'(Can You) Feel The Passion' is released by Big Life on December 30

original white labels and the subsequent squabbles, thankfully now resolved, have done the tune no harm. Though it has been a year since Blue Pearl made waves with 'Naked In The Rain' — two subsequent releases only generated ripples — '(Can You) Feel The Passion'

betrays a more current, hardcore edge to the duo's music.

But won't it be hard to repeat that initial success?

"No," replies Durga confidently, "because when Youth and I click together, things happen."

Davydd Chong

## DEO

Label	PMI
Cat No	VC4112
1989 Park PolyGram Video	0711503
PMI	MVB9913243
Music Club	MC 2032
PMI	MVC 9913233
Telstar	TVE1034
PMI	MVD 9913083
WMMV	7599382833
PolyGram Video	CFV 11122
WMMV	9031754343
PMI	MVP 9913273
PMI	MVP 9910112
Music Club/Video Col	MC 2003
PolyGram	0837463
Drop/PolyGram Video	0838363

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# dj directory

## JT

Coming as he does from a rap capital not exactly steeped in the art of hip-hop, New York's JT is going off at a tangent with his Doug Lazy-produced house jam 'Let Me Groove U'.

And even though the track has turned into such a popular import in the UK with its garage-stomped bassline topped with catchy 'You Gotta Let Me Groove U' girly croons, the 22-year-old



'Let Me Groove U' is released by East West on January 13

EPMD, Doug Lazy, Super DJ Clark Kent and Hurby Luv Bug have all experienced the self-enthusiasm of this energetic rapper. "He's absolutely determined to get his point across to the world and to make his mark in the music industry," says EPMD's Parrish Smith. JT, who hails from the Forest Hills district of Queens, is aware that his reputation will need to be earned. "This year has seen a lot of new white rap acts coming into the business and a lot of the brothers are wary of the hype," he says. "It's unfortunate for me because I'd guess I was more on the reality tip than some of those colourless, flavourless, tasteless flavours of the month."

Dom Foulsham

## Ronny Jordan

"My aim is to bring the jazz guitar back to prominence," declares Ronny Jordan. With a new contemporary reworking of the Miles Davis standard 'So What' to his name, the West London fret philianderer is picking up where George Benson left off.

Jordan's approach is unashamedly commercial, mixing straight jazz with funky breakbeats and samples. The crossover ethic is one with which he is comfortable. "I feel that's the way forward," he explains.

Influenced greatly by Wes Montgomery, Jordan has served his time with the straight jazz set, having performed a six-month residency at a bar in London's Vauxhall.

'So What' was made as a tribute to Miles Davis, but the horsman never got to hear it; he died the day after it was recorded and mixed. Though he would probably have loved Jordan's approach, there are purists who may not feel the same way. Jordan says he hasn't yet encountered such criticism. "But I'm looking forward to it," he adds. "And do you know what my answer will be? I'll just say 'So What!'"

Davydd Chong

## Antilles on January 13



'So What' is released by

- 1 2 STARS Simply Red
- 2 2 BLACK OR WHITE
- 3 13 JUSTIFIED & ANCIENT
- 4 7 DON'T LET THE SUN SET ON YOU
- 5 11 MYSTERY WA
- 6 24 MARTHA'S KITCHEN
- 7 4 SOUND James
- 8 15 WHEN YOU TELL ME YOU LOVE ME
- 9 10 DRIVEN BY YOU
- 10 24 DIAMONDS AND RUTHIES
- 11 10 DON'T TALK JUSTIFY
- 12 23 TOO BLIND TO SEE
- 13 4 HOLE HEARTED
- 14 4 WAY OF THE WILD
- 15 20 ROCKET MAN Kar
- 16 23 AM I RIGHT? Eas
- 17 20 RIDE LIKE THE WIND
- 18 5 TENDER LOVE
- 19 12 YOU SHOWED ME
- 20 20 LOVE SE NO COULD BE
- 21 WAS IT WORTH IT
- 22 12 DIZZY VJ Remix
- 23 20 EVERYBODY MOVING
- 24 ADDAMS GROOMING
- 25 11 IT'S THE END OF THE ROAD

## TOP 10 B

- 1 13 THESE ARE THE DAYS
- 2 11 REMEMBER THE TIME
- 3 2 JESUS HE KNOWS WHAT HE'S SAYING
- 4 TRUE COMPANION
- 5 15 THIS IS HIP HOP
- 6 11 MAY CHRISTMAS
- 7 10 MAGIC'S BACK
- 8 11 TIME
- 9 5 SETY YOUR LOVIN' ON ME
- 10 15 THIS IS LOVE

The following records are our Top 200 singles sales chart. For more details see page 10

## US TO

- 1 1 BLACK OR WHITE
- 2 1 IT'S SO HARD TO SAY I'M SAYING
- 3 1 ALL 4 LOVE, Color 4
- 4 4 SET ADRIAN ON A
- 5 1 WHEN A MAN LOVES A WOMAN
- 6 1 CAN'T LET GO, Mo
- 7 1 BLOWING KISSES IN THE WIND
- 8 1 FINALLY, Co Ce Penn
- 9 1 2 LEGIT 2 QUIT, Ma
- 10 1 WILDSIDE, Marly M
- 11 1 THAT'S WHAT LO
- 12 1 KEEP COMING BA
- 13 1 NO SON OF MINE, The Roots
- 14 1 CREAM, Prince
- 15 1 O.P.P., Naughty By N
- 16 1 LET'S TALK ABOUT A WOMAN
- 17 1 SMELLS LIKE TEE
- 18 1 DON'T CRY, Guns N'

## 4 RM UPDATE

- 1 13 DON'T LET THE SUN GO DOWN ON ME, G. Michael, E. John C
- 2 24 ADDAMS GROOMING, Bryan Adams, ASM
- 3 11 CAN'T STOP THIS THING WE STARTED, Bryan Adams, ASM
- 4 23 LIVE FOR LOVING YOU, Gloria Estefan
- 5 22 SET THE NIGHT MUSIC, Roberts Ford/Mac/Pricel
- 6 24 BROKEN ARROW, Rod Stewart Warner Brothers
- 7 11 I LOVE YOU SMILE, Shalane Messem

- 8 44 HOME SWEET HOME, Monty Crue Elektra
- 9 45 I'VE GOT A LOT TO LEARN..., The Slams Interscope
- 10 46 I WONDER WHY, Curtis Stigers Arista
- 11 47 ENTER SANDMAN, Metallica Elektra
- 12 48 TOP OF THE WORLD, Van Halen Warner Brothers
- 13 49 HOUSECALL, Shaboo Marks Epic
- 14 50 IS IT GOOD TO YOU, Heavy D & The Boys Uptown

- 15 21 HEAR! IN MIAMI, Amy Grant AMM
- 16 19 C.M.B., Color Me Badd Giant
- 17 20 DIAMONDS & PEARLS, Prince Paisley Park
- 18 21 DECADE OF DECISION, Motley Crue Elektra
- 19 22 MUSIC FROM 'FOR THE BOYS', Bette Midler Atlantic
- 20 23 BLUE LIGHT, RED LIGHT, Henry Connick Jr Columbia
- 21 24 KEEP IT COMIN', Keith Sweat Elektra
- 22 25 TWO ROOMS, SONS OF ELTON Various Polydor

- 23 43 THE FIRE INSIDE, Bob Seger/Silver Bullet Band Capitol
- 24 44 VAGABOND HEART, Rod Stewart Warner Brothers
- 25 45 EXTREME II PORNOGRAPHY, Extreme AMM
- 26 46 NEW MOON SHINE, James Taylor Columbia
- 27 47 WHENEVER WE WANTED, John Mellencamp Mercury
- 28 48 PANDORA'S BOX, Aerosmith Columbia
- 29 49 RUSH STREET, Richard Marx Capitol
- 30 50 PHANTOM OF THE ... Orig. London Cast Polydor

Charts courtesy Billboard, 21 December, 1991. \* Bullseyes are awarded to those products demonstrating the greatest airplay and sales gain. [UK] UK signings.

## Nightlife 10

- 1 (1) PRIDE (DEEPER LOVE) Civillies & Cole (Columbia 12')
- 2 (NEW) WHEN LOVE CALLS Shay Jones (ID Records 12')
- 3 (5) WE GOT A LOVE THANG Ce Ce Peniston (A&M 12')
- 4 (2) I KNOW New Atlantic (3 Beat 12')
- 5 (4) STAY THIS WAY Brand New Heavies (Delicious Vinyl 12')
- 6 (NEW) ALRIGHT Dayeene (Flying 12')
- 7 (3) ONLY LOVE... (Masters At Work Dub) St Etienne (Warner 12')
- 8 (NEW) ROOBARB & CUSTARD Shaft (ffrr)
- 9 (NEW) DO YOU WANT IT? Degrees In Motion (Esquire 12')
- 10 (NEW) VOL. 1 Pascals Bongo Massive (Tomato 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 representatives from the following record stores: City Sounds/Vinyl Zone/Black Market (London); Bloc/Manchester Underground (Manchester); 23rd Precinct (Glasgow); 3 Beat (Liverpool).

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## The Rising High Collective

Just as you should not judge a book by its cover, it is unwise to judge a record by its label. On the surface, 'Fever Called Love' by the RHC, The Rising High Collective, has all the hallmarks of a nosebleed hardcore belter: it is being released on Belgium's R&S label, home of Human Resource and Beltram; and it is produced by Caspar Pound of The Hypnotist, an act not exactly renowned for its subtlety.

In fact, the track is an ambitious eight minutes-plus epic which intelligently blends garage, techno and acid house to brilliant effect. By garage standards, it is very tough, to the extent that it has been picked up by London's hardcore pirate stations. But although it is built on a techno foundation, it is mellow and tuneful enough to have been plugged by Danny Rampling on Kiss FM.

The sensual vocals on the track are by Plavka, who fled her native Los Angeles in 1989, because "it was too rock-oriented and two years behind the times". On arriving in London she joined up with The Shamen and sang on their first hit, 'Hyper-Real'. She then formed RHC with Pound: "We wanted to create techno tracks with real vocals, rather than token samples," she explains. "We did not want to do straight garage, I find that too retrospective."

They ended up recording for R&S, rather than Pound's own Rising High label, after Renaat VDP from the Belgian company was impressed by a PA he saw them do alongside The Hypnotist in Germany. The single should be followed by some remixes and an LP is also planned. **Andy Beevers**

'Fever Called Love' is released by R&S via Outer Rhythm on December 30

## Cool Cuts

1	(1) <b>PRIDE</b> Clivillés & Cole	Columbia
2	(NEW) <b>WE GOT A LOVE THANG</b> Ce Ce Peniston Hurley on the mix again, so you'll know exactly what this hot follow-up to 'Finally' sounds like	A&M
3	(2) <b>GOOD FRIEND</b> Paris Red	Dance Pool
4	(5) <b>MOVIN'</b> Marathon	Ten
5	(NEW) <b>I KNOW</b> New Atlantic Flute and piano combine to produce a mammoth track	3 Beat
6	(17) <b>YOU TOOK MY LOVE</b> Candese	Debut
7	(NEW) <b>PASCAL'S BONGO MASSIVE</b> Pascal Funky rhythms and bongos galore on this hot three-track EP	Tomato
8	(3) <b>(CAN YOU) FEEL THE PASSION</b> Blue Pearl	Big Life
9	(NEW) <b>WHAT IS HOUSE EP</b> LFO Check the 'Tan Ta Za' track for some red hot techno funk	Warp
10	(19) <b>SLOW MOTION RIOT</b> Age Of Chance	White label
11	(NEW) <b>FREE &amp; EQUAL</b> ICP In a host of mixes, including some by Leftfield, this house cut is taking off	Raiders
12	(4) <b>EVERYBODY IN THE PLACE</b> The Prodigy	XL
13	(NEW) <b>LET THERE BE LOVE</b> Shitry Murdock Classy US garage with the obligatory Frankie Knuckles mixes	US Elektra
14	(7) <b>IN YOUR BLOOD</b> Baby Ford	Transglobal
15	(NEW) <b>SAINT OF THE SONIC GROOVE</b> Thompson Twins Chunky and powerful remixes by Feedback Max	White label
16	(NEW) <b>FREEDOM</b> Keith Nunnally Another terrific vocal performance from this legend of Chicago	US Giant
17	(13) <b>SO DAMN TUFF</b> Sound Of Soho	Soho Productions
18	(NEW) <b>WHAT TO DO</b> Regime Promising debut for a new act on the Jolley Harris Jolley label	Repro
19	(NEW) <b>IDIOTE SAVA EP</b> Mysterious four-track EP of instrumental house with plenty of potential	White label
20	(NEW) <b>TALL 'N' HANDSOME</b> Outrage Piano, strings and camp vocals — the ideal disco combination	Junk Rock



Thanks to City Sounds, 8 Precor St, London; Flying, 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
	Cat No.
	PMI
	VC4112
le Park	PolyGram Video
	0711503
	PMI
	MV89913243
ou	Music Club
	MC 2032
er With ...	PMI
	MVC 9913233
enirs & ...	Telstar
	VE1034
he Best	PMI
	MVD 0913083
eos 1984-1991	WMV
	789392933
ROTTI	PolyGram Video
	CPV 11122
cture Book	WMV
	9831754343
	PMI
	MVP 9913273
	PMI
	MVP 9910112
ti	Music Club/Video Col
	MC 2003
	PolyGram
	0837483
Drop	PolyGram Video
	0838363



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THE



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RM UPDATE 5

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**CANDEE**  
**"You Took My Love"**  
 (Debut DEBTX 3136, via Pinnacle)  
 Created by Humanoid's Brian Douglas & Gary

**KEITH NUNNALLY**  
**"Freedom (Tommy Musto Mixes)"**  
 (US Giant/WB 0-40320)  
 Produced by Scottish ex-pat Steve Harvey, soulfully moaning and howling Keith's brand new chunky jiggling garage lurcher is in Tommy Musto's 120bpm Underground Club Mix, Underground Dub Mix, snapping instrumental "Chums Of Freedom" Mix. Docketing piano charged Disappointment, friskily cantering 120-50bpm Club Mix With Speech, plus Alan Meyerson's similarly piano plonked loosely wiggling 120bpm Album Version, while a breathily mournful aside of Keith's is currently promoted here ahead of January 27 reissue in an "inch by inch" repetition started flooding 121.7bpm total remake, now credited to its North London owners as **IN-TUTION** featuring Keith Nunnally "Greed" (Pulse-B Records 12L05E 20).



