Island Records is suing Pickwick International, Music Collection International and Tring International over alleged breaches of copyright involving Bob Marley recordings.

The writs are the first volley fired by the label in an international campaign to protect its catalogue. Island expects to initiate eight further actions in foreign territories over the next few days.

In the writs, issued on November 20, Island claims that the labels have knowingly infringed its copyright on a number of Marley tracks from the early Seventies.

To have breached Island's copyright with 10 Cat Stevens tracks on its low-price Wild World CD. In the same writ Island rights, a company called Long Island Music — registered at the same address in London's Berners Street as the Tring — knowingly infringed its copyright by licensing, copying and importing the releases into the UK.

Island confirms it has issued three writs but refuses to comment further on the cases.

Pickwick UK chairman Ivor Schlosberg says he is disappointed at Island's action but that the tracks will be withdrawn if the label can prove ownership of the rights.

"We are just a piggy in the middle in this. These are not our tracks; we have licensed them from a third party in good faith," he says.

An MCI spokesman says, "We have commenced discussion with Island and our licensor, who is a well-known source of repertoire, in an attempt to resolve this matter."

Solicitor Nigel Davies of Simon Olswang & Co, representing both Tring and Long Island, insists the companies have valid licences for the tracks in question. "I am instructed to defend the claim vigorously," he says.

Philips loses classics label chief

PolyGram Classics divisional director Peter Russell has taken temporary control of the Philips UK classical label following the sudden departure of its director Isabel Collins last week.

The company issued a brief statement confirming Collins' departure but giving no reasons. However, company insiders say there has been friction between Collins and senior executives in the UK and the label's Dutch headquarters. Collins has held the post for around two years.

Russell, who was unavailable for comment, will take over the day-to-day running of the label until a successor is appointed. At the end of last week he was planning Philips' campaigns for 1993.

Philips has the smallest budget and market share of PolyGram's three classical labels.

Shop fury at radio jibe

One of the first radio stations to carry ads for Kingfisher's new Fastrack direct marketing service has been rapped by the Radio Authority for unfair promotions.

The censure follows a complaint from Bournemouth retailer Nigel Brewer of Trax Records about a comment made by a 2CR FM presenter after an ad for the service.

The presenter said: "Now you don't have to go out into the High Street and suffer those strange people in those strange shops."

In a letter to Brewer, Radio Authority advertising regulations officer Yvonne Kintoff confirmed that presenters should not have referred to or endorsed the service on air.

Brewer is now considering legal action on the basis that the comment reflected badly on his own business, situated in Christchurch High Street.

The Fastrack 0800 music service, launched by retail giant Kingfisher as a trial last month, was presented to radio stations on the basis that they could promote it as a listener service incorporating their own branding.

Labour in anti-piracy call

Music Week's anti-piracy campaign is winning growing parliamentary support including official backing from the Labour Party. Opposition consumer affairs spokesman Nigel Griffiths last week urged Trade and Industry Secretary Michael Heseltine to take effective action in the fight against the illicit trade in pirate cassettes.

Praising the Let's Stamp Out Piracy campaign, Griffiths says, "I have had a number of meetings with trading standards officers to discuss piracy."

The new all-party parliamentary Friends Of Music Group has also given its unqualified support to the campaign.

Group founder MP Geoff Hoons says, "We are all against piracy and action to stamp it out is one of the most important things we can do for the UK music industry."

"It is contrary to British law and we should also be persuading other countries where their laws are inadequate," he adds.

Last week the group was given a general presentation by the BPI at London's Abbey Road Studios.

* Piracy raid, see page 3

He's here!

Louie Louie

His new single "The Thought Of It", On 7" Cassette, CD, and 12" with free poster.

YW721/WH00C
Next week sees the UK launch of a revolutionary new music system - MiniDisc.

Designed to be truly portable, the players and the entire first release of pre-recorded material will be in the high street supported by a major consumer promotional campaign. Be ready for the revolution.

MiniDisc
■ Quick Random Access ■ Optical Disc Durability ■ Up to 74 Minutes of Music
■ Shock-Resistant Operation ■ Great Digital Sound ■ Record/Playback Facility ■ Text Display
Solution Dec 15th!

MiniDisc

SONY
THE ALBUM

FEATURES PLEASE DON'T GO,
ROCK YOUR BABY,
HOLD BACK THE NIGHT
AND THE HITS TO COME

10 TRACK VINYL
12 TRACK MC
15 TRACK CD

RADICALLY DIFFERENT FROM THE USA IMPORT

OUT NOW
Last week's terrorist bomb blasts in London and Manchester have left music retailers fearing the prospect of empty city centres in the run-up to Christmas. The two explosions in Manchester last Thursday robbed all three HMV stores in Market Street of trade on a shopping day when they would usually have stayed open until 9pm. The nearby Our Price store also shut down as the city centre was cordoned off.

Simon Dabin, manager of HMV’s Manchester superstore, was left expecting a quiet weekend as the city recovered from the blast. “It will take time before people feel confident enough to come back,” he says. “Things were just starting to get very busy in the store.”

Subsequent bomb scares in Warrington and Preston heightened fears of a terror campaign spreading to town centres throughout the North West.

Philip Ames of Preston-based indie chain 4-Play says, “All the hoaxes and copycat calls just make it worse. People are scared of coming to town, which is, of course, the bombers’ intention.”

A bomb scare in London’s Tottenham Court Road earlier last week did not affect the nearby Our Price store. And Our Price Music claims its store in the Manchester Piccadilly benefited from extra trade last Thursday as it was just outside the area cordoned off by police.

**Pepe pulls out of Chart Show**

ITV is talking to three possible sponsors for The Chart Show following Pepe’s decision not to renew its £500,000 sponsorship deal.

The jeans manufacturer has decided not to renew the deal, which runs out at the end of the year after 13 months. The show will still broadcast into the New Year even if a deal has not been closed, he adds.

Meanwhile Chart Show executive producer Keith McCallan still has to reach an agreement with record industry body the APU on a new contract before he can seal a deal with ITV for a new series. The VPL board is due to discuss both a new tariff for The Chart Show and a bidder for any music programmes produced by the new ITV companies at a meeting today (Monday).

Macmillan and The Independent Television Association have both threatened to refer VPL to the Copyright Tribunal to allow them to keep broadcasting while talks continue.

**Arista acts wrestle for Christmas No. 1**

Despite the closest race for the Christmas number one slot for years, Arista is confident of topping the chart in the biggest sales week of the year.

The biggest threat to its current resident Whitney Houston’s I Will Always Love You looks likely to be the World Wrestling Federation’s Slam Jam (also on Arista) expected to enter the top five today (Monday).

Houston’s appearances on Top Of The Pops, The Chart Show and Des O’Connor this week should keep her at the top for another week, after which it is simply a matter of staying power, says Arista.

But with the WWF due at least one television appearance a day for the next week, it will prove a close run thing.

Arista managing director Diana Graham says she is confident Houston will hold the top slot; the single had already topped 450,000 sales last Wednesday.

Our Price head of buying Steve Gallant and HMV buying manager Nick Turnbull both confirm the contest is still tight. Turnbull says, “My own choice would be Whitney, but someone else here might say something different.”

Indeed Graham Sharp of bookmaker William Hill has named Freddie Mercury as his favourite at 15-8, followed by WWF on 7-2, Houston and Michael Jackson at 4-1 and Rod Stewart at 6-1.

Ladbrokes, following William Hill’s initiative in running its own book for the first time this year, is offering 5-2 for Houston and Michael Jackson as joint favourites. Freddie Mercury is third favourite at 3-1, Rod Stewart at 4-1 and the World Wrestling Federation at 5-1. Cliff Richard, U2 and Di- ana Ross are behind on 16-1.

**Two axed as MCA chief ends reshuffle**

MCA general manager for marketing Joe Cokell has completed his restructuring of the label’s marketing department seven months after arriving. John Murphy, formerly of Liverpool independent promo- tions company Dry Communications, last week joined MCA as a product manager.

Two other product managers — Louise Rosston and Kathy Busby — have been made redundant. Cokell says he is also set to appoint one more person for the press office early in the New Year.

The changes follow cutbacks in July in which five marketing and promotions staff — including the heads of both departments — were laid off.

Cokell says, “We decided we needed to make a few changes to slim down the company. This is the final part of the rejig.”

There will be no more redundancies, he adds.

**COMMENT**

The hype about the CD format has reached extraordinary levels over recent weeks. And most of us in the music business have tended to see the rise of Sonic and Mario as nothing but a negative.

But as our feature on pages 24 and 25 points out, the development of CD-based games with decent sound and graphics offers the music business an unprecedented opportunity for growth.

In part that opportunity lies in the integration of music with games, as in the promised Mega CD Make Your Own Pop Promo game.

Most important of all, however, is the contribution the games market could make to increasing CD penetration.

For not content with the sales of 690,000 for Snap’s Rhythm Is A Dancer, it has now shipped over 900,000 units of Whitney Houston’s I Will Always Love You, and has high hopes of a Christmas number one.

It is a great achievement, and shows once more that when the product is right the public is ready to stick its hands in its pockets.

Thank you to all those who have rung and written to support our campaign against piracy. The news that the MPs are beginning to take the issue seriously is a great boost to the industry’s hopes of finally crushing the pirates.
This is an exciting bags completely. That still the Great Format business (or should be) and marketing departments. If we fetter the creativity of would be a mistake. Even do away with picture away with complex Debate continues.

The single isn't dead yet. For the leisure pound. Hedgehogs and wrestlers we need imaginative It seems to have been lose.

are growing but the vinyl single sales are increasing, record company this move to remove the seven inch, 12 inch, cassette and CDs. The problem that Bard appears on a newly-designed plant in Germany but shipped at the earliest. The contract, dating back to October on the grounds that the High Court at the end of this year came with its a more fundamental rift has developed between himself and PolyGram intends to exploit its catalogue in-house. Pickwick chairman Ivor Schlosberg says the deal is especially important as Warner is the only major not to have previously owned its catalogue. They decided their business is very much to create new repertoire and look after current artists so they should find a specialist distributor strong in non-traditional retail outlets, he says.

The company already licenses material for its UK budget ranges from Sony, RCA, BMG, Virgin and PolyGram, though its deal with PolyGram will not be renewed when it expires in March. The company's biggest success was the £898 album by The Beautiful South, which entered the chart at number four last April.

Rock magazine widens ambit

Rock monthly Metal Forces is broadening its editorial coverage to include bands such as EMF and the Inspiral Carpets as well as its regular publication.

The title, originally launched as a one-off in 1985, last appeared in June. Editor Malcolm Dome says that, in the intervening six months, he and his team have built up a consortium also including a printer, designer, republisher and distributor to ensure the title's regular publication.

MF, which will have a cover price of £2.50, is to have an initial print run of 25,000.

Meanwhile, the publishing group has suspended publication of Rock Power, the pan-European title originally launched as a monthly in 1991 by Maxwell Consumer Magazines, just six months after it turned up.
Philips and IFPI sign deal to beat piracy

International record industry body the IFPI and Philips Electronics have reached an historic agreement to launch a joint fight against the piracy of compact discs and Digital Compact Cassettes. Philips and the IFPI agreed last Wednesday to pioneer a worldwide encoding system which will enable record companies to trace the manufacturing source of DCC and CD products. Every company using Philips' DCC patent to duplicate or master will be assigned a registration code number which must be automatically recorded on the digital track of every DCC tape under European law. The IFPI will keep a register of all the codes. CD plants will also be urged to adopt the codes, which can be engraved on mastering and moulding equipment so they are imprinted on the rim and the inner margin of every disc. However, Philips and the IFPI will not legally be able to force companies to adopt the system as with DCC.

IFPI director general Nik Garnett says, "With CD, we came along too late to get the system written into the standard. So it is going to be a question of encouraging our members to have their own CD plants adopt the system. "Plants will have to make a decision; are they in the legitimate business or the pirate business? It would be very risky to go completely pirate." Garnett admits pirates could try to beat the system by faking the original pressing company's code on the moulds for specific albums, but it is hoped that costs will prove prohibitive.

Garnett says the IFPI is also in discussions with Sony over a similar system covering MiniDisc. A deal should be sealed early in the new year. Warner Music International began using its own marking system two months ago to beat the pirates, by imprinted the "W" logo onto every CD jewel case and inner rim.

Garnett: piracy would be risky

Knee says EMI doubled its share of the studio market to 20% with the acquisition of Virgin's Manor, Townhouse and Olympic Studios facilities. "We needed some sort of structure and a concerted strategy to maximise our strength," he says. "We now have probably the best range of facilities of any studio group in the world."

EMI Music is reorganising its studio, post-production and mobile facilities into a newly-launched UK Studios Group following the acquisition of Virgin Music earlier in May. EMI Music Operations managing director Peter Knee will oversee the group's business with Abbey Road studio manager Ken Townsend, who has been appointed as chairman.

EMI forms studio group

Koch to offer next-day delivery

Koch International has opened a UK distribution warehouse so it can offer next-day delivery to dealers. Since its launch in 1989, the UK division of the classical and jazz specialist has shipped product from its central Austrian site, promising retailers delivery within three days. Now material will be shipped straight from its West London site, which will receive deliveries from Germany twice a week. Clemens Kondratitz, managing director of the UK company, says the decision to open the new warehouse was brought about partly by a change in the nature of the product. "As we get more and more mainstream we supply more time-critical material," he says, citing releases such as the Andrew Lloyd Webber Essentials and Royal Gala Concert albums as examples. The new 300sq metre site has 5,000 lines and contains around 75,000 units.

The company is considering launching a similar regional warehouse in Holland.

Therapy are to give away free copies of a limited edition single to the first 500 people arriving at their two Irish gigs on December 20 and 21. It features versions of U2's With Or Without You and The Undertones' Teenage Kicks.

