

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



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

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



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



# Music Week

For Everyone in the Business of Music

21 DECEMBER 1991 £2.50

## Bard sets agenda

## Virgin wins Conroy deal

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

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

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

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

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



Handover: retail

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

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

Pinnacle managing director

### WHAT BARD WANTS

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



Mason: BPI

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

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

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

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

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

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

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

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

Conroy joined Chrysalis in August 1989 from WEA.

## Sadness behind Queen number 1

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

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

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

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

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

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

• Singles Chart, p18

## Blackwell wins Marley wrangle

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

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

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

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

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

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

## Merry Christmas from MW

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

We wish everybody a very Happy Christmas.

THE MOST TOTALLY EXCELLENT TRIUMPHANT OUTSTANDING AWESOME UNPRECEDENTED BODACIOUS SINGLE EVER OUT DECEMBER 30TH

# KISS

God gave Rock & Roll To You II

FROM THE MOVIE 'BILL & TED'S BOGUS JOURNEY' ATYPICAL FORMATS INCLUDE 7" CASSETTE • EXCELLENT PICTURE 12" • CD

15" CD CASSETTE FEATURE NON-BOGUS BILL & TED SPEAK DICTIONARY

DISTRIBUTED BY WARNER MUSIC UK. A PART OF WARNER CO. ORDER FROM YOUR WARNER MUSIC UK SALES PEOPLE OR CALL TELESALES ON 080 998 5920

**Rondor Music**  
**would like to**  
**wish all their friends**  
**around the world**  
**a very merry**  
**Christmas**



**The World's No.1 Independent**

## Race starts for Nimbus MCC stake

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

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

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

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

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



Wright: renewing deal

## Wright scales Dizzy Heights

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

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

# Phonogram reorg brings promotions

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

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

Both continue to report to marketing director Nick Rowe.

Meanwhile, Ted Cummings



Cliphram: shake-up

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

press manager.

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

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

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

## Christmas rush is on

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

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

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

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

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

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

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

Gallup reports that Sunday accounted for just 1% of sales

in the week December 1-6.

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

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

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

## Publishing trio in rights coup

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

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

make up the track.

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

Litigation began after it was released in August 1990.

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

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

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

N-Joi were unavailable for comment.

## Beauty, the beast and J. King

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

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

Both of Fontana's James.

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

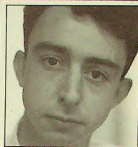
The atmosphere among the awards' organisers as the nominees were announced

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

Steve Redmond



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

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

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

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

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

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

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

Paul Woolf is a partner in Woolf Seddon Solicitors.

## NEWS

# PolyGram pays out over 'prat' sacking

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

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

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

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

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

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



Father Father: album cover costs sparked row

him 'don't talk like a prat'.

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

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

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

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

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

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

# IR suffers ad slump

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

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

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

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

Galpin says there are signs

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

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

# Castle sets Buds push to blossom after broadcast

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

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

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

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



Darling Buds: top slot bid

competing," he says.

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

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

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

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

# Industry pays tribute to Ciani

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

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

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

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

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

# Collins sees sales triple after buy-out

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

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

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

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

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

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

# Indie poaches Circa plugger

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

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

# Rejig squeezes out Margerison

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

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

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

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

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

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



Margerison: production shift

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

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

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

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

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

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

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

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

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

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

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

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

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

# Studio network signs young acts

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

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

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

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

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

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

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

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

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

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

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



# Lobby puts breaks on US visa law

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

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

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

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

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

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

● See Live, p8.

# full-on for christmas

LUV DUP FROM



# WEA buoyed by Brits list

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

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

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

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

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

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

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

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

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

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

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



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

## THE BRITS NOMINATIONS 1992

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

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

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

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

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

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

## BRITS AWARDS — THE STORY SO FAR

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

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

Columbia (formerly CBS) which takes the honours.

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

Since he has contenders in

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

HAVE

A

SWELL

SILVA  
SCREEN

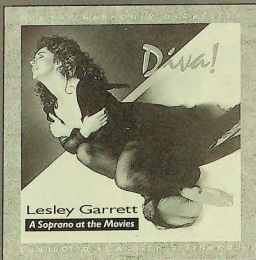
PARTY

WITH

SILVA

SCREEN

DIVA - A SOPRANO AT THE MOVIES



CD: SONGCD 903

CASSETTE: SONGC 903

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

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

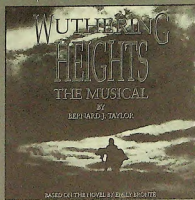


A SWELL PARTY

CD: SONGCD 908  
CASSETTE: SONGC 908

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

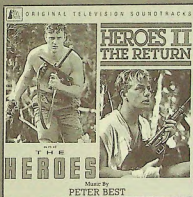
"Contains more great songs than all the other musicals in the West End put together" (DAILY TELEGRAPH)

CD: SONGCD 904  
CASSETTE: SONGC 904

The album of the new musical starring DAVE WILLETTTS as HEATHCLOFF and LESLEY GARRETT as CATHY.

The Ph-harmonia Orchestra conducted by Nic Raine.

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

CD: FILMCD 112  
CASSETTE: FILMC 112

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

Starring CRAIG McLAHLAN

Includes MUSIC from the JASON DONOVAN series THE HEROES.



MERLIN OF THE CRYSTAL CAVE

CD: FILMCD 089  
CASSETTE: FILMC 089

Music from the new BBC adventure series currently being broadcast every Sunday at 5.45pm.



AMERICAN TV THEMES 3

CD: TVMCD 404  
CASSETTE: TVMPC 404

Includes: CAPITAL NEWS, THE DAYS AND NIGHTS OF MOLLY DODD, SLEDGEHAMMER



COPS AND PRIVATE EYES

CD: TVMCD 405  
CASSETTE: TVMPC 405

Includes: LA, LAW, TWIN PEAKS, MIKE HAMMER.



ROMEO AND JULIET

CD: CAS 5000  
CASSETTE: CASN 5000

Music only album. Includes 'LOVE THEME FROM ROMEO AND JULIET' heard in Simon Bates' 'OUR TUNE'.



Marketed by SILVA SCREEN RECORDS LTD  
SILVA HOUSE, 261 ROYAL COLLEGE STREET, LONDON NW1 5LU  
Tel: 071-284 0525 Fax: 071-482 2785



UK Distribution by CONIFER RECORDS LTD,  
HARTON ROAD, WEST DRAYTON, MIDDLESEX UB7 7JL  
Tel: (Orders) 0493-441-022 Fax: 0893-420-713

FOCUS

Royal Centre  
Nottingham

Venue: Royal Centre Hall, Royal Centre, Nottingham  
Capacity: 2,499 all seated  
Recent acts: Deacon Blue, Hue & Cry, Skid Row, Level 42, Daniel O'Donnell, Kylie Minogue

**Special Features:** Theatre-style venue which presents a wide variety of musical styles. "People aren't far from the stage platform and everyone has a comfortable seat. All seats face forwards, instead of sideways so everyone has a good view. We're potentially a useful overflow date for acts using the NEC or Sheffield Arena. We'll put anyone on if there's an audience!" —

Michael Grayson, managing director

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

Beaumont-Edmonds, tour manager for Deacon Blue

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

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

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

**Average ticket price:** £10.00

# New US visa law poses tour threat

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

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

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

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

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

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

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

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



Dire Straits: faced stringent US immigration checks

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

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

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

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

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

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

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

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

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

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

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

Neville Farmer

## ROUND-UP

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

The expansion of the Mean Fiddler Organisation extends further than its new venue and label. The venue group has also set up a monthly 32-page magazine with listings of events at Mean Fiddler venues, profiles of new bands, reviews of demo tapes and gig news. *Feedback* boasts a colour cover and a print-run of 20,000, and is given away at around 70 outlets, including record shops, student unions, bookshops and the four Mean Fiddler venues. Mean Fiddler bookings manager Neil

O'Brien says: "We would like to include other relevant gigs to make it a London-wide magazine for the live scene"

... Sponsors are being sought for the first all-day festival organised by Generator to promote musical talent in the North-east. Generator chairman Dave Cross says: "We're offering quite an opportunity because there's a good possibility the festival will be televised." Cross reports "a fantastic response" to his request for demos from bands wishing to perform at the indoor festival on January 25. "I've been quite surprised at the cross-section we've got," he says. "As well as bands already quite active locally, we've got a lot of new bands and singer/songwriters, too. We're expecting plenty of A&Rs to come along."

# BLACKWING

THE RECORDING STUDIO

WISH

## A VERY MERRY CHRISTMAS TO ALL OUR FRIENDS

071 - 261 - 0118



# The industry whitewash

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

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

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



Seal: the exception

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

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

# Stereotyping of the black artist

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

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

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

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

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

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

dustry we should all have a symbiotic relationship.

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

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

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



## R1 boost for unsigned acts

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

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

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

John Hill  
Manager of Paramour  
848 Fishponds Rd, Bristol

## 'We are the champions'

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

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

In addition we run acoustic sessions with the likes of Eddi



Hue and Cry: chance to hear live music on air

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

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

## Fifield's four letter foul

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

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

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

Alan Hardy  
142 Nelson Road  
Twickenham TW2 7BX

## Evil of the closed mind

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

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

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

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

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

True evil is a closed mind.

Robert Fitzpatrick  
Beggars Banquet  
52 Eden Street  
Kingston  
Surrey

MPL COMMUNICATIONS  
WILL NOT BE SENDING CARDS THIS  
CHRISTMAS

WE ARE MAKING A DONATION TO  
CHILDREN IN NEED

GREETINGS  
AND GOOD WISHES TO ALL OUR FRIENDS  
AND FELLOW JUGGLERS

MPL COMMUNICATIONS LTD 1 SOUTH SQUARE LONDON W1V 6AQ

## MAINSTREAM

### Albums

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

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

aged better than others.

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

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

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

### PICK OF THE WEEK

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

### Singles

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



Zodiac Mindwarp: endearing

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

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

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

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

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

### PICK OF THE WEEK

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

## REISSUES

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

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

Blue Yodel No. 9.

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

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

### PICK OF THE WEEK

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

Phil Hardy

## DANCE

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



Ce Ce Peniston: good dancefloor reaction

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

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

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

### PICK OF THE WEEK

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

Andy Beavers

## HEAVY METAL

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

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

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

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

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

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

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

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

### PICK OF THE WEEK

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



Metalhead: video magic



Leonard Bernstein: expansive Mozart

## CLASSICAL

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

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

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

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

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

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

### PICK OF THE WEEK

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

Phil Sommerich



# THE **music week** GUIDE TO THE UK AT MIDEM

There's an easy way and there's a hard way to deal with the world's biggest music market in Cannes.

You could try the hard way and tramp round to 1700 different stands spreading your company's message.

## OR YOU CAN TRY THE EASY WAY

Use **Music Week**, the world-renowned guide to the world's most influential music market.

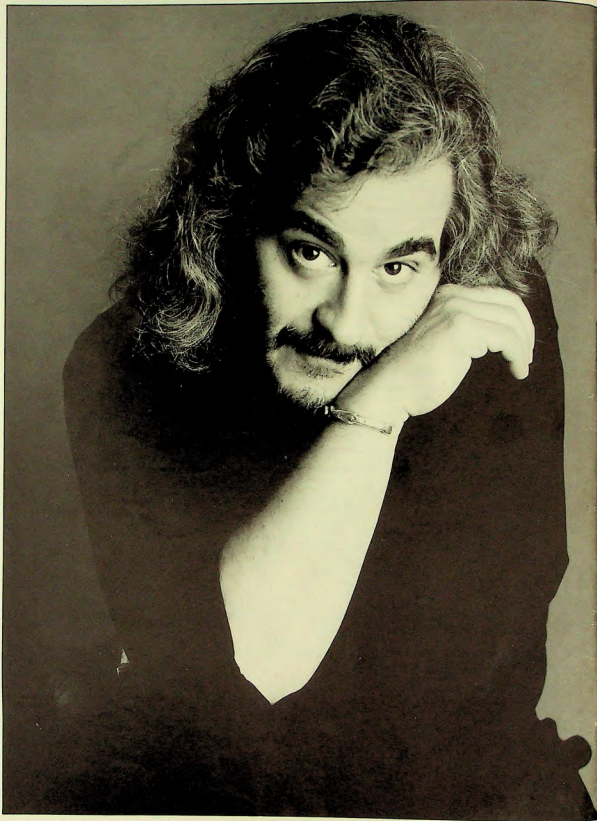
The forthcoming MIDEM will see the most comprehensive **Music Week** guide ever to the people, the companies and the issues that will be making the news in Cannes. Editorial features will include: publishing, import/export and distribution, manufacturing and business affairs.

**AVOID DISAPPOINTMENT - MAKE SURE YOU'RE NOTICED**

CONTACT **music week** ADVERTISING DEPARTMENT NOW ON

**071-620 3636**

# The melody maker



## CURRICULUM VITAE

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

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

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

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

## CAREER:

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

shoulders" with Otis Redding at Atlantic Records.