Cockban using their The Future Sound Of London guise, this Lutetia Holloway samples punctuated and squawking sax honked nerpily wiggling 128.40bpm jigger is in Earth, most bawdily throbbing New Yorker and Instrumental Mixes (all trying to be garage but at save tempo), coupled with the peeringly short 124.16bpm "It's Take! Mix Over" and piano humbled breezy 128.16bpm "I Need Somebody".

**MUSTO & BONES**  
**featuring Dina and I.C.O.**  
**"The Music Is Right"**  
 (US RCA 07863 62154-1)  
 Phonic New Yorkers Tommy Musto & Frankie Bones' latest export ironically is sourced from London's ClubBeat Records, a sincerely rapped and gets coded hip-house shuffler in jiggy cantering 119-80bpm R&B Club and Dub Mixes, with "Charly" style synth silenced juddering twitters (0-1125-75bpm Techno Club and Dub Mixes, typically just a groove but more substantial than their usual creations.

**DEL THE LUNKEE HOMOSAPIEN**  
**"Mistadobalina"**  
 (US Elektra 0-66490)  
 Based on a jiggling loop from James Brown's "Mind Power", this Sex Cube co-created bawdily drawled jaunty rap is dedicated to a Mr. Del Dobalina, in 0-99.50bpm LP Version, more carmily charging 98.50bpm Remix and Instrumental, topped by the warden burling 101.50bpm "Ahorotwo, Ahorotwo (Remix)" and its Remix Instrumental, plus the bumpily numbing 99.30bpm "Burn" featuring The Hydrogophics.

**CE CE PENISTON**  
**"We Got A Love Thing"**  
 (A&M/PM AMVDJ 846)  
 Out here on December 30, the cheerfully wailing ex-Mexico's latest follow-up to her "Funky UK club/US pop smash is a Steve Silk Hurley produced friskily cantering organ chorded and piano jangled bouncer in 120.10bpm Silky House Thing, Silky Dub Thing, Silky 7", 119.90bpm E-Smoove Groovy Mix, E-Smoove's Dub, 120bpm Maurice's 12", and 120.40bpm LP Versions.

# Beats & Pieces

**MAD JOCKS** featuring **Jockmaster B.A.'s** very useful party single from last Christmas is still available but may need ordering (via Pinnacle), the now rather endearingly dated corny "wooh yeh" rhythmic backed 125.3-133-140-167bpm "Jock Party Mix" of "The Conga-Konges Up Mother Brown/The Hokey Hokey" (with linking rhythmic breaks through which DJs can voice-over their own dance instructions), flipped by a Big Ben underpinned similar 126.60bpm treatment of "Auld Land Syne" plus an unaccompanied bagpipes version (SMP-SMXX 21) ... **Cystal Waters'** next single, due December 30, has as its A-side (on promo, anyway) a Rod Layman created 120.6-121.3-121.1-117.1bpm "Megamix of 'Makin' Happy, Gypsy Woman" and "Surprise", the latter song being a tedious "open up your eyes now" repeating much less punchy lurching lurch that's alone on the B-side in a 0-1116.10bpm UK Edit plus its beefier better better and vines plonked 116.10bpm Original Demo Mix (A&M-PM AMVDJ 843) ... **Guy Carlton** has been running a club promotion company called Full Effect for the last three years (during which it has plucked the likes of Turntable Orchestra, Phase II, Fantasy UFO, Moby, Beltram, Tricky Disco, Nightmares On Wax), and now, for the second time since then, he has encountered a separate outfit using the same good name, some of whose mailing list

jocks have been sending him their reaction reports in the confusion! ... **808 State's** "10 > 10" has been promoted as a limited edition of only 150 copies to help decide whether this "ten times ten times ten times ten" repeating guy and chorusing girls prodded 0-130-00bpm bawdily numbing chugger (in Vox and Beats versions) will end up as either an A or B side, that is if the track is released commercially at all ... **Two Little Boys'** "Slyochona" proves to be 0-126.7-0bpm in its commercially released new Extended Vocal Remix and Land Of Us Instru-Mental (T-A-Scan Recordings/Music Factory MFO7 005, via BMG) ... **de/Construction** has a "Big Night Out" this Friday (December 20) at Kilburn's National Club, featuring **Nejo, Kixxas, M People and Baseheads**, plus **DJs Mike Pickering, Paul Dakentold and Andy Carroll** (7.30pm kick-off) ... **Boogie Beat Records** are updating their DJ mailing list. For an application form telephone 0831 27376 or 071-281 8363. Boogie Beat are also looking for new talent for 1992. Send your demos now to Promotions House, 46 Grenville Road, London N19 4EH (Tel: 071-281 8363) ... **AND THE BEAT GOES ON!**

**NU-TEKK**  
**"Pied Piper"**  
 (Stealth Sonic Recordings/Reverb Records RBV T 011, via Independent Music Distribution)  
 South-West London's Nu-Tekk Sound System crew enter into the festive spirit with a sub-bass buzzed electronically clanking and tooting thingy like 124.30bpm saucer in Club and fluting organ piped back Traditional Mixes, useful good fun, but messily flipped by the churning 129.75bpm "Not Stop" in-jerkly New York New York mixed Frankie's and "happiness" intoned jiggly Happy Dub Mixes.

**OVERWEIGHT POOCH**  
**featuring Ce Ce Peniston**  
**"I Like It"**  
 (A&M-PM AMVDJ 847)  
 Ce Ce's continuing follow-up to Hip House Party" is in David Morales' sickly cantering garage-style 120.6-0bpm Del Party Radio Mix, Edit, 120.3-120.50bpm Del Party Mix 12", 120.7-120.30bpm Spaced Out Dub and 120.0-120.3-0bpm Factory Mix, plus original A.R.K. Del Party's totally different tonic 120.50bpm LP Radio Mix Edit, with Felipe Delgado A.R.K. Jackson's similarly funky 120.70bpm Remix Version and Remix Instrumental.

**TRAVIS NELSON**  
**"It's A LuV Thing"**  
 (Planet Records PL 1001, via Great As-set 071-473 1033)  
 One of several current "things", notably Ce Ce Peniston's "We Got A Love Thing", this Nu-Jazz Negro-type but Bon Belman & Lucas Burton created jazz-funky "retro" house groove plundered the Severides disco connection for wile and beats from which to weave is varied 120.76bpm Cockies & Cream Style, Miles 3 Scoop Thing and 0-121.80bpm Coffee Cup Mood moves they to into Haugen Dance, with a 1988 style tawdry acidic 129.10bpm Virtual (Time Space) Mix too.

**DAYENE**  
**"Alright"**  
 (Italian Flying International Records FIN 054)  
 In fact originating from Sweden's BlackSheek, this breezy get walk whorping slurry galloper is pure disco — none of the current sub-genres describes it better — in its 124.0bpm Full Length Version, with however a jangling late house-type 0-124.0bpm Club Mix, plus the brightly chugging 0-124.90bpm "Who's Gonna Get You Back (Strictly Reddm Mix)"

# DEO

Label/Catno.	PMI VC4112
le Park PolyGram Video	0711503
PMI	MVB9913243
ou Music Club	MC 2032
ar with ...	PMI MVC 9913223
enirs & ...	Telstar TVE1034
he Best	PMI MVD 9913063
os 1984-1991	WMV 759932633
ROTTI PolyGram Video	CFV 11122
cture Book	WMV 903174543
	PMI MVP 9913273
	PMI MYP 9910112
Music Club/Video	MC 2003
	PolyGram 0837463
DropPolyGram Video	0836363



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RM UPDATE 7

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# THE RECORD CHART

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



## RECORD MIRROR

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

### TW LW

1	1	DOWN BLIND TO SEE IT	Tom Jones
2	2	BE YOUR FRIEND	Debbie Davies
3	1	FRIENDSHIP (FROM GYPSIES CLUB)	Sandra Johnson
4	4	RIDE LIKE THE WIND	Sam Brown
5	2	ARE YOU FEELING THE PASSION	John Peel
6	16	NIGHTBIRD: WORK STATION	Concert
7	9	FEEL SO REAL (MIXES)	Deon Frawley featuring Debbie Sharp
8	7	JUST A TOUCH OF LOVE (EVERYDAY) (MIXES)	MC Juice
9	1	I LIKE IT (DEE PARTY RADIO MIX)	Deon Frawley
10	23	DIAMONDS AND	Cher
11	2	DON'T TALK US	Deon Frawley
12	2	TOD BLIND TO S	Deon Frawley
13	4	HOLE HEARTED	Deon Frawley
14	5	4 WAY OF THE W	Deon Frawley
15	2	ROCKET MAN	Elton John
16	17	AM I RIGHT?	Elton John
17	2	RIDE LIKE THE V	Sam Brown
18	3	TENDER LOVE	Sam Brown
19	1	YOU SHOWED M	Sam Brown
20	2	LOVE SEE NO C	Sam Brown
21	1	WAS IT WORK	Sam Brown
22	1	DIZZY LIP	Sam Brown
23	2	EVERYBODY MO	Sam Brown
24	1	ADAMS GROW	Sam Brown
25	1	IT'S THE END O	Sam Brown

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### TOP 10 B

1	1	THESE ARE THE D	Sam Brown
2	2	REMEMBER THE T	Sam Brown
3	3	JESUS HE KNOWS	Sam Brown
4	4	TRUE COMPANION	Sam Brown
5	5	THIS IS HIP	Sam Brown
6	6	MAY CHRISTMAS	Sam Brown
7	7	MAGIC'S BACK	Sam Brown
8	8	TIME	Sam Brown
9	9	SETY YOUR LOVIN	Sam Brown
10	10	IS THIS LOVE	Sam Brown

of the following records are out of the top 100 singles sales chart.

### US TO

1	1	BLACK OR WHITE	Michael Jackson
2	2	IT'S SO HARD TO SAY	Michael Jackson
3	3	ALL 4 LOVE	Color
4	4	SETY YOUR LOVIN	Sam Brown
5	5	WHEN A MAN LOVES	Sam Brown
6	6	CAN'T LET GO	Sam Brown
7	7	BLOWING KISSES IN	Sam Brown
8	8	FINALLY	Sam Brown
9	9	2 LEGIT 2 QUIT	Sam Brown
10	10	WILDSIDE	Sam Brown
11	11	THAT'S WHAT LO	Sam Brown
12	12	KEEP COMING BA	Sam Brown
13	13	NO SON OF MINE	Sam Brown
14	14	CREAM	Sam Brown
15	15	O.P.P.	Sam Brown
16	16	LET'S TALK ABOUT	Sam Brown
17	17	SMELLS LIKE TEE	Sam Brown
18	18	DON'T CRY	Sam Brown
19	19	DOWN IN THE SUN GO DOWN	Sam Brown
20	20	ADAMS GROW	Sam Brown
21	21	CAWPT STOP THIS THING	Sam Brown
22	22	LIVE FOR LOVING YOU	Sam Brown
23	23	SETY YOUR LOVIN	Sam Brown
24	24	BROKEN ARROW	Sam Brown
25	25	I LOVE YOUR SMILE	Sam Brown

of the following records are out of the top 100 singles sales chart.