Minder Music has secured a high court injunction preventing Lonnie Simmons, Tempco Publishers and Total Experience Music Publishing from claiming ownership of the Tempco catalogue, which includes songs such as the Gap Band's Outstanding and Yarbrough & People's Don't Stop The Music.

London's Capital Radio is sponsoring the radio showcase Capital Expo '93 organised by the Business Design Centre in Islington, London, on August 1-15. The show will host a new bands competition as well as focusing on new technology.

The Tyneside-based Metro Radio Group raised turnover by 18% to £15.15m for the year to September 30, reporting a 10% increase in pre-tax profits to £1.86m.

Tape To Tape is opening an audio post production facility in Manchester in January at Level 1, Empress Buildings, Chester Road, Manchester M16 9EA. Phone: 061-877 8577; fax: 061-877 5580. Studio managers are Tracey Johnson and Pat Grant.

Independent soul label About M16 is opening an office in Manchester in January at Level 1, Empress Buildings, Chester Road, Manchester M16 9EA. Phone: 061-877 8577; fax: 061-877 5580. Studio managers are Tracey Johnson and Pat Grant.

EMU Sound Business

Palais Des Festivals • Cannes • France • 24th - 28th January 1993

It's still not too late to attend and book advertising in the daily news

Call Peter Rhodes Today on 071 528 0086 and become part of a success story

International exhibition organisation, Metropolis House, 22 Percy Street, London W1P 9FF. Tel: 071 528 0086. Fax: 071 895 0949.
If it works, leave Radio One alone

Why does everybody look down their noses at one of Britain’s most successful industries? Why, for years, has the music industry had to suffer at the hands of fools? The latest person to make a swipe at our industry is John Birt.

His idea that people should be given more educational programmes, because we now have a chain of competing ILR stations providing more popular entertainment, is naive. It is obvious that the ILR stations are trying to entertain an older audience in order to attract more advertising.

It won’t be long until we have ILR stations saying they cannot broadcast certain material because its style is too youthful for the listeners. So where will the younger audience turn to?

In 1961 The Beatles appeared to the very audience that Mr Birt wants to exclude from his radio stations. What outlet would a modern Beatles have if Birt’s ideas are put into practice?

Radio One cannot be everything to every man, but it has to be the foundation stone for the British music industry because without it, there won’t be one.

Because it is free from advertising pressures, Radio One is quite probably the only station that could be a young person’s entertainment channel.

In any case, Radio One has managed over the years to maintain a good balance of entertainment, education, and minority programming. If it’s a successful formula, why change it?

Music is too complicated a subject to have simple green and white papers dictating public taste. The majority ofthoughts that people’s licence fee want entertaining.

Leave universities to educate, let radio entertain.

Got a problem? Then call me!

Professional ethics prevent me from expressing my true feelings on reading Rob Fitzpatrick’s incoherent letter (MW, December 5).

Although principles, conduct and integrity are sometimes sacrificed in our ever-changing industry, I am pleased to remind you that it is still common and decent to call the person with whom you may have an axe to grind.

It is unfortunate that you chose to express your muddled thoughts in such a public way. Call me. I’m in the book.

Clive Black
Director, A&R
EMI Records
20 Manchester Square
London W1A 1ES

Evolution is the way to beat green paper threat

In the light of the publication of the government green paper on the future of the BBC and subsequent arguments for the abolition of Radio One and Radio Two, it is important for the stations to redefine their remits in order to survive.

Radio One should maintain only those mainstream shows with audiences that are not served by commercial rivals, and should continue to extend its broad eclectic music mix while liberating some specialist shows from the constraints of night-time programming; and should continue to produce

and commission documentaries, social action programming and its popular news services.

Recent years have seen Radio One undergoing a positive transition from a banal pop station to a credible broadcast serving an audience not addressed by the commercial sector and it must continue to develop in the way outlined above in order to survive the pending debate over its future.

Ian Sanders
12 Ernshaw Place
Putney SW15 2BT

Distribution: It's a thankless task

Often the bane of retailers’ lives, distributors are now sharpening up their act for the run-up to Christmas

You can’t blame distributors for feeling they are the unsung heroes of the music industry – they get blamed when things go wrong but ignored when things go right.

As the industry embarks on the busiest period of the year, efficient distribution and next day delivery of last-minute orders are crucial. As a result, distributors are at the cutting edge – and thus best placed to assess the market in its most important period.

In any case, the timing of the rush varies depending on the focus of their business. Indie specialist AFT, which recently merged with Riverside, is doing its last shipout of 1992 new releases today (Monday) because the indie labels it distributes release a little around Christmas, concentrating instead on September to November.

And Pinincible Records sales manager Steve Dickson says his company enjoyed its busiest ever month in November thanks to albums from artists including Erasure, The Shamen and Daniel Gowers, the publishers of Top 10 singles and a successful D’Onnell video.

“December probably won’t be busier because of the nature of the product we have had, the campaigns we did and the support we need from retailers.”

But, for the major distributors, the real push is only just beginning. Russell Richards, distribution director at PolyGram Record Operations, says the arrival of December always marks a big upturn in trade as retailers start to fill their warehouses and they have less than a month to go to Christmas. Sure enough, he says, there was a noticeable upturn in orders from the weekend just gone.

Similarly, at EMI, Music Services managing director Jim Leftwich says, although there have been a couple of good shipouts recently, includ- ing an order of a half million units of Now 23, the market has yet to take off.

“We’re in that terrible ‘wait and see’ mode when you have shipped out the major lines and it’s a matter of waiting to see what the customers are going to buy,” he says.

Whether or not the market has picked up yet – and the indications from Gallup are that sales are significantly up on last month but still down year on year – a sample of distributors shows that each has been making preparations for the increased workload.

At EMI, Leftwich says the company is still managing to provide next day deliveries even at the start of the week. But he adds that, if there is a significant upturn, staff will be brought in on Sundays to process and pick orders placed through the electronic ordering system Eros, the preceding Friday afternoon.

EMI also started operating a double chart line at its old Hayes distribution centre last week. The two-line system is necessary since the 150 Hayes lines account for up to 70% of all EMI’s current shipouts.

At PolyGram, Richards took on about 40 staff on fixed term contracts at the end of August to carry the company through the main campaigns and the Christmas period.

Meanwhile Pinincible has brought in extra staff to take telephone orders for the past three Saturday afternoons. Dickson says the company will continue to run the service until Christmas.

And Terry Blood Distribution sales and marketing director David McWilliam says his company has put up to 40 staff capable of joining the existing 40-strong telesales team when business really takes off. The company has also extended its telesales operation since November so it can now take calls six days a week.

While retailers are often critical of the service they receive from majors and indies alike, most say they have been “pleasantly surprised” by current standards of service, adding that PolyGram in particular – often criticised in the past – has sharpened up over the past month.

Common complaints in previous years range from the unavailability of back catalogue material and lack of response to last minute vinyl orders, to distributors not informing retailers when they have exceeded their credit limits.

“There have been no disasters yet experienced with last year, when all the companies were bad apart from Warners,” says one HMV store manager. “One indie dealer says this might be because volumes are down last year. ‘If the figures are down then they’re overstated,” he says.

The real test will be how they perform as the pressure increases over the next few weeks, especially as the period climaxes in four full shopping days in Christmas week compared with last year’s two.

As one Virgin Megastore manager notes, ‘Catalogue sales are really strong. We’re not sure what Christmas we’re going into so we’re depending on distributors much more to get back catalogue to us promptly as well as vinyl for the once-a-year-buyers who come out before Christmas for the ritual party LP.”

In a month’s time, the crucial December sales volume figures will be known. PolyGram’s Richards suggests the market should hit the 1991 level for December, which Leftwich suggests more guardedly that the total is likely to be within 10% of last year’s figure.

Whatever the final totals, distributors are inured to the fact that, however well they perform their work, it is unlikely to receive much praise.

Their priority is to ensure their hard work and contribution to the Christmas effort does not justify criticism.

Alex Scott

WHY CHRISTMAS MATTERS

Fourth quarter as a percentage of year’s total deliveries (units)

<table>
<thead>
<tr>
<th>Year</th>
<th>singles</th>
<th>LPs</th>
</tr>
</thead>
<tbody>
<tr>
<td>1991</td>
<td>25.8</td>
<td>38.5</td>
</tr>
<tr>
<td>1990</td>
<td>27.6</td>
<td>37.4</td>
</tr>
<tr>
<td>1989</td>
<td>28.6</td>
<td>38.8</td>
</tr>
<tr>
<td>1988</td>
<td>30.3</td>
<td>41.6</td>
</tr>
</tbody>
</table>

Source: BPI
As far as the Christmas number one is concerned, bookies' favourites don't always perform up to standard. The most dramatic illustration of this came in 1985 when the early favourite, Distant Star by actor Anthony Hopkins, peaked at number 75 — and even the few sales it did manage to register were probably due to the publicity generated by the bookies' patronage. This year, it's rather different, however, and the WWF Superstars Slam Jam, which has had the shortest price for weeks, explodes on to the chart at number four. If it fails to reach number one before festivities begin, the Arista single's failure will most likely be due to a lack of pressure on the same label, Whitney Houston's I Will Always Love You, which soars ahead of the field this week, and is well on the way to platinum.

The WWF Superstars single is one of 22 to make their chart debuts this week, and of these, a startlingly high number — nine — are REMAKES. Of these, the fastest off the mark is Take That's fourth consecutive Top 20 hit Could It Be Magic, which debuts at number nine. It's the twentieth hit thus far produced by Ian Levine, and the eighth this year (three by Take That, two by the Pasadenas, two by Junior and one by Nomad). Of the other remakes, two are the result of the original hitmakers teaming up with new acts — UB40's One In Ten returns with the assistance of 808 State, and the Trammps' Hold Back The Night is resurrected thanks to the patronage of KWS. Kylie Minogue's version of Celebration is one remake that hits trouble this week however, dipping to number 29. Its peak position of 20 is the lowest yet for a Kylie single, and comes just two weeks after her former duet partner Jason Donovan scored the least successful single of his career, peaking at number 26 with As Time Goes By.

**WWF SUPERSTARS**

- Slam Jam (Arista)
  - Producer: Stock/Waterman
  - Publisher: All Boys Music/CC
  - Writer: Stock/Waterman
  - Line-up: "Machoman" Randy Savage/"Hitman" Hart/The Undertaker/British Bulldog
  - Notes: With a combined weight of 77 stone, there was apparently some intense rivalry at the recording session. 5/1 odds with Ladbrokes for a Christmas number one.
  - Album: Due for release in April, to coincide with a "massive" nationwide tour. April to coincide with a
  - Album: Due for release in

- Gorgeous (late 1991)
  - Producer: C. Antenbring/A. Throup
  - Publisher: New Claims
  - Notes: Original reached number seven in 1981.
  - Album: Debut hit.

**NICK CAVE AND SHANE MacGOWAN**

- What A Wonderful World
  - (Mute) UK debut hit.
  - Producer: Victor Van Vugt/The Bad Seeds
  - Publisher: Valanda Music/Carlin Music
  - Writer: Weiss/Douglass
  - Notes: Tracks recorded in London and Sao Paulo. Cave and MacGowan first performed the song at the recent Viva Eight Show. B-side features MacGowan covering Cave's 'Lucy' and Nick covering Shane's 'Rainy Night In Soho'. Fifteenth cover version of a UK number one hit to the chart this year.

**Follow-up**

- EMI Music
- Writer: Stevie Wonder
- Line-up: Charlton
- Producer: C. Antenbring/A. Throup
- Notes: Main names behind an umbrella organisation of producers, writers and musicians to produce a broad spectrum of musical styles.

**Next week's hits**

- "Disposables Heroes of Hip Hop"— Television — The Drug Of The Nation
- EAST SIDE BEAT — Alive & Kicking (Sire)
- MORRISSEY — Certain People I Know (INNV)
- S2 Way in My Brain (XL Recordings)
- THE SHAMEN — Forever People (One Little Indian)
- LISA STANSFIELD — Somebody I'm Coming Back (Antak)
- THE WEDDING PRESENT — No Christmas (RCA)
- KRS ONE — It's A Shame (Columbia)

**Predictions**

- EMI Music
- Writer: Stevie Wonder
- Line-up: Charlton
- Producer: C. Antenbring/A. Throup
- Notes: Main names behind an umbrella organisation of producers, writers and musicians to produce a broad spectrum of musical styles.
### NEW RELEASES

**Send new release details to general manager, Graham Walker, ERA, Eighth Floor, Ledgehouse, 245 Blackfriars, London SE1 9UR, Tel: 071-620 3356, Fax: 071-938 2891.**

**Date to Year:** 1992

### DISTRIBUTORS

**AGD - A & D**
**DISTRIBUTORS**
**ARTIST NAME**
**DATE**

### ALBUMS

**NEW RELEASES**

**Year of Release:** 1992-1993

**Date to Year:** 1992

### HIGHLIGHTS

**ARTIST TITLE LABEL CAT No.**

**ALBUMS**

**Year of Release:** 1992-1993

**Date to Year:** 1992

### DISTRIBUTORS

**AGD - A & D**

**DISTRIBUTORS**

**ARTIST NAME**

**DATE**

### ALBUMS

**NEW RELEASES**

**Year of Release:** 1992-1993

**Date to Year:** 1992
AVAILABLE NOW

FROM ammi RECORDS

KOOL AND THE GANG
'UNITE'
JRS CD/CA 1002
Consistent hit makers, Kool and the Gang return with a brand new 14 track album ranging from dance to ballads, including, "Rhythm & Ride", "God Will Find You", "Sexy Miss" and the title track, "Unite", a true song for the world we live in.
Full Radio and Press Campaign.