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

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

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

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

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

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

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



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

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

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

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

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

"Cher singing *The Shoop Shoop*

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

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

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

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



"I sent it to Annie Lennox and Kate Bush and asked them to write some words but they were unavailable, so

David Kershenbaum and Jim Mazza, the producers, sent it to Bryan. He and Mutt Lange wanted to use the song on his album, so they supplied a middle-eight and a great guitar solo and the rest is history."

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

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

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

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

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

One suspects that Kamen's ambivalence toward Second Piano Concerto, music, produce less than the sum of its parts.

But with moving pictures, he's a magpie.

# CHRISTMAS OPENING TIMES 1991-92

X = CLOSED



= ANSWERPHONE

	MON DEC 16	TUE DEC 17	WED DEC 18	THUR DEC 19	FRI DEC 20	SAT DEC 21	SUN DEC 22	MON DEC 23	TUE DEC 24	WED DEC 25	THUR DEC 26	FRI DEC 27	SAT DEC 28	SUN DEC 29	MON DEC 30	TUE DEC 31	WED JAN 1	THUR JAN 2	FRI JAN 3	
APT	0830-1730	0830-1730	0830-1730	0830-1730	0830-1730	0830-1730	0830-1730	0830-1730	0830-1600	0830-1730	0830-1730	0830-1730	0830-1730	0830-1730	0830-1730	0830-1730	0830-1730	0830-1730	0830-1730	0830-1730
ARABESQUE	0900-1830	0900-1830	0900-1830	0900-1830	0900-1830	0900-1830	0900-1830	0900-1830	0900-1830	0900-1830	0900-1830	0900-1830	0900-1830	0900-1830	0900-1830	0900-1830	0900-1830	0900-1830	0900-1830	0900-1830
BMG	0900-1900	0900-1830	0900-1800	0900-1800	0900-1800	1500-1830	1000-1200	0900-1200	0900-1200	X	X	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800
CHARLY	0800-1800	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	0900-1200	0900-1200	0900-1200	0900-1200	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800
CK DISTRIBUTION	0830-1800	0830-1800	0830-1800	0830-1800	0830-1800	1100-1800	X	0830-1800	0830-1800	X	X	0830-1800	1100-1800	X	0830-1800	0830-1800	X	0830-1800	0830-1800	0830-1800
COMIFER	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730
EM	0830-1700	0830-1700	0830-1700	0830-1700	0830-1700	0830-1700	1000-1400	0830-1700	0830-1700	X	X	0830-1700	0830-1700	0830-1700	0830-1700	0830-1700	X	0830-1700	0830-1700	0830-1700
ENTERTAINMENT UK	0900-1900	0900-1900	0900-1900	0900-1900	0900-1900	0900-1900	0900-1400	0830-1700	0830-1700	X	X	0830-1700	0830-1700	0900-1400	0830-1700	0830-1700	X	0900-1700	0830-1700	0900-1700
S. GOLD	0900-1900	0900-1900	0900-1900	0900-1900	0900-1900	0900-1900	0900-1400	0830-1700	0830-1700	X	X	0830-1700	0830-1700	0900-1400	0830-1700	0830-1700	X	0900-1700	0830-1700	0900-1700
GREYHOUND	0830-1730	0830-1730	0830-1730	0830-1730	0830-1730	0830-1730	X	0830-1730	0830-1730	X	X	0930-1730	0830-1730	X	0830-1730	0830-1730	X	0930-1730	0830-1730	0830-1730
HARMONIA MUNDI	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	X	X	X	X	X	X	X	X	X	X	X	X	X	X
IMD	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	0900-1300	0900-1300	0900-1300	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800
INGRAM	0900-1900	0900-1900	0900-1900	0900-1900	0900-1900	0900-1900	1000-1500	0830-1700	0830-1700	X	X	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800
JETSTAR	0900-1900	0900-1900	0900-1900	0900-1900	0900-1900	0900-1900	0900-1400	0830-1700	0830-1700	X	X	0900-1900	0900-1900	0900-1400	0900-1900	0900-1900	0900-1900	0900-1900	0900-1900	0900-1900
KOCH	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	0900-1400	0900-1730	0900-1300	X	X	0900-1800	0900-1400	0900-1400	0900-1800	0900-1800	X	0900-1730	0900-1730	0900-1730
MAINLINE	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	0900-1700	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730
OBJECT ENTERPRISES	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	X	0900-1730	0900-1730	X	X	0900-1730	X	X	0900-1730	0900-1730	X	0900-1730	0900-1730	0900-1730
PANTHER MUSIC LTD	0830-1900	0930-1800	0900-1800	0900-1800	0900-1800	0900-1800	X	0830-1800	0930-1800	X	X	0900-1800	X	X	0900-1800	0900-1800	X	0830-1800	0900-1800	0900-1800
PICKWICK	0900-1900	0900-1900	0800-1900	0900-1900	0900-1900	0900-1900	0900-1900	0800-1900	0800-1600	X	X	0900-1700	X	X	0900-1700	0900-1700	X	0800-1700	0900-1700	0900-1700
PINNACLE	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	1400-1800	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730
POLYGRAM	0900-1900	0800-1900	0900-1900	0800-1900	0900-1900	0900-1900	0900-1900	0800-1900	0900-1730	X	X	0800-1900	0900-1900	0900-1900	0800-1900	0800-1900	X	0900-1900	0800-1900	0900-1900
PRISM	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	0900-1300	X	X	0900-1800	X	X	0900-1800	0900-1800	X	0900-1800	0900-1800	0900-1800
ROUGH TRADE	0830-1830	0830-1830	0830-1830	0830-1830	0830-1830	0830-1830	X	0830-1830	100-1700	0900-1830	0900-1830	0900-1830	0900-1830	0900-1830	0900-1830	0900-1830	X	0830-1830	0900-1830	0900-1830
RED LIGHTNIK RECORDS	0830-1830	0830-1830	0830-1830	0830-1830	0830-1830	0830-1830	X	0830-1830	0900-1830	0900-1830	0900-1830	0900-1830	0900-1830	0900-1830	0900-1830	0900-1830	X	0830-1830	0900-1830	0900-1830
SONY	0800-2000	0800-2000	0800-2000	0800-2000	0800-2000	0800-2000	0800-2000	0800-2000	0800-1200	0900-2000	0900-2000	0900-2000	0900-2000	0800-2000	0800-2000	0800-2000	0900-2000	0800-2000	0800-2000	0800-2000
SRD	0900-2000	0900-2000	0900-2000	0900-2000	0900-2000	0900-2000	X	0900-1900	0900-1800	X	X	1030-1800	X	X	1030-1800	1030-1800	X	0900-2000	0900-2000	0900-2000
H B TAYLOR	0800-1800	0800-1800	0800-1800	0800-1800	0800-1800	0800-1800	0900-1300	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	0800-1800	0800-1800	0900-1800	0800-1800	0800-1800	0800-1800
T B B	0930-1800	0930-1800	0930-1800	0930-1800	0930-1800	0930-1800	X	0930-1800	0930-1530	0900-1800	0900-1800	0930-1800	0930-1800	0900-1800	0930-1800	0930-1800	X	0930-1800	0930-1800	0930-1800
WARNER	0900-1830	0830-1800	0830-1800	0830-1800	0830-1800	0830-1800	X	0800-1800	0830-1300	0830-1300	0830-1300	0830-1300	0830-1300	0830-1300	0830-1300	0830-1300	X	0800-1730	0830-1730	0860-1730



# music week

# datafile

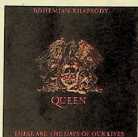
The Information Source for the Music Industry

21 DECEMBER 1991

## CHART FOCUS

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

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



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

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

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

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

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

## ANALYSIS

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

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

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

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

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



picture.

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

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

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

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

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

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

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

## UPDATE

### SALES

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

### SINGLES MARKET SIZE BY FORMAT



### ROOKIES

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

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

EMI Records  
will not be sending  
Christmas Cards this year.

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

We wish you all a  
Happy Christmas  
& Fulfilling New Year









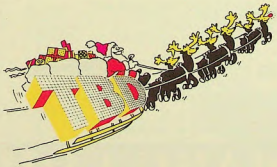
# MERRY CHRISTMAS

**TBD FOR A CHRISTMAS THAT FALLS SUCCESSFULLY INTO PLACE.**

If you're dreaming of a merry and successful Christmas, when everything falls into place, then TBD are here to help – because TBD are geared up to meet the special demands that Christmas puts on you.

That means always carrying a huge range of stock plus of course, having the kind of service that's vital at this time with 40 telesales lines and 24 hour guaranteed delivery.

So no matter how hectic your Christmas stock ordering is you can rely on TBD to put things in place, **just phone 0782 566511 for telesales.**



**Special Christmas Hours:** Upto 21 Dec as normal / 23 Dec 9.30-6.00 Delivery 24 Dec / 24 Dec 9.30 - 3.30 Delivery 27 Dec / 25 & 26 Dec Closed 27 Dec 9.30-6.00 Delivery 28 Dec / 28 Dec 9.30-6.00 Delivery 30 Dec / 31 Dec 9.30-4.30 Delivery 2 Jan / 1 Jan Closed / From 2 Jan as normal.

▶ **24 HOUR DELIVERY** ▶ **40 TELEPHONE LINES** ▶ **UK's LARGEST STOCK** ▶ **NEW OWN LABELS** ▶ **THE NO. 1 DISTRIBUTOR IN HOME ENTERTAINMENT.**

Terry Blood Distribution, Unit One, Rosevale Business Park, Newcastle-under-Lyme, Staffordshire. S15 7QJ Telesales: (0782) 566511 40 lines, Administration: (0782) 566566, Fax: (0782) 565400, Telex: 367106 BLOODG.