26	26	POSSIBLE WORLDS (DEEP PSI)(IMAGINARY)(TICKY)(REVERSE)	One Little Indian promo
27	27	PRIDE IN THE NAME OF LOVE (TECHNO REMAKE CLUB MIX)DEEP	Columbia promo
28	28	LOVE (CLUB MIX) (SUNNY & CO)	Arista
29	29	FUNKIN' FOR JAMAICA (1991 EXTENDED REMIX)	R&S promo
30	30	MUNKEY WAH (REMIX)	Reinforced
31	31	FEEL REAL GOOD (REMIX)	Reverb promo
32	32	COME ONE	Elektra promo
33	33	MISTADOBALINA (See This House Home)	
34	34	YOU DON'T KNOW (SOMEBODY TELL ME)	Urban promo
35	35	LOOK WHO'S LOVING ME (MIXES) (See Location)	East West
36	36	DELIVERANCE (THE R.U.D. MIX) (See B)	promo
37	37	BE MY FRIEND	Produce promo
38	38	SACRIFICE (MIXES)	Geffen
39	39	FREE YOUR BODY/INJECTED WITH A POISON	Profile
40	40	YOU KEEP THE LOVE (RE MIX)	Eight promo
41	41	I DON'T WANNA TAKE THIS PAIN (2" VERSION)	MCA
42	42	RUBB IT IN (FRANK DE WULP'S AIR-PLAN MIX)	React white label
43	43	UP TO THIS WORLD	Fabulous white label
44	44	THE OMEN	R&S
45	45	I SAT YEAH! (HEAVEN AND HELL MIX)(KINETIC LOVE AND PRIDE MIX)	Absolute 2 (Hooked On Sugar?)
46	46	INTENSE BLOW	Pop promo
47	47	YOU SHOWED ME (THE BORN AGAIN CLUB MIX) (See This House Home)	Profile
48	48	GREEN (See This House Home)	Purple-B white label
49	49	IT'S HARD SOMETIME (MIXES)	Virgin America
50	50	I NEED YOU (See This House Home)	Raiders promo
51	51	REACHIN' (MIXES) (See This House Home)	R&S
52	52	JUMP (See This House Home)	ZTT promo
53	53	INSPIRATION (MIXES) (See This House Home)	Republic Rumour
54	54	LET THE MUSIC MOVE ME (MIXES) (See This House Home)	Mercury promo
55	55	37 FOREVER A (See This House Home)	W&P
56	56	HORSEPOWER (MIXES) (See This House Home)	Riders promo
57	57	MEGAMIX: MAKIN' HAPPY (HURLEY'S HAPPY HOUSE MIX) - GIPSY	R&S
58	58	KNOW (LA DA DE) - SURPRISE/SURPRISE (UK EDIT)	ASB promo
59	59	NEW! KNOX (FLUTE MIX)	3 Beat Music
60	60	STAND UP (See This House Home)	Pulse-B white label
61	61	FAITH IN (THE POWER OF LOVE) (ORIGINAL)(SPACE STATION)	Pulse-B
62	62	NEW! YOU'RE GONNA LOVE IT (MIXES) (See This House Home)	US Motown
63	63	HOLD ON (HURLEY'S HOUSE MIX) (See This House Home)	4th 'Way
64	64	RISING HIGH (MIXES) (See This House Home)	Pulse-B
65	65	TRIP INTO THE FUTURE/PSOUL FUSION (See This House Home)	F80 promo
66	66	LOVE YOUR SMILE (MIXES) (See This House Home)	Perfection
67	67	DIFFERENT STROKES (MIXES) (See This House Home)	Motown
68	68	NEW! SHE'S GOT THAT VIBE (UP ALL NIGHT, NO SLEEP TILL BREAK TIME MIX)	Orange promo
69	69	TAKE ME HIGHER (See This House Home)	live promo
70	70	THE BELLS (THE "PEAL" SESSIONS) (See This House Home)	Circa promo
71	71	TAKE ME HIGHER (See This House Home)	Champion white label
72	72	COMIN' ON STRONG EP	MCA
73	73	HANDCORE YOU KNOW THE SCORE/THE RIGHTEIGHT OF THE LINK & HEADGONG OF THE UNIVERSE	Rhythm Section
74	74	WE WE (MIXES) (See This House Home)	Rising High
75	75	THE LINK & HEADGONG OF THE UNIVERSE	Mango promo

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

# THE RECORD MIRROR CLUB CHART

## OUT OF DECEMBER 30TH

1	1	BLACK OR WHITE	Michael Jackson
2	2	IT'S SO HARD TO SAY	Michael Jackson
3	3	ALL 4 LOVE	Color
4	4	SETY YOUR LOVIN	Sam Brown
5	5	WHEN A MAN LOVES	Sam Brown
6	6	CAN'T LET GO	Sam Brown
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75	75	THE LINK & HEADGONG OF THE UNIVERSE	Mango promo

Charts courtesy Billboard, 21 December, 1991. \*Bullets are awarded to those products demonstrating the greatest airplay and sales gain. UK & US signings.

# TOP 30 VIDEO

## THE OFFICIAL music week CHART

Rank	Artist Title	Label	Rank	Artist Title	Label
Category/running time		Cat no.	Category/running time		Cat no.
1	FANTASIA Children's/1 hr 55 min	Walt Disney D211322	16	FATHER CHRISTMAS Children's/30 min	Palace PVC 2231
2	GHOST Drama/2 hr 1 min	CIC VHR 2496	17	THE LOVERS' GUIDE Special Interest/1 hr	Lifetime/Pickwick LTV 001
3	THE LITTLE MERMAID Children's/1 hr 19 min	Walt Disney D209132	18	TOTAL RECALL Sci-Fi/1 hr 48 min	Guild Home Video GLD 50592
4	HOME ALONE Children's/1 hr 38 min	Foxvideo 1866	19	QUEEN: We Will Rock You Music/1 hr 30 min	Music Club/PMI MC 2032
5	QUEEN: Greatest Flix II Music/1 hr 20 min	PMI VC4112	20	MEMPHIS BELLE Action/1 hr 43 min	WHV PES 12040
6	THE AMAZING ADV. OF MR. BEAN Comedy/1 hr	Thames/Video Col TV 8134	21	SUPER ALLY Sport/1 hr 7 min	Pickwick RFC 004
7	THE EXCITING ESCAPADES ... Comedy/55 min	Thames/Video Collect TV 8140	22	THE RESCUERS Children's/1 hr 30 min	Walt Disney D240642
8	VIC REEVES BIG NIGHT OUT ON TOUR Comedy/1 hr 30 min	Palace PVC 2267	23	ROGER MELLIE: The Man On The Telly Special Interest/1 hr	PolyGram 0636503
9	BILLY CONNOLLY LIVE Comedy/1 hr 30 min	Virgin VVD 863	24	CLIFF RICHARD: Together With ... Music/55 min	MVC 9913233
10	ROY CHUBBY BROWN: The Helmet ... Music/1 hr 30 min	PolyGram Video 0836623	25	CHIPPENDALES: Tall Dark & Handsome Video Gems Special Interest/1 hr	Gems R1732
11	LUCIANO PAVAROTTI: In Hyde Park Children's/1 hr 30 min	PolyGram Video 0711503	26	ONLY FOOL'S AND HORSES: Yellow ... Comedy/1 hr 55 min	BBC BBCV 4763
12	ALL DOGS GO TO HEAVEN Children's/1 hr 21 min	WHV PES 35322	27	SHIRLEY VALENTINE Comedy/1 hr 44 min	CIC VHR 2404
13	QUEEN: Box Of Flix Music/2 hr 20 min	PMI MVB9913243	28	PRETTY WOMAN Comedy/1 hr 55 min	Touchstone D410272
14	THE SIMPSONS: Bart The General Children's/46 min	Foxvideo 1940	29	RAB C NESBITT'S SEASONAL GREET Comedy/42 min	BBC BBCV 4694
15	THE SIMPSONS: Call Of The Simpsons Children's/46 min	Foxvideo 1941	30	THE SIMPSONS: Life In The Fast Lane Children's/46 min	Foxvideo 1943

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# TOP 15 MUSIC VIDEO

Rank	Artist Title	Label	Rank	Artist Title	Label
Category/running time		Cat no.	Category/running time		Cat no.
1	QUEEN: Greatest Flix II Compilation/1hr 20min	PMI VC4112	11	QUEEN: We Will Rock You Live/1hr 30min	Music Club MC 2032
2	LUCIANO PAVAROTTI: In Hyde Park PolyGram Video 0711503		12	CLIFF RICHARD: Together With ... Compilation/55min	PMI MVB9913243
3	QUEEN: Box Of Flix Compilation/2hr 40min	PMI MVB9913243	13	FOSTER & ALLEN: Souvenirs & ... Compilation/1hr	Telstar TVE1034
4	QUEEN: We Will Rock You Live/1hr 30min	Music Club MC 2032	14	TINA TURNER: Simply The Best Compilation/1hr 30min	PMI MVD 9913063
5	CLIFF RICHARD: Together With ... Compilation/55min	PMI MVB9913243	15	ROD STEWART: The Videos 1984-1991 Compilation/1hr	WMV CV11122
6	FOSTER & ALLEN: Souvenirs & ... Compilation/1hr	Telstar TVE1034	16	CARRERAS/DOMINGO/PAVAROTTI PolyGram Video CFV 11122	
7	TINA TURNER: Simply The Best Compilation/1hr 30min	PMI MVD 9913063	17	SIMPLY RED: Moving Picture Book Compilation/45min	WMV 9031754343
8	ROD STEWART: The Videos 1984-1991 Compilation/1hr	WMV CV11122	18	ROXETTE: The Videos Compilation/1hr 10min	PMI MVC 9913273
9	CARRERAS/DOMINGO/PAVAROTTI PolyGram Video CFV 11122		19	QUEEN: Greatest Flix Compilation/1hr 30min	PMI MVP 9910112
10	SIMPLY RED: Moving Picture Book Compilation/45min	WMV 9031754343	20	LUCIANO PAVAROTTI: Pavarotti Live/1hr 17min	Music Club/Video Col MC 2003
11	QUEEN: We Will Rock You Live/1hr 30min	Music Club MC 2032	21	INXS: Live Baby Live Live/1hr 34min	PolyGram 0827463
12	CLIFF RICHARD: Together With ... Compilation/55min	PMI MVB9913243	22	STATUS QUO: Rock Til You Drop PolyGram Video Live/3hr	PolyGram 0838363

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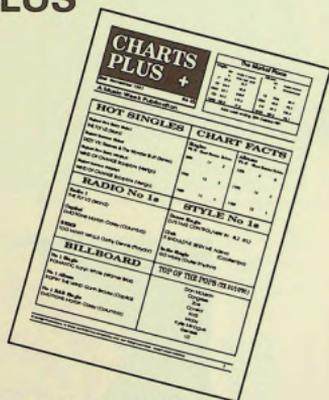
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25	<b>SMELLS LIKE TEEN SPIRIT</b>	PartiShop Boys	PartiShop
26	<b>THE COMPLETE DOMINATOR</b>	Human Resource	R&S/Quire Rhythm
27	<b>RUNNING OUT OF TIME</b>	Digital Organism	Dead Dead Good
28	<b>SOUND</b>	James	Fontana
29	<b>THE SHOW MUST GO ON</b>	Queen	Parlophone
30	<b>EVERYBODY MOVE</b>	Gary Donnis	Polydor
31	<b>AM I RIGHT?</b>	18 Ebbot	Mute
32	<b>SEVEN O'CLOCK NEWS/SILENT NIGHT</b>	24 Simon And Garfunkel	Columbia
33	<b>DIAMONDS &amp; PEARLS</b>	Prince & The New Power Generation	Parlay/Park
34	<b>GET READY FOR THIS</b>	21 2 Unlimited	PWL Continental
35	<b>ALL WOMAN</b>	Lisa Stansfield	Arista
36	<b>WAY OF THE WORLD</b>	24 Tina Turner	Capitol
37	<b>TENDER LOVE</b>	23 Kenny Thomas	Columbia

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1	<b>LIVE AND LET DIE</b>	21	<b>PLAYING WITH KNIVES</b>
2	<b>ROOBARR &amp; CUSTARD</b>	22	<b>WHEN YOU TELL ME THAT YOU ...</b>
3	<b>THE COMPLETE DOMINATOR</b>	23	<b>STARS</b>
4	<b>TOO BLIND TO SEE IT</b>	24	<b>THE OMEN</b>
5	<b>RUNNING OUT OF TIME</b>	25	<b>DON'T TALK JUST KISS</b>
6	<b>JUSTIFIED AND ANCIENT</b>	26	<b>I'LL BE YOUR FRIEND</b>
7	<b>RIDE LIKE THE WIND</b>	27	<b>DRIVEN BY YOU</b>
8	<b>ADDAMS GROOVE</b>	28	<b>THE BARE NECESSITIES</b>
9	<b>DON'T LET THE SUN GO DOWN ON ME</b>	29	<b>OPEN YOUR EYES</b>
10	<b>WAS IT WORTH IT?</b>	30	<b>ALL WOMAN</b>
11	<b>EXTRAX</b>	31	<b>FLESH</b>
12	<b>FIND THE TIME (PART 1)</b>	32	<b>EVERYBODY MOVE</b>
13	<b>MYSTERIOUS WAYS</b>	33	<b>COVER FROM THE SKY</b>
14	<b>ACTIVE 8 (COME WITH ME)</b>	34	<b>MAGIC'S BACK</b>
15	<b>HORSEPOWER</b>	35	<b>BLACK OR WHITE</b>
16	<b>THE HARDCORE (EP)</b>	36	<b>COLOUR OF LOVE</b>
17	<b>U.H.F./EVERYTHING</b>	37	<b>SILENT NITE</b>
18	<b>SMELLS LIKE TEEN SPIRIT</b>	38	<b>THE BALLAD OF JAYNE</b>
19	<b>YOU SHOWED ME</b>	39	<b>FARTY TALK OF NEW YORK</b>
20	<b>JOEY NEGRO PRESENTS PHASE II</b>	40	<b>COUNTING SHEEP</b>

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63	<b>LOVE HURTS</b>	All Around The World
64	<b>MAGIC'S BACK (GHOSTS OF OXFORD ST. THEME)</b>	Ensign
65	<b>HOW CAN I LOVE YOU MORE?</b>	R&S/Quire Rhythm
66	<b>KILLER... (EP)</b>	ZTT
67	<b>SO REAL</b>	All Around The World
68	<b>SILENT NIGHT</b>	Ensign
69	<b>HORSEPOWER</b>	R&S/Quire Rhythm
70	<b>REACHIN'</b>	Republic
71	<b>FRIENDSHIP</b>	East West
72	<b>FAITH (IN THE POWER OF LOVE)</b>	Phase 8
73	<b>THE HARDCORE EP</b>	Reign High
74	<b>THE CHRISTMAS SONG (CHESTNUTS ...)</b>	Capitol
75	<b>ANOTHER BLOOMING CHRISTMAS</b>	Epic



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# MID-PRICE/BUDGET CLASSICAL ALBUMS