JIMMY CLIFF
'BREAKOUT'
JRS CD/CA 1001
Reggae ambassador and world superstar, Jimmy Cliff returns with a brilliant new 14 track album, including "Breakout", "Samba Reggae", "I'm A Winner" and "Oneness".
• Listen out for a Man Ezeke, Radio 1 FM Special
• Major Feature in "Echoes" w/c 7th December

ALSO AVAILABLE
"I'll Keep Your Dreams Alive" George Benson & Patti Austin from the hit video release "FREDDIE F.R.O.7." CD AMMI 101 (Also on 7"/12" and MC)

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Foreign Licensing Enquiries: London (44) 81 961 3889.
### Top 50 Airplay Chart

**The Official Music Week Chart**

**12 December 1992**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><em>I Would I Lie To You</em></td>
<td>Charles &amp; Eddie</td>
<td>A</td>
</tr>
<tr>
<td>2</td>
<td><em>You're The One For Me</em></td>
<td>Shakira</td>
<td>Columbia FM</td>
</tr>
<tr>
<td>3</td>
<td><em>I Will Always Love You</em></td>
<td>Whitney Houston</td>
<td>A</td>
</tr>
<tr>
<td>4</td>
<td><em>Never Let Her Slip Away</em></td>
<td>Amanda Lear</td>
<td>A</td>
</tr>
<tr>
<td>5</td>
<td><em>Be My Baby</em></td>
<td>Vanessa Paradis</td>
<td>A</td>
</tr>
<tr>
<td>6</td>
<td><em>Temptation (Remix)</em></td>
<td>Whitney Houston</td>
<td>B</td>
</tr>
<tr>
<td>7</td>
<td><em>Man On The Moon</em></td>
<td>Remi</td>
<td>A</td>
</tr>
<tr>
<td>8</td>
<td><em>Free Your Mind</em></td>
<td>Ottis Williams</td>
<td>A</td>
</tr>
<tr>
<td>9</td>
<td><em>Oh! Oh! Not My Baby</em></td>
<td>Dido</td>
<td>A</td>
</tr>
<tr>
<td>10</td>
<td><em>Step It Up</em></td>
<td>Snoop Dogg</td>
<td>B</td>
</tr>
<tr>
<td>11</td>
<td><em>Real The World</em></td>
<td>Michael Jackson</td>
<td>B</td>
</tr>
<tr>
<td>12</td>
<td><em>Taste It</em></td>
<td>Mark E. Smith</td>
<td>B</td>
</tr>
<tr>
<td>13</td>
<td><em>Sleeping In The Train</em></td>
<td>Snoop Dogg</td>
<td>B</td>
</tr>
<tr>
<td>14</td>
<td><em>Do The Thing</em></td>
<td>Snoop Dogg</td>
<td>B</td>
</tr>
<tr>
<td>15</td>
<td><em>Do The Thing</em></td>
<td>Snoop Dogg</td>
<td>B</td>
</tr>
<tr>
<td>16</td>
<td><em>Do The Thing</em></td>
<td>Snoop Dogg</td>
<td>B</td>
</tr>
<tr>
<td>17</td>
<td><em>Do The Thing</em></td>
<td>Snoop Dogg</td>
<td>B</td>
</tr>
<tr>
<td>18</td>
<td><em>Do The Thing</em></td>
<td>Snoop Dogg</td>
<td>B</td>
</tr>
<tr>
<td>19</td>
<td><em>Do The Thing</em></td>
<td>Snoop Dogg</td>
<td>B</td>
</tr>
<tr>
<td>20</td>
<td><em>Do The Thing</em></td>
<td>Snoop Dogg</td>
<td>B</td>
</tr>
<tr>
<td>21</td>
<td><em>Do The Thing</em></td>
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<td>B</td>
</tr>
<tr>
<td>22</td>
<td><em>Do The Thing</em></td>
<td>Snoop Dogg</td>
<td>B</td>
</tr>
<tr>
<td>23</td>
<td><em>Do The Thing</em></td>
<td>Snoop Dogg</td>
<td>B</td>
</tr>
<tr>
<td>24</td>
<td><em>Do The Thing</em></td>
<td>Snoop Dogg</td>
<td>B</td>
</tr>
<tr>
<td>25</td>
<td><em>Do The Thing</em></td>
<td>Snoop Dogg</td>
<td>B</td>
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</table>

**Top 10 Breakers**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>11</td>
<td><em>In My Defence</em></td>
<td>Freddie Mercury</td>
<td>Parlophone</td>
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<tr>
<td>12</td>
<td><em>In Bloom</em></td>
<td>Nirvana</td>
<td>Geffen</td>
</tr>
<tr>
<td>13</td>
<td><em>How Do You Talk To An Angel</em></td>
<td>The Heights</td>
<td>Capital</td>
</tr>
<tr>
<td>14</td>
<td><em>Get My Education</em></td>
<td>Uncanny Alliance</td>
<td>AM/FM</td>
</tr>
<tr>
<td>15</td>
<td><em>AS It Always</em></td>
<td>Secret Life</td>
<td>Cwe</td>
</tr>
<tr>
<td>16</td>
<td><em>Prower People</em></td>
<td>The Shanones</td>
<td>One Life Let's</td>
</tr>
<tr>
<td>17</td>
<td><em>I'm Ready</em></td>
<td>Chris Rea</td>
<td>Polydor</td>
</tr>
<tr>
<td>18</td>
<td><em>Stay This Way</em></td>
<td>The Brand New Heavies</td>
<td>Arista Jazz</td>
</tr>
<tr>
<td>19</td>
<td><em>The Thought Of It</em></td>
<td>Louise Lemon</td>
<td>RCA</td>
</tr>
<tr>
<td>20</td>
<td><em>Hearin' Right Back To You</em></td>
<td>Vanilla Mckena</td>
<td>RCA</td>
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</table>

**Regional Choice**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><em>Durr Durr D'o'ree Be</em></td>
<td>Jay-Z</td>
<td>Jay-Z</td>
</tr>
<tr>
<td>2</td>
<td><em>Love's On Every Corner</em></td>
<td>D'Angelo</td>
<td>Am/FM</td>
</tr>
<tr>
<td>3</td>
<td><em>Move Me No Mountain</em></td>
<td>Snoop Dogg</td>
<td>B</td>
</tr>
<tr>
<td>4</td>
<td><em>Take A Chance On Me</em></td>
<td>Erykah Badu</td>
<td>JIVE</td>
</tr>
<tr>
<td>5</td>
<td><em>Get Ready</em></td>
<td>Michelle Collins</td>
<td>Fox FM</td>
</tr>
<tr>
<td>6</td>
<td><em>Redemption Song</em></td>
<td>Christina Aguilera</td>
<td>Jive</td>
</tr>
<tr>
<td>7</td>
<td><em>What's Wrong With Me</em></td>
<td>Atomic Soul Machine</td>
<td>North Sound</td>
</tr>
<tr>
<td>8</td>
<td><em>Morning In Broken</em></td>
<td>American Standard</td>
<td>EMI</td>
</tr>
<tr>
<td>9</td>
<td><em>Waiting For The Wheel To Turn</em></td>
<td>Simple Minds</td>
<td>RCA</td>
</tr>
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</table>

**Airplay Profile**

Selected Title: *Someday (I'm Coming Back)* by Lisa Stansfield (ArethaFlamming & Smallman)

**Top 10 Albums**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>26</td>
<td><em>Someday (I'm Coming Back)</em></td>
<td>Lisa Stansfield</td>
<td>MCA</td>
</tr>
<tr>
<td>27</td>
<td><em>I Still Believe In You</em></td>
<td>Joss Stone</td>
<td>RCA</td>
</tr>
<tr>
<td>28</td>
<td><em>Rome &amp; Juliet</em></td>
<td>Joss Stone</td>
<td>RCA</td>
</tr>
<tr>
<td>29</td>
<td><em>Harvest Moon</em></td>
<td>Neil Young</td>
<td>RCA</td>
</tr>
<tr>
<td>30</td>
<td><em>Let Me Be There</em></td>
<td>Neil Young</td>
<td>RCA</td>
</tr>
<tr>
<td>31</td>
<td><em>Me And Mrs Jones</em></td>
<td>Neil Young</td>
<td>RCA</td>
</tr>
<tr>
<td>32</td>
<td><em>Greatest Hits</em></td>
<td>Neil Young</td>
<td>RCA</td>
</tr>
<tr>
<td>33</td>
<td><em>Eve's</em></td>
<td>Neil Young</td>
<td>RCA</td>
</tr>
<tr>
<td>34</td>
<td><em>One way Or Another</em></td>
<td>Neil Young</td>
<td>RCA</td>
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</tbody>
</table>

**US Top 50 Singles**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>57</td>
<td><em>Funk's Feelin' Like A Woman</em></td>
<td>Eddy Grant</td>
<td>RCA</td>
</tr>
<tr>
<td>58</td>
<td><em>I'm Not In Love</em></td>
<td>Eddy Grant</td>
<td>RCA</td>
</tr>
<tr>
<td>59</td>
<td><em>She's Not There</em></td>
<td>Eddy Grant</td>
<td>RCA</td>
</tr>
<tr>
<td>60</td>
<td><em>I Love You</em></td>
<td>Eddy Grant</td>
<td>RCA</td>
</tr>
<tr>
<td>61</td>
<td><em>I'm Coming Back</em></td>
<td>Lisa Stansfield</td>
<td>RCA</td>
</tr>
</tbody>
</table>

**US Top 50 Albums**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>25</td>
<td><em>Pink Floyd</em></td>
<td>Pink Floyd</td>
<td>RCA</td>
</tr>
<tr>
<td>26</td>
<td><em>The Bodyguard</em></td>
<td>Various Artists</td>
<td>RCA</td>
</tr>
<tr>
<td>27</td>
<td><em>Unplugged</em></td>
<td>Eric Clapton</td>
<td>RCA</td>
</tr>
<tr>
<td>28</td>
<td><em>Lullaby</em></td>
<td>Various Artists</td>
<td>RCA</td>
</tr>
<tr>
<td>29</td>
<td><em>Time's Up</em></td>
<td>Various Artists</td>
<td>RCA</td>
</tr>
<tr>
<td>30</td>
<td><em>The Bodyguard</em></td>
<td>Various Artists</td>
<td>RCA</td>
</tr>
<tr>
<td>31</td>
<td><em>The Bodyguard</em></td>
<td>Various Artists</td>
<td>RCA</td>
</tr>
<tr>
<td>32</td>
<td><em>Lullaby</em></td>
<td>Various Artists</td>
<td>RCA</td>
</tr>
<tr>
<td>33</td>
<td><em>The Bodyguard</em></td>
<td>Various Artists</td>
<td>RCA</td>
</tr>
</tbody>
</table>

**Airplay Profile**

Selected Title: *Someday (I'm Coming Back)* by Lisa Stansfield (ArethaFlamming & Smallman)

**Top 10 Airplay Members**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>57</td>
<td><em>I'm Not In Love</em></td>
<td>Eddy Grant</td>
<td>RCA</td>
</tr>
<tr>
<td>58</td>
<td><em>She's Not There</em></td>
<td>Eddy Grant</td>
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</tr>
<tr>
<td>59</td>
<td><em>I Love You</em></td>
<td>Eddy Grant</td>
<td>RCA</td>
</tr>
<tr>
<td>60</td>
<td><em>I'm Coming Back</em></td>
<td>Lisa Stansfield</td>
<td>RCA</td>
</tr>
<tr>
<td>61</td>
<td><em>I'm Coming Back</em></td>
<td>Lisa Stansfield</td>
<td>RCA</td>
</tr>
</tbody>
</table>

**Week This Week's Contributors**

*Additional Contributors:*

- *The Bodyguard* (Original Motion Picture Soundtrack)
- *Unplugged* (Eric Clapton)
- *Lullaby* (Various Artists)
- *Time's Up* (Various Artists)
- *The Bodyguard* (Original Motion Picture Soundtrack)
- *Pink Floyd* (RCA)
- *The Bodyguard* (Original Motion Picture Soundtrack)
- *Lullaby* (Various Artists)
- *The Bodyguard* (Original Motion Picture Soundtrack)
- *The Bodyguard* (Original Motion Picture Soundtrack)

*Additional Contributors:*

- *The Bodyguard* (Original Motion Picture Soundtrack)
- *Lullaby* (Various Artists)
- *The Bodyguard* (Original Motion Picture Soundtrack)
- *Pink Floyd* (RCA)
- *The Bodyguard* (Original Motion Picture Soundtrack)
- *The Bodyguard* (Original Motion Picture Soundtrack)
- *The Bodyguard* (Original Motion Picture Soundtrack)
- *The Bodyguard* (Original Motion Picture Soundtrack)
- *The Bodyguard* (Original Motion Picture Soundtrack)
- *The Bodyguard* (Original Motion Picture Soundtrack)

**Charts courtesy of Billboard, December 12, 1992**

*Arrivals are awarded to these products demonstrating the greatest impact and sales gain.*

*UK acts.*

*UK signed acts.*
Talkin Loud has parted with North London funksters K-Creative just 10 weeks after the release of their debut album 'QED'.

The split follows months of frustration for the label and its parent Phonogram over the lack of chart hits for its much-tipped stable of talent. Omar's recent 'Music' album peaked at number 37 and the year's biggest chart success came with Galliano's number 28 album 'A Joyful Noise...'. 'QED' has sold 10,000 copies in the UK.

Phonogram head of A&R David Bates who oversees Talkin Loud says its chart positions have been "a terrible disappointment".

But he insists that the company retains its faith in Talkin Loud: "I think it is the most important label in British urban music and will be with Phonogram for a long time to come." Bates says the decision to part with K-Creative does not signal a change in direction for the label. But he could not guarantee the future of individual acts.