# TOP 75 SINGLES

21/28 DECEMBER 1991

# TITLES AZ

## THE OFFICIAL music week CHART

This Week	Last Week	Title	Artist (Producer) Publisher	Label 7 (12") (Distributor) Cassette/CD
1	NEW	<b>BOHEMIAN RHAPSODY THESE ARE THE ...</b>	Parlophone 01228 20 46 Queen (A&M/A&M/Richardson) Warner	TOUJOURS 52 CD/CD24
2	3	<b>DON'T LET THE SUN GO DOWN ON ME</b>	Capitol 457649 5M George Michael/Elton John/Michael/Big	EC 457649 5M 55 76455 45 76454 5M
3	1	<b>JUSTIFIED AND AMBIGUOUS</b>	KLF Comm. KLF 53X1 (MCA/PT) The KLF/Janet Wynne/The KLF/Eric 2oo/WC/BMG	KLF 53X1 45/CD KLF 53X1 45/CD
4	2	<b>WHEN YOU TELL ME THAT YOU LOVE ME</b>	Duna Ross (Robert Emmerich)	102 122 21 710 521 122 21 710 521 21 7
5	NEW	<b>LIVE AND LET DIE</b>	Geffe/CS 17 51 (BMG) Guns N' Roses (Columbia/King) Roseal MPL	Geffe 17 51 (BMG) Geffe 17 51 (BMG)
6	6	<b>DRIVEN BY YOU</b>	Parlophone 12ZR 5304 4E Brian May (Mercury/Chrysalis) Queen/EMI	12ZR 5304 4E 12ZR 5304 4E
7	7	<b>TWO BLIND TO SEE IT</b>	Real 88 67 (Mercury) Koolhaas	88 67 67 100 88 67 67 100
8	4	<b>BLACK OR WHITE</b>	Capitol 45 9137 65 (BMG) Michael Jackson (A&M/Botzelli) WC	45 9137 65 (BMG) 45 9137 65 (BMG)
9	7	<b>DON'T TALK JUST KISS</b>	Top 170 50 40 51 (BMG) Rage Against The Machine (Geffe) Island/RCA	170 50 40 51 (BMG) 170 50 40 51 (BMG)
10	7	<b>WE SHOULD BE TOGETHER</b>	EMI 11455 91 4E DJR Richard (Richard/Mossell) Sony	11455 91 4E 11455 91 4E
11	8	<b>STARS</b>	EMI 7 62611 10 Simply Red (Levine/Hackman) 10 What/EMI	7 62611 10 7 62611 10
12	5	<b>RIDE LIKE THE WIND</b>	Real 170 51 7 (F) Michael Schenker (Mercury/Chrysalis) Queen/EMI	170 51 7 (F) 170 51 7 (F)
13	10	<b>ROBBAR &amp; CUSTARD</b>	Real 170 51 7 (F) Shah (Pritchard/Hughes) MCA	170 51 7 (F) 170 51 7 (F)
14	10	<b>THE BARE NECESSITIES MEGAMIX</b>	Capitol 45 9137 65 (BMG) UK Mixmasters (Wright) Campbell/EMI	45 9137 65 (BMG) 45 9137 65 (BMG)
15	9	<b>IF YOU GO AWAY</b>	New 12 45 9137 65 (BMG) 21 45 9137 65 (BMG)	45 9137 65 (BMG) 45 9137 65 (BMG)
16	NEW	<b>ADDAMS GROOVE</b>	Capitol 12 45 9137 65 (BMG) Hammer (Hammer/Plate III) Best It	12 45 9137 65 (BMG) 12 45 9137 65 (BMG)
17	10	<b>YOU SHOWED ME</b>	Real 170 51 7 (F) Sali N' Paga (Eshwar) The Invincibles TRD Eros	170 51 7 (F) 170 51 7 (F)
18	10	<b>ROCKET MAN (I THINK IT'S GOOD TO BE A ...)</b>	Real 170 51 7 (F) The Ronettes (Mercury/Chrysalis) Queen/EMI	170 51 7 (F) 170 51 7 (F)
19	4	<b>MARTIKA'S KITCHEN</b>	Columbia 65 7688 45 7688 5M Martika (Parsons/Pearl) WC	65 7688 45 7688 5M 65 7688 45 7688 5M
20	5	<b>JOSEPH MEGA-REMIX</b>	Really Useful MUR 91 7 (F) Jason Donovan/Vanessa Lloyd Webber/Wright Really Useful	MUR 91 7 (F) MUR 91 7 (F)
21	2	<b>MYSTERYOUS WAYS</b>	Real 170 51 7 (F) 12 Lancelotti Blue Mix	170 51 7 (F) 170 51 7 (F)
22	3	<b>DIZZY</b>	Real 170 51 7 (F) Vic Reeves & The Wonder Stuff (Glossop) Lovemyl BMG	170 51 7 (F) 170 51 7 (F)
23	6	<b>ACTIV 8 (COME WITH ME)</b>	Network MUR 21 2 (F) Alena (Alena) Koolhaas	MUR 21 2 (F) MUR 21 2 (F)
24	NEW	<b>WAS IT WORTH IT?</b>	Parlophone 12ZR 5304 4E Pet Shop Boys (Pet Shop Boys) In Rhyme 199/Capitol	12ZR 5304 4E 12ZR 5304 4E
25	4	<b>SMELLS LIKE TEEN SPIRIT</b>	Capitol 45 9137 65 (BMG) Nirvana (Viv/Napalm) Virgin	45 9137 65 (BMG) 45 9137 65 (BMG)
26	NEW	<b>THE COMPLETE DOMINATOR</b>	R&B/Dance Rhythm 45 9137 65 (BMG) Herman's Hermits (Mercury/Chrysalis) Queen/EMI	45 9137 65 (BMG) 45 9137 65 (BMG)
27	3	<b>RUNNING OUT OF TIME</b>	Dust/Dust Good 45 9137 65 (BMG) Digital Audio (Adams/Chan) Jade 410 Be/S	45 9137 65 (BMG) 45 9137 65 (BMG)
28	4	<b>SOUND</b>	Fantasy 88 67 100 (F) James (Yvonne) Blue Mt.	88 67 100 (F) 88 67 100 (F)
29	7	<b>THE SHOW MUST GO ON</b>	Parlophone 12ZR 5304 4E Queen (EMI/Capitol) (Queen/EMI) Queen/EMI	12ZR 5304 4E 12ZR 5304 4E
30	3	<b>EVERYBODY MOVE</b>	Parlophone 12ZR 5304 4E Cathy Dennis (Dennis/Bodger/Parthenon) EMI/WC	12ZR 5304 4E 12ZR 5304 4E
31	AM	<b>AM I RIGHT?</b>	Mus 1120 45 9137 65 (BMG) Erasure (Philo/Music Moments) MCA/Sire/EMI	45 9137 65 (BMG) 45 9137 65 (BMG)
32	3	<b>SEVEN OF SEVEN SONGS/SILENT NIGHT</b>	Columbia 65 7688 45 7688 5M Simon & Garfunkel (Columbia) Pattern	65 7688 45 7688 5M 65 7688 45 7688 5M
33	3	<b>DIAMONDS &amp; PEARLS</b>	Real 170 51 7 (F) Prince & The New Power Generation (Pamphlet)/MCA/WC	170 51 7 (F) 170 51 7 (F)
34	2	<b>GET READY FOR THIS</b>	PWL Continental 12ZR 5304 4E 2 Unlimited (Windsong) Capitol/BMG	12ZR 5304 4E 12ZR 5304 4E
35	NEW	<b>ALL WOMAN</b>	Capitol 45 9137 65 (BMG) Lisa Stansfield (Mercury/Monista) Best Life	45 9137 65 (BMG) 45 9137 65 (BMG)
36	5	<b>WAY OF THE WORLD</b>	Capitol 12 45 9137 65 (BMG) Tina Turner (Lord Alge/Hammond/Live/Davis) Empire/Road/Goodie/EMI	12 45 9137 65 (BMG) 12 45 9137 65 (BMG)
37	4	<b>TENDER LOVE</b>	Columbia 45 9137 65 (BMG) Kenny Thomas (Green) EMI	45 9137 65 (BMG) 45 9137 65 (BMG)

As used by Top Of The Pops and Radio One

**MARC COHEN**

True Companion

ALBUM 90 - 7" - CD - CDX - CASS from his stunning best album

A7563 CD/CDX/C

THE FOLLOW UP TO THE CLASSIC 'TUNNY BEE'

DISTRIBUTED BY WARNER MUSIC UK. A TIME WARNER CO. ORDER FROM YOUR WARNER MUSIC UK SALESPERSON OR CALL TELESALES ON 081 998 5928



# TOP 75 SINGLES

THE OFFICIAL **music week** CHART



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

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

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



# RECORD MIRROR

## VIDEO

21 DECEMBER 1991, FREE WITH MUSIC WEEK

U P D A T E

# Chart

n e w s

BY ALAN JONES

## BELGIAN IDENTITY CRISIS

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

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

Make of that what you will, but

there's no doubting the UK pedigree of **Christian J. Bolland**, 20, who was born here but moved to Belgium at an early age.

Bolland, who has made records in a bewildering variety of disguises, has been responsible for the mixes of several hits on the R&S label, and is currently scoring his own debut success with 'Horsepower'.

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



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



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

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

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



OUT ON  
**CHAMPION**  
IN JANUARY 1992

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



OUT ON  
**BASS RECORDS**  
IN JANUARY 1992

BSS - 12.17 - AUM 80  
MINDCONTROLLER REMIXES  
DIST: BMG



FOR FURTHER INFORMATION, PLEASE CALL SUZY ON 081 961 5202.

I would like to subscribe to CHARTS PLUS, please invoice me at:

£130.00 per quarter

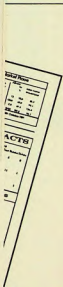
£495.00 per annum

Address \_\_\_\_\_

Nature of business \_\_\_\_\_ Tel: \_\_\_\_\_

Signature \_\_\_\_\_ Date \_\_\_\_\_

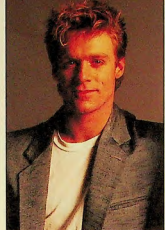
Label  
Cat No.  
PMI  
VC4112  
Park PolyGram Video  
0711503  
PMI  
MV89913243  
Music Club  
MC 2032  
r With ... PMI  
MVC 9913233  
nirs & ... Telstar  
TVE1034  
he Best PMI  
MVD 9913083  
os 1984-1991 WMV  
759392033  
OTTI PolyGram Video  
CPV 11122  
ture Book WMV  
9031754343  
PMI  
MVP 9913273  
PMI  
MVP 9919112  
Music Club/Video Cal  
MC 2000  
PolyGram  
0837463  
DropPolyGram Video  
0838363



# Chart

## news

BY ALAN JONES



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

### FIRING ON BOTH CYLINDERS

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

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

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

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

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

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

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

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

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

### TOP 10

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

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

### US TO

- 1 BLACK OR WHITE
- 2 IT'S SO HARD TO SAY I
- 3 ALL 4 LOVE, Color M
- 4 [X] SET ADRIAN ON M
- 5 WHEN A MAN LOVES J
- 6 CAN'T LET GO, Mar
- 7 BLOWING KISSES IN T
- 8 FINALLY, Co Ce Pinc
- 9 2 LEGIT 2 QUIT, Mar
- 10 WILDSIDE, Mandy M
- 11 THAT'S WHAT LOV
- 12 KEEP COMING BAC
- 13 NO SON OF MINE, I
- 14 CREAM, Prince
- 15 O.P.P., Naughty By N
- 16 LETS TALK ABOUT
- 17 S.M. S.M. LIKE TEEN
- 18 DON'T CRY, Guns N' roses
- 19 [X] DON'T LET THE SUN GO DOWN... G. Michael, E. John C
- 20 X ADDAMS GROOVE, Hammers
- 21 CAN'T STOP THIS THING WE STARTED, Bryan Adams
- 22 LIVE FOR LOVING YOU, Gloria Estefan
- 23 SET THE NIGHT TO MUSIC, Roberta Flack/Marc Pecc
- 24 A BROKEN ARROW, Rod Stewart
- 25 I LOVE YOUR SMILE, Shantae
- 26 RUNNING DIAL, T.U. Tunes, Vanessa Williams
- 27 HOME SWEET HOME, Motley Crue
- 28 IVE GOT A LOT TO LEARN... The Storm
- 29 I WONDER WHY, Curtis Stigers
- 30 ENTER SANDMAN, Metallica
- 31 TOP OF THE WORLD, Van Halen
- 32 HOUSECALL, Shaboo Ranka
- 33 IS IT GOOD TO YOU, Heavy D & The Boys
- 34 HEART IN MIAMI, Amy Grant
- 35 C.M.B., Color Me Badd
- 36 DIAMONDS & PEARLS, Prince
- 37 DECADENCE OF THE DECAYS, Motley Crue
- 38 MUSIC FROM 'FOR THE BOYS', Bette Midler
- 39 BLUE LIGHT, RED LIGHT, Harry Connick Jr.
- 40 KEEP IT COMIN', Keith Sweat
- 41 [X] TWO ROOMS, Songs of Elton... Vanessa Peltzer
- 42 THE FIRE INSIDE, Bob Seger/Silver Bullet Band
- 43 VAGABOND HEART, Rod Stewart
- 44 EXTREME PORNORAGAFITTI, Extreme
- 45 NEW MOON SHINE, James Taylor
- 46 WHENEVER WE WANTED, John Mellencamp
- 47 PANDORA'S BOX, Aventura
- 48 RUSH STREET, Richard Marx
- 49 [X] PHANTOM OF THE... Orig. London Cast



A PLECTRUM MAY BE CHEAPER... BUT NOT HALF SUCH GOOD VALUE!

## THE MUSICIANS' GIG GUIDE — UK

Written by the same team who produced the much acclaimed Musicians' Gig Guide London '90, the UK version contains a listing of over 600 venues with Contact Names - Phone Numbers - How To Get There - Booking Policies - Stage Sizes - P.A. specs - Publicity Details - Venue Access - Set Times - Fees... plus many other facts and figures designed to save you time and money. A must for any gigging musician!

AVAILABLE DIRECT FOR ONLY £12.95 (plus £1.50 p&p - total £14.45) from The Musicians' Gig Guide, CPL, Dept MW3, 120-126 Lavender Avenue, Mitcham, Surrey CR4 3HP or phone 081 640 8142 with your credit card details. Extra copies will be sent at no extra p&p cost. For a limited period only you can get the UK and the London Gig Guides for only £19.45 (inc p&p). Please allow 14 days for delivery.

### 2 RM UPDATE

18	DO NOT CRY, Guns N' roses	26	RUNNING DIAL, T.U. Tunes, Vanessa Williams	34	HEART IN MIAMI, Amy Grant	42	THE FIRE INSIDE, Bob Seger/Silver Bullet Band
19	[X] DON'T LET THE SUN GO DOWN... G. Michael, E. John C	27	HOME SWEET HOME, Motley Crue	35	C.M.B., Color Me Badd	38	VAGABOND HEART, Rod Stewart
20	X ADDAMS GROOVE, Hammers	28	IVE GOT A LOT TO LEARN... The Storm	36	DIAMONDS & PEARLS, Prince	43	EXTREME PORNORAGAFITTI, Extreme
21	CAN'T STOP THIS THING WE STARTED, Bryan Adams	29	I WONDER WHY, Curtis Stigers	37	DECADENCE OF THE DECAYS, Motley Crue	44	NEW MOON SHINE, James Taylor
22	LIVE FOR LOVING YOU, Gloria Estefan	30	ENTER SANDMAN, Metallica	38	MUSIC FROM 'FOR THE BOYS', Bette Midler	45	WHENEVER WE WANTED, John Mellencamp
23	SET THE NIGHT TO MUSIC, Roberta Flack/Marc Pecc	31	TOP OF THE WORLD, Van Halen	39	BLUE LIGHT, RED LIGHT, Harry Connick Jr.	46	PANDORA'S BOX, Aventura
24	A BROKEN ARROW, Rod Stewart	32	HOUSECALL, Shaboo Ranka	40	KEEP IT COMIN', Keith Sweat	47	RUSH STREET, Richard Marx
25	I LOVE YOUR SMILE, Shantae	33	IS IT GOOD TO YOU, Heavy D & The Boys	41	[X] TWO ROOMS, Songs of Elton... Vanessa Peltzer	48	[X] PHANTOM OF THE... Orig. London Cast

# dj directory

## Blue Pearl

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

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

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

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

The buzz created by



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

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

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

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

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

Davydd Chong

## DEO

Label	PMI
Catalogue	VC4112
1987-1988	Park PolyGram Video 0711503
1989	PMI MVB9913243
1990	Music Club MC 2032
1991	PMI MVC 9913233
1992	Telstar TVE1034
1993	PMI MVD 9913083
1994-1995	WWMV 7599382833
1996	POTTY PolyGram Video CFV 11122
1997	WWMV 8031754343
1998	PMI MVP 9913273
1999	PMI MVP 9910112
2000	Music Club/Video Col MC 2003
2001	PolyGram 0837463
2002	Drop/PolyGram Video 0838363

# MICHAEL JACKSON

# B L A C K

OR

# W H I T E

FIVE BRAND NEW

# C + C REMIXES

IN YOUR FACE!