Year	Title	Composer	Artist	Label	Cassette/CDLP	Distributor
1	CLASSICAL COLLECTION SAMPLER	Various	Various	Capitol	CD-DDCACA1M; DCCCA1 (3CD)	
2	DISCOVER THE CLASSICS MASTER DISC	Various	Various	Pickwick	CD-PCDS 44C; PCDS 45C (2PK)	
3	FANTASIA (OST)	Stokowski/Philadelphia	CD-0512C-6202M; OSTMC 4330 (PK)	Powers/Dinner		
4	THE COLLECTION - IN CONCERT	Various	Collectors Series	Pickwick	CD-4307162/MC-4307164 (PK)	
5	ALBERT HALL GALA CONCERT	Various	Decora Opera	Decora	CD-431128/MC-431104 (PK)	
6	KING OF THE HIGH Cs	Various	Decora Opera	Decora	CD-431128/MC-431104 (PK)	
7	DISCOVER THE CLASSICS: LOVE & ROMANCE	Various	Pickwick	CD-PCDS 54M; PCDS 55 (PK)		
8	DISCOVER THE CLASSICS: SOUND & VISION	Various	Pickwick	CD-PCDS 73M; PCDS 7 (PK)		
9	DISCOVER THE CLASSICS: POWER & GLORY	Various	Pickwick	CD-PCDS 19M; PCDS 19 (PK)		
10	HOLST: THE PLANETS	Various	Imp Classics	IMP 359/MC 890 (PK)		
11	THE WORLD OF GILBERT & SULLIVAN	Various	Decora	CD-430995/MC-430994 (PK)		
12	DUETS FROM FAMOUS OPERAS	Various	Decora	CD-DP 4458/MC-TCDF 4458 (PK)		
13	HOLST: THE PLANETS	Various	Decora	CD-DP 4458/MC-TCDF 4458 (PK)		
14	HANDEL: MESSIAH	Various	CGP	CD-CDDP 4718/MC-TCDFP 4718 (PK)		
15	BIZET: CARMEN-SCENES AND ARIAS	Various	Decora Opera Gala	CD-431390/MC-431172 (PK)		
16	VIVALDI: FOUR SEASONS	Various	CGP	CD-4601/TCDF 4601 (PK)		
17	PUCINI: TURANDOT (HIGHLIGHTS)	Various	Decora Opera Gala	CD-431390/MC-431172 (PK)		
18	THE COLLECTION	Various	Dea/Vu	CD-DWCD 2104/MC 2102 (PK)		
19	DISCOVER THE CLASSICS: MYTHS & LEGENDS	Various	Pickwick	CD-PCDS 64M; PCDS 64 (PK)		
20	MUSIC FOR THE LAST NIGHT OF THE PROMS	Various	Craxi	CD-PCDS 54M; PCDS 54 (PK)		
21	HOLST: PLANETS-ELGAR: ENIGMA MARCHES, ETC	Various	DG	CD-433522/MC-433524 (PK)		
22	ELGAR: VIOLIN CONCERTO	Various	Immortal	EMX 412058/EMX 412068 (PK)		
23	MOZART: REQUIEM	Various	DG	419857/441985/4 (PK)		
24	ALBINONI/PACHELBEL	Various	DG	419048/441904/4 (PK)		
25	TCHAIKOVSKI: 1812 OVERTURE	Various	EMI	CD-1071/TCDF 1071 (PK)		
26	BEST-LOVED CLASSICS 1	Various	EMI	CD-CDE 7629/6203/MC 7629/6204 (PK)		
27	ASMP 30TH ANNIVERSARY JUBILEE SAMPLER	Various	Philips	CD-432433/MC 432433 (PK)		
28	MOZART: THE MARRIAGE OF FIGARO	Various	CGP	CD-CDDP 4734/MC-TCDFP 4734 (PK)		
29	MOZART AT THE MOVIES	Various	Aspects	CD-ASP 5095/MC-ASP 3095 (3CD)		
30	BIZET/PUCINI/VERDI: DUETS	Various	GL	GL 87799/G 87799 (3CD)		
31	ALBINONI/CORELLI/VIVALDI/PACHELBEL	Various	DG	CD-431222/MC-431244 (PK)		
32	TCHAIKOVSKI: BALLET MUSIC	Various	Philips	CD-4222285/MC-422264 (PK)		
33	DISCOVER THE CLASSICS: HEAVEN & EARTH	Various	Pickwick	CD-PCDS 94M; PCDS 94 (PK)		
34	THE WORLD OF HANDEL	Various	Decora	CD-430950/MC-430950 (PK)		
35	HOLST: THE PLANETS, ETC	Various	Aspects	CD-ASP 5095/MC-ASP 3095 (3CD)		
36	PUCINI: ARIAS	Various	CGP	CCFP 4569/TCDF 4569 (PK)		
37	ARIAS & SONGS	Various	DG	419048/441904/4 (PK)		
38	MOZART: CLARINET CONCERTO, QUINTETT	Various	Philips	CD-4307162/MC-4307164 (PK)		
39	BEEHIVEN: SYMPHONY No. 9	Various	Dea/Vu	CD-427922/MC-427824 (PK)		
40	PUCINI: MADAMA BUTTERFLY	Various	CGP	CFD 414465/CFPD 414465 (PK)		

# DISTRIBUTION: INDIE SINGLES†

Year	Title	Artist	Label # (1-17)	Distributor
1	JUSTIFIED AND ANCIENT	2121	KLP Communications KLP 8901 (RT)	
2	ACTIV 8 (COME WITH ME)	Various	Newtown NWK131 (PK)	
3	AM I RIGHT?	Various	Musa 1121MUTE 134 (RTM/P)	
4	PLAYING WITH KNIVES	Various	Vinyl Solution STORM 385 (STORM 38) (SR)	
5	RUNNING OUT OF TIME	Various	Dead Dead Good - (GOOD 81) (REP)	
6	HORSEPOWER	Various	R&S - (RSUK 6) (RTM/P)	
7	LUCKY LOVE	Various	Dead Dead Good GOOD 57 (REP)	
8	THE OMEN	Various	R&S - (RSUK 7) (RTM/P)	
9	LOVE SEE NO COLOUR	Various	Produce MML 106 (PK)	
10	DIFFERENT STORY	Various	Dead Dead Good GOOD 81 (REP)	
11	JUDGE JUDGE	Various	Factory FAC 3327 (FAC 332) (PK)	
12	OBSESSION	Various	Ten Son Ton WOK11 2009 (PK)	
13	FAR FROM HOME	Various	China WOK11 2010 (PK)	
14	HELL ROCK 'N' ROLL	Various	Dino DINOX1 1120/NOX 11 (PK)	
15	HERE WE GO	Various	SMP SAMPX1 23 (PK)	
16	SUGAR SUGAR	Various	Over The Top OTTS 110TTT 11 (PK)	
17	IT'S GRIM UP NORTH	Various	KLP Comms JAMS 5008 (RTM/P)	
18	INSANITY	Various	Dead Dead Good GOOD 41 (REP)	
19	HERE WE GO AGAIN	Various	Broadstar BR11V 11 (A/P)	
20	GO	Various	Outer Rhythm FRO 15E (FROD 15) (SR)	
21	EVIL SURROUNDS US	Various	Kickin' KICK 131 (SR)	
22	JAMES BROWN IS DEAD	Various	ZYX ZYX 65802 (ZYX 65802) (Self)	
23	MANIC MINDS	Various	Reinforced - (RNET 1209) (SR)	
24	HEAVEN & HELL	Various	Shut Up And Dance - (SUAD 24) (PK)	
25	ALWAYS	Various	Vinyl Solution STORM 375 (STORM 31) (SR)	
26	MOVE YOUR BODY (TO THE SOUND)	Various	Flying LK - (FLYUK 91) (PK)	
27	CRIMSON (EP)	Various	Hut HUT110 (RTM/A/P)	
28	WICKED	Various	Shut Up And Dance - (SUAD 25) (PK)	
29	REACH TO THE TOP	Various	Fatal Vinyl - (FV1 4) (SR)	
30	PSYCHO	Various	D-Zone - (IDANCE 91) (SR)	
31	40 MILES	Various	Inner Rhythm - (HEART 01) (HEART 01) (RTM/P)	
32	CLIPPED	Various	AmXious XAMX1 35 (PK)	
33	ME IN TIME	Various	Situation Two SIT 84 (RTM/P)	
34	TASTY FISH	Various	Factory FAC 3297 (FAC 329) (PK)	
35	NIGHT MOVES	Various	ZYX ZYX 69827 (ZYX 69802) (Self)	
36	LOVE TO HAVE YOU	Various	Musa 1121MUTE 131 (RTM/P)	
37	OASH	Various	Expansion - (EXPAND 20) (PK)	
38	SUCH A FEELING	Various	Vinyl Solution STORM 325 (STORM 53) (SR)	
39	THAT'S WHAT SHE SAID...	Various	Solid Rock 751 (PK)	
40	PAPUA NEW GUINEA	Various	Jumpin' & Pumpin' - (1107 17) (SR)	

## DISTRIBUTION: INDIE ALBUMS†

1	CHORUS	Various	Muta STUMM 95 (RTM/P)
2	HARDCORE ECSTASY	Various	Dino DINO TV 29 (PK)
3	PARTY MIX	Various	Dino DINO TV 32 (PK)
4	MORE ROCK 'N' ROLL LOVE SONGS	Various	Dino DINO TV 30 (PK)
5	THE VERY BEST OF Daniel O'Donnell	Various	Ritz RITZCD 700 (RTM)
6	MR. LUCKY	Various	Silverstone ORLP 519 (PK)
7	THE WHITE ROOM	Various	KLF Communications JAMS57 (06) (A/P)
8	RHYTHM DIVINE 2	Various	Dino DINO TV 27 (PK)
9	LEVELLING THE LAND	Various	China WOL 1022 (PK)
10	BANDWAGONESQUE	Various	Creation CNLP 106 (PK)

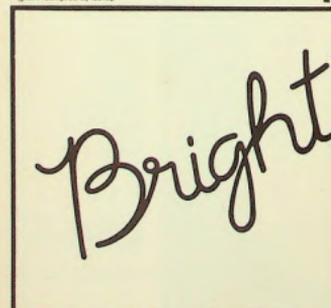
## METAL CHART

1	NEVERMIND	DGC DGC 14425 (RMG)	DGC 24425/05C 14425
2	WAKING UP THE NEIGHBOURS	BMG	BMG 3378/84 (PK)
3	EXTREME II - PORNO GRAFFITI	Extreme	28913/28913 (PK)
4	USE YOUR ILLUSION II	Geffen	Geffen GEF 2415 (RMG)
5	USE YOUR ILLUSION III	Geffen	GFEP 24419/56F 24415
6	SWALLOW THIS LIVE	Capitol	Capitol CETSU 2159 (E)
7	CRAZY WORLD	Capitol	COESU 2159/51U 2159
8	BAT OUT OF HELL	Mercury	Mercury 8408/84 (PK)
9	METALLICA	Mercury	8408/84 (PK)
10	ROCK YOUR TUB DROPP	Mercury	Mercury 8408/84 (PK)
11	LEVELLING THE LAND	China	China WOLMC 1022 (PK)
12	THE POWER & THE GLORY	Various	512/0652/512/0651
13	WELD	Reprise	Reprise 7659/84 (PK)
14	WALL OF HITS	Various	51161/2251/16321
15	SLAVE TO THE GRIND	Black	78618/2421/28W 473
16	RECKLESS	BMG	BMG AMX 5013 (PK)
17	APPETITE FOR DESTRUCTION	Guns N' Roses	GNRS 24140/56F 24148
18	NO MORE TEARS	Dino	4878/8984 (SR)
19	ROCKIN' ALL OVER THE YEARS	Various	8407/8407 (PK)
20	PRETTY HATE MACHINE	Various	TVE 11 99/3 (PK)
21	CEREMONY	Beggans	Beggans BEMG 122 (RMG)
22	HITS OUT OF HELL	Various	4504/64 (SR)
23	INTERNAL EXILE	Fish	51104/83/51104/81
24	CORNERSTONES 1987-1970	Various	84271/84271 (PK)
25	SHAKE YOUR MONEYMAKER	Various	84515/84515 (PK)
26	DECADE OF AGGRESSION - LIVE	Various	510505/510505 (PK)
27	TIMESPACE - THE BEST OF Steve Nicks	Various	EMED 1240EM 1024 (E)
28	BORN TO BE BELIEVED	Various	84271/84271 (PK)
29	SLIPPERY WHEN WET	Various	VERHC 24V/8N 38
30	DEDICATION - THE VERY BEST OF Thin Lizzy	Various	84412/84412 (PK)

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# MERRY CHRISTMAS & A HAPPY NEW YEAR

from

## MARTIN, HILLARY & KAREN

Instead of sending Christmas cards this year we are making a donation to Music Therapy