In a strange development, the group's management, JAG, has announced it now represents Talkin Loud label guru and founder Gilles Peterson.

Meanwhile K-Creative has begun a tour of Japan and will return in the New Year to begin hunting a new deal.

*Last week the Talkin Loud label ended its weekly residency at London's Fridge.*

---

**ISLAND PLAYS COWBOYS & INDIAN WITH PIRATES**

Canada's famous Mounties have arrested a gang of bootleggers selling pirate tapes of Apache Indian's forthcoming new single, 'Arranged Marriage', to his Canadian fans.

The bizarre episode unfolded as Island Records discovered the tapes as it prepared to launch its first solo single by the newly signed superstar of Asian ragga. Under Canadian law, copyright is the responsibility of the mounted police.

On their last visit to Canada, Apache and manager Mambo were jailed to avoid further disturbance after hordes of fans got out of control. And Toronto's Asian population has now been inundated with pirate tapes of 'Arranged Marriage'.

The single is released in the UK on December 21.
Two seriously kickin’ tunes clash this club month. After deConstruction’s Italian soccer theme comes ‘Life On The Run’, incidental music from Match Of The Day. Composer on Sunday, Four To The Floor, has also written for Sky

**Hacienda Proves Power of Dance**

The Hacienda seems certain to live on despite the collapse of its founding company and 50% owner Factory Communications. The club is being seen as a monument to the success of dance culture over the indie rock route chosen by the label. Mike Pickering says Factory will launch in 1992. The Hacienda’s guest night at Strutt next Sunday (December 11) coincides with a show of Presley’s work (details on 081-968-5122).

**Exposure**

Being photographed in a club is most people's worst nightmare. But dedicated clubber Adam Presley has snapped his way into many hearts on London's progressive house scene with his fresh images of the scene they live for. The photography student finds most of his subjects at Strutt, where resident Rad Rice plays to a loyal crowd of post-rave clubbers. His black-and-white shots capture a range of moods and moments. "Sometimes the images can be terrifying, sometimes they are beautifully serene," he says. Danny Rampling's guest night at Strutt next Sunday (December 13) coincides with a show of Presley's work.

**Global Spinning**

There are all kinds of attributes young DJs hope will be boosted by their new career — sex appeal, credibility and the size of their record collection to name a few. Until now the number of stamps in the passport had never figured that high. But this year more and more of Britain’s leading jocks have been escaping the moody squalor of UK clubs for far-flung corners of the globe. It is no longer just the odd trip to the Med that beckons. Instead, invites to spin the hottest tunes from home are pouring in from vinyl-hungry locations such as Thailand, Tokyo, Singapore and Sao Paolo.

hardcore and techno DJs have been in demand in Japan for a number of years, but it is a scene that continues to grow. Fabio, Mickey Finn and Jack Frost are just a few of the jocks whose mix tapes regularly reach Japanese clubbers. Fabio, the star attraction at Rave Against the Masses last year, was also a star at Tokyo’s J-FM rave radio station. And Fabio was the star attraction at Rave Against the Masses massive event there last Saturday. But it is not only fans of hard beats who look to Britain for fresh tunes and DJ talent. Charlie Chester’s Volante crew — veterans of the Ibiza and Rimini scene set out last week on a tour of Argentina and Brazil. The club promoters are being seen as a monument to the success of dance culture over the indie rock route chosen by the label. Mike Pickering, who launched deConstruction in 1986, will still DJ at the Hacienda on Fridays. "We will carry on as we always have," says Hacienda manager Paul Mason. The Hacienda is half-owned by New Order, whose recently recorded album came too late to save the label.

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**Music Week**

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[ ] Other (please specify)

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[ ] Video Production/Facilities/Producer/Engineer
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The business magazine for the music industry.
**Cool Focus Cuts**

**Shop:** Fat Cat Records, 14 Monmouth Street, London WC2.

**Specialist areas:** Mainly 12-inch techno; mostly US, followed by German and British sounds plus some US and UK house. Popular labels include General Productions/Black Dog, Evolution, B-12, Art, Reflex, Aradia and InforNet. Also stocks label/artist T-shirts.

**Manager's view:** "We're into abstract techno — it sounds good in the morning, good in the afternoon and good before you go to bed! The majority of these records will sound fine in five years — the labels are moving forward all the time." — Dave Cawley, co-owner.

**Distributor's view:** "They all love the proper Detroit techno sound and seem to be selling as much of it as any other main London shop. They've only been here a few months and have done very well." — Stuart McLellan, Great Asset.

**DJ's view:** "It's a grown-up record shop — no little raver kids. Fat Cat realises people want real house and techno not commercial breakbeat crap. All the other shops get carried away with whatever's in fashion and won't stock what I want because it doesn't sell enough." — DJ Lewis.

---

**Club:** Libido at Occasions, Rockingham Street, Sheffield, Fridays 10.30pm-2.30am.

**Music policy:** Up-to-date progressive house and up-tempo garage. "Best DJs, best tunes." — Matthew Swift. DJs: Regular DJ — Dino. Guests include Smokin' Jo, Jeremy Healy, John Da Silva, Mark Moore and Tom Wainwright.

**Spinning:** Outrage 'Drive Me Crazy'; Future Sound of London 'Metropolis EP'; Supernature 'Feel The Need'; Martha Wash 'Carry On'; Jaco 'Show Me Love'; Jump 'Funkatarium'.

**DJs' views:** "This club night gets one of my 'JD's' four-star ratings. A very good — even good-looking — crowd. They're open minded but with a taste for vocal tracks in particular." — John Da Silva.

**Promotions view:** "The club has always been a focal point in Sheffield for hearing and breaking new tracks. Their DJs are open to try new tracks out on the crowd, from DAT or acetate." — Steve Beckett, Warp Records.

**Average ticket price:** £5.

Compiled by Sarah Davis. Tel: 081-949-2320.

**RM DANCE UPDATE 3**

---

**A guide to the most essential new club tunes as featured on IFM's 'Essential Selection' with Pete Tong, broadcast every Sunday between 7-8pm. Compiled by data collected from leading Sounds/Flying/Zoom (London), Eastern Bloc/Underground (Manchester), 23rd Precinct (Glasgow), 3 Beat (Liverpool), Warp (Sheffield), Trax (Newcastle).**
The lines are open from 9.00am - 6.30pm Monday to Friday, 9.00am - 6.00pm on Saturdays and from 9.00am - 5.00pm on
AS MUCH AS YOU WANT, WHEN YOU WANT IT.

TBD. Unit One, Rosevale Business Park, Newcastle-Under-Lyme, Staffordshire STS 7QT. Tel: (0782) 566566, Fax: (0782) 565400
KAREN POLLACK
You Can Touch Me Remixes. (Emotive, US). Any DJ who hasn’t been checking this should seriously re think their repertoire. Brilliant in its original, now with hot remixes from Oscar G and Ralph Falcon of Murk to complement an already very sexy chugger. ................................. DFP

UBQ PROJECT FEATURING KATHY SUMMER
“We Can Make It” (Nite Club, US). Real house from the Toon Hunter school. The original mix features a jaunty piano theme and bouncy drums with booming driving bass, plus the unique vocal of Kathy Summer urging positivity and full of raw expression. “Aaron’s Big House Mix” stands out with a rich keyboard sound with an added horn hook and some nice detail in percussion. A real treat for ears and feet. ................................. RD

URBAN HYPE
“Living In A Fantasy” (Faze 2 promo). These guys change tack with every release. Now they have come up with a bassier, almost techno- rave theme. “The Tripadelic Mix” stands out, taking off in a harder direction with some chunky guitar samples. ................................. T-J

VARIOUS
“Two Clouds Above Nine” (Tomato promo). Loads of pseudo names for what is basically the product of those Ladbroke Groves house dancing minstrels Phil Asher, Ray Whittard, Noel Watson and cohorts. All keep their ends firmly up with some pumping and mellow grooves suitable for all rampant dancefloors in your neighbourbhood. Wicked. ................................. DFP

AARDVARK
“The Apostle” (Skink promo). One of the most bashing and effective UK progressive trance records you’re likely to hear. With long, building into this tribal into a wicked baseline. Half way through, the whole track stops to leave a mournful monks chant before crashing back in again. Massive. ................................. TJ

RAPINATION & KYM MAZELLE
“Love Me The Right Way” (Logic promo). No reason at all why this hook laden comeback shouldn’t find a warm welcome both in the clubs and the charts. The Rapino Brothers stripped down production provides a playground for the biggest, breeziest vocal you’ve ever heard. All this and the tranced out treat of the Tekniko mix too. Tough as you like it. ................................. MC

REJUVINATION
‘Work In Progress Ep’ (Sonar). Four neat mixes. The biggest, breeziest vocal you’re likely to hear. With a long, plinky bubbling 126.5bpm Vibes and fluttery 123.5bpm Acca Mixes...\n
KYM MAZELLE
6 RM DANCE UPDATE

UNCANNY ALLIANCE “I Got My Education” (A&M:PM AMY 0128), a bouncy little diva lip sync- sity reworked in ‘Raving... ................................. EN Q" ................................. EN Q

I WILL ALWAYS LOVE YOU
2 THE CHANCE
3 HOW DO YOU TALK
4 I GOT MY EDUCATION
5 AS ALWAYS
6 PROVIDER PEOPLE
7 I’M READY
8 STAY THIS WAY
9 THE THOUGHT OF
10 HEADING RIGHT E

50 WALK ON THE OCEAN, Toad The Wet Sprocket Columbia A 45

55 HOUSE OF PAIN, Happy Days

60 WHAT HITS?, R. Kelly

70 HOUSE OF PAIN, Happy Days

HOT VINYL
buzzing
on promo & import

DEE-LITE DIRECTORY
by james hamilton

43 1 HUMPPIN’ AROUND, Bobbi Brown MCA
44 1 7, Prince & The Revolution Paisley Park
45 1 MAKE THE OCEAN, Tom Morello – Street B Parade
46 1 ALL I WANT, Tom Tom Territorial Columbia
47 1 SHE’S PLAYING HARD TO GET, ‘n’ F shadows, Capitol
48 1 I GOT A THANG A YA-LA-YA-LA, Lynne Paul
49 1 IT’S GONNA BE A... The Dull System Aria
50 1 PLEASE DON’T GO, W. S. Taylor

43 1 HOUSE OF PAIN, House Of Pain Tommy Boy
44 1 WHAT HIT?, Hot Chip/Plastics
45 1 COLEY HARMONY/HARMONY, Boyz N The Mood
46 1 THE LOVE & TENDERNESS, Midnight Sun
47 1 THE HEIGHTS (OST), Jay-Z
48 1 ACHTUNG BABY, U2

Charts compiled by Billboard, Dec. December, 1992. Airmark are assured to these products delivering the greatest appeal and sales gain, UK acts, UK signed acts.
DEEP FREEZE PRODUCTIONS

The real deep house vibe, this EP has been knocking about for quite a while now. This is British, relevant and worthy of support. Check the bass on 'Pushing Out The Trolley'.

DEE-LITE

'Pussycat Meow' (Elektra, US). Dee-Lite may have lost some of their spark of originality but this shows they are as capable as ever of putting out a good tune. Not much of a song as Miss Kier implores someone to "Kiss me you fool." With the Murk mixes the track really unwinds into a deep funky workout.

CHEZ DAMIER

'I Never Knew Love' (Network promo). Mark Kinchen at home and on form with this superb house "love" song, and Chez Damier proves he is no one-hit-wonder. This is every bit as firing as 'Can U Feel It'. MK Club Mix contains the full vocal with its memorable chorus and beautiful harmonies while the bubbling bass and organ give the track its momentum.

DEVA VU

'Never Knew The Devil' (Cowboy promo). The best release yet from this London band. The A-side is a trippy chugging groove with scary vocals and atmospheric effects while the flip is one of those epic tribal mixes from Fabo Paris. Deja Vu are building an audience with their live work and it's just a matter of time until they crack it with a big record.

SUBWAY

'A Latin Thing' (Strictly Rhythm, US). George Morel in total control. On the 'El Barrio Mix' sax and piano take up the themes, building over an organ bassline and a light drum. The lighter 'Salsa Groove' swings a little more. Flip for two more bad 'uns — 'String Notes' and 'Organic Dance', which is just that, a Flammond over bass and drum grooving nicely for six minutes. Phew!

PASCAL'S BONGO

MASSIVE

'Vol III' (Tomato promo). Tomato seems to have cornered the market with its new wave disco sound. By borrowing production techniques from the disco era combined with new ideas, it has created a whole new genre. Percussion, percussion and more percussion — Pascal continues his series of galloping gourmet grooves.
IF YOU’VE learned anything about promotion in 1992 it should be no surprise that Heavenly Records has now decided those sought-after Weatherall mixes of Espiritu’s ‘Conquistador’ will have a full release after all, now that their exclusivity has built the hype...Maybe the New Year will bring some new scams...It will bring a few new clubs, one of which is Bletchley’s The Sanctuary, due to open its 3,000-capacity Euro style music arena this Friday (December 11)...Salsoul’s talks with Sony over a UK release of its ‘Synergy’ remix album have broken down to leave the disco label looking for a new licensee ...But React has got it together with Strictly Rhythm to compile a double album in the new year...Network’s 4,000-only Reese Project album is already out there and it’s massive...The reliable word from NY is that man of the moment Mark Kinchen is to start writing some tunes with Frankie Knuckles...The seizure of thousands of bootleg Apache Indian cassettes shows what a struggle Island will have to persuade the Asian market to change formats, but they are starting by pressing extra cassette singles in 12-inch multiple mix format...Just 18 partying days left to Christmas and there are a whole bunch to fit in — on Wednesday (9) Rampage presents dons of British soul such as Omar, Carl McIntosh, Evers and Junior alongside Fat Freddy M, David Rodigan and more at Hammersmith Palais...There’s more Seventies groove at a miner’s families’ benefit at Birmingham’s Hummingbird on Saturday (12)...Rebel MC headlines for the same cause on Sunday (13) at London’s Town & Country with The Sandals and Demon Boy in support...This Friday (11) Secret Life take ‘As Always’ on the PA tour to Glasgow’s Tunnel Club and Aberdeen’s Tribe the following night with Stuart McLellan on the decks...Great Asset has launched a new promotions company, Perpetual Promotions, handling its own ULR label and plenty of its distributed tunes. DJs of all styles should apply to Helen Street at 3 Northington Street, London WC1N 2JE...Cut & Thrust Promotions is putting together a new club and mobile DJ list and requests fresh blood as well as established jocks. Apply to Kenny Jaymes at PO Box 3, Blaby, Leicester LE8 3BP...And on Saturday (12) DJ Pierre guests at Release The Pressure alongside Ricki Morrison and the usual crew (details on 071-287 0503) ...AND THE BEAT GOES ON!