AVAILABLE EARLY JANUARY 1992 ON 12" + CD ONLY

I would like to subscribe to CHARTS PLUS, please invoice me at:

£130.00 per quarter

£495.00 per annum

Address \_\_\_\_\_

Nature of business \_\_\_\_\_ Tel: \_\_\_\_\_

Signature \_\_\_\_\_ Date \_\_\_\_\_

# dj directory

## JT

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

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



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

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

Dom Foulsham

## Ronny Jordan

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

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

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

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

Davydd Chong

## Antilles on January 13



'So What!' is released by

- 1 2 STARS Simply Red  
2 2 BLACK OR WHITE  
3 13 JUSTIFIED & ANC  
4 7 DON'T LET THE S  
5 11 MYSTERIOUS WA  
6 24 MARTHA'S KITCH  
7 4 SOUND James  
8 15 WHEN YOU TELL  
9 18 DRIVEN BY YOU  
10 24 DIAMONDS AND  
11 19 DON'T TALK JUS  
12 23 TOO BLIND TO S  
13 4 HOLE HEARTED E  
14 4 WAY OF THE WO  
15 20 ROCKET MAN Kar  
16 23 AM I RIGHT? Eas  
17 20 RIDE LIKE THE W  
18 5 TENDER LOVE Ke  
19 12 YOU SHOWED M  
20 20 LOVE SEE NO CO  
21 WAS IT WORTH  
22 12 DIZZY VJ Remix  
23 16 EVERYBODY MO  
24 ADDAMS GROOV  
25 11 IT'S THE END OF  
© Copyright EMI. Compiled u

## TOP 10 B

- 1 13 THESE ARE THE D  
2 11 REMEMBER THE T  
3 2 JESUS HE KNOWS  
4 4 TRUE COMPANION  
5 2 THIS IS HIP  
6 11 MAY CHRISTMAS  
7 10 MAGIC'S BACK  
8 11 TIME  
9 5 SETY YOUR LOVIN  
10 15 IS THIS LOVE  
The following records are out  
Top 200 singles sales chart. F

## US TO

- 1 1 BLACK OR WHITE  
2 2 IT'S SO HARD TO SAY  
3 11 ALL 4 LOVE, Color B  
4 4 SET ADRIAN ON A  
5 1 WHEN A MAN LOVES  
6 4 CAN'T LET GO, Mo  
7 7 BLOWING KISSES IN  
8 1 FINALLY, Co Ce Peni  
9 11 2 LEGIT 2 QUIT, Ma  
10 11 WILDSIDE, Marly M  
11 1 THAT'S WHAT LO  
12 11 KEEP COMING BA  
13 11 NO SON OF MINE,  
14 1 CREAM, Prince  
15 1 O.P.P., Naughty By N  
16 11 LET'S TALK ABOUT  
17 11 SMELLS LIKE TEE  
18 11 DON'T CRY, Guns N' Roses  
19 11 DON'T LET THE SUN GO DOWN - G. Michael E. John C  
20 11 ADDAMS GROOVING, Hanson  
21 11 CAN'T STOP THIS THING WE STARTED, Bryan Adams  
22 11 LIVE FOR LOVING YOU, Gloria Estefan  
23 11 SET THE NIGHT MUSIC, Roberts Ford/Mac/Princ  
24 11 BROKEN ARROW, Rod Stewart Warner Brothers  
25 11 I LOVE YOUR SMILE, Shalwan Motown

## 4 RM UPDATE

44 11 HOME SWEET HOME, Motley Crue Elektra	18 22 HEAR! IN MIJUBIN, Amy Grant AMM	43 20 THE FIRE INSIDE, Bob Seger/Silver Bullet Band Capitol
45 11 I'VE GOT A LOT TO LEARN... The Stamps Interscope	19 21 C.M.B., Color Me Badd Giant	44 11 VAGABOND HEART, Rod Stewart Warner Brothers
46 11 I WONDER WHY, Curtis Stigers Arista	20 21 DIAMONDS & PEARLS, Prince Paisley Park	45 11 EXTREME II PORNOGRAPHY, Extreme AMM
47 11 ENTER SANDMAN, Metallica Elektra	21 21 DECADE OF DECIDENCE, Motley Crue Elektra	46 11 NEW MOON SHINE, James Taylor Columbia
48 11 TOP OF THE WORLD, Van Halen Warner Brothers	22 21 MUSIC FROM 'FOR THE BOYS', Bette Midler Atlantic	47 11 WHENEVER WE WANTED, John Mellencamp Mercury
49 11 HOUSECALL, Shaboo Ranks Epic	23 21 BLUE LIGHT, RED LIGHT, Henry Connick Jr Columbia	48 11 PANDORA'S BOX, Aerosmith Columbia
50 11 IS IT GOOD TO YOU, Heavy D & The Boys Uptown	24 11 KEEP IT COMIN', Keith Sweat Elektra	49 11 RUSH STREET, Richard Marx Capitol
	25 11 IT'S TWO ROOMS: SONGS OF ELTON... Various Performer Polygram	50 11 PHANTOM OF THE ... Orig. London Cast Polygram

# MARATHON • MOVIN'

7,12,mc+cd 8 track 12" includes  
30-12-1991 JOEY NEGRO remixes

tn  
records





## The Rising High Collective

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

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

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

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

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

## Cool Cuts

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



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

Phone now to hear the hot dance tracks

Cool Cuts clubline  
**0898 334334**

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

## DEO

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

**XL**  
RECORDINGS

FOUR HARDCORE ANTHEMS

THE

**XL**  
RECORDINGS

# PRODIGY

EVERYBODY IN THE PLACE

XL T 26

DEC 30

EVERYBODY IN THE PLACE (REMIX) • G-FORCE • CRAZY MAN • RIP UP THE SOUND SYSTEM

RM UPDATE 5

I would like to subscribe to CHARTS PLUS, please invoice me at:

£130.00 per quarter

£495.00 per annum

Address \_\_\_\_\_

Nature of business \_\_\_\_\_ Tel: \_\_\_\_\_

Signature \_\_\_\_\_ Date \_\_\_\_\_

# CD directory

## Hot vinyl

BY JAMES HAMILTON

- TOP 100**
- 1 **STARS** Simply Red
  - 2 **BLACK OR WHITE**
  - 3 **JUSTIFIED & ANTI**
  - 4 **DON'T LET THE SUN**
  - 5 **MYSTERIOUS W**
  - 6 **MARTIN'S KITCHI**
  - 7 **A SOUND** James
  - 8 **WHEN YOU TELL**
  - 9 **DRIVEN BY YOU**
  - 10 **DIAMONDS AND**
  - 11 **DON'T TALK JUS**
  - 12 **TOP BLOND TO S**
  - 13 **HOLE HEARTED**
  - 14 **ROCKY OF THE W**
  - 15 **AWARD THE M**
  - 16 **AM I RIGHT? En**
  - 17 **AM I REND LIKE M**
  - 18 **IN A TENDER LOVE**
  - 19 **IN YOU SHOWED M**
  - 20 **LOVE SEE NO CO**
  - 21 **WAS IT WORTH**
  - 22 **A DIZZY VJ Reves**
  - 23 **EVERYBODY MO**
  - 24 **ADDAMS GROOV**
  - 25 **IT'S THE END OF**



**TUFF LITTLE UNIT**  
 'Inspiration' (WARP Records WAV 16, via Pinnacle)  
 Stealing chard of outright raw-funk-influenced territory, the Sheffield trio's sub-bass recording contains subtle any jingly filler in its moaning 124bpm. **Who inspired?** (lowest)

**CLIVILLES + COLE**  
 'Pride (In The Name Of Love)' (Columbia 657701 B)  
 With only three tracks on import but six on the US promo, ahead of December 30 release here, Robert J. David (minus the Music Factory) re-visits Le's 1984 classic in stronger, spacier twister-track Belgian type jittered than Tina Turner-style dashed and soaring choir-changed episodic jinky 128.78-80bpm Techno Remake Club, 128.86bpm 128.36bpm Hot Radio. Miles & Cole's lead and radio hit, coupled by the girl-wailed then "ta da da" chanted new garage style jingly-chugging "A Deeper Love" in 122.25-122.1-86bpm Club, organ backed acappella started then jurally twirling 122.7-122.8-86bpm Underground Club and landed into another gap in the linking track "ta da da" aig 6-122.7-86bpm Let's Go Charting. Miles, which jacks well prefer.

**TOP 10 B**

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

**US TC**

- 1 **BLACK OR WHITE.**
- 2 **IT'S SO HARD TO SAY**
- 3 **ALL 4 LOVE.** Color B
- 4 **UNSUBMITTION ON**
- 5 **WHEN A MAN LOVES**
- 6 **I CAN'T LET GO, Mar**
- 7 **BLOWN KISSSES IN**
- 8 **2 MILEETZ, Co.Pem**
- 9 **FINALLY 2 OUIZ, Ho**
- 10 **WILDSIDE.** Jax
- 11 **THAT'S WHAT YOU**
- 12 **KEEP COMING BAI**
- 13 **NO SON OF MINE.**
- 14 **O.P.E.P.**
- 15 **I C.R.P., Naaghty Bx**
- 16 **LET'S TALK ABOUT**
- 17 **SMELLS LIKE TEEB**
- 18 **DON'T CRY, Guss N**

**SHAF**  
 'Roobarb & Custard' (Intercosmic/TABX 124)  
 Sampling the kids' TV cartoon show of the same name, this is a thunderously pounding chortling jingly sample commercial razzle-dazzle (0-113.86bpm Dr. Top & Bob's Bobs Mix, with a dubwise starker thudding 120.86bpm Apple Cuvette Mix and the Space Invaders-ish bassy shuffling electric (0-115.86bpm Bobs Beats).

**DOUBLE DEALERS**  
 title, OPI WILLIAMS  
 'My Love' (Italian No Name Records NW 001291)  
 Quaveringly wailing in Randy Crawford's hot style, this excellent hip-hop-savvy and stange warped bassline numbing jumpy jazz-funk burner is in 120.9-80bpm Club, beefily buoyantly creating 129.96bpm Basic, and more smoothly intruencing instrumental 121.6-80bpm FJ. Versions, creating an instant cut.

**6 RM UPDATE**

44 <b>u HOME SWEET HOME.</b> Marley Doo	Elektra
45 <b>u I'VE GOT A LOT TO LEARN...</b>	The Slam
46 <b>u WONDER WHY.</b> Curtis Stagers	Arista
47 <b>u ENTER SANDMAN.</b> Heavies	Elektra
48 <b>u TOP OF THE WORLD.</b> Van Halen	Warner Bros.
49 <b>u HOUSECALL.</b> Shaibu Rankin	Epic
50 <b>u IS IT GOOD TO YOU.</b> Heavy D & The Boys	Uptown

**TAMSI**  
 'It's Easy' (Lalayette Records LA 24126, via Pinnacle)  
 Busy London DJ Tamsin plays classical piano as well as vinyl, debuts with a gussy patting and tinkling electronic "but last, 0-128.08bpm." Jiggly in instrumental Mandorl and cooly moaned Tenor Vocal Mix. Ripped for good value by the slightly less jazzy saxophone lead into kalimba-like chimes and warring keyboards produced in a lushly bounding 0-123.86bpm High On Hope and lusciously twirling 0-127.86bpm Hope In Hell Mixes.

**SHAY JONES**  
 'When Love Calls' (US ID Records ID 1018)  
 Yet another late selling Steve 'Sik' Harley-produced, he eagerly awaited follow-up to Are You Gonna Be There? is a griffly snappy funk lounge leaper in "Gypsy Woman" with organ chorused brassy 120.16bpm Original Love Mix. current clichés filled 120.86bpm Hulky's House Mix and Harley's Dub, less 1-80bpm Late Night and mustard banded chucky cantering 119.86bpm Maurice Joshua's Horny Mix.

**U.H.F.**  
 'U.H.F.' (Rh-Recordings XLT-25, via Warner Music)  
 Unwieldily promoted like so many rare recordings with any release date details before finally selling fast, this Richard 'May' Hall created techno-four-tracker has a spherically churning synth driven piano producing 120bpm live track, ultra ultra frantic history 129.56bpm Prozedur', blues vocal sampling swooped then plinked 128.86bpm 'Everything', and lusciously swirling 123.86bpm 'Protect Wave'.