## TOP 60 DANCE SINGLES

## THE OFFICIAL music week CHART

This Week	Last Week	Title	Artist	Label (12")	(Distributor)
1	NEW	ROOBARB & CUSTARD	Shaft	Freedom T&X 100 (F)	
2	NEW	THE COMPLETE DOMINATOR	Human Resource	R&S RSUK 4X (RTMP)	
3	1	TOO BLIND TO SEE IT	Kym Sims	Atco B 8577 (W)	
4	NEW	REACHIN'	Joey Negro presents Phase II	Republic L1CT 160 (P)	
5	NEW	THE HARDCORE EP	The Hyponauts	Rising High RSN 13 (SRD)	
6	NEW	SILENT NITE	En Vogue	East West America A 86447 (W)	
7	4	I'LL BE YOUR FRIEND	Robert Owens	Perfecto PT 45162 (BMG)	
8	3	RUNNING OUT OF TIME	Dead & Co	Good Good 500 ST (REP)	
9	5	MANIC MINDS	Manix	Reinforced RIVET 1209 (SRD)	
10	NEW	INSTRUCTIONS OF LIFE	Turntable Symphony	D Zone Dance 016 (SRD)	
11	30	LOOK WHO'S LOVING ME	Escoffiers	East West America A 59287 (W)	
12	NEW	WHEN LOVE CALLS	Shay Jones	ID ID 1010 (Import)	
13	7	HORSEPOWER	Ravesignal III	R&S/Outer Rhythm RSUK 6 (RTMP)	
14	25	CLOSE YOUR EYES	ACN	Production House PNT 034 (P)	
15	5	RIDE LIKE THE WIND	East Side Beat	flr FX 176 (F)	
16	4	EXTACY	Shades Of Rhythm	ZTT ZANG 247 (W)	
17	NEW	ALL WOMAN	Lisa Stansfield	Arista 615500 (BMG)	
18	6	U.H.F./EVERYTHING	Jeff	XL XLT 25 (W)	
19	NEW	RING THE ALARM	Fo Schman	Jive JIVET 291 (BMG)	
20	11	JUSTIFIED AND ANCIENT	The KLF/Mane Harvey	XLF Comms KLF 99X (RTMP/APT)	
21	12	LET ME BE YOUR FANTASY	Haymer	Rumour PROCT 3 (P)	
22	16	YOU SHOWED ME	Sail N' Pepp	flr FX 174 (F)	
23	NEW	COLOUR OF LOVE	Snap	Arista 614678 (BMG)	
24	10	THE OMEN	Betram Program 2	R&S RSUK 7 (RTMP)	

This Week	Last Week	Title	Artist	Label (12")	(Distributor)
25	NEW	MAGIC'S BACK	Malcolm McLaren/Sally Limerick	RCA PT 45224 (BMG)	
26	9	EVIL SURROUNDS US	Wishdokka	Kickin KICK 13 (SR)	
27	28	OASIS	Helen Bayler	Expansion EXPAND 20 (P)	
28	NEW	FIND THE TIME (PART 1)	Quadrophonia	ARS 657625 (SM)	
29	13	LET IT REIGN	Inner City	Ten TENX 392 (F)	
30	NEW	FREE YOUR BODY	Praga Khan featuring Jade 4 U	Profile PROFF 347 (P)	
31	36	PRIDE	Civalles & Cole Project	Columbia (USA) 4474135	
32	29	STAY THIS WAY	Brand New Heavies	Delicious Vinyl 422861871 (Import)	
33	34	FRIENDSHIP	Sabrina Johnston	East West YZ 6377 (W)	
34	NEW	YOU'RE THE ONE FOR ME	Ex Girlfriend	Reprise (USA) 9402950 (Import)	

This Week	Last Week	Title	Artist	Label (12")	(Distributor)
35	20	COMING ON STRONG (EP)	Rhythm Section	Rhythm Section RS 005 (Self)	
36	40	OPEN YOUR EYES	Black Box	Deconstruction/RCA PT 45054 (BMG)	
37	NEW	THE VISITOR	Black Box	Jumpin' & Pumpin' 12TOT 19 (P)	
38	18	FLESH	MK 13	flr FX 178 (F)	
39	30	SENSORY DECEPTION	Rhythm Section	SSR 1001 (Self)	
40	31	STARS	Simply Red	East West YZ 6267 (W)	
41	13	FEEL THE NEED	JT Taylor	MCA MCAST 1597 (BMG)	
42	RE	ONLY LOVE CAN BREAK YOUR HEART	St Etienne	Warner Brothers (USA) 9362401960 (Import)	
43	NEW	DO YOU WANT IT RIGHT NOW	Degree Of Motion	Esquire ESQ 181 (Import)	
44	21	PARSLEY	DJ Spix	Eliot 12EUC 5 (P)	
45	NEW	ADDDMS GROOVE	Hammer	Capitol 12CLP 642 (E)	
46	NEW	BLUE (EP)	Automation	Triple Helix TXXX 2 (Import)	
47	23	THE JAM	Shabba Ranks featuring KRS-1	Epic 6576258 (SM)	
48	14	ACTIV 8 (COME WITH ME)	Alpha B	Network NWKT34 (P)	
49	48	PAPUA NEW GUINEA	Future Sound Of London	Jumpin' & Pumpin' 12TOT 17 (P)	
50	2	IN THE GHETTO	Beats International	Go Beat GODX 64 (F)	
51	17	PLAYING WITH KNIVES	Bizarre Inc	Vinyl Solution STORM 38 (SRD)	
52	NEW	DO YA	Vesta	A&M AMY 840 (F)	
53	23	SEANCE	Nebula II	Reinforced RIVET 1211 (SRD)	
54	9	EVERYBODY MOVE	Cathy Dennis	Polydor CATH 5 (F)	
55	11	HOLD ON (TIGHTER TO LOVE)	Clubland feat Zeyna Hamilton	Fuse 8 12LOSE 17 (BMG)	
56	NEW	WAS IT WORTH IT?	Pet Shop Boys	Parlophone 12R 6306 (E)	
57	24	DIFFERENT STORY	Bowling For Soup	Dead Dead Good GOOD 8T (REP)	
58	22	GROOVE TO MOVE	Channel X	PWL Continental PWT 209 (W)	
59	41	DJS TAKE CONTROL/WAY IN MY...	Channel X	XL XLT 24 (W)	
60	35	WICKED (REMIX)	Rum & Black	Shut Up And Dance SUAD 25 (P)	

## TOP 10 DANCE ALBUMS

This Week	Last Week	Title	Artist	Label (P/Cassette)	(Distributor)
1	4	DANGEROUS	Michael Jackson	Epic 465802/4658024 (SM)	
2	6	REAL LOVE	Lisa Stansfield	Arista 2123004/12300 (BMG)	
3	5	VOICES	Kenny Thomas	Cooltempo CTP 24/CMC 24 (E)	
4	3	KEEP IT COMIN'	Keith Sweat	Elektra EKT 103 (W)	
5	NEW	NOISE	Vanous	Jumpin' & Pumpin' LP/TOT 3/MC/TOT 3 (P)	
6	4	DEATH CERTIFICATE	Ice Cube	Priority SL 57155/ (Import)	
7	NEW	THE GREATEST HITS	Sail N' Pepp	flr 828291/1/8282914 (F)	
8	10	INNER CHILD	Shanice	Motown TL 72760/ZK 72760 (BMG)	
9	NEW	STEAMINI - HARDCORE '92	Various	Cookin' Jar JARTV II (P)	
10	RE	DIAMONDS AND PEARLS	Prince	Paisley Park WX 432/WX 432C (W)	

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**SURVEY**

PROMO PLAY



Top Of The Pops' exclusive screening on November 14 the ball rolling for Michael

Jackson's promo Black Or White, which tops *MTV's* promo play survey. Directed by film director John Landis, the clip achieved 48.30 minutes of airtime on UK terrestrial television in the three weeks to December 6. According to Adrian Williams, head of promotions at Epic, Top Of The Pops producer Stanley Appel flew out to LA to vet the video's content and cut 15 seconds of material he deemed unsuitable. The exclusive swelled Top Of The Pops' 6.5m audience to 10.8m, says Williams, helped by heavy plugs for the video on BBC news bulletins during the day and a trailer directed by David Lynch. "There aren't many artists who can generate such media interest but Michael Jackson is such a star he can do that," says Williams.

**MONTHLY RUN-DOWN**

- 1 **Black Or White**  
Michael Jackson (48.30)
- 2 **Don't Let The Sun Go Down On Me**  
George Michael/Elton John (18.36)
- 3 **Stars**  
Simply Red (15.35)
- 4 **Promises**  
Take That (10.57)
- 5 **Bohemian Rhapsody**  
Queen (10.31)
- 6 **Am I Right?**  
Erasure (9.55)
- 7 **Justified & Ancient**  
KLF and Tammy Wynette (8.53)
- 8 **Killer EP**  
Seal (8.51)
- 9 **The Show Must Go On**  
Queen (7.34)
- 10 **Hole-Hearted**  
Extreme (6.53)

Source: TV Tracking

# Cliff shines as TV takes safe option

Christmas is a time for the security of ritual and that applies to television as much as it does to the dressing of the Christmas tree.

So it is that this year's seasonal fare on TV is solid and middle-of-the-road rather than groundbreaking.

One man who has certainly made himself part of Christmas ritual for many people is Cliff Richard and the BBC is screening a Christmas special, *Together With Cliff Richard*.

Produced by Picture Music International (PMI) with BBC Pebble Mill, the show was conceived in the summer to take maximum advantage of the mass Christmas audience.

"We try very hard every year to get our programmes on to TV at Christmas," says Martin Haxby, managing director of PMI.

Only a handful of artists can attract such mainstream attention, however, says Greg Roselli, managing director of Granada's subsidiary, The Big Picture, which filmed Tina Turner's *Live in Barcelona* concert — showing on Channel Four on Christmas Eve.

The selection process is rigid. The BBC's youth and entertainment department broadcasts about four pop and rock concerts over Christmas from a shortlist of 15 to 20.

PMI's Pet Shop Boys concert, due to be screened on BBC2 on December 29, was chosen for its "spectacular" quality, says Mari Beynon Owen, assistant head of youth and entertainment features.

"We're looking for a sense of occasion in a concert, not just a performance piece," she says.

Channel Four agrees. "We want concerts that appeal to the eye and the ear," says



Seasonal fare: Cliff Richard is among TV's offerings

Caroline Thomas, editorial associate of arts and entertainment.

Channel Four at least is taking one gamble, screening a concert by new Irish band, The Saw Doctors.

"At Christmas we like to throw in a few surprises," says Thomas.

According to pluggers, however, newcomers have a frustrating time at Christmas.

Judd Lander, director of promotions at Chrysalis, comments: "TV companies want big names at Christmas; newer acts don't get a look in."

Competition among pluggers in the run up to Christmas is intense. Adrian Williams, head of promotions at Epic, starts planning for Christmas in October.

"Getting your artist on TV over Christmas is down to the discretion of the producer, editor or researcher and there's no way you can coerce them," he says. "It's a question of coming up with a better story than the competition."

Compared with the spartan coverage for pop and rock mu-

sic, classical gets a better deal. This year the BBC is offering a heavy schedule of concerts and operas, including the music of Mahler and Mozart.

Channel Four is repeating The Three Tenors concert and is featuring a rich range of Mozart to commemorate the bicentenary of his death, in addition to a schedule of varied and colourful operas.

However, there is still room for innovative contemporary music programming.

Malcolm McLaren's *The Ghosts Of Oxford Street* — a musical tribute to shopper's paradise — features Happy Mondays, Rebel MC, Tom Jones and Sinead O'Connor and tackles the Christmas Day audience head on.

But, the *Ghosts Of Oxford Street* seems to be the exception rather than the rule. "It's hard to get music on TV," says Martin Haxby. "You really have to push to get anywhere."

Music TV at Christmas is much the same as at any other time of the year — except more so.

Paula McGinley

**EXPOSURE**

**MONDAY DECEMBER 16**

Dance Energy featuring MC Kinky, The Prodigy and Ronin, BBC2: 6.50-7.20pm

The Mix featuring Malcolm McLaren, Radio Five: 10.10pm-midnight

**TUESDAY DECEMBER 17**

Jimi Hendrix: Stone Free, a tribute by John Sugar, Radio One: 9pm-10pm

**WEDNESDAY DECEMBER 18**

Rapido featuring Lisa Stansfield, Barry White, and My Bloody Valentine, BBC2: 7.30-8.10pm

Hit The North featuring Toff The Feathers, Radio Five: 10.10pm-midnight

**FRIDAY DECEMBER 20**

Ringo Starr And His All Starr Band in concert, ITV: 4.20am-5.25am (regions vary)

**SATURDAY DECEMBER 21**

The ITV Chart Show, 11.30am-12.30pm

Pet Shop Boys: An Appreciation By Paul Gambaccini, Radio One: 2-3pm

In Concert featuring The Wonderstuff, Radio One: 10-11pm

Cliff At Christmas, Cliff Richard's seasonal hits past and present, Radio Two: 12-1pm

**SUNDAY DECEMBER 22**

Kiri At Christmas, a South Bank Show special featuring Dame Kiri Te Kanawa in concert, ITV: 10.25-11.25pm



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# Venues branch out to make ends meet

The recession hit venues hard in 1991 as the "bread and butter" acts vanished but more expensive booking policies brought in the profits says Martin Aston

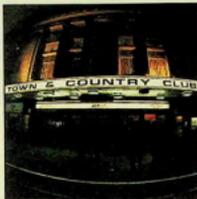
Five years ago, the NEC and Wembley were the UK's only two concert arenas. Today, there are nine. Hence the formation of the National Arena Association, which aims to work toward uniform policies on ticketing, technical support and merchandising. But the real catalyst behind forming a unified front was the Health and Safety's new Guide To Health, Safety and Welfare At Pop Concerts — or the Pop Code, as it's being called. "We're all interested in safety and to see that things are standardised," reports NAA chairman Frank Winter, chief executive of Manchester's G-Mex Centre. "The code puts into printed form what we are doing already, but stresses developments and nuances that we have to look into." Winter says the NAA will meet four times a year to address issues both collectively and individually.

Venue managers will remember 1991 as the year when shows either sold out or bombed. The old rules seemed to count for nothing as recession played havoc with the business. The up-side was a number of unexpected successes. The downside, says Town & Country director Ollie Smith, was that "those that we thought would do business haven't".

As an example he cites the Cramps, an act relatively untroubled by fashionability who had done two nights at the Brixton Academy last year, pulling 8,000 fans. The promoters worked on the shaky basis that they could therefore do five nights at the T&C.

"We warned them they might not do the business," says Smith, "and two nights were only half full. That's a sign of the times." But certain bands and novelty acts have proved immune. Shows by Abba soundalikes Bjorn Again and a glam rock gala sold out the Town & Country. The Hammersmith Odeon's month of Billy Connolly shows reinforces the point.