DANCE AT MIDEM

23RD JANUARY 1993
FOR DETAILS CALL 071-921 5939

APACHE INDIAN
<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Length</th>
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<tbody>
<tr>
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<td>Follow Your Dream</td>
<td>Ritz</td>
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<td>2</td>
<td>ERASURE</td>
<td>Pop! - First 20 Hits</td>
<td>BMG Video</td>
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<td>A Starry Night With...</td>
<td>WMI</td>
<td>30 min</td>
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<tr>
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<td>ABBA</td>
<td>Gold - Greatest Hits</td>
<td>PolyGram Video</td>
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<td>MADNESS</td>
<td>Madstock!</td>
<td>PolyGram Video</td>
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<td>Freddie Mercury Tribute</td>
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<td>U2</td>
<td>Achtung Baby</td>
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<tr>
<td>8</td>
<td>FOSTER &amp; ALLEN</td>
<td>Heart Strings</td>
<td>Telstar</td>
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<td>9</td>
<td>WET WET WET</td>
<td>...At The Castle</td>
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<td>10</td>
<td>RIGHT SAID FRED</td>
<td>Up - The Video</td>
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<td>40 min</td>
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<td>11</td>
<td>AC/DC</td>
<td>Live At Donington</td>
<td>WMI</td>
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<td>At Wembley</td>
<td>PMI</td>
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<td>Vagabond Heart Tour</td>
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<td>22</td>
<td>QUEEN</td>
<td>We Will Rock You</td>
<td>Music Club</td>
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<td>23</td>
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<td>Kylie Greatest Hits</td>
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<td>MADNESS</td>
<td>Divine Madness</td>
<td>Virgin</td>
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<td>THE SHAMEN</td>
<td>Boss Vid</td>
<td>VVL</td>
<td>40 min</td>
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<td>26</td>
<td>LIONEL RICHIE</td>
<td>Back To Front PolyGram Video</td>
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<tr>
<td>27</td>
<td>MEGADETH</td>
<td>Exposure Of A Dream</td>
<td>PMI</td>
<td>40 min</td>
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<tr>
<td>28</td>
<td>QUEEN</td>
<td>Greatest Flix II</td>
<td>PMI</td>
<td>40 min</td>
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<td>29</td>
<td>CARL REED (DOMINO)</td>
<td>Pavarotti: Concert PolyGram Video</td>
<td>CSF</td>
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<tr>
<td>30</td>
<td>CLIFF RICHARD</td>
<td>The Event</td>
<td>PMI</td>
<td>30 min</td>
</tr>
</tbody>
</table>

**DON'T RUN OUT OF POP THIS CHRISTMAS.**

Whatever your requirements this Christmas, whether it's video, audio, games or accessories, there's only one name you need to know: TBD.

We've got over 40,000 product lines in stock and we guarantee delivery of any order, large or small, within 24 hours.

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Christmas Eve (orders taken on Christmas Eve will be delivered on the 26th or 27th December depending on store opening).

**The number to call is 0782 5665111.**


AS MUCH AS YOU WANT, WHEN YOU WANT IT.
### Top 75 Artist Albums

**The Official Music Week Chart**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
<th>Label/CD (Distributor)</th>
<th>Cover/Vinyl</th>
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<tbody>
<tr>
<td>1</td>
<td>Cher</td>
<td>Cher's Greatest Hits: 1965-1992</td>
<td>Intersound/EMI</td>
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<tr>
<td>2</td>
<td>U2</td>
<td>The Best of U2</td>
<td>Intersound/EMI</td>
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<tr>
<td>3</td>
<td>Simply Red</td>
<td>Home</td>
<td>Intersound/EMI</td>
<td>25400122</td>
</tr>
<tr>
<td>4</td>
<td>Guns N' Roses</td>
<td>Use Your Illusion I</td>
<td>Intersound/EMI</td>
<td>25400122</td>
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<tr>
<td>5</td>
<td>Metallica</td>
<td>Ride the Lightning</td>
<td>Intersound/EMI</td>
<td>25400122</td>
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<tr>
<td>6</td>
<td>The Eagles</td>
<td>Greatest Hits 1971-1994</td>
<td>Intersound/EMI</td>
<td>25400122</td>
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<tr>
<td>7</td>
<td>AC/DC</td>
<td>Back in Black</td>
<td>Intersound/EMI</td>
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<tr>
<td>8</td>
<td>Bon Jovi</td>
<td>Slippery When Wet</td>
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<td>9</td>
<td>Queen</td>
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### Top 20 Compilations

<table>
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<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
<th>Label/CD (Distributor)</th>
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<td>Now...! 23</td>
<td>Now...! 23</td>
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<td>25400122</td>
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<td>Ultimate Pop</td>
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<tr>
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<td>Various</td>
<td>Greatest Hits of the 80s</td>
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<td>The Very Best of</td>
<td>Intersound/EMI</td>
<td>25400122</td>
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<tr>
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<td>The Very Best of</td>
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<td>25400122</td>
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<td>The Very Best of</td>
<td>Intersound/EMI</td>
<td>25400122</td>
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### Top 75 Music Week Chart

**12 December 1992**

<table>
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<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Label/CD (Distributor)</th>
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<td>Queen</td>
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### Artists - Z

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<tr>
<td>Abba</td>
<td>The Works</td>
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<td>AC/DC</td>
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<tr>
<td>Aerosmith</td>
<td>Pump</td>
</tr>
<tr>
<td>Alice Cooper</td>
<td>Under My Wheels</td>
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<tr>
<td>Alanis Morissette</td>
<td>Jagged Little Pill</td>
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<tr>
<td>Aretha Franklin</td>
<td>Biography</td>
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<tr>
<td>Art Garfunkel</td>
<td>The Singer's World</td>
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<td>Atheist</td>
<td>The Spell</td>
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<tr>
<td>The Beatles</td>
<td>The Beatles: The Collection</td>
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<tr>
<td>The Beach Boys</td>
<td>Surfer Girl</td>
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</tbody>
</table>
**COMPUTER GAMES**

**NEW**
1. **SONIC THE HEDGEHOG 2** Sega 8-bit/Megadrive/Gamegear
2. **SUPER MARIO LAND 2** Gameboy
3. **SUPER KICK OFF** Sega/Nintendo
4. **SUPER MARIO LAND** Gameboy
5. **EUROPEAN CLUB SOCCER** Megadrive
6. **MICKEY MOUSE** Sega 8-bit/Nintendo/Superto/ prayedby/geo/yr/ Various
7. **TERMINATOR 2** Nintendo/Console/Gameboy
8. **TAZMANIA** Megadrive/Gamegear
9. **SONIC THE HEDGEHOG** Sega 8-bit/Megadrive/Gamegear
10. **SENNY SUPER MONACO** Gamegear

**This Last**

**NEW**
11. **NEW HOME ALONE 2** Sega
12. **ALIEN 3** Sega
13. **SUPER WWF WRESTLEMANIA 11** Sega
14. **STREET FIGHTER II** Sega
15. **OLYMPIC GOLD** Sega
16. **DONALD DUCK** Sega
17. **THE NJHA** Sega
18. **WWF SUPERSTARS 2** Sega
19. **CHRUK ROCK** Sega
20. **TERMINATOR 2** Sega

**SOURCE:** ELSPA Compiled by Gallup

---

**COUNTRY**

**This Last**

1. **FOLLOW YOUR DREAM** Daniel O’Donnell
2. **SOME GAVE ALL** Billy Ray Cyrus
3. **TURN BACK THE YEARS** Sec Wilson
4. **COME ON COME ON** Mary Chapin Carpenter
5. **THE CHASE** Garth Brooks
6. **SHADOWLAND** kd lang
7. **NECK AND NECK** Chet Atkins/Kirk Knopfler
8. **I NEED YOU** Daniel O’Donnell
9. **ROPIN’ THE WIND** Garth Brooks
10. **FAVOURITES** Daniel O’Donnell

**SPOKEN WORD**

**This Last**

1. **THE QUEEN AND I** Original Cast
2. **BLACK ADDER THE THIRD** Original TV Cast
3. **WHAT TIME IS IT EVELYN?** The Goons
4. **HANCOCK’S HALF HOUR 5** Original Radio Cast
5. **TALKING HEADS** Original Cast
6. **JULIAN & SANDY** Original Cast
7. **WOMAN’S HOUR SHORT STORIES** Original Radio Cast
8. **WHAT’S IT ALL ABOUT** Michael Caine
9. **VICTORIA WOOD** Victoria Wood
10. **ROUND THE HORN** Original Radio Cast

**INDEPENDENT: SINGLES**

**This Last Weeks**

1. **BOSS DRUM** The Shamen
2. **RUN TO YOU** Rage
3. **SUPERSONIC** HWA/Genesis The Hedgehog
4. **I’M GONNA GET YOU** Wizard Inc
5. **SILVER (EP)** Nirvana
6. **FUNKY GUITAR** TC 1992
7. **I WISH I COULD FLY** DWA feat Orville
8. **LET ME BE YOUR FANTASY** Baby D
10. **LAZARUS** Boo Radleys
11. **WHO NEEDS LOVE (LIKE THAT)** Erasure
12. **BITCHES BREW** Inspiral Carpets
13. **SHOW SOME LOVE** Jools
14. **WHO’S THE BAD MAN** Deftones
15. **FORWARD THE REVOLUTION** Spral Tribe
16. **SHATTERED GLASS** Dusk
17. **MUSIC FOR THE MASSES** Floor Federation

**INDEPENDENT: ALBUMS**

**This Last Weeks**

1. **POLY - THE FIRST 20 HITS** Erasure
2. **BOSS DRUM** The Shamen
3. **COOPER BLUE** Sugar
4. **THE COURSE** Throwing Muses
5. **INTERLANDING GET ME** Yellow Magic Orchestra
6. **TRANSITION** Walter Trout Band
7. **LET THE KNIFE** Shannon Knowe
8. **SCREAMALOG U** Porcelain Scram
9. **VERSE IS STEAM/LEGO MY EGO** Mercury Rev
10. **ARMENIANS** The Levellers
11. **BE IN DENIM** Bizzarr Inc
12. **A-Z OF MUSIC** John Lacey
13. **FLYING HIGH** Jools Holland
14. **YES PLEASE** Happy Mondays
15. **ORIGINAL GUIDANCE** Joe Sacco
16. **INSPIRINELY TITLED...** McCoys

**INDIE SELLERS**

1. **SEAN & SUSAN IN DECEMBER**
2. **SEAN WILSON**
3. **SURE SELLERS IN DECEMBER**
4. **SEAN & SUSAN IN DECEMBER**
5. **SEAN WILSON**
6. **SURE SELLERS IN DECEMBER**
7. **SEAN WILSON**
8. **SURE SELLERS IN DECEMBER**
9. **SEAN WILSON**
10. **SURE SELLERS IN DECEMBER**

**SOURCE:** © CIN Compiled by Era from Gallup data from independent shops

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T.B.D. 0782-5656511 OR SOUNDS RITE 061-370 6908

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**THO International**

**PENNGO52**

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**MEDIA PLACING**

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**VIDEO: WORKING MAN SWTVC903**

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**VIDEO: PLATV 912**

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**SPECIALIST CHARTS**

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**12 DECEMBER 1992**
## New Releases

**Single Releases for 14 December 1992**

**Year to Date:** 4673

### Singles

#### Highlights

**ARTIST** | **TITLE** | **LABEL** | **DEALER PRICE** | **CATEGORIES** | **LAST 3 CHART PLACINGS** | **MOST RECENT, RIGHT** | **COMMENT**
---|---|---|---|---|---|---|---
BARRY, DANNY & THE FAT COW TOO | THE FAT COW'S XMAS PARTY MIX EP'S | 1 | Comedy | | | Heart War! |
BOLTON, Michael | CHIRUWA'S HEROIC BATTLE | 72 | Comedy | | | 19th Century, China |
BRUCE SPRINGSTEEN & THE E | THE INTERNATIONAL | 72 | Comedy | | | Into the Midnight |
CARR, STEVE | BREAKAWAY | 1 | Comedy | | | Another Seasonal silly |
MCDONNELL, PAT | I WANT MY TWO NICKELS | 1 | Comedy | | | CASH, MUDDY |