**MOZ-ART & MASTER FREEZ**  
 'Let The Music Move Me' (Radior's Records RADZR-4, via Polygram)

On Italian import for the last year but now released here, the Rimini based Steve DJ master's recent work is defined by "dance snuff" repeating jiggler in is On DJ's soft but gurgled serene new jangly jazzy Bouffé only tempoed 0-124.26bpm Master chorched House Mixes. Helped by Moz-art's 0-80bpm different get walked, fuffy drummer "shooked," "shout" walks-sukked never 121.86bpm Funk and 0-121.9-86bpm Sweave Remix.

**Briefly...**

Also about now are **MALCOLM McLAREN** featuring Alison Limerick 'Magic's Back' (RCA PT 45224), **McLAREN/SOOK/WATERMAN** creative clichés crammed but powerful raver in twitting and jangling frantic 127.86bpm Techno Mix and 127.86bpm EGK, episodic ambient then trebleing, jangling and bleeping 0-112.7-86bpm House Mix and similar dippier (0-112.7-86bpm Flavie Est without **ATLANTIC STARR LOVE CRAZY** (US) (0-112.7-86bpm Flavie Est versions Reprise 0-40203), plaintively whined infectious purely synthesized 0-77.86bpm joggling swinging jiggler (five mixes), the veteran hiker's hottest import in a while, with the good smoothy lush fatties 48bpm Under **FORCE ONE NET-D** 'Work Spirit (Does Anybody Care)?' (US Qwest/WB 842928), "Boyz N The Hood" movie legend "Boyz n Hood" and crowned pease

rolling 107.16bpm swayer (six mixes), **ROBSON** Michael Angelo Miki) **NOLOU** 440 0-**blackout-** (Stealth Sonic Recordings/Reverb Records RVB T 009, it, joggled breathy jaxx sun patting distinguished raver in subtly judda 104.2-18.86bpm **Give Me The Future** and lurchy techno 0-124.76bpm Digital Hardcore Techno (Arista 614 578), mornfully whined and mumbled sombre 102.86bpm swaying jigger with jiggly rhythmic elements oddly reminiscent of George Michael's "Rock Your Body" (four mixes); **KRUSH AND SKAW** "Breathin'" (4th-B Way 12 SBW 227), Toronto based woddly rapping duo's arduously joggng 105.16bpm "Breathin'" (Watch Out For Skool) and sound effects backed disturbing angry narrative 107.86bpm "Last Night (He Killed A Blackman)"; finger snapping, 105.02bpm "Watch Out For Skool" (Mercury Man Mix), and stark 103.86bpm "Move".

**C. J. ROLLAND**  
 'Ravensal III' (R & S Records/Outer Rhythm RSKL 6, via Rough Trade Media/Pinnacle)

The first release here for the programmer behind such Belgian acts as Sonic Solution, Mundo Massimo and Angel, Christian Jay Rolland's four-track is labelled as long by Ravensal III although it's really the third instalment of C.J.'s ongoing series, with the frantic techno 0-135.9-86bpm in an excitingly throbbing exclusive 0-135.9-86bpm Romx, live recording of "Fast Love" synth and continuing pulsed fluctuating oscillation featuring 113bpm Original Mix (accelerating at the very end), Bleepy 120-136.06bpm "It's All The Most," and Oslo recorded jiggly history twirling 0-128.86bpm "Mindwar" (with a bass losing out and suchly synthy sub-bass that I only managed to track it by applying maximum ping the deck at a 40° angle).

**SOUNDSOURCE**  
 'Take Me Up (The Bboys Workout Remix)' (Zany Records ZANY 010)

An DJs tended to use just the subsequently much sampled studio "come on, come on, come on, come on, take me, take me, take me," 0-112bpm Techno walked accented into the March released original, its creators Morgan King, Nick & A-M-ROCK have set it a brand new backing in this 0-124.86bpm studio 0-112bpm Techno backed house-shuffled galloping track, with a 0-124.86bpm Radio Mix lighter jiggery cantering 125.16bpm Techno. Vocalists and Technomancers, duo's Corina E's Joe Peng rappa ragged 125.16bpm Techno Rugga Ragga, only the Bboys Workout and Techno Rugga remixes. Techno Rugga Ragga was promoted back to back ahead of December 20K release but its worthy titling formed as the P.K.'s Off New Mixes (five FX split).

**D. J. SPLIT**  
 'Parsley' (Elicit 12 ELIC 5, via Pinnacle)

Punctuated by "come out stranenmen" and "Constable MacIntosh has to keep law and order in the Herb Garden," TV puppet show quotes, Steve 'Mac' MacIntosh's Tim Gamin's Parsley has been promoted back to back since debut in 0-140.16bpm Psychobats and Herco (0-140.2-86bpm Strawberry Mixes). Well, this may be a change from 'Magic Roundabout'.

**THE PIED PIPER**  
 'Hooked On Hope E.P.' (Hooked On Records ABS 002, via SFD)

Second release on the Derby based label, this samples their four-track has the ambience, then atmospheric. Rule tones backed twitty organ (0-118.26bpm Kinetic. Love And Pride Mix), lamnar snippets bass twitty twirling 123.9-86bpm "Cough Cough Laced Acid" and "I'm Gonna Say Way" in brassy tandem then rampaging lichee shouts produced 0-132.3-86bpm Heaven And Hell Mix and twinning 123.12-32.86bpm Man In Man Est.

19 <b>u C.M.B., Color Me Badd</b>	Capitol	41 <b>u VAGABOND HEART,</b> Rod Stewart	Warner Bros.
20 <b>u DIAMONDS &amp; PEARLS.</b> Prince	Paisley Park	42 <b>u EXTREME III PORNORAFAGITTI,</b> Extreme	AM
21 <b>u DECADA OF DECEIT,</b> Marley Doo	Elektra	43 <b>u NIGHT IN VENICE,</b> James Taylor	Columbia
22 <b>u MUSIC FROM 'FOR THE BOYS,'</b> Betta Midt	Atlantic	44 <b>u WHENEVER WE WANT,</b> John Mellencamp	Musichouse
23 <b>u BLUE LIGHT, RED LIGHT,</b> Harry Conn Jr	Columbia	45 <b>u PANDORA'S BOX,</b> Aerosmith	Columbia
24 <b>u KEEP IT COMIN',</b> Keith Sweat	Elektra	46 <b>u RUSH STREET,</b> Richard Marx	Capitol
25 <b>u IT TWO ROOMS,</b> SONS OF YONON., Various Artists	Polygram	47 <b>u PHANTOM OF THE ...</b> Ong Loring	Cast. Polygram

Charts courtesy Billboard, 21 December, 1991 • Buttons are awarded to those products denoting the greatest supply and sales pace. [LX] LX signings.



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

**KEITH NUNNALLY**  
**"Freedom (Tommy Musto Mixes)"**  
 (US Giant/WB 0-40320)  
 Produced by Scottish ex-pat Steve Harvey, soulfully moaning and howling Keith's brand new chunky jiggling garage lurcher is in Tommy Musto's 120bpm Underground Club Mix, Underground Dub Mix, snapping instrumental "Chums Of Freedom" Mix. Docketing piano charged Disabatement, friskily cantering 120-50bpm Club Mix With Speech, plus Alan Meyerson's similarly piano plunked loosely wiggling 120bpm Album Version, while a frantically mournful aside of Keith's is currently promoted here ahead of January 27 reissue in an "inch by inch" repetition started flooding 121.7bpm total remake, now credited to its North London owners as **IN-TUTION** featuring Keith Nunnally "Greed" (Pulse-B Records 12L0520).



Cockbain using their The Future Sound Of London guise, this Lutetia Holloway samples punctuated and squawking sax honked nerpily wiggling 128.40bpm jigger is in Earth, most bawdily throbbing New Yorker and Instrumental Mixes (all trying to be garage but at save tempo), coupled with the peeringly short 124.1bpm "It's Take! Mix Over" and piano humbled breezy 128.1bpm "I Need Somebody".

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

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

**CE CE PENISTON**  
**"We Got A Love Thing"**  
 (A&M/PM AMVDJ 846)  
 Out here on December 30, the cheerfully wailing ex-Mexico Anacore's hot follow-up to her "Funky UK club/US pop smash is a Steve Silk Hurley produced friskily cantering organ chorched and piano jangled bouncer in 120.1bpm Silky House Thing, Silky Dub Thing, Silky 7", 119.90bpm E-Smoove Groovy Mix, E-Smoove's Dub, 120bpm Maurice's 12", and 120.40bpm LP Versions.

## Beats & Pieces

**MAD JOCKS** featuring **Jockmaster B.A.'s** very useful party single from last Christmas is still available but may need ordering (via Pinnacle), the now rather endearingly dated corny "wooh yeh" rhythmic backed 125.3-133-140-167bpm "Jock Party Mix" of "The Conga-Konges Up Mother Brown/The Hokey Kokey" (with linking rhythmic breaks through which DJs can voice-over their own dance instructions), flipped by a Big Ben underpinned similar 126.60bpm treatment of "Auld Land Syne" plus an unaccompanied bagpipes version (SMP-SMKX 21) ... **Crytal Waters'** next single, due December 30, has as its A-side (on promo, anyway) a Rod Layman created 120.6-121.3-121.1-117.1bpm "Megamix of Makein' Happy, Gypsy Woman and Surprise", the latter song being a tedious "open up your eyes now" repeating much less punchy lurching lurch that's alone on the B-side in a (0-1116-10bpm UK Edit plus its beefier better better and vibes plunked 116.1bpm Original Demo Mix (A&M-PM AMVDJ 843) ... **Guy Carlton** has been running a club promotion company called Full Effect for the last three years (during which it has plucked the likes of Turntable Orchestra, Phase II, Fantasy UFO, Moby, Beltram, Tricky Disco, Nightmares On Wax), and now, for the second time since then, he has encountered a separate outfit using the same good name, some of whose mailing list

jocks have been sending him their reaction reports in the confusion! ... **808 State's** "10x10" has been promoted as a limited edition of only 150 copies to help decide whether this "ten times ten times ten times ten" repeating guy and chorusing gals prodded 0-130-0bpm bleepily numbing chugger (in Vox and Beats versions) will end up as either an A or B side, that is if the track is released commercially at all ... **Two Little Boys'** "Slyochona" proves to be 0-126.7-0bpm in its commercially released new Extended Vocal Remix and Land Of Us Instru-Mental (T-A-Scan Recordings/Music Factory MFO7 005, via BMG) ... **de/Construction** has a "Big Night Out" this Friday (December 20) at Kilburn's National Club, featuring **Nejo, Kixxas, M People and Baseheads**, plus **DJs Mike Pickering, Paul Oakentoft and Andy Carroll** (7.30pm kick-off) ... **Boogie Beat Records** are updating their DJ mailing list. For an application form telephone 0831 27376 or 071-281 8363. Boogie Beat are also looking for new talent for 1992. Send your demos now to Promotions House, 46 Grenville Road, London N19 4EH (Tel: 071-281 8363) ... **AND THE BEAT GOES ON!**

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

**OVERWEIGHT POOCH**  
**featuring Ce Ce Peniston**  
**"I Like It"**  
 (A&M-PM AMVDJ 847)  
 Ce Ce's continuing follow-up to Hip House Party is in David Morales' sickly cantering garage-style 120.6-0bpm Del Party Radio Mix, Edit, 120.3-120.50bpm Del Party Mix 12", 120.7-120.30bpm Spaced Out Dub and 120-120.3-0bpm Factory Mix, plus original A.R.K. Del Party's totally different tonic 120.50bpm LP Radio Mix Edit, with Felipe Delgado A.R.K. Jackson's similarly funky 120.75bpm Remix Version and Remix Instrumental.

**TRAVIS NELSON**  
**"It's A LuV Thing"**  
 (Planet Records PL 1001, via Great As-set 071-473 1033)  
 One of several current "things", notably Ce Ce Peniston's "We Got A Love Thing", this Nu-Negro-type but Bon Belman & Lucas Burton created jazz-funky "retro" house groove plunked the Severides disco connection for wile and beats from which to weave is varied 120.76bpm Cockies & Cream Style, Miles 3 Scoop Thing and 0-121.80bpm Coffee Cup Mood moves they to into Haugen Dance, with a 1988 style tattersy acidic 129.1bpm Virtual Time Space Mix too.