The Marquee's booking manager Richard Thomas has found that US guitar bands such as Nirvana and Mudhoney and the thrash end of the market have held up well, but there is no longer any "passing trade". He says the "bread and butter" bands



Novelties prospered at the T&C

who could draw 250 to 300 people have vanished.

Smith agrees that the middle ground has disappeared. "No longer can a band tour on the back of one hit. The 2 In A Room show, for example, was a disaster. You have to build a bedrock of support."

The Gulf war also caused problems. The T&C's profitable venture in American blues and jazz acts had no insurance against possible cancellations.

David Phillips, booking manager for the Mean Fiddler's new South London venue The Grand, believes people have been using the recession as an excuse. Many have simply been booking the wrong bands, he argues.

"It's always been a struggle. We've just had to battle a little bit harder. The quality of booking will always win through."



Bryan Adams: arena success

Yet Mean Fiddler director Vince Power admits turnover has been down 15% across his four London venues, although the Reading and Fleadh festivals were massively successful. Punters are obviously having to make choices.

Promoters have attempted to counteract shortfalls by putting tickets on sale earlier. Last year's average three-week lead-up time is now usually closer to two months — although last minute sales are now still crucial. Venue managers are less likely to gamble on a second night. "Sometimes you could kick yourself for not having two nights," says Brixton Academy manager Simon Park. "Promoters work on small margins; a 5% drop in business is the difference between profit and loss."

The London Arena was closed

earlier this month but otherwise the arena market appears to have held up. Dire Straits, Bryan Adams and Status Quo are just three of the major names that toured in 1991. The Scottish Exhibition & Conference Centre has hosted 27 artists this year, which compares well with previous years.

The NEC also says it experienced no sales decline, although venue manager Linda Barrow notes that punters are spending slightly less on food, drink and merchandise.

Much as arenas cater to family entertainment and sports events — Sheffield hosted Disney's World On Ice and The World Wrestling Federation — venues have been forced to diversify.

That 1991 is going down as the most competitive year on record is reflected in expansion plans for 1992. South London, against all the odds and Wandsworth Council, The Grand opened on December 17, while the Mean Fiddler is only awaiting a legal licence before opening the Kilburn Odeon.

Looking towards 1992, venues are mixed in their feelings. Ollie Smith thinks it unwise to count on an early end to recession.

But Vince Power is more sanguine. "If you sit and wait for a recession to lift, you might wait forever," he says. "It's a question of attitude — and we're planning on having a good year."

## WHO BROUGHT THE HOUSE DOWN IN '91 — LAST YEAR'S TOP GIGS

**CITIES IN THE PARK**, Heaton Park, Manchester, 3-4 August.  
Crowd size: day one — 12,000, day two — 20,000, promoter: Park Productions UK; agent: (for headliners): The Wonder Stuff — ITB; Happy Mondays — Blast Hard; sound: Wigmog; lights: FAC 51; merchandiser: Bravado.

**FLEADH**, Finsbury Park, London, 2 June.  
Crowd size: 30,000; promoter: The Mean Fiddler & Workers' Beer company; agent (for headliner): The Pogues — The Agency; sound: Britannia Row; lights: Entec & Art Of Darkness; merchandiser: ADS.

**GUIN'S N ROSES**, Wembley Stadium, 31 August.  
Crowd size: 72,000; promoter: MCP; agent (for headliner): Fair Warning; sound: Showco; lights: LSD; merchandiser: Brockton.

**HAPPY MONDAYS**, Elland Road Football Stadium, Leeds, 1 June.  
Crowd size: 22,000; promoter: Phil McIntyre Promotions; agent: (for headliner): Blast Hard; sound: Encore; lights: LSD; merchandiser: Night Time.

**JINX**, Wembley Stadium, 13 July.  
Crowd size: 72,000; promoter: MCP; agent (for headliner): Primary Talent; sound: Showco; lights: LSD; merchandiser: Brockton.

**MONSTERS OF ROCK**, Castle Donington, 17 August.  
Crowd size: 72,500; promoter: MCP; agent (for headliner AD/CC): N/A (promoter dealt direct

with management); sound: Maryland Sound; lights: LSD; merchandiser: Bravado.

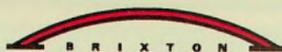
**LUCIANO PAVAROTTI**, Hyde Park, 30 July.  
Crowd size: 120,000; promoter: Tibor Radas and Harvey Goldsmith Entertainments; agent: N/A; sound: Sound Hire; lights: N/A — daylight show; merchandiser: Event Merchandising for Tibor Radas.

**READING FESTIVAL**, Reading, 23-24 August.  
Crowd size: 35,000 each day; promoter: The Mean Fiddler; agent (for headliners): Iggy Pop — Solo, James — ITB, Sisters Of Mercy — ITB; sound: Britannia Row; lights: Entec & Art Of Darkness; merchandiser: James Merchandising.

**ROCK THE BOWL**, Milton Keynes Bowl, 6 July.  
Crowd size: 60,000; promoter: ITB; agent (for headliner ZZ Top): ITB; sound: Showco; lights: LSD & Vari-Lites; merchandiser: Bravado.

**ROD STEWART**, Wembley Stadium, 15 June.  
Crowd size: 68,000; promoter: Marshall Arts; agent: N/A (promoter dealt direct with management); sound: Electrotec; lights: LSD & Vari-Lites; merchandiser: Nice Man & Winterland.

**WONDER STUFF**, Bestcott Stadium, Walsall, 22 June.  
Crowd size: 18,500; promoter: Phil McIntyre Promotions; agent: ITB; sound: SAS; lights: Nag Earth; merchandiser: Bravado.



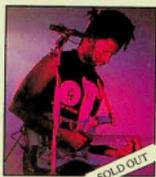
# ACADEMY

## IT'S NOT ONLY ROCK 'N' ROLL

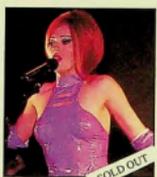
The trucks, the PA, the backline, the buildings only work if the staff operating them have the right attitude. A good relationship with the promoter and staff can make or break the gig. Consistency of service counts. Brixton Academy is not the biggest London venue but the place people love to go because they feel close to the artists. Bands like to play it and when it's full there isn't an atmosphere to touch it.



SOLD OUT



SOLD OUT



SOLD OUT



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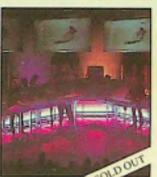
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The venue is connected to all of London's major road, rail and underground systems, with public car parks and main transport terminals less than 200 yards away. There are three Basic Hall Hire facilities and rates are structured to encourage many types of event. From concerts; to clubs and special parties; showcases and promotional occasions.

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These photographs illustrate some memorable events at the Academy and give TEN OF YOU the opportunity to join in wishing the music industry a PROSPEROUS 1992 with a bottle of CHAMPAGNE - on us.

List the names of the events in alphabetical order; complete the sentence "I like the Brixton Academy because ..... (in no more than fifteen words); mail the list and your entry to the address below (before 10th January). Winners will be announced in Music Week's issue dated 1st February.

For more information on the venue write to Elizabeth Gomez, Brixton Academy, 211 Stockwell Road, London SW9 9SL  
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## LIVE

# Three top gigs that beat the recession

INXS, Pavarotti and Guns N' Roses played three of the top gigs of 1991, Valerie Potter discovers what made them work

### INXS

Some said it couldn't be done... but when INXS took the stage at Wembley Stadium on July 13, they faced a sell-out crowd at their first headline outdoor show.

The success of the concert was largely due to an agreed promotional strategy worked out between promoter Tim Parsons of MCP, agent Andy Woollicroft of Primary Talent International and the band's European management representative, Paul Craig.

"We felt it was important to mark this as a milestone in the band's career; to make people finally realise how important INXS are," Woollicroft explains.

Their confidence in INXS was based on the band's successful

1989 UK tour when they sold out four shows at Wembley Arena, two at Docklands Arena and four at Birmingham NEC. Since then, the band

had been voted Best International Act at the Brit Awards.

Nevertheless, all those involved in the organisation of the INXS show wanted to structure a strong supporting bill to make the concert unique.

"We all agreed that strong support acts were very important, because not only does that help to sell tickets, but it also reflects well on INXS," says Parsons.

Initially, they planned to put tickets on sale in February, but even though there was growing concern over what eventually became a two-month delay before the show was announced, the organisers decided the confirmed line-up should be printed on the ticket.

"If you have a bill, it's essential that you have one in place when you first go on sale," stresses Parsons. "You're far more likely to achieve successful sales."

The five opening acts finally confirmed - Jellyfish, Roachford, Jesus Jones, Deborah Harry and Hothouse Flowers - all have a reputation for strong live performances and the eventual bill was well received.

Despite the sceptics, the concert sold out 10 days before it took place.

And by the time the first act appeared, some 55,000 people were in the venue, obviously prepared to make a day of it.

### LUCIANO PAVAROTTI

After more than a year of planning and discussion to ensure all possible eventualities were covered, it was the one great variable - the English weather - which threatened to devastate Pavarotti's massive free open-air concert in Hyde Park.

The staging of the show brought its own unique problems for promoter Harvey Goldsmith.

In common with other large open space venues such as Knebworth the concert infrastructure had to be brought in from outside, but the central London location created an extra complication in that the event had to cause minimal disruption to the rest of the city.

Crowd control and safety of the massive audience were also of paramount importance, the problem being that nobody was sure exactly how many people would attend.

But Goldsmith took a number of precautions including the removal of park railings, illumination of exits and the erection of large public information screens to facilitate evacuation from the park.

In addition, Goldsmith had to ensure minimal damage to the park itself.

It became something of a labour of love. Proceeds from the show, which cost nearly £1m to stage, went to the Royal Parks Tree Appeal, the agreement being that Goldsmith would recoup expenses from television sales, the 3,500 hospitality seats, merchandising and refreshments.

The company's events manager Christina Harris admits that it was not a money-spinner. Never-

theless, it was a unique achievement and even the monsoon weather could not dampen the atmosphere for the 120,000 people who attended.

"The rain seemed to add some element of uniqueness to the event," says Harris. "Everybody, whether they were royalty and ministers or the general public, came down to the same level."

They all got wet and they all loved it!"

### GUNS N' ROSES



Unlike the INXS show tickets for the Guns N' Roses show at the same venue were sold on the strength of the headlines alone.

Guns N' Roses were anxious that their show should not be perceived as a rock package like Donington's Monsters of Rock, and the bill was not announced until the venue was sold out.

Tim Parsons, of show promoter MCP, says this strategy worked: "Guns N' Roses created their own event. We sold about 67,000 tickets in three days."

The choice of opening acts was dictated by the personal tastes of Guns N' Roses vocalist Axl Rose, who offered the slots to bands Skid Row and Nine Inch Nails.

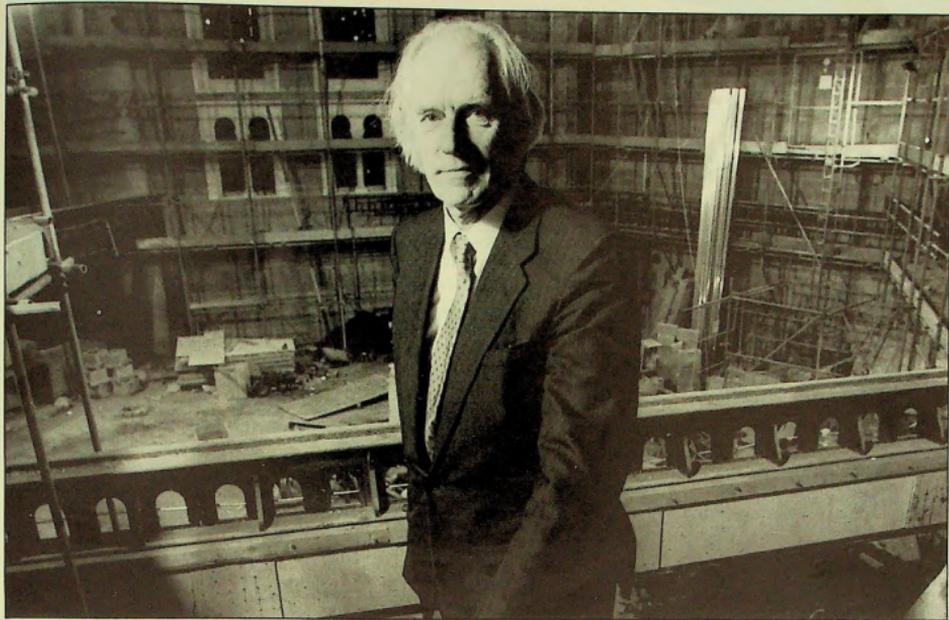
During Guns N' Roses' US tour, stories had drifted back to the UK that some US promoters were suffering heavy financial penalties when shows overran due to the band's scant regard for punctuality.

But Parsons says: "The stories didn't bother me unduly, simply because Wembley Stadium is a totally unique venue in the estimation of the band. It was the gig that they were working towards, and had been for many months."

However, the band's reputation for excess and outrage caused concern with Brent Council, and it was only after protracted discussions between MCP and council officers and a full council hearing that they issued a licence for the show, albeit one containing strict conditions regarding band behaviour. On the day it was only Skid Row who did not adhere to conditions of the licence.

"We had a lot of responsibilities under the terms of the licence to Brent Council, and also to the venue, and as a result it was a difficult show from the promoter's point of view," says Parsons.

"But at the end of the day, the Guns N' Roses section of the show went superbly within the time, volume and licence constraints, and we all felt it had been a great success."