#### Singles A-Z

**ARTIST** | **TRACKS** | **LABELS** | **DISTRIBUTOR** | **CATALOG** | **PRICE** | **RATING** | **REVIEW**
---|---|---|---|---|---|---|---
BARRY, DANNY & THE FAT COW TOO | 2 BAD BOYS CARRY ON UP THE JUNGLE | SBD | Techno | | | | 
| THE STRATEGIC PARTY MIX | | | | | | 
| 12th & 1st | | | | | | 
BOLTON, Michael | CHIRUWA'S HEROIC BATTLE | 72 | Comedy | | | Into the Midnight |
BRUCE SPRINGSTEEN & THE E | THE INTERNATIONAL | 72 | Comedy | | | | 
CARR, STEVE | BREAKAWAY | 1 | Comedy | | | Another Seasonal silly |
MCDONNELL, PAT | I WANT MY TWO NICKELS | 1 | Comedy | | | CASH, MUDDY |
**TOP 60 DANCE SINGLES**

**THE OFFICIAL MUSIC WEEK CHART**

<table>
<thead>
<tr>
<th>Place</th>
<th>Last Week</th>
<th>This Week</th>
<th>Artist</th>
<th>Title</th>
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<tr>
<td>1</td>
<td></td>
<td></td>
<td>1</td>
<td>SONG OF LIFE</td>
<td>Leftfield</td>
<td>Hard Hands HAND 0027 (RE/P)</td>
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<tr>
<td>2</td>
<td>NEW</td>
<td></td>
<td>2</td>
<td>AS ALWAYS</td>
<td>Secret Life</td>
<td>Cowboy ROE06 9 (BMG)</td>
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<tr>
<td>3</td>
<td>NEW</td>
<td></td>
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<td>TERMINATOR (EP)</td>
<td>Mixtapes</td>
<td>Synthetic Hardcore SYNTH 003 (SRO)</td>
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<td>4</td>
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<td>4</td>
<td>ONE IN TEN</td>
<td>The Wants</td>
<td>UBB 008 (SRS)</td>
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<td>5</td>
<td>METROPOLIS</td>
<td>Metropolis</td>
<td>Union City UCRT 11 (SRO)</td>
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<td>6</td>
<td></td>
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<td>6</td>
<td>HEAL THE WORLD</td>
<td>Michael Jackson</td>
<td>Epic 6984888 (SM)</td>
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<td>7</td>
<td>NEW</td>
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<td>7</td>
<td>BELIEVE</td>
<td>Project</td>
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<td>RUMP SHAKER</td>
<td>Wreck-N-Effect</td>
<td>MCA MCST 1275 (BMG)</td>
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<td>9</td>
<td></td>
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<td>9</td>
<td>DIRTY</td>
<td>LemonInterrupt</td>
<td>Junior Boys JBD 712 (GAMO)</td>
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<td>10</td>
<td></td>
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<td>10</td>
<td>LET IT UP</td>
<td>Stereo MC's</td>
<td>4th &amp; B-way 12BW 266 (F)</td>
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<td>11</td>
<td></td>
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<td>11</td>
<td>LET ME BE YOUR UNDERWEAR</td>
<td>Club 69</td>
<td>ffr FX 204 (F)</td>
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<td>LET ME BE YOUR FANTASY</td>
<td>Baby U</td>
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<td>NEW</td>
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<td>LIVIN' IN DARKNESS</td>
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<td>SO CLOSE</td>
<td>Gina Carrell</td>
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<td>15</td>
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<td></td>
<td>15</td>
<td>HOLD BACK THE NIGHT</td>
<td>KWS feat The Trampmps</td>
<td>Network NWT 65 (P)</td>
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<td>16</td>
<td>BACK AGAIN</td>
<td>Run Tings</td>
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<td>LIONROCK</td>
<td>Deconstruction</td>
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<td>OUT OF SPACE</td>
<td>The Prodigy</td>
<td>XL Recordings XLT 35 (W)</td>
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<td>19</td>
<td>BECAUSE THE NIGHT</td>
<td>Co. Re featuring Tartilla</td>
<td>ZYX ZYX 68212 (BMG)</td>
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<td>20</td>
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<td>20</td>
<td>BROKEN WINGS</td>
<td>Renewal</td>
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<td>21</td>
<td>PERFECT DAY</td>
<td>Vision's Of Shiva</td>
<td>Faze 2 12FAZE 12 (P)</td>
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<td>22</td>
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<td>22</td>
<td>BRUTAL-8-E</td>
<td>Altem 8</td>
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<td>23</td>
<td>INSIDE THAT I CRIED</td>
<td>Ce Ce Penzión</td>
<td>A&amp;M AMY 0121 (F)</td>
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<td>24</td>
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<td>24</td>
<td>PURITY</td>
<td>The Auld</td>
<td>Cowboy ROE06 12 (RE/P)</td>
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**TOP 10 ALBUMS**

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<thead>
<tr>
<th>Place</th>
<th>Last Week</th>
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<th>Artist</th>
<th>Title</th>
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<tr>
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<td>THE PREDATOR</td>
<td>Ice Cube</td>
<td>4th &amp; B-way BRLP 502/RCA 552 (F)</td>
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<td>2</td>
<td>NEW JACK SWING MASTERCUTS 2</td>
<td>Various</td>
<td>Mastercuts CUTLP180/RCA/BM 9 (BMG)</td>
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<td>HARD OR SMOOTH</td>
<td>Wreck-N-Effect</td>
<td>MCA MCA 1066/MAC 1566 (BMG)</td>
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<td>EXPERIENCE</td>
<td>The Prodigy</td>
<td>XL Recordings XLP 110/XLMC 110 (W)</td>
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<td>5</td>
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<td>5</td>
<td>FANTAZIA - THE FIRST TASTE</td>
<td>Various</td>
<td>Fantara FANTA-001 (APT)</td>
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<td>6</td>
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<td>6</td>
<td>WHAT'S THE 411?</td>
<td>Mary J Blige</td>
<td>Uptown UP 10891 (F)</td>
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<tr>
<td>7</td>
<td></td>
<td></td>
<td>7</td>
<td>3 YEARS, 5 MONTHS AND 2 DAYS...</td>
<td>Arrested Development</td>
<td>Columbia 6987866 (SM)</td>
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<td>8</td>
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<td>8</td>
<td>BOSS DRUM</td>
<td>The Shamen</td>
<td>One Little Indian TLP 43/TLP 43C (P)</td>
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<td>9</td>
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<td></td>
<td>9</td>
<td>DUOPHONIC</td>
<td>Charles &amp; Eddie</td>
<td>Capitol ESTU 2186/ESTU 2186 (E)</td>
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<td>10</td>
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<td>10</td>
<td>SLEEPING WITH THE ENEMY</td>
<td>Paris</td>
<td>Scarface SCR007 1001 (APT)</td>
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</tbody>
</table>

The Music Week Dance Chart is updated every Friday by Pete Tong on FM's Essential Selection between 7-7.30 pm.

---

**NINO WORLD CHAMPION/REVELATION/REALITY**

**RELEASED DECEMBER 14**

A HAPPY CHRISTMAS FROM PRODUCTION HOUSE RECORDS

AND LOOK OUT FOR: **THE HOUSE CREW** IN JAN 1993

081 968 8870

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**INFORMATION**

The Music Week Dance Chart is updated every Friday by Pete Tong on FM's Essential Selection between 7-7.30 pm.

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The Music Week Dance Chart is updated every Friday by Pete Tong on FM's Essential Selection between 7-7.30 pm.
Arrested Development's 'Three Years, Five Months... - is the focus of a Chrysalis national TV campaign which kicks off next week and will run until Christmas. The campaign coincides with the band's appearance at the televised Sonisphere party.

Bach's Christmas Oratorio, released through Teldec on its early music label Das Alte Werk, will be press advertised in Classic CD and Gramophone and supported with in-store displays.

The Very Best Of Shirley Bassey, a collection of 22 hits from Delta, continues its national TV campaign which runs until next Christmas.

Cher's Greatest Hits will be TV advertised in the HTV and Anglia regions from next week as part of MCA's co-op campaign with HMV. MCA advertisers TV ads follow in the Tyne Tees, Border and Grampian regions.

Christmas Love Songs, Arca's compilation of seasonal favourites from artists such as Nat King Cole, Bing Crosby and Doris Day, will be TV advertised nationally from next week.

Michael Crawford performs Andrew Lloyd Webber's '1992' next week by Telstar and promoted with a national TV campaign until Christmas.

Dance 92, Telstar's Dance compilation, will continue to be TV advertised nationwide until the end of December. Radio ads will feature on London stations Capital FM and Gold, Kiss FM, Melody and various regional radio stations.

The Very Best Of Earth Wind & Fire as the subject of a Telstar national TV campaign which runs until Christmas. It will also be promoted on Capital FM and Gold, Radio Scotland, Midlands Radio and Southern Radio.

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>PROJECT</th>
<th>COMPANY</th>
<th>A&amp;R EXECUTIVE</th>
<th>STUDIO</th>
<th>PRODUCER</th>
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<tr>
<td>MARC ALMONT</td>
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<td>WEA</td>
<td>Tim Madgwick</td>
<td>SARM (West) (London)</td>
<td>Greg Jackson</td>
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<td>TASMAN ARCHAR</td>
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<td>RCA</td>
<td>Nicki Black</td>
<td>SARM (West) (London)</td>
<td>Michael Mørk</td>
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<td>WEA</td>
<td>Michael Rosenblatt</td>
<td>OUTSIDE (Reading)</td>
<td>Michael Mørk</td>
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<td>LONDON (New York)</td>
<td>Lorna Hartshu</td>
<td>SMARTS (Wisconsin, US)</td>
<td>Michael Mørk</td>
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<td>DECARDED</td>
<td>Doug O'Aney</td>
<td>KIRM (London)</td>
<td>Paco Ganini</td>
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<td>JASON DONOVAN</td>
<td>album</td>
<td>NOVOCOP</td>
<td>Doug O'Aney</td>
<td>PRIVATE STUDIO</td>
<td>Graham Carpentier</td>
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<td>SARA DAVIS</td>
<td>single</td>
<td>SOUNDCOKE</td>
<td>Day O'Aney</td>
<td>LIVINGTON (London)</td>
<td>Craig D'Arcy/Tony Fergo</td>
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<td>THE FALL</td>
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<td>COSI SINISTER</td>
<td>Mark E. Smith</td>
<td>MATRIX (London)</td>
<td>Simon Rogers</td>
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<td>MICHELLE GAYLE</td>
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<td>Nicky Thomas</td>
<td>SOUTHLANDS (London)</td>
<td>Ian Levine</td>
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<td>TOWNHOUSE (London)</td>
<td>Simon Stock</td>
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<td>BRITANNIA ROY (London)</td>
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<td>CHILLYSAYS</td>
<td>John Watts</td>
<td>SOUTHLANDS (London)</td>
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<td>KIDDO</td>
<td>EP</td>
<td>DEAD GOOD DEAD</td>
<td>Andy Woold</td>
<td>BURNT OUT IN (London)</td>
<td>Andy Richards</td>
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<td>Saul Gaugier</td>
<td>MAYFAIR (London)</td>
<td>Ian Bromie</td>
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<td>Ron Swanger</td>
<td>THE PLANT (San Francisco)</td>
<td>McG Cassopolis</td>
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<td>Caledonia Prods</td>
<td>Van Morrison</td>
<td>ROUNDHOUSE (Los Angeles)</td>
<td>James McGowan/Nick Mayer</td>
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<td>Doug Green</td>
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<td>Michael Roseblatt</td>
<td>THE HIT FACTORY (London)</td>
<td>Chris Kenney</td>
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<td>QUERIDOYS</td>
<td>tracks</td>
<td>EM</td>
<td>Nick Mundor</td>
<td>SARM (West) (London)</td>
<td>Trevor Horn</td>
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<td>PLAYTIME</td>
<td>Rob Driscoll</td>
<td>SOUNDTRACKS (Main)</td>
<td>Steve Power</td>
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<td>SWIRL</td>
<td>album</td>
<td>HIT</td>
<td>Miles Leonard</td>
<td>REAL WORLD (Whiteside)</td>
<td>John Eddie</td>
</tr>
</tbody>
</table>

Energy Rush II, a compilation of chart and dance hits from Dino, will be TV advertised until Christmas.

Genesis Live - The Way We Walk Vol I gets national TV exposure next week as part of Virgin Records and Wodworts co-op campaign which will run until Christmas.

Greatest Hits of '92, a chart hits compilation, will be TV advertised nationally by Telstar next week and will also be promoted on Capital FM and Gold, Southern Radio and on radio stations in Scotland, the Midlands and Southern Radio.

Annie Lennox's Diva will be re-promoted by BMG/Capricorn with a TV campaign in the London area for one week starting next Monday.

Madonna's Erotica, Prince's Symbol and REM's Automatic For The People will be TV advertised in a combined commercial which will run in the LWT and Thames regions between December 16 and 19. The ad in the WEA and Tower Records co-op Des O'Connor's Portrait will be TV advertised by Columbia in the Granada region part of the regional roll-out for the title.

The Premier Collection - Encore, Polydor's compilation of hit songs from Andrew Lloyd Webber, the band's musical TV advertising and further in store promotions.

Record label: MCA

Media agency: BMP

Account executive: Nicki Black

EP: Dave O'Aney

Target audience: mass market with a particular emphasis on teenagers.

---

ROD STEWART album
PRIMAL SCREAM album
VAN MORRISON album
ALISON MOYET tracks
KAOS single
BILLY IDOL album

promoted on Capital FM and Gold, until Christmas. It will also be national TV campaign which runs through until Christmas Love Songs, Arca's compilation of seasonal favourites from artists such as Nat King Cole, Bing Crosby and Doris Day, will be TV advertised nationally from next week.