**DAYENE**  
**"Alright"**  
 (Italian Flying International Records FIN 054)  
 In fact originating from Sweden's BlackSwedish, this breezy get walk whorping slurry galloper is pure disco — none of the current sub-genres describes it better — in its 124bpm Full Length Version, with however a jangling late house-type 0-124bpm Club Mix, plus the brightly chugging 0-124.90bpm "Who's Gonna Get You Back (Strictly Reddm Mix)"

## DEO

	Label
	Catalogue
	PMI
	VC4112
le Park	PolyGram Video
	0711503
	PMI
	MVB9913243
ou	Music Club
	MC 2032
ar with ...	PMI
	MVC 9913223
enirs & ...	Telstar
	TYE1034
he Best	PMI
	MVD 9913063
os 1984-1991	WMV
	759932633
ROTTI	PolyGram Video
	CFV 11122
cture Book	WMV
	9031754343
	PMI
	MVP 9913273
	PMI
	MVP 9910112
Music Club/Video	CL
	MC 2003
	PMI
	PolyGram
	0837463
Drop/PolyGram Video	CL
	0836363

# STRICTLY UNDERGROUND

## THE COMPILATION

LIMITED EDITION DOUBLE LP DIST: PINNACLE

RM UPDATE 7

I would like to subscribe to **CHARTS PLUS**, please invoice me at: Address \_\_\_\_\_

£130.00 per quarter Nature of business \_\_\_\_\_ Tel: \_\_\_\_\_

£495.00 per annum Signature \_\_\_\_\_ Date \_\_\_\_\_

# THE RECORD CHART

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



## RECORD MIRROR

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

### TW LW

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

© Copyright ERA. Compiled by Alan Jones

52	74	<b>POSSIBLE WORLDS (DEEP PSI)(IMAGINARY)(TICKY)(REVERSE)</b>	One Little Indian promo
53	NEW	<b>PRIDE IN THE NAME OF LOVE (TECHNO REMAKE CLUB MIX)DEEP</b>	Columbia promo
54	36	<b>FUNKIN' FOR JAMAICA (1991 EXTENDED REMIX)</b>	Arista
55	NEW	<b>MUNKEY WAH (REMIX)</b>	R&S promo
56	44	<b>FEEL REAL GOOD (REMIX)</b>	Reinforced
57	34	<b>COME ONE</b>	Reverb promo
58	NEW	<b>MISTADOBALINA</b>	Elektra promo
59	NEW	<b>YOU DON'T KNOW (SOMEBODY TELL ME)</b>	Urban promo
60	79	<b>LOOK WHO'S LOVING ME (MIXES)</b>	East West
61	140	<b>SALVATION (THE R.U.D. MIX)</b>	East West
62	42	<b>BE MY FRIEND</b>	Produce promo
63	56	<b>SACRIFICE (MIXES)</b>	Geffen
64	75	<b>FREE YOUR BODY/INJECTED WITH A POISON</b>	Profile
65	64	<b>YOU KEEP THE LOVE (DE REMIX)</b>	Eight promo
66	67	<b>I DON'T WANNA TAKE THIS PAIN (2" VERSION)</b>	MCA
67	58	<b>RUBB IT IN (FRANK DE WULP'S AIR-PLAN MIX)</b>	React white label
68	NEW	<b>OUT OF THIS WORLD</b>	Fabulous white label
69	NEW	<b>THE OMEN</b>	R&S
70	82	<b>I SAT YEAH! (HEAVEN AND HELL MIX)(KINETIC LOVE AND PRIDE MIX)</b>	Absolute 2 (Hooked On Sugar?)
71	NEW	<b>INTENSE BLOW</b>	Pop promo
72	NEW	<b>YOU SHOWED ME (THE BORN AGAIN CLUB MIX)</b>	hfr
73	52	<b>GREEN</b>	Pulse-B white label
74	39	<b>IT'S HARD SOMETIME (MIXES)</b>	Virgin America
75	NEW	<b>INSPIRATION (MIXES)</b>	Raiders promo
76	59	<b>I NEED YOU</b>	ZTT promo
77	10	<b>REACHIN' (MIXES)</b>	Republic Rumour
78	NEW	<b>JUMP</b>	Mercury promo
79	20	<b>INSPIRATION (MIXES)</b>	W&P
80	54	<b>LET THE MUSIC MOVE ME (MIXES)</b>	Raiders promo
81	70	<b>37 FOREVER A</b>	R&S
82	NEW	<b>MEGAMIX: MAKIN' HAPPY (HURLEY'S HAPPY HOUSE MIX) - GIPSY</b>	ASB promo
83	NEW	<b>KNOW (LA DA DE) - SURPRISE/SURPRISE</b>	3 Beat Music
84	NEW	<b>WOMAN (FLUTE MIX)</b>	Pulse-B white label
85	38	<b>STAND UP</b>	Pulse-B
86	62	<b>FAITH (IN THE POWER OF LOVE) (ORIGINAL)(SPACE STATION)</b>	US Motown
87	NEW	<b>YOU'RE GONNA LOVE IT (MIXES)</b>	4th 'Way
88	NEW	<b>HOLD ON (HURLEY'S HOUSE MIX)</b>	Pulse-B
89	NEW	<b>RISING HIGH (MIXES)</b>	F80 promo
90	NEW	<b>TRIP INTO THE FUTURE/PSOUL FUSION</b>	Perfection
91	NEW	<b>I LOVE YOUR SMILE (MIXES)</b>	Motown
92	11	<b>DIFFERENT STROKES</b>	Orange promo
93	NEW	<b>SHES GOT THAT VIBE (UP ALL NIGHT, NO SLEEP TILL BREAK THE MIX)</b>	live promo
94	NEW	<b>THE BELLS (THE "PEAL" SESSIONS)</b>	Circa promo
95	NEW	<b>TAKE ME HIGHER (HIGHER DEGREE)</b>	Champion white label
96	NEW	<b>COMIN' ON STRONG EP</b>	MCA
97	107	<b>HANDCORE YOU KNOW THE SCORE/THE RIDE/NIGHT OF THE LINKIN &amp; HEADGODS OF THE UNIVERSE</b>	Rhythm Section
98	NEW	<b>WE WE (MIXES)</b>	Rising High
99	NEW	<b>TWO ROOMS: SONGS OF FELTON</b>	Mango promo

### TOP 10 B

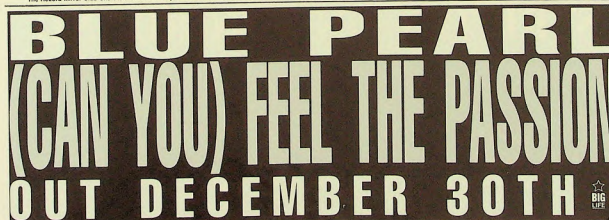
1	1	THESE ARE THE D
2	2	REMEMBER THE T
3	3	JESUS HE KNOWS
4	4	TRUE COMPANION
5	5	THIS IS HIP
6	6	MAY CHRISTMAS
7	7	MAGIC'S BACK
8	8	TIME
9	9	SETY YOUR LOVIN
10	10	IS THIS LOVE

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

### US TO

1	1	BLACK OR WHITE
2	2	IT'S SO HARD TO SAY
3	3	ALL 4 LOVE, Color
4	4	[D] SET ADRIAN ON A
5	5	WHEN A MAN LOVES
6	6	CAN'T LET GO, Mo
7	7	BLOWING KISSES IN
8	8	FINALLY, Co Co Penti
9	9	2 LEGIT 2 QUIT, Mo
10	10	WILDSIDE, Marly M
11	11	THAT'S WHAT LO
12	12	KEEP COMING BA
13	13	NO SON OF MINE,
14	14	CREAM, Prince
15	15	O.P.P., Naughty By N
16	16	LET'S TALK ABOUT
17	17	SMELLS LIKE TEE
18	18	DON'T CRY, Gene N
19	19	[D] DOWN IN THE SUN GO DOWN, G. Michael & John C
20	20	ADAMS GROW, Hammer
21	21	CAPT STU THIS THING WE STARTED, Bryan Adams
22	22	LIVE FOR LOVING YOU, Gloria Estefan
23	23	SET THE RING TO MUSIC, Rozonda Parks/Blackstreet
24	24	BROKEN ARROW, Road Show
25	25	I LOVE YOUR SMILE, Showman

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



19	19	FEAR IN THE REALITY, Heavy Metal
20	20	DIAMONDS & PEARLS, Prince
21	21	DECADE OF DECEADENCE, Motley Cui
22	22	MUSIC FROM FOR THE BOYS, Betts Midl
23	23	BLUE LIGHT, RED LIGHT, Various Artists
24	24	KEEP IT COMIN', Keith Sweat
25	25	TWO ROOMS: SONGS OF FELTON, Various Artists
26	26	THE SUN, Various Artists
27	27	THE SUN, Various Artists
28	28	THE SUN, Various Artists
29	29	THE SUN, Various Artists
30	30	THE SUN, Various Artists
31	31	THE SUN, Various Artists
32	32	THE SUN, Various Artists
33	33	THE SUN, Various Artists
34	34	THE SUN, Various Artists
35	35	THE SUN, Various Artists
36	36	THE SUN, Various Artists
37	37	THE SUN, Various Artists
38	38	THE SUN, Various Artists
39	39	THE SUN, Various Artists
40	40	THE SUN, Various Artists
41	41	THE SUN, Various Artists
42	42	THE SUN, Various Artists
43	43	THE SUN, Various Artists
44	44	THE SUN, Various Artists
45	45	THE SUN, Various Artists
46	46	THE SUN, Various Artists
47	47	THE SUN, Various Artists
48	48	THE SUN, Various Artists
49	49	THE SUN, Various Artists
50	50	THE SUN, Various Artists

# TOP 30 VIDEO

## THE OFFICIAL music week CHART

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

© CIC: Compiled by Gallup

# TOP 15 MUSIC VIDEO

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

# IF IT'S OUT IT'S IN...CHARTS PLUS

## A music week PUBLICATION

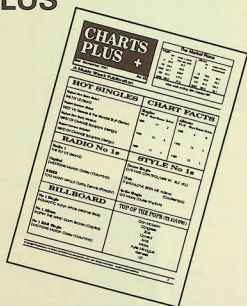
CHARTS PLUS is indispensable to

- > record companies
- > publishers
- > retailers
- > artist management
- > media
- and anyone with an interest in the music industry

CHARTS PLUS uses the most up to date information of the OFFICIAL UK CHARTS compiled by Gallup for the music industry and used by Music Week and the BBC.

CHARTS PLUS costs less than £10 per week, and includes:—

- \* Singles and Albums positions 76-200
- \* Detailed commentary on all new entries
- \* World charts and country profiles
- \* Genre charts not published anywhere else



For further details and a complimentary copy of CHARTS PLUS, please fill in the coupon below and send it to Graham Walker, Spotlight Publications Ltd, 8th Floor, Ludgate House, 245 Blackfriars Road, London SE1 9UR. Telephone 071-620 3636. Fax: 071-928 2881.

I am interested in CHARTS PLUS, please send me a free copy

I would like to subscribe to CHARTS PLUS, please invoice me at:

£130.00 per quarter

£495.00 per annum

Name \_\_\_\_\_ Position \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

Nature of business \_\_\_\_\_ Tel: \_\_\_\_\_

Signature \_\_\_\_\_ Date \_\_\_\_\_

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

# UNCHAINED MELODY

THE PHENOMENAL NEW  
DANCE REMIX  
BY  
**FLOOR**

AVAILABLE NOW ON SKYLINE RECORDS

Tel: 0253 24901/49219

Distributed by The Total Record Company

Tel: 071-978 2300

CAT MIBLY 465907 4-1-2 cassette · lp · cd

# TWELVE INCH

1	<b>LIVE AND LET DIE</b>	Guns N' Roses	21	<b>PLAYING WITH KNIVES</b>	Bizarre Inc.
2	<b>ROOBARR &amp; CUSTARD</b>	Start	22	<b>WHEN YOU TELL ME THAT YOU ...</b>	Diana Ross
3	<b>THE COMPLETE DOMINATOR</b>	Human Resource	23	<b>STARS</b>	Simply Red
4	<b>TOO BLIND TO SEE IT</b>	Kym Sims	24	<b>THE OMEN</b>	Belton Program 2
5	<b>RUNNING OUT OF TIME</b>	Digital Organism	25	<b>DON'T TALK JUST KISS</b>	Right Said Fred (feat. Jason Bonni)
6	<b>JUSTIFIED AND ANCIENT</b>	The Fitz-McHenry	26	<b>I'LL BE YOUR FRIEND</b>	Robert Owens
7	<b>RIDE LIKE THE WIND</b>	East Side Beat	27	<b>DRIVEN BY YOU</b>	Brian May
8	<b>ADDAMS GROOVE</b>	Hammer	28	<b>THE BARE NECESSITIES</b>	MEGAMIX UK Warriors
9	<b>DON'T LET THE SUN GO DOWN ON ME</b>	George Michael/Don John	29	<b>OPEN YOUR EYES</b>	Bibba Stax
10	<b>WAS IT WORTH IT?</b>	PartiShop Boys	30	<b>ALL WOMAN</b>	Lisa Stansfield
11	<b>EXTRAX</b>	Sasas Of Rhythm	31	<b>FLESH</b>	A Split Second
12	<b>FIND THE TIME (PART 1)</b>	Quadruphonic	32	<b>EVERYBODY MOVE</b>	Cathy Dennis
13	<b>MYSTERIOUS WAYS</b>	U2	33	<b>COVER FROM THE SKY</b>	Danson Blue
14	<b>ACTIVE 8 (COME WITH ME)</b>	Atter 8	34	<b>MAGIC'S BACK</b>	Alison McLaughlin/Limpkit
15	<b>HORSEPOWER</b>	Revelingal III	35	<b>BLACK OR WHITE</b>	Michael Jackson
16	<b>THE HARDCORE (EP)</b>	The Hypnotist	36	<b>COLOUR OF LOVE</b>	Scap
17	<b>U.H.F./EVERYTHING</b>	UHF	37	<b>SILENT NITE</b>	En Vogue
18	<b>SMELLS LIKE TEEN SPIRIT</b>	Nirvana	38	<b>THE BALLAD OF JAYNE</b>	LA Guns
19	<b>YOU SHOWED ME</b>	Salt 'N' Peppa	39	<b>FARTY TALK OF NEW YORK</b>	Infopop (featuring Koolhaek)
20	<b>JOEY NEGRO PRESENTS PHASE II</b>	Phase II	40	<b>COUNTING SHEEP</b>	Arhead

© CIN Compiled by Gallup For Music Week, BBC, and BARD. Produced in co-operation with the BPI and BARD, based on a minimum sample of 500 record outlets, incorporating 7-, 12-, Cassettes and CD single sales. All rights reserved.