# A tribute to George Martin

In 1961 George Martin produced his first number one for the Temperance Seven. 29 more followed. He reached legendary heights with The Beatles and Sergeant Pepper. Tony Barrow talks to the man who defined the role of the record producer

As first and foremost a producer but also as a composer, arranger and conductor, George Martin has remained at the forefront of the recording business since the Fifties without bowing to pop's changing fashions and fads. Musically he has always done his own thing and admits to having occasionally lost out because of it.

"I've never been a follower of any trends, musical or otherwise," he says. "Somebody told me the other day that I ought to put my hair in a ponytail because everybody's doing it now. No way! That's ridiculous! If you tell me drainpipe trousers are the thing to wear, I'll go and buy bellbottoms!"

For many people, Martin's greatest contribution to pop music is as the man who signed The Beatles to EMI almost 30 years ago and produced all their Parlophone recordings. Now he

is poised to embark on two new projects involving The Beatles.

At EMI's Abbey Road studios, he has been sifting through a vast array of more than 70 tracks which the Fab Four recorded for BBC radio broadcasts in the early Sixties. Martin is recommending that EMI collect the best of this material on a double CD, each disc carrying up to 28 titles.

"The recordings are very interesting because a lot involve songs which were never recorded commercially. There are no Lennon and McCartney compositions, but there are some Chuck Berry and early Motown," he says.

"We won't use the earliest ones because they are such bad quality. You can't alter the original recordings but we've done a lot of polishing up using all the modern computer devices. The latest stuff from the 1964

broadcasts is quite extraordinary, almost like commercial records."

His second assignment for 1992 is a book and TV special on the making of Sergeant Pepper.

There will be an hour-long television special, likely to be shown in the UK as a programme in The South Bank Show series, plus a book to be published by Oxford University Press. The narrative will discuss why and how the historic set of tracks was created and what made the finished product so distinctive.

Martin has again been listening to the 25-year-old Sergeant Pepper tapes at Abbey Road; every take, every track on every take, and all the out-takes too.

"Here was the first album designed not to be performed, interesting as a production and for its songs. This was the apogee of The Beatles and

marvellous to look back on," he says.

The television show, which Martin hopes will be sold to Disney in the US as primetime programming, will include interviews with Paul McCartney, George Harrison, Ringo Starr and others closely involved in the production of one of the most influential albums ever.

In January, Martin travels to Montserrat where he and long-term business partner John Burgess are pursuing a \$500,000 insurance claim in the wake of 1989's disastrous Hurricane Hugo. Their successful 10-year-old Montserrat recording operation was destroyed permanently.

Ironically the studio structure, which was built to withstand storms and earthquakes survived, but Martin says the continuity and goodwill of the business have gone forever.

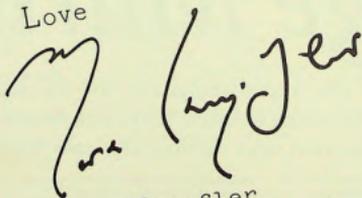
For three months in the peak

Dear George,

Thank you for your talent, your time  
and your dedication — and thank you  
for making every session we've  
done together a happy one.

Don't quit — we think you've got  
a future.

Love

A handwritten signature in black ink, appearing to read "Mark Knopfler". The signature is stylized and cursive, with the first name "Mark" written in a larger, more prominent script than the last name "Knopfler".

Mark Knopfler

season, there was no power on the island and a combination of high humidity and temperatures posed a real threat to the equipment, which was eventually pulled out and sold this year.

Although Montserrat's chief minister has asked the two producers to consider re-opening their studios, Martin says that the venue where Elton John, The Police and Dire Straits made best-selling albums is unlikely to work again. The plush resort-style Montserrat properties are being let as luxury villas, pending the eventual sale of half of them.

At the top of George Martin's crowded agenda for 1992 is the launch of Lyndhurst Hall, the new £10m Hampstead recording studio complex in what was once a very large (27,000 square feet) Methodist meeting place.

Designed to be a Chrysalis flagship, the facilities division's highest-tech successor to AIR's Oxford Circus operation, Lyndhurst is expected to open in August/September after an intensive 18-month reconstruction and refurbishment programme.

As well as being the main building of the Chrysalis Group, Martin is chairman of AIR Studios (Lyndhurst), the new 50-50 joint venture between Chrysalis and Pioneer, which is particularly involved in the development of a special floor of laser disc facilities as a crucial part of the Lyndhurst complex. No part of the AIR Group was involved when Chrysalis disposed of its remaining interest in Chrysalis Records to EMI recently.

In one part of the building, on the site of a former textile showroom and shop, will be a studio with moveable walls the size of AIR's Number One at Oxford Circus.

Martin says: "The high-domed main hall, which will be complete by the spring, is a bit like a miniature Albert Hall. It is protected by English Heritage which makes sure that we preserve it almost as it was. We are putting back the very splendid organ, although I'm not going to make it work."

Three hexagonal bays opposite the organ will become a control room and two little studios, each inter-connected. In all, the complex will have five different centrally-controlled acoustic areas and the large hall can be used for big film orchestras or full-scale television events. One intention is to record concerts in front of an audience of up to 100 people.

Lyndhurst will also have two floors devoted to CD mastering and laser disc editing and mastering. An adjacent cottage, will be linked to the main hall via a stunning conservatory-style glass roof.

There is a high concentration of the music industry in on the brink of another technological revolution. "Everything has to be digital for the future, both desks and storage of recordings. But the industry is extremely conservative, particularly the engineers. The ones who make the hits don't accept change too readily and like to work on a desk they know, and we can't push ahead too fast, we must consider the people who pull in the clients to a particular studio."

Martin believes there is an immense future for laser disc. Although it was not warmly welcomed in the UK or Europe in the Eighties,



**'We don't get any great tunes or lyrics anymore'**

international industry focus has returned to the technology in a big way, and the Pioneer Laser Disc Corporation Europe is a prime mover in promoting and distributing both the hardware and the software to the retail market.

"The visual image has taken precedence and producers now make records to look at rather than listen to," says Martin. "Above all, the people who perform have to look good on television, that's the essence of today's record-making, and I think this is bad. We don't get any great tunes or great lyrics any more."

"People tell me rap is a political expression of our times. I thought Charlie Chester did it rather better." Martin is convinced there will be a time when even the most sophisticated new carriers of the Nineties become obsolete and music companies can plug into databanks.

Agreeing that CD was the industrial saviour of the Eighties, Martin sees drawbacks to a record business that is driven by technology instead of music, however.

"I do despair at the unbelievable amount of re-hashing done during the

last decade. The present paucity of great material is due to the record companies not doing the right thing and playing a conservative game." He dismisses the argument that a major record company's main business should focus on its best established acts. He calls it a chicken-and-egg situation, claiming the companies never will make a profit from contemporary recordings if they don't spend enough cash on new artists.

In November, Martin made a presentation at the Q magazine Awards for best producers: "There were seven awards made by the magazine and I was astonished to see that one of them was for the best re-packaged album, which I thought was killing it funny. Quite extraordinary."

Martin keeps the potential pitfalls of new technology sharply in focus: "The making of The Beatles' first album was like a broadcast and I wouldn't like to go back to that state. But many more tracks, digital desks and memory banks don't do anything for music even if they make life easier and let you delay your options."

"At home I have a small demo studio which I share with my son. I

can make 30 tracks of music with no problem at all for a comparatively small cost. But it doesn't make me produce any better music than I did in 1965 when we had only four tracks."

"Would Sergeant Pepper have been a better record if we'd had modern technology? On the contrary, I think it might have been less good. It's quite possible the group's performance wouldn't have had the edge it did, warts and all."

"The Beatles had to be able to perform extraordinarily well, they had to do things instantaneously. We couldn't afford the luxury of putting a little bit down and then, 72 tracks later, going back to it."

"I'd like to see the technology of the Nineties used to enhance the music rather than replace it."

In music today, Martin claims, too many creative people do things in order to shock or merely to create an effect. "I find that rather tedious."

Comparing the record and film industries, he suggests that control of the musical art has fallen into the hands of the distributors and it will stay there.

"It's time distributors woke up and realised that they must do more than recycle. On the other hand, producers can no longer go out and make recordings on a speculative basis because it costs too much. So the producer is led by the record companies."

In the Eighties, Martin concentrated on the work, writing the scores for 15 pictures and conducting concerts. "The difference is that I am much older and there is no doubt that music is a young man's business, and should be."

"As I've got older, the record market has gone on the wane. The singles market, which is what the charts are about, caters for 12-year-olds. It used to be 18-20 year olds in the Sixties. The charts have always been a bit penny but they are more so than ever now because the number of copies sold doesn't mean very much, despite the lingering prestige that still goes along with having a number one, even if you've only sold 50,000 singles."

"I produced 29 number one singles and I nurtured the hope that I'd have just one more in my lifetime to make it a total of 30, but that won't happen now. I wouldn't possibly make anything that would satisfy today's audience."

His most satisfying recent project in terms of record production was the recording of Under Milk Wood with Anthony Hopkins.

"Writing the music for Under Milk Wood, producing it as a new work, and persuading Elton John to write a song for it using Dylan's words, gave me immense pleasure. Under Milk Wood could be developed into a stage musical, that's the kind of thinking I have at the moment. I'd like to do more of that. I'm too old now and have no desire to make any more pop records in the studio."

In the year that sees the opening of London's hottest new studio property in Hampstead, Martin looks set to stay as busy as ever. His enthusiasm for churning out pop for the charts may have disappeared but his career-long fascination with the whole machinery of record-making remains and is sure to find fresh outlets through his involvement with Lyndhurst Hall.

## GEORGE MARTIN: A LIFE IN MUSIC

**BORN:** 1926 in London  
**EDUCATION:** Convent school in Holloway; St Joseph's Elementary School in Highgate; St Ignace College in Stamford Hill; Bromley Grammar School, Kent; Guildhall School of Music  
**CAREER:**  
 1942: Temporary clerk, War Office.  
 1943: Joined the Fleet Air Arm.  
 1947: Left HM Forces, and began a three-year course of studies at London's Guildhall School of Music  
 1950: Became a producer of classical recordings at EMI  
 1952: Recorded a single, *Mock Mozart*, with Peter Ustinov  
 1955: Appointed head of Parlophone label  
 1956: Recorded the hit single *Experiments With Music* (Three Blind Mice) with Johnny Dankworth  
 1961: Recorded African Waltz with Johnny Dankworth  
 1962: Signed The Beatles to Parlophone  
 1965: Formed Associated Independent

Recording (AIR) production company with partners John Burgess, Peter Sullivan, Ron Richards  
 1967: Produced Sergeant Pepper's Lonely Hearts Club Band with The Beatles  
 1970: Opening of new AIR studios at Oxford Circus  
 1974: Chrysalis buys control of AIR  
 1976: Scored Robert Stigwood's Sergeant Pepper film  
 1977: Collected Britannia Award as top British record producer of the past 25 years  
 1979: Opening of AIR studios at Montserrat  
 1988: Awarded CBE in New Year's Honours list for his services to the music industry  
 1989: Produced and conducted a televised concert featuring the Birmingham Symphony Orchestra in aid of The Prince's trust  
 1989: Completed production of an album of Andrew Lloyd-Webber songs with José Carreras  
 1989: Closure of AIR studio at Montserrat  
 1991: New Lyndhurst Hall recording studios scheduled to open August/September



# Meticulous maestro

Tony Barrow looks back at the career of the avuncular disciplinarian whose success story has spanned four decades

The Beatles envied George Martin his fine musical education. Between 1962 and the end of the Sixties, he was the group's recording boss, their musical arranger and director, mentor, technical adviser and trusted mate, but Martin never managed to teach The Beatles to read and write music. This was a source of ongoing embarrassment, particularly to Paul McCartney, who would have liked to show his new tunes to fellow professionals put down 'properly' on paper.

It has been said that Lennon and McCartney wrote great songs. The Beatles turned out great recordings, and what went on in-between was sheer magic. George Martin was the man who made much of that magic.

Throughout the Beatlemania era, I watched Martin work with all Brian Epstein's Liverpool artists at Abbey Road, conducting big sessions with extraordinary professional charisma. He was a tolerant, yet

meticulous, session supervisor, often producing debut records with untutored performers new to studios. He was avuncular, but with the ultimate discipline and authority of a headmaster.

In September 1962, The Beatles recorded their first single, *Love Me Do*. It took 17 takes to satisfy Martin, because he was totally unused to working with groups, and he spent hours balancing their instruments for the rhythm track.

At one point when they came to sing the title line, Martin shocked Lennon and McCartney by asking them to switch vocal roles, making it easier for Lennon to do his harmonica part. But these were times when every track was precious and overdubbing was a luxury.

Although Martin, 65 years old this year, also recorded Matt Monro, Rolf Harris, Peter Sellers, John Dankworth, Humphrey Lyttelton, Peter Cook, Spike Milligan, Stan Getz and many others in his early days, he will be forever linked with the



Martin gave The Beatles much of their magic

production of mid Sixties hits by The Beatles and, to a lesser extent, Epstein's other top acts, Gerry and The Pacemakers, Billy J Kramer and Cilla Black.

At the beginning of their long professional relationship in 1963, George Martin described Cilla Black as a screamer who sang 'her rock 'n' roll with a piercing nasal sound.

Outside the recording studio, the elegant producer and the less than sophisticated young Scouse songstress

made a chalk 'n' cheese pair, but a remarkable friendship developed between them. When the AIR consortium of producers opened their Oxford Circus studios in October 1970, Cilla was the first artist to record there under Martin's supervision.

Of all George Martin's professional associates, John Burgess is the longest standing. Burgess has been George Martin's manager for many years although they have never had a formal contract. They have known one



PARLOPHONE

EMI

CONGRATULATES

GEORGE MARTIN

ON THIS, HIS FIRST NO. 1  
(AND ALL THE BEST...)