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Friday Night With Wogan, Friday December 11, BBC1: 10.20-11pm
The name may be the same, but the musical philosophy behind Wogan's Friday night slot differs substantially from its long-running predecessor, says executive producer Peter Estall. "For the first time we're controlling what music we show and not following the chart," he says. This shift is direction became evident in October when then unknowns Charles & Eddie appeared on the show even though they hadn't released a UK single. Other artists who have benefited from the exposure include Go West, Sade, Cher, Cliff Richard, Michael Bolton, Shirl, Troy Lorenz and tonight's guest, Celine Dion (above). Placing the emphasis on what he calls "quality music", Estall takes care to ensure that performers complement the other guests. So it made sense to book Eddie Murphy with Boyz II Men who contributed to the soundtrack of the actor's new film, Boomerang. Regularly attracting around 5m viewers, Friday Night With Wogan pulls in what Estall calls an "unusually high" proportion of 16 to 24-year-olds. Deirdre Moran, senior TV promotions manager at Epic, says the programme gets results. "After Troy Lorenz performed in October a lot of radio producers and media people started talking about him and I hope the show will do the same for Celine," she says.

---

MONDAY DECEMBER 7

Dance Energy House Party featuring Lisa Stansfield who performs her new single, Monday (I'm Coming Back) taken from The Bodyguard soundtrack, BBC2: 6.50-7.30pm

Brandon's Gooder's Session featuring Suede and Family Cat, Radio One: 7-9pm

---

TUESDAY DECEMBER 8

Earshot featuring an interview with producers Jam and Lewis who talk about their work with Prince among others, Radio Five: 10-11pm

---

WEDNESDAY DECEMBER 9

Des O'Connor Tonight featuring Whitney Houston and Cathy Dennis, ITV: 8.40pm

Stage Two featuring Jah Wobble And The Invaders Of The Heart, Central: 3.30-4.35am

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THURSDAY DECEMBER 10

Later, featuring Morrissey, Chris Rea and Tori Amos, BBC2: 11.30pm-1am

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SATURDAY DECEMBER 12

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

Saturday Night Live featuring Morrissey, BBC2: 12.30-3.45am

The Happening, Joels Holland and his band are joined by Nine Below Zero and Oleta Adams, Channel Four: 3.05-2.05am

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SUNDAY DECEMBER 13

The O Zone featuring Boy George, BBC2: 11.15-11.30pm
### MARKET PREVIEW

#### COMPUTER GAMES

**Alien3** (Acclaim Sega Game Gear £8108 £27.99). The Alien logo is always a crowd-puller, and this should really prove to be no different from the pack, especially as it’s been released by one of the most marketing-conscious game publishers. However, the game that’s been chosen to fit the title is only a little better than competent, so don’t expect this to fly off the shelves.

**Terminator 2** (Amiga Sega Mega Drive £6115 £39.99). Acclaim has left it very close to Christ-mas to publish this one, but when you consider whose face is on the packaging, it shouldn’t really have too great an effect on what will undoubtedly be a strong long-term seller. For a change, the game is as good as the licensing, marketing — and the kids will already know this through some very strong consumer editorials which claim, safe in the knowledge that, for once, Arnie won’t be back.

**Act Raiser** (Acclaim Super Nintendo £0003 £49.99). Although Act Raiser is a huge and well-crafted action game, featuring sword and sorcery gameplay in a variety of styles, side-on scrolling, top down and so on, varying from level to level, as well as, of course, still being one of the few games available for the 16-bit Nintendo console, its sales performance may be harmed by the fact that it’s been available on some for some time. In other words, Nintendo’s official release may have missed its own boat.

**The Simpsons - Bart vs the Space Mutants** (Acclaim Sega Game Gear £8108 £27.99). The first of two Simpsons-related games released this week, Space Mutants has already been a huge hit on the eight-bit Nintendo system — although that was some time ago. In truth, the game is a rather dull affair, but the cheeky brat’s yellow face on the packaging may be strong enough to make the public disregard this small gripe.

**Krusty’s Super Fun House** (Acclaim Sega Mega Drive £8108 £39.99). An actual release in two ways: firstly, because it concentrates on one of the lesser Simpsons characters and, secondly, because the game itself is an unusual “puzzley”, almost cerebral, affair. A strong marketing push by Acclaim, including posters and other POS, should help to promote this one, but we have a strange feeling that Krusty’s Super Fun House may never quite reach the audience which it deserves.

**Lotus Turbo Challenge** (Electronic Arts Sega Mega Drive £0012 £39.99). A huge hit on its original release as a Commodore Amiga game, this officially Lotus-licensed racing game should be a steal because it’s not because of any great innovation or quality, but because it works so well as a two-player game. Push this aspect and you may even pick up a few sales in extra joblots too.

#### PICK OF THE WEEK

**Super Mario Kart** (Super Nintendo £0014 £39.99). Being only the second Super Nintendo game to feature Nintendo’s loveable plumber (alongside many of his chums, including Yoshi and Donkey Kong), one or two-player racing game would be a surefire hit, even if it wasn’t up to very much. However, this is actually a hugely enjoyable romp which has taken the consumer press by storm.

**VERVE: The Verve EP (HUTUS 1).** Just out, but worth noting because this album-length US compilation hasn’t been pre-sold or promoted, but only released to stop fans paying import prices. Verve have just come off the Black Crowes tour, so demand could be higher than anticipated.

**THE AUTEURS: Showgirl (HUT Hutt 24).** Much praised by Suede, The Auteurs offer equal swerve pop, but more in the subtle style of The Only Ones and The Go-Betweens. But rest assured, songwriter/guitarist Luke Haines is his own man, as February’s excellent debut album will illustrate.

**THIEVES: Through The Door (NURSERY 12YS011).** Heralded by the music press earlier this year, Thieves have taken their time to release a debut single on the new Nursery label (through APT). The wait has paid dividends, as Through The Door is simply gorgeous: imagine a young Al Green fronting The Cocteau Twins. Worthy of daytime radio.

**HUGGY BEAR: Kiss Curi For The Kid’s Lib Guerrilla EP (WHIJA WIJO18).** One of the names to watch for in 1995, if only for punk feminist attitude rather than accomplished songwriting. Still, their second EP’s mix of discordant guitars, fractious pop and boy/girl vocals has all the abrasion and direction necessary, and there is something refreshing to their punk-pop action.

**THE BATS: Completely (FLYING NUN FNC 143).** They may have recently crept in and out of the country, and won’t sell by the bucketload but this small and perfectly formed guitar-pop quartet deserves more recognition than it’s had so far.

### MAINSTREAM — ALBUMS

**FOREIGNER: The Very Best And Beyond** (Atlantic 7567-824600-2). This album is an odd mix of new and old, containing tracks that newly reunited Foreigner founders Lou Gramm and Mick Jones were working on but, presumably, which hadn’t percolated through to Warner UK when the company launched the band’s Greatest Hits album as recently as May. That album sold only modestly well, and will doubtless have an adverse effect on this one. Among the new songs are Prisoner Of Love (a sort of latterday Urgent) and the ballsy With Heaven On Our Side, as well as the hits: What To Want To Know What Love Is. Hot Blooded etc. Caution advised.

**THE LEMONHEADS: It’s A Shame About Ray (Atlantic 7567-824600-2).** Hot on the heels of the band’s first bona fide hit single comes this repackage of their critically acclaimed album, now including Mrs Robinson. The band’s mastery of the short song format is delightful, their humorous lyrics bountiful and their potential considerable. The album should chart this time, with help from press advertising, editorial and tour dates.

**OTIS REDDING: Dock Of The Bay - The Definitive Collection** (Atlantic 95831702). A new compilation, and the centrepiece of a re-promotion of Redding’s catalogue, which sees no fewer than nine other albums released simultaneously, some of them on CD for the first time. TV support and press advertising should make awareness high.

**NIRVANA: Incesticide** (DGCGEF 24504). The platinum album Nevermind has been on the chart for over a year and has sold upwards of 500,000 copies, so any release bearing Nirvana’s name is good news. But this is not the album you may have hoped for. Though some tracks were previously unavailable, none is newly-recorded, the 15 tracks here being borrowed from the CL, K and SubPop labels and from the BBC, with a couple of demos to bring it up to size. Each session yielded six tracks, including a cover of Devo’s Turnaround. The album also includes the single Siamese, which was released a couple of weeks ago, likely to chart briefly, but strongly.

**YOLANDA REYNOLDS: Children Of The World** (Happy/Network NWK76). Licensed from Detroit’s Happy label. Children Of The World is a catchy, uplifting soulful house tune. The flipside is a guaranteed banker.

**VARIOUS ARTISTS - Reactivate 6 - Trance Europe** (React Music REACT15). This latest quality compilation from the React crew brings together 14 recent continental techno tracks. The majority have previously only been available on import, making them ideal Christmas gifts for the more discerning techno-head.

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### DANCE

#### PICK OF THE WEEK

**VARIOUS ARTISTS.** Hitsville USA — The Motown Singles Collection 1959-1971 (Motown 530172/2). This consists of 3 CDs, 104 songs, all digitally remastered, 35 artists, and a 58-page booklet. This strong collection stands as a towering tribute to the Motown label, though (sadly) UK success may be less than it deserves, partly because artists like the Supremes are represented by fewer tracks and, allowing rare outings from the likes of Sherry Long and Rare Earth. Highlights include Diana Ross’s Ain’t No Mountain High Enough, the Jackson 5’s I’ll Be There, Smokey Robinson’s You Say That I’m A Winner, The Isley Brothers It’s Your Thing and the Temptations’ Ball Of Confusion — and that’s just a fraction of their 170 tracks.

**ALAN JONES**

**Forever Never**

**will still be there when Incesticide has long gone.**

#### VOLUME 5 (World’s End VJCD). This popular A5-sized CD/magazine is getting better with each issue. Spearheading this fifth volume of new recordings, remixes and live tracks is the Cocteau Twins’ first recording for two years, a seasonal rendition of Frosty the Snowman, with back up from The Orb, Happy Mondays, L7, Wedding Present and Morrissey among 16 others. Expect back issues to be in demand, too. Special low double price (£2.55) on initial UK retail pre-orders only, with full music press campaign.
NEWESSENTIAL MW STOCKING GUIDE

SLIPSTREAM: We Are Raving (Island). The latest in this year’s line of cheap rave covers is this tacky interpretation of Rod Stewart’s Sailing. Released just in time for all those Christmas office parties, it is threatening to cross over in a big way.

HENRY: Ease The Pain (Lethal Cover COC017). This classy soulful track is an impressive debut with a jazzy garage feel. It features mixes by Sensory Productions from the lauded Azuli stable.

V-POINT: Voyager (Spirit VOND). This dreamy trance house track arrives on the London-based Spirit label which is already generating interest with DJ’s Give It To ‘EM.

AVALANCHE: Walking In The Air (Virgin VST142). A rave version of Alene Jones’ Walking in the Air has got to be this year’s most stupid idea for a dance record. This is even worse than Slipstream and is bound for the bargain bins.

ROCK MUSIC

KWS: The Album (Network KWS 1). The inclusion of Please Don’t Go, Rock Your Baby and the newly released Hold Back The Night will guarantee reasonable sales for this LP. However, the three other covers are less immediate and the self-penned material is rather lacklustre.

Andy Beever (The catalogue number for SL2’s A Way In My Brain reviewed last week on XL Recordings is XTL 30)

MAINSTREAM— SINGLES

MIKE OLDFIELD: Tattoo (WEA YZ 108). The other song feature in the TV ad with Sentiment, a seasonally apt tune dominated by bagpipes. It won’t match the success of his early hits like Dolce Jubilo or Portsmouth, but should make a very healthy showing, partly because some formats include a previously unreleased version of Silent Night, and partly because a five CD EP features four tracks recorded at his recent Edinburgh gig.

WALTER TROUT BAND: Motivation Of Love (Praying PPRM 20472). One of the advantages of having so few releases recorded below and now the end of the year is that radio is hungry to devour new music — records which wouldn’t necessarily get played at other times get exposure now. Bluesman Walter Trout has a broader base than most artists on which to exploit this situation. The guitarist/singer has already crossed over to metal fans, thanks to rave reviews in the rock press. He recently did a session for Bob Harris on Radio One and is also recording a session/interview with Johnny Walker for the station’s Saturday Rock Show. Motivation Of Love is one of the strongest tracks on Trout’s third album, Transition. More akin to Gary Moore than John Lee Hooker, it has a foot firmly in the rock camp, and is sufficiently mainstream to get the daytime play it richly deserves.

SHAI: I’ll Never Fall In Love (MCA MCS 1727). One of nine black acts in the US Top 10 a fortnight ago (an achievement which went unheralded elsewhere), Shai demonstrated their strong vocal harmonies as Wogan as a little over a week ago, and, while this single will definitely not repeat its number two US placing here, its slow atmospheric and melodic qualities should see it safely into the Top 40. Move over Boyz II Men. Maye

MARKY MARK & THE FUNKY BUNCH: You Gotta Believe (Interscope Atlantic A 8460). The rap/jack swing thing will sell to fans of that idiom as well as to teenage fans of their leader’s past. For the rest of us, it’s a slightly disappointing, rather muddled workout, though its chances of success are helped by the addition of an excellent previously unreleased mix of Marky’s big hit Good Vibrations, in Hurley style.

SNAP: Exterminate (Logic/Arista 7432111961). The trance-like tune builds and builds from a five note riff, while new vocalist Nikki Harris manages to fill in some soulful walking as well as the Dalek’s catchphrase. The song hasn’t got the same killer pop chorus as Rhythm Is A Dancer, but its sheer simplicity will win the day. Following up the best seller of 1991 is a tough task, but this should reach the Top 10 with some ease.

PICK OF THE WEEK

TRADITIONAL CHRISTMAS COLLECTION

(Columns DH 60849). Harry Christiephore and the Sixteen’s favourite Christmas carols reappears blaster-packed with a book of easy to play arrangements of the traditional guitar and piano — a sort of Sixteen singalong — at a £6.08 dealer price. Tower and HMV are featuring the release and it should appeal to classical fans and non-specialists. Singers and bins are available.