63	<b>LOVE HURTS</b>	Shab	ASB
64	<b>MAGIC'S BACK (GHOSTS OF OXFORD ST. THEME)</b>	Malcolm McLaren featuring Alison Limerick	RCA
65	<b>HOW CAN I LOVE YOU MORE?</b>	M People	Deconstruction/CA
66	<b>KILLER... (EP)</b>	Seal	ZTT
67	<b>SO REAL</b>	Love Decade	All Around The World
68	<b>SILENT NIGHT</b>	Sheena O'Connor	Ensign
69	<b>HORSEPOWER</b>	Revelingal III	R&S/Quire Rhythm
70	<b>REACHIN'</b>	Jeffrey Negri / Presents Phase II	Republic
71	<b>FRIENDSHIP</b>	Shabna Johnston	East West
72	<b>FAITH (IN THE POWER OF LOVE)</b>	Rozalla	Phase 8
73	<b>THE HARDCORE EP</b>	The Hypnotist	Ring High
74	<b>THE CHRISTMAS SONG (CHESTNUTS ...)</b>	Nat King Cole	Capitol
75	<b>ANOTHER BLOOMING CHRISTMAS</b>	Mel Smith	Epic



Penny Cookies  
Christmas Joy

(Call: CPC 001)

Distribution Tel: 0986 73422

ALL PROCEEDS GO TO LOCAL CHARITIES



# MID-PRICE/BUDGET CLASSICAL ALBUMS

# DISTRIBUTION: INDIE SINGLES

# 12 DISTRIBUTION: INDIE ALBUMS

IN	Label	Title, Composer	Artist, Orch.	Cassette/CD/LP	Distributor
1	Various	<b>CLASSICAL COLLECTION SAMPLER</b>		CD-DOCCA/MC: DOCCAL31	Conifer
2	Various	<b>DISCOVER THE CLASSICS MASTER DISC</b>		CD-PCDC 44/CMC: PCDC55 (PK)	Pickwick
3	Various	<b>FANTASIA (OST)</b>	Stekelsaul/Philadelphia	CD-5012CD-62/CMC: OSTM2	Piccola/Dinner
4	Various	<b>THE COLLECTION - IN CONCERT</b>		CD-430718/CMC: 430718A (F)	Collector Services
5	Various	<b>ALBERT HALL GALA CONCERT</b>		CD-430718/CMC: 430718A (F)	Decora Opera Gala
6	Various	<b>KING OF THE HIGH Cs</b>		CD-413285/CMC: 413285A (F)	Decora Opera Gala
7	Various	<b>DISCOVER THE CLASSICS: LOVE &amp; ROMANCE</b>		CD-PCDC 54/CMC: PCDC55 (PK)	Pickwick
8	Various	<b>DISCOVER THE CLASSICS: SOUND &amp; VISION</b>		CD-PCDC 73/CMC: PCDC57 (PK)	Pickwick
9	Various	<b>DISCOVER THE CLASSICS: POWER &amp; GLORY</b>		CD-PCDC 91/CMC: PCDC59 (PK)	Pickwick
10	Various	<b>HOLST: THE PLANETS</b>		CD-34602/CMC: 34602A (F)	Imp Classics
11	Various	<b>THE WORLD OF GILBERT &amp; SULLIVAN</b>	D'Ally/Carré	CD-430994/CMC: 430994A (F)	CMP-89/CMC: 89 (PK)
12	Various	<b>DUETS FROM THE FAMOUS OPERAS</b>		CD-DIP 4485/MC: TCCP9	CMP
13	Various	<b>HOLST: THE PLANETS</b>	Loughran/Hite/Orchestra	CFP 4624/3/CTP 4624A (F)	CMP
14	Various	<b>HANDEL: MESSIAH</b>	Sergers/Philad	CD-CDCP/47/18MC: TCCP47 (PK)	CMP
15	Various	<b>BIZZET: CARMEN-SCENES AND ARIAS</b>		CD-413390/CMC: 413390A (F)	Decora Opera Gala
16	Various	<b>VIVALDI: FOUR SEASONS</b>		CD-413390/CMC: 413390A (F)	Decora Opera Gala
17	Various	<b>PUCINI: TURANDOT (HIGHLIGHTS)</b>		CD-413390/CMC: 413390A (F)	Decora Opera Gala
18	Various	<b>THE COLLECTION</b>		CD-DWCD 210/CMC: 210 (F)	Dea/Vu
19	Various	<b>DISCOVER THE CLASSICS: MYTHS &amp; LEGENDS</b>		CD-PCDC 64/CMC: PCDC56 (PK)	Pickwick
20	Various	<b>MUSIC FOR THE LAST NIGHT OF THE PROMS</b>		CD-413390/CMC: 413390A (F)	CMP
21	Various	<b>HOLST: PLANETS-ELGAR: ENIGMA MARCHES ETC</b>		CD-413852/CMC: 413852A (F)	DG
22	Various	<b>ELGAR: VIOLIN CONCERTO</b>	Kovachy/Handels/O	EMX 412098/5EMX 412098A (F)	Immortia
23	Various	<b>MOZART: REQUIEM</b>	Kangas/BjOrns	DG Galleria 41987/14/1987A (F)	DG
24	Various	<b>ALBINONI/PACHELBEL</b>	Kangas/BjOrns	419048/14/19048A (F)	DG
25	Various	<b>TCHAIKOVSKI: 1812 OVERTURE</b>		CFP 107/CTCP 107 (F)	CMP
26	Various	<b>BEST-LOVED CLASSICS 1</b>		CD-CDE 762630/CMC: 762630A (F)	EMI Laser
27	Various	<b>ASMP 30TH ANNIVERSARY JUBILEE SAMPLER</b>		CD-43243/CMC: 43243A (F)	Philips
28	Various	<b>MOZART: THE MARRIAGE OF FIGARO</b>		CD-CDCP/47/18MC: TCCP47 (PK)	CMP
29	Various	<b>MOZART AT THE MOVIES</b>		CD-ASP 5095/MC: ASPC 3095 (CON)	Aspects
30	Various	<b>BIZZET/PUCINI/VERDI: DUETS</b>		GL 67799/GA 67799 (HMC)	Philips
31	Various	<b>ALBINONI/CORELLI/VIVALDI/PACHELBEL</b>		CD-413422/MC: 413424 (F)	DG
32	Various	<b>TCHAIKOVSKI: BALLET MUSIC</b>	David/Monteux/LD	CD-422285/CMC: 422285A (F)	Pickwick
33	Various	<b>DISCOVER THE CLASSICS: HEAVEN &amp; EARTH</b>		CD-PCDC 84/CMC: PCDC56 (PK)	Pickwick
34	Various	<b>THE WORLD OF HANDEL</b>		CD-430502/CMC: 430502 (F)	Decora
35	Various	<b>HOLST: THE PLANETS, ETC.</b>		CD-ASP 5005/MC: ASPC 3005 (CON)	Aspects
36	Various	<b>PUCINI: ARIAS</b>		CCF 4569/7/CCF 4569A (F)	CMP
37	Various	<b>ARIAS &amp; SONGS</b>	Dominguetti	NC 4109/14 (F)	DG
38	Various	<b>MOZART: CLARINET CONCERTO, QUINTE</b>		CD-430718/CMC: 430718A (F)	Philips
39	Various	<b>BETHOVEN: SYMPHONY NO. 9</b>		CD-427922/CMC: 427922A (F)	Philips
40	Various	<b>PUCINI: MADAMA BUTTERFLY</b>		CFP 41446/3/CFP 41446A (F)	CMP

IN	Label	Title, Artists	Label # (1-12)	Distributor
1	KLF Communications	<b>JUSTIFIED AND ANCIENT</b>	KLF 8901 (RT)	KLF
2	Newtown NWK171	<b>ACTIV 8 (COME WITH ME)</b>	34 (P)	Newtown
3	Musi 112/MUTE 134	<b>AM I RIGHT?</b>	(F)	Musi
4	Visual Solution	<b>PLAYING WITH KNIVES</b>	385 (S) (STRM 38)	Visual Solution
5	Dead Dead Good	<b>RUNNING OUT OF TIME</b>	4 (RES)	Dead Dead Good
6	R&S - R&S UK 6	<b>HORSEPOWER</b>	(RES)	R&S
7	Dead Dead Good	<b>LOVE LIFE</b>	4 (RES)	Dead Dead Good
8	R&S - R&S UK 7	<b>THE OMEN</b>	(RTM)	R&S
9	Produce Milk 106/1 (P)	<b>LEE SEE NO COLOUR</b>	(RES)	Produce Milk
10	Dead Dead Good	<b>DIFFERENT STORY</b>	8 (RES)	Dead Dead Good
11	Factory FAC 32/21 (FAC 32)	<b>JUDGE JURY</b>	32 (P)	Factory
12	Ton Son Ton WOK11	<b>OBSESSION</b>	2069 (P)	Ton Son Ton
13	Chas WOK11	<b>FAR FROM HOME</b>	2010 (P)	Chas
14	Dino DINOX1 / DINOX1 (F)	<b>MAD ROCK 'N' ROLL</b>	(F)	Dino
15	SMP SAMPX3 23 (P)	<b>HERE WE GO!</b>	(RES)	SMP
16	Over The OTTS 11OTT1 (F)	<b>SUGAR SUGAR</b>	(RES)	Over The OTTS
17	KLF Comms JAMES 908/R (RTM)	<b>IT'S CRIM UP NORTH</b>	(RTM)	KLF Comms
18	Dead Dead Good	<b>INSANITY</b>	4 (RES)	Dead Dead Good
19	Broadstar BR11V (11A) (P)	<b>HERE WE GO AGAIN</b>	(RES)	Broadstar
20	Outer Rhythm	<b>GO</b>	15 (RES)	Outer Rhythm
21	Kickin' KICKX 13 (S)	<b>EVI SURROUNDS US</b>	(S)	Kickin'
22	ZYX ZYX 658/2 (ZYX 658)	<b>JAMES BROWN IS DEAD</b>	(S)	ZYX
23	Reinforced - RHET 12/99 (S)	<b>MANIC MINDS</b>	(S)	Reinforced
24	Shut Up And Dance - SUAD 24 (P)	<b>HEAVEN &amp; HELL</b>	(P)	Shut Up And Dance
25	Visual Solution	<b>ALWAYS</b>	375 (S)	Visual Solution
26	Flying LK - (FLYUK 9) (F)	<b>MOVE YOUR BODY (TO THE SOUND)</b>	(F)	Flying LK
27	Hut HUT10 (RTM)	<b>CRIMSON (EP)</b>	(RTM)	Hut
28	Shut Up And Dance - SUAD 25 (P)	<b>WICKED</b>	(P)	Shut Up And Dance
29	Fatal Vinyl - (FV 4) (S)	<b>REACH TO THE TOP</b>	(S)	Fatal Vinyl
30	D-Zone - (IDANCE 91) (S)	<b>PSYCHO</b>	(S)	D-Zone
31	Inner Rhythm	<b>40 MILES</b>	(RTM)	Inner Rhythm
32	AmXious AXIOX3 (S)	<b>CLIPPED</b>	(S)	AmXious
33	Situation Two SIT #4/1 (RTM)	<b>ME IN TIME</b>	(RTM)	Situation Two
34	Factory FAC 32/1 (FAC 32)	<b>TASTY FISH</b>	32 (P)	Factory
35	ZYX ZYX 698/2 (ZYX 698)	<b>NIGHT MOVES</b>	(S)	ZYX
36	Musi 112/MUTE 131	<b>LOVE TO HAVE YOU</b>	(RTM)	Musi
37	Expansion - (EXPAN 20) (P)	<b>OASH</b>	(P)	Expansion
38	Visual Solution	<b>SUCH A FEELING</b>	375 (S)	Visual Solution
39	Solo Doctors - (SOLD 75) (P)	<b>THAT'S WHAT SHE SAID...</b>	(P)	Solo Doctors
40	Jump' & Pumpin - (JUMP 1) (S)	<b>PAPA NEW GUNIES</b>	(S)	Jump' & Pumpin