THIS RECORD  
MUST BE PLAYED AT

45  
R.P.M.

## GEORGE MARTIN

another for 40 years, having met as EMI colleagues in 1951, and Burgess says the business partnership works because their paths of professional ambition run in close parallel but never collide. "I don't clash with George in any way and he is not at all interested in the details I deal with. George scatters amazing dreams and wonderful ideas around and it's up to me to make sure that some of them work.

Increasingly during his distinguished career, George Martin taught himself to be a businessman, albeit a reluctant one.

One of his most successful ideas was to spend some of the cash the four AIR producers had made out of recording EMI artists on the AIR studio complex high above Oxford Circus, which opened in 1970. The studio was so successful that even the AIR consortium of producers found it difficult to reserve studio time.

When he started up on his own as he did with AIR he says he found out what business was really about. While wishing he hadn't sold out to Chrysalis he takes the blame for setting up a company as a partnership with three other people where he didn't have complete control. He testifies to the fact that Chrysalis hasn't interfered with the way he and John Burgess run things.

Chrysalis supremo Chris Wright set about acquiring AIR in the mid-Seventies.

Wright recognised the full measure of Martin's versatility: "He did things with Lennon & McCartney songs that



With Sophia Loren and Peter Sellers

they could never have imagined, he magnified their ideas 10 times over, and he made recordings on four tracks that would rank as masterpieces today if they had been done on 48."

Wright believes AIR always ran the best studios in the country because Martin insisted that they should be: "With the development of Lyndhurst, we know it'll be absolutely first class because George is doing it."

Wright calls Lyndhurst a magnificent testament to Martin's successful 40 years in the music business, not solely as a producer but as a studio specialist with a unique flair for turning his concepts into fine working environments.

He says: "George is a great statesman for the record industry, a personality in his own right, somebody very special."

*Dear George,  
it feels great  
to be part of  
your hit  
record!*



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# GEORGE

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If you have the experience and qualities that we are looking for then please send a cv, stating current salary, to: Sheila Clancy, Personnel Department, Warner Music UK Limited, PO Box 59, Alperton Lane, Wembley, Middlesex HA0 1FJ by no later than Friday 20th December 1991.  
Previous applicants need not re-apply.

## WHAT'S THE DEAL?

## Who's Signed To Whom

**APHRIQUE** —

All girl vocal trio  
Signed to: Virgin Music  
(Publishers)  
Management: Andrew Green  
Type of deal: Long-term album  
Signed by: Blair McDonald —  
"I was asked by their manager to find collaborators to work with them, and their tape was so good I signed them myself!"

**ADVENTURE BABIES** —

Eight-piece quirky pop band from Manchester  
Signed to: Virgin Music  
(Publishers)  
Management: Danny Macintosh  
Type of deal: Long-term album, with options  
Signed by: Ingrid Brandstatter — "Factory sent me their tape and I liked it instantly."

**ALL ABOUT EVE** —

Four-piece progressive rock band  
Signed to: MCA  
Management: Tony Perrin  
Type of deal: Long-term album  
Signed by: Jeff Young —  
"Tony and I had a relationship with them from our time at Phonogram. When they were let go we had a head start to re-establish our relationship."

**CHICANE** —

Four-piece guitar band from London  
Signed to: BMG Music  
Publishing  
Management: Mark Chadbourn  
Type of deal: Long-term publishing for the world  
Signed by: Dominic Walker — "I saw them at the Caernarvon Castle and the place was packed."

**SPENCER** —

Solo rap artist from Brockley  
Signed to: BMG Music  
Publishing  
Management: Martin Poole  
Type of deal: Long-term publishing  
Signed by: Dominic Walker — "I went to see him compare a fashion show and he did a few numbers — the place was packed."

**PLUTONIC** —

London-based five-piece dance outfit with rapper

## Signed to: Arista

Management: Steve Doherty  
Type of deal: Album with options  
Signed by: Simon Davison —  
"Steve came to me with the band, who are signed to Warner Chappell, and I was very interested."

**PRAGA KHAN** —

House production team from Belgium featuring Jade 4 U  
Signed to: Profile  
Management: None  
Type of deal: Licensing with options  
Signed by: Richard Ford —  
"We're on the Antler/Subway mailing list — if we like it we sign it!"

**A TASTE OF PARADISE** —

Two-piece soul/garage outfit from Essex  
Signed to: Cooltempo  
Management: None  
Type of deal: Singles, with options  
Signed by: Ken Grunbaum —  
"They were signed off the back of their own white label."

**P-J HARVEY** —

Three-piece poetic rock act, with fan guitarist/vocalist from Yeovil  
Signed to: Island Records  
Management: Mark Vernon, Stress Management  
Type of deal: Album  
Signed by: Dave Gilmour —  
"I was tipped off by someone and spent a couple of weeks trying to track them down. I eventually got in touch with their manager and heard their tape which was fresh and exciting with strong lyrics."

**4x4x4 FAR** —

Four London teenagers, "like the Jackson Five"  
Signed to: Polydor  
Management: Denis Ingolby and Oliver Smallman  
Type of deal: Album  
Signed by: Graham Carpenter —  
"We have a label deal with them and he brought the band to us and we fell in love with them."

**BOYS FROM THE METROPOLIS** —

Male/female duo from London with a house/rap/funk sound.  
Signed to: Big Life  
Management: Julian McKatals, Second Vision Management  
Type of deal: Two singles  
Signed by: Darius Beese —  
"Julian gave me a track which I thought was blinding. Then he gave me another and another and they were all brilliant. Diane's a great rapper and singer and Tony did the music for the BBC's O-Zone programme."  
Compiled by Sarah Davis.  
Tel: 081-948 2320.



Jenkins and Ratledge: from song re-cycling to film soundtracks

# Ad song forgers cast in film role

Marvin Gaye's untimely death in 1984 robbed soul music of one of its sweetest voices. But purists who swore that I Heard It Through The Grapevine would never sound as good again had only to wait two years.

Levi's 1986 TV commercial *Laundrette* — part of a campaign that depended on a tag of authenticity and quality — showed that soundalikes could set spines tingling as effectively as originals. And along the way the musical mimicry of Karl Jenkins and Mike Ratledge resurrected the Gaye version as a top 10 hit.

*Laundrette* revolutionised the music industry's attitude to commercials. "The reason they asked us to do it was because it is cheaper," says Ratledge. "After paying the publishing they couldn't afford the master."

"But with Sam Cooke's chart success driven by Jenkins' and Ratledge's follow-up for the "Bath" commercial, attitudes changed. "After *Laundrette* and Bath the companies were queuing up to have their masters used," says Ratledge.

Their work for Levi's agency Bartle Bogle Hegarty estab-

lished the commercial music composers as masters of the soundalike. "What they really are is forgeries," admits Jenkins.

Among others, their showreel now includes a recreation of Doris Day's *Move Over Darling* for *Pretty Polly* tights and ABC's *The Look of Love* for Peugeot. "We are asked to create in a couple of days what may have taken months in the studio first time round," says Ratledge.

The hard-bitten society of TV commercials seems an unlikely environment for two former members of progressive jazz rock group *Soft Machine*. "It may seem strange but commercials are more satisfying creatively than anything we did then," says Jenkins. "There is more skill required and the variety is far greater."

From recreating the Fifties with authentic valve amplifiers for Bath and *Laundrette*, Jenkins and Ratledge moved on to use the London Philharmonic for their award-winning original score for Levi's "Russia" and this month composed an entirely synthetic score for *Weetabix*.

Now the partners are dogging typecasting once again by

attempting a sideways move into film music. "In commercials what we do is to create a mood to go with the pictures," says Ratledge. "Film work is the same thing, writ large."

For Russia, BBH demanded a shift of mood from oppression to western-style liberation as Levi's product appears at the ad's finale. Jenkins' and Ratledge's answer was to tail off their classical score with a bluesy saxophone part. "That kind of symbolism is brilliant," says Oscar-winning film music director Ray Williams. "It is the kind of thing you are aware of all the time for film work."

After Bette Midler's recent US court action against a commercial soundalike, Jenkins' and Ratledge's shift could prove timely.

Williams says they should be prepared for a return to the frustrations of demo tapes and rejections before they find acceptance.

"Breaking into film for composers is just the same as breaking a band," he says. But that's a familiar process for a musical partnership that has already "made it" twice.

Matthew Cole



## THE LAST RECORD I BOUGHT

by  
DIANA GRAHAM



"The Complete Chopin collection by Artur Schnabel (BMG Classics) is such a magnificent boxed set I could not resist it. It was partly a decision to replace my vinyl with CD.

I listen to pop a lot in the car and on the radio, so when I get home I tend to listen to classics or oldies I find to be very relaxing when I'm ironing."

The last pop record I bought was another boxed set — The Very Best Of Elvis (RCA), which I picked up on impulse when I was in the States recently."

Diana Graham takes over as managing director of Aristo Records in February.

## CARD OF THE WEEK



(Contributed by R. Simon, San Francisco)

## LA phone call is thriller for trio

New Survival Records signing Illustrious have friends in high places.

The Hull three-piece have as their mentor Rod Temperton, the former Heatwave member who went on to write much of Michael Jackson's Off The Wall and Thriller albums.

Temperton, it turns out, is also a native of Humberston, and went to check out the band on a trip home to visit family almost two years ago.

Since then, Illustrious have been in touch, pumping the maestro for tips. A few weeks ago they called Temperton in LA with a query about an arrangement only to find him mid-dinner party.

"Hold on a second," he said. "I've got an expert here who might be able to help you."

There was a couple of seconds of silence and Quincy Jones came on the line.

Unfortunately the band were so overawed they forgot to ask him the vital question: they're still looking for a producer.



Garry Sharpe-Young (above, right) has landed in a record marketer's fantasy. Entering the world of Warhammer Records he is armed with just one single. His quest is to market it to the rock fans captive in his company's 36 stores.

"It's a market that is very close to the one for our existing product," says the man drafted in by fantasy games company Games Workshop to run its new record label Warhammer alongside label manager Andy Jones (left).

Confident that games buyers' passion for raucous rock is second only to their love of futuristic fantasy, Sharpe-Young has launched new signing D-Rock's single exclusively in Games Workshops' stores. Now to boost sales he has

called in the marines — Noise Marines. "Basically we created this character that goes round killing people with enormous guitars. It brings the music and fantasy games even closer," he says.

Other projects pending include a set of drummers trained in sonic assault. The new figures are intended to inspire more young games players to pick up instruments, or at least Warhammer's product.

The D-Zone single has the added bonus of a guest appearance from Queen guitarist and dedicated fantasy games fan Brian May.

"You wouldn't believe how many people are into all of this," says Sharpe-Young. "It's all about fantasy as escapism."

Judging by the Noise Marines, it's best if things stay that way.



Desperately seeking Bernard

## PRS checks out missing persons

Come in Errol Brown! Get in touch Bernard Sumner! PRS has a cheque for you.

These are just two of the names on the society's list of more than 500 missing members awaiting payment.

But before the vocalists of Hot Chocolate and New Order begin

ordering larger turkeys, it should be pointed out that it is the less famous of the society's two Bernard Sumners and six Errol Browns that are lost.

The list, published yearly, is described by PRS membership registration manager Darryll Cullen as "a last ditch attempt to pay people when the address we have got is out of date."

If some have avoided the limelight it is not for lack of a striking name, as Linus Borneo and Wayne Wilcock can testify. Others, much more easily traced, like Wayne Fontana of Mindbenders fame.

"Even I can remember him," says Cullen.

## QUOTE OF THE WEEK

"We didn't want to crucify the band. It was a great record." Minder Music MD John Fogarty, explaining why the magnanimous voters will pay costs from the N-Joi sampling shenanigans.

## DOOLEY'S DIARY

Remember where you heard it: BMG label **IQ** is celebrating its first birthday with its **sixth** Top 40 hit, the Bare Necessities Megamix. Bossman **Simon Cowell** points out they've done it on just **nine** releases... OK, so there were no **M&S** vouchers, but John Preston points out that **BMG** had a very enjoyable Christmas party on Thursday... On his live relay of the **Brits** nominations **Simon Bates** suggested the awards would be seen by **60bn** TV viewers worldwide!... **Sharp End** Promotions chief Robert Lemon is trying to organise a **golf competition** at Midem. Anyone interested should call 071 439 8442... Former RCA press person **Helen Lee** is on 071 228 0555. Meanwhile **Brixton Academy** general manager **Dave Loader** says he's seeking "**new challenges**" on 071 737 3282... **Steve Lewis** points out that my memory is defective: it was actually he who beat Robin Godfrey-Cass 6-5 for most on-stage

appearances at BMI's awards... The BPI's head of legal affairs **Sara John** may be jetting off to the **Far East** for Christmas as a **thank you** from the BPI for masterminding the industry's **tribunal victory** over the MCPS... As the **first round** of judging began for the **Song For Europe** on Friday, there had been some **600 entries**. Not bad compared with last year's **150**... An **emotional farewell** to former Top Of The Pops producer **Paul Ciani** at his cremation on Wednesday was concluded with a rendition of **That's Entertainment**... The award for **wildest party** of the year goes to the **Epic/Columbia** press department's bash last Monday, with a couple **banking** in the ladies loos and the **police** being called to a **fight** towards the early hours. And all that in the basement of a West End church!... If news of the **Bros** split suggests **Luke** will bid to be the first **superstar drummer** since Phil Collins, who's for **Matt** as the new Peter Gabriel?.....

# music week

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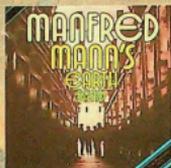
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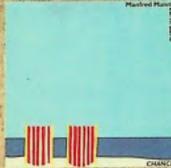
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