ALAN JONES

BUSINESS CLASS

BACH: Christmas Oratorio. (Teldec/Decca Active 9001 77510-2). Twenty titles revive on CD the Das Alte Oratorio series which set top standards for the early music movement. The Gramophone Award winner Nikolaus Harnoncourt’s landmark albums are in the first release, including this one, Handel’s Messiah (9031 77516-2), Monteverdi’s Orfeo (2502 4994-2), Mozart and Haydn symphonies, all on period instruments. The series has already been heralded on Radio Three, will feature in Classic FM’s new period-instrument programme in December and January and is supported by special brochures and posters plus music magazine advertising.

MOZART: Piano Concerto 23 and 24 (RCA 09026 008088). The second in the Alcina de Larrocha/Sir Colin Davis Mozart concert series, and accompanied by the latest album in Larrocha’s Mozart sonatas for the Royal Festival Hall, these warm, rich yet sensitive performances, a prelude to Larrocha’s 70th birthday next year, were reviewed by music magazine advertising.

ARENSKY, BORTKIEVICH: Piano Concertos (Hyperion CD 666642). Radio Two airplay for these fine performances of Arensky’s five warhorses, superbly played by Stephen Coombs with the BBC Scottish SO under Jerzy Maksymik should bring in buyers. Swonky slow movements and stormy virtuosity ideal for in-store play.

THE LINDSAY (ASV CD DCA 851). The Lindsay Quartet’s 60th anniversary was marked by a summer touring Tippett’s new Quartet No. 5 — to be recorded by ASV in January — and culminated in an enthusiastically received Wigmore Hall concert last month. But some of the 20th Century works on this album, drawn from the BBC concert performances, could prove daunting to traditionalists, finely played as they are.
With Sonic 2 set to net more cash than Simply Red this year, some fear the music industry may be ousted in the affections of consumers by the computer games sales boom. But Selina Webb argues that, for record companies, there’s the prospect of gold in the rush to buy Gameboys.

If any music retailers are cracking open the champagne on Christmas Eve, they may well raise a toast to a computer graphic called Sonic. The second game to feature Sega’s blue hedgehog went on sale two weeks ago — on Sonic 2’s Day, as the marketing spiel dubbed it — and triggered the sort of media hype once reserved for the launch of a big album...and the sort of sales.

Having shipped 750,000 units selling at up to £240 a piece at retail, Sonic 2 looks set to take more cash in six weeks than Simply Red’s Stars has made in over a year.

“It’s a while since we’ve seen that sort of buzz about a music product,” says Simon Burke who, as marketing director of Virgin Retail and its offshoot Virgin Games centres, has watched the computer games market bounce back from its post-Sinclair Spectrum doldrums of the mid-Eighties.

Today, according to BPI estimates, the games software business is worth over £620m a year at retail — half the size of the entire pre-recorded music market.

And it isn’t only the hedgehog which is shifting the big units. “People are fighting each other to get their hands on Streetfighter II — at £65 a time,” says Burke. “We sold out of our initial allocation in 24 hours.”

Of course this clamour for games is good news for those music retailers already in on the act. Mike Hayes, marketing director for Nintendo’s UK distributor, Bandai, estimates that around 5% of its games are now sold through music specialists. While margins on computer games — at around 21% — are not in themselves enticing (see box), games are selling when little else is.

HMV, like Our Price, only recently started stocking software as an experiment. It has just revamped its 1,200 sq ft Oxford Circus games department in anticipation of bumper pre-Christmas sales. The 1,000 sq ft games department at its new Liverpool store is also, according to the chain’s computer games manager Gerry Berkley, doing “tremendously”.

Equally, some music distributors, already repositioned as home entertainment distributors to cater for the sell through boom, have managed to successfully slot games into their business: Terry Blood Distribution has sold games hardware and software to independent retailers for eight years; PolyGram anticipates good results from its first Christmas distributiing Acclaim software; and Pinnacle has high hopes of Pinnacle Software, the games offshoot it launched in September.

On the face of it, however, the games boom offers little comfort for record companies. “I’ve looked into it, but I couldn’t get a decent margin,” he says. Barnes, who owns the seven-store Music Junction chain in the Midlands, has opted instead to replace his disused vinyl racks with more profitable merchandise such as T-shirts. And he is not alone. For many indies, the erratic supply, tight margins and alien sales patterns of the games market do not sit easily within their business.

Games have all the problems of the music retail business, such as faulty returns, deliveries and packaging, plus quite a few extra ones,” says Virgin Retail MD Simon Burke.

In his role as chairman of Bard, Burke last week made contact with the games industry’s equivalent of the BPI, the European Leisure Software Publishers Association (ELSPA), as a first step towards addressing some of the problems. “Trying to anticipate all that is hard enough if you’re a multiple, near impossible if you’re an indie,” says Burke.

But difficulties and risks aside, as the multiples have demonstrated, games are currently generating the sort of sales which can make the difference between a good and a bad Christmas. And that’s what’s tempting some indies to jump on board.

Typically dealers could buy copies of Sonic 2 at a dealer price of £19.14 and would then sell them at the £29.99 price point for the Sega Master System. Once VAT is taken into account, that’s only a margin of a little over 21%. But every Sonic 2 sold represents an extra £3.38 in a retailer’s pocket, at least twice as much as they could expect to make on a full-price CD.

The supply problems can only improve as the games’ installed base grows. The supply problems can only improve as the games’ installed base grows.
these kids forever?

view that games are poised to take over from pop music as the number one cultural influence on teenagers. It's hard to imagine that they have had no effect at all on music sales. As Simon Burke says, you can't get a half a billion pound market out of nowhere. The equation is, however, too complex for there to be any hard evidence either way. At HMV Gerry Berkley says games sales have been purely incremental, adding around 10% in value on top of music and video. But down the line that situation may change. Games are certainly competing with pop stars for the attention of children and teenagers - the CD buyers of the future.

Viewing figures for television's two computer game programmes outside those for all but the number one music show, Top Of The Pops. Yorkshire TV's Bad Influence regularly attracts more than four million viewers, 45% surprisingly, are female - while well over 2m tune in to Channel Four's Gamesmaster. Where one platform's popularity may have centred on Madonna versus Michael Jackson, now many heated discussions are likely to be about whether Sonic or Nintendo's approach is in the best interest of their platform's success. Mario is best.

Most observers assume that the "faddy" and volatile console market cannot go on forever as its current booming level. But there is every confidence that the electronic games market as a whole, driven as it is by constant changes in technology, is here to stay.

Certainly the games manufacturers have considerable marketing muscle. MEAL figures suggest that Sega and Nintendo's advertising spends for 1992 will top a staggering £16m each, while even the tiny outfits are unlikely to have spent more than £6m this year on advertising. It's hard to see how a record industry already hard pressed by recession can hope to compete.

Which is why, at all the major labels, senior executives are finding out the difference between a "shout em up" and a "platform caper". And quite a few of them are lining up to have lunch with people like Philip Ley, marketing director for Sega Europe. "There are lots of creative avenues that we are talking to record companies about," says Ley, who - although not as tight-lipped as some - is typically secretive about just who he's talking to walk down those avenues with.

The record industry has long recognised that advances in technology would provide new platforms for the use of its music. But until recently only the most forward-thinking had done much to it.

Rhythm King managing director Martin Heath is a director of Renegade, a games company which in the past two years has broken ground, both by giving a strong media profile to its programmers, The Bitmap Brothers, and by working closely with recording artists such as Timbalion on the soundtracks for its computer games. Sensible Soccer, the game it developed with Captain Sensible, has spent much of the year atop the combined format games chart.

Renegade's new game, The Chaos Theory, has a soundtrack performed by Jol and it has just tied up a deal with the Orb to write the music for Fire & Ice game called Uridium II. The latter deal was tied up by marketing specialists Cocks Randel which is planning similar tie-ups for Artists artists. Renegade does, however, operate primarily in the more low-key PC market which has demonstrated steady but unspectacular growth - "Which is why we can afford to play around creatively with musicians," says MD Tom Watson.

The current console-led boom, along with its associated chart hits by Dr Spinn, The Ambassadors Of Funk and HWA, has brought the whole phenomenon into the mainstream. And the games companies operating at this level have already demonstrated that they needn't be as secretive about just who they're planning to walk down those avenues with. Renegade, a games company which in March - becomes mass market. The latter deal was tied up by marketing specialists Cocks Randel which is planning similar tie-ups for Artists artists. Renegade does, however, operate primarily in the more low-key PC market which has demonstrated steady but unspectacular growth - "Which is why we can afford to play around creatively with musicians," says MD Tom Watson.

Michael Hayes says some of Nintendo's own research focuses on matching people's favourite pop stars with the games they might like. "We acknowledge that for its Streetfighter II it did commission a "KLFL- sounding" track. "It makes it more creative, and more fashionable," he says.

But the most exciting developments are likely to surface on multi-media hardware such as Sega's Mega CD - due for launch in the UK in March - becomes mass market. The ability of such machines to play audio CDs as well as games will undoubtedly increase the penetration of CD-owning households in the UK from its current 35% level, offering a significant opportunity for the music business to reach new households.

But crucially, the new CD format - like CD-I which many see as the ultimate entertainment platform for the future will offer a far superior soundtrack to the limited bleeping available with much of the current technology.

"The prospect of working with the record industry is one of the most exciting events for Mega CD," says Philip Ley. "It's a natural fit." One of the first games available with the new hardware is in fact an American Radiohead game Make Your Own Pop Video featuring such artists as INXS and Kissing Cross.

While games publisher Elite - the company which followed the record industry's lead in making music, has spent more than £25 on its collection of "faddy" and volatile console market there have been some difficulties in finding common ground. "Basicallly it's been a case of two large companies in the entertainment business generally exposing their practices and margins to each other," he says. "We're just getting around to royalties and PPL."

The record industry's rights collection agencies are watching the developments with keen eyes. At MCPS, general licensor Mark Isherwood says the main thrust of the licensing effort is in planning for the new era of multi-media machines.

"We've had the odd £1,000 here and there for the odd use for a game, but it's not something where we will actively seek the business or I admit policies," he says. "But when it comes to other multi-media product we've had an awful lot of enquires. We are looking to put in place a scheme that will apply to everybody."

Few in the record industry would share the view of Roger Bennett, general secretary of the European Leisure Software Producers' Association (ELSPA), that as the new technologies develop, music will become marginalised. "Music per se in terms of a market place is changing," he says. "Consumers are becoming less interested in music for itself except in cult terms."

While the industry is certainly recognising that all kinds of home entertainment are increasingly converging, it has not lost its belief that nothing can replace music.

"The challenge that we as the music business face is to make sure that music is as exciting as the other technologies," says BMI chairman John Preston.

It's worth remembering that the record industry faced similar agonies about its future when the home video market began taking off in the Eighties.

With a shrewd mix of investment in the new area plus a crop of new acts to keep the momentum of its market, it won that battle.

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It’s official: the Hammersmith Odeon is no more. Venue marketing director Chris Reed (right) looks surprisingly happy as he helps cellorman Dave Turton dismantle a bit of history, but — as he points out — the occasion, which follows Apollo Leisure’s purchase of the site from Rank earlier in the year, is a moment of death. Quite how long it will take the reception staff (“Hello Hammersmith O... er, Apollo,” answered one last week) to take it all in remains to be seen. Still, its start as an official Apollo venue is auspicious with sold out shows from Del Amitri, Curtis Stigers, the BS5 and R Kelly.

Selfridges around the same period (Chrysalis’ office was right next door) and was only kept away from a trip to Manchester last Thursday, the day the bombers struck again, by a cold...Virgin Radio programme controller Andrew Marshall’s comments last week about not wanting “tired old DJs from the Sixties pirate stations” found its mark. One jock who clearly took the jibe personally responded. “Who’d want to work with a tired old Virgin anyway?” No, it wasn’t Smash or Nice...Staff at EastWest were happy bunnies last week as their ingenious television ad for Simply Red’s Stars and a TOTP appearance seemed set to ensure a Top 10 slot for the album — again...Plugger Phil Smith would like everyone to know that he is working on four singles in the 40 at the moment by Undercover, Boney M, WWF and HWA respectively...Sean Cooney awaits calls on 081-650 3577 following his departure from his post as head of radio promotions at Epic...Bournemouth retailer Nigel Brewer’s motives for complaining about the unfair promotion of the Fastrack service on his local radio station are, on the face of it, plain enough. But anyone familiar with his Trax store will know why the new Kingfisher-owned mail order service enraged him so — he is just four doors away from a Woolies...ITVA lawyer Kathryn Fulton admits to lying when she said she had not heard a thing from VPL in recent weeks: “They did invite me to their Christmas party.” So will she be sharing a mince pie or two with Roger Drage and co? “Unfortunately I have other commitments that night,” she says...Sad to hear that among the senior staff forced out in the cuts at Go! Discs are marketing director Paul Dowling and international director Alan Cowderoy...After Steve Mason’s 14th label launch, indie pioneer Iain McNay would like to point out that M.F.F. Records — for which Isadora Beech’s Falling is the first release — is his 26th label...Dead Dead Good has split with Warner’s EastWest Records after their deal expired on Thursday (December 4)...Well done to Primal Scream and The Orb for raising £36,000 for miners with their gig at the Sheffield Arena a fortnight ago...Vinny Jones beware: Cherry Red’s Adam Velasco is after your hard man title. Having been sent off while playing for the label’s 5-a-side team, the assistant label manager suffered the same fate the next week and again in a Sunday league match to complete the hat trick...
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