1	Mute STUMM 95 (RTM)	<b>CHORUS</b>	(RTM)	Mute
2	Dino DINO 27 (P)	<b>HARDCORE ECSTASY</b>	(P)	Dino
3	Dino DINO 22 (P)	<b>PARTY MIX</b>	(P)	Dino
4	Dino DINO 30 (P)	<b>MORE ROCK 'N' ROLL LOVE SONGS</b>	(P)	Dino
5	Riz RITZCD 700 (RTM)	<b>THE VERY BEST OF Daniel O'Donnell</b>	(RTM)	Riz
6	Silverstone OREL 519 (P)	<b>MR. LUCKY</b>	(P)	Silverstone
7	KLF Communications JAMES 907 (RTM)	<b>THE WHITE ROOM</b>	(RTM)	KLF Communications
8	Dino DINO 27 (P)	<b>RHYTHM DIVINE 2</b>	(P)	Dino
9	China WOL 1022 (P)	<b>LEVELLING THE LAND</b>	(P)	China
10	Creation CHLP 106 (P)	<b>WANDAGONESQUE</b>	(P)	Creation

# METAL CHART

1	DCG DOCC 1445 (HMC)	<b>NEVERMIND</b>	1445 (HMC)	DCG
2	ARM 331844 (F)	<b>WAKING UP THE NEIGHBOURS</b>	331844 (F)	ARM
3	3P 1843/21 (P)	<b>EXTREME III - PORNO GRAFFITI</b>	1843 (P)	3P
4	Geffen GEF 2445 (HMC)	<b>USE YOUR ILLUSION I</b>	2445 (HMC)	Geffen
5	GEP 2445/56 (HMC)	<b>USE YOUR ILLUSION II</b>	2445 (HMC)	Geffen
6	Capitol CETSU 2159 (F)	<b>SWALLOW THIS LIVE</b>	2159 (F)	Capitol
7	CDETSU 2159/51 (F)	<b>CRAZY WORLD</b>	2159 (F)	CDETSU
8	Atlantic W 8222 (M)	<b>BAT OUT OF HELL</b>	8222 (M)	Atlantic
9	Merfisa	<b>METALLICA</b>	(S)	Merfisa
10	Vertigo V3104 (F)	<b>ROCK YOUR TUB DROPS</b>	3104 (F)	Vertigo
11	WOLCD 1022/WOL 1022	<b>LEVELLING THE LAND</b>	1022 (P)	WOLCD
12	Vertigo V3103/4 (F)	<b>THE POWER &amp; THE GLORY</b>	3103 (F)	Vertigo
13	Reprise 7929/81/4 (M)	<b>WELD</b>	7929 (M)	Reprise
14	Polygram 5116124 (F)	<b>WALL OF HITS</b>	5116124 (F)	Polygram
15	Atlantic W 8222 (M)	<b>SLAVE TO THE GRIND</b>	8222 (M)	Atlantic
16	ABM ABM 5013 (F)	<b>RECKLESS</b>	5013 (F)	ABM
17	Geffen GEF 2445 (HMC)	<b>APPETITE FOR DESTRUCTION</b>	2445 (HMC)	Geffen
18	Capitol CETSU 2159 (F)	<b>NO MORE TEARS</b>	2159 (F)	Capitol
19	Vertigo 8467/8 (F)	<b>ROCKIN' ALL OVER THE YEARS</b>	8467 (F)	Vertigo
20	TVE 6797 (F)	<b>PRETTY HATE MACHINE</b>	6797 (F)	TVE
21	Beggans Beganac BEC 122 (M)	<b>CEREMONY</b>	122 (M)	Beggans
22	EMI 4564/4 (S)	<b>HITS OUT OF HELL</b>	4564 (S)	EMI
23	Polygram 5116044 (POL)	<b>INTERNAL EXILE</b>	5116044 (POL)	Polygram
24	Del American 84215 (F)	<b>CORNERSTONES 1987-1970</b>	84215 (F)	Del American
25	Del American 84215 (F)	<b>SHAKE YOUR MONEYMAKER</b>	84215 (F)	Del American
26	Del American 84215 (F)	<b>THE BUCK BROOKS</b>	84215 (F)	Del American
27	EMI 4564/4 (S)	<b>TIMESPACE - THE BEST OF Steve Nicks</b>	4564 (S)	EMI
28	Capitol CETSU 2159 (F)	<b>BORN TO BE WILD</b>	2159 (F)	Capitol
29	Vertigo VERHC 28 (P)	<b>SLIPPERY WHEN WET</b>	28 (P)	Vertigo
30	Vertigo 84215 (F)	<b>DEDICATION - THE VERY BEST OF Thin Lizzy</b>	84215 (F)	Vertigo

© CN. Compiled by Gallup

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

© CN. Compiled by Gallup



# MERRY CHRISTMAS & A HAPPY NEW YEAR from MARTIN, HILLARY & KAREN

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



Table of new releases with columns for Artist, Label, Cat No, Side, Date, and Comment. Includes releases from various labels like V/A, CMCA, Nonesuch, etc.

SINGLES

HIGHLIGHTS

Table of highlights with columns for Artist, Label, Cat No, Side, Date, and Comment. Includes releases from Atlantic, Warner, etc.

Main table of new releases with columns for Artist, A/B Side, Label, Cat No, Side, Date, and Comment. Includes releases from various labels like Atlantic, Warner, etc.

SINGLES THE A-Z

Table of singles categorized by letter (A-Z) with columns for Artist, Side, Label, Cat No, Side, Date, and Comment.

## TOP 60 DANCE SINGLES

## THE OFFICIAL music week CHART

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

This Week	Last Week	Title	Artist	Label (12") (Distributor)
25	NEW	MAGIC'S BACK	Malcolm McLaren/Sally Limerick	RCA PT 45224 (BMG)
26	9	EVIL SURROUNDS US	Wishdokka	Kickin KICK 13 (SR)
27	28	OASIS	Helen Bayler	Expansion EXPAND 20 (P)
28	NEW	FIND THE TIME (PART 1)	Quadrophonia	ARS 657625 (SM)
29	13	LET IT REIGN	Inner City	Ten TENX 392 (F)
30	NEW	FREE YOUR BODY	Praga Khan featuring Jade 4 U	Profile PROFF 347 (P)
31	36	PRIDE	Civalles & Cole Project	Columbia (USA) 4474135
32	29	STAY THIS WAY	Brand New Heavies	Delicious Vinyl 422861871 (import)
33	34	FRIENDSHIP	Sabrina Johnston	East West YZ 6377 (W)
34	NEW	YOU'RE THE ONE FOR ME	Ex Girlfriend	Reprise (USA) 940250 (import)

This Week	Last Week	Title	Artist	Label (12") (Distributor)
35	20	COMING ON STRONG (EP)	Rhythm Section	Rhythm Section RS 005 (SEI)
36	40	OPEN YOUR EYES	Black Box	Deconstruction/RCA PT 45054 (BMG)
37	NEW	THE VISITOR	MI 13	Jumpin' & Pumpin' 12TOT 19 (P)
38	18	FLESH	MC 113	flr FX 178 (F)
39	38	SENSORY DECEPTION	Rhythm Section	SSR 1001 (SEI)
40	31	STARS	Simply Red	East West YZ 6267 (W)
41	13	FEEL THE NEED	JT Taylor	MCA MAST 1597 (BMG)
42	RE	ONLY LOVE CAN BREAK YOUR HEART	St Etienne	Warner Brothers (USA) 9352401960 (import)
43	NEW	DO YOU WANT IT RIGHT NOW	Degree Of Motion	Esquire ESO 181 (import)
44	21	PARSLEY	DJ Spix	Eliot 12EUC 5 (P)
45	NEW	ADDDMS GROOVE	Hammer	Capitol 12CLP 64 (E)
46	NEW	BLUE (EP)	Automation	Triple Helix TXXX 2 (import)
47	29	THE JAM	Shabba Ranks featuring KRS-1	Epic 6576258 (SM)
48	14	ACTIV 8 (COME WITH ME)	Alpha B	Network NWKT34 (P)
49	48	PAPUA NEW GUINEA	Future Sound Of London	Jumpin' & Pumpin' 12TOT 17 (P)
50	2	IN THE GHETTO	Beats International	Go Beat GODX 64 (F)
51	17	PLAYING WITH KNIVES	Bizarre Inc	Vinyl Solution STORM 38 (SRD)
52	NEW	DO YA	Vesta	A&M AMY 840 (F)
53	23	SEANCE	Nebula II	Reinforced RIVET 1211 (SRD)
54	49	EVERYBODY MOVE	Cathy Dennis	Polydor CATH 5 (F)
55	41	HOLD ON (TIGHTER TO LOVE)	Clubland feat Zeyna Hamilton	Pulse 8 12LOSE 17 (BMG)
56	NEW	WAS IT WORTH IT?	Pet Shop Boys	Parlophone 12R 6306 (E)
57	24	DIFFERENT STORY	Bowling For Sol	Dead Dead Good GOOD 8T (REP)
58	22	GROOVE TO MOVE	Channel X	PWL Continental PWT 209 (W)
59	43	DJS TAKE CONTROL/WAY IN MY...	Channel X	XL XLT 24 (W)
60	35	WICKED (REMIX)	Rum & Black	Shut Up And Dance SUAD 25 (P)

## TOP 10 DANCE ALBUMS

This Week	Last Week	Title	Artist	Label (P/Cassette) (Distributor)
1	4	DANGEROUS	Michael Jackson	Epic 665802/1469204 (SM)
2	6	REAL LOVE	Lisa Stansfield	Arista 2123004/12300 (BMG)
3	5	VOICES	Kenny Thomas	Cooltempo CTLP 24/CMC 24 (E)
4	3	KEEP IT COMIN'	Keith Sweat	Elektra EKT 103 (W)
5	NEW	NOISE	Vancouver	Jumpin' & Pumpin' LP/TOT 3/MC/TOT 3 (P)
6	4	DEATH CERTIFICATE	Ice Cube	Priority SL 57155/ (import)
7	NEW	THE GREATEST HITS	Sail N' Pepp	flr 828291/1/8282914 (F)
8	10	INNER CHILD	Shanice	Motown TL 72760/ZK 72760 (BMG)
9	NEW	STEAMINI - HARDCORE '92	Various	Cookin' Jar JARTV II (P)
10	RE	DIAMONDS AND PEARLS	Prince	Paisley Park WX 432/WX 432C (W)

The business magazine for the music industry  
**SAVE OVER £25 ON THE COVER PRICE**  
 over a year by subscribing today and get a  
**FREE MUSIC WEEK DIRECTORY WORTH £28**  
 (out next January) a total saving of over £50

## music week

## SUBSCRIPTION FORM

Main business carried out at place of work  
 Please tick one category only

- Music/Video Retailer  
 Music/Video Wholesaler/Distributor  
 Record Company/Label  
 Video Company/Label  
 Records/CDs/Tape manufacturer and application  
 Sleeve/Label Printers/Art Studio  
 Recording Studio/Producer/Engineer  
 Video production Facilities/Producer/Engineer  
 Pro-audio equipment manufacturer/hire

- Artist/Artist Manager  
 Music Publisher  
 Radio Station  
 TV Station  
 DJ/Disco Club  
 Concert Booking Agent/Promoter  
 Live Music Venue/University College  
 Record Promoter/Purger  
 Merchandising Manufacturer/Distributor  
 Accoquia/Legal Representatives/Business Management  
 PR/Publicity/Advertising Agency/Publishing/Journalism  
 Official Organisation/Public Library  
 Other, please state

- UK £98  
 Range (including Euro)  
 £120 US\$195  
 15 The Americas, Middle East, Africa and the Indian sub-continent  
 21 £195 US\$320  
 22 Australasia and the Far East  
 23 £220 US\$360  
 Please complete the coupon and send to:  
 MUSIC WEEK SUBSCRIPTIONS,  
 COMPUTER POSTINGS LTD,  
 120-126 LA VENDOR AVENUE,  
 MITCHAM,  
 SURREY CR4 3HP  
 TEL: 081-640-8142  
 FAX: 081-648-4873

I wish to subscribe to Music Week for one year, commencing immediately  
 I enclose a cheque for £ or US\$ made payable to Spotlight Publications

To pay by credit card enter details below.

My card number is

Access (Mastercard)  Visa  American Express  Diners Club

Date Card Expires \_\_\_\_\_  
 Signed \_\_\_\_\_ NAME \_\_\_\_\_  
 POSITION \_\_\_\_\_  
 COMPANY \_\_\_\_\_  
 ADDRESS \_\_\_\_\_  
 Tel No. \_\_\_\_\_

**SURVEY**

PROMO PLAY



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

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

**MONTHLY RUN-DOWN**

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

Source: TV Tracking

# Cliff shines as TV takes safe option

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

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

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

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

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

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

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

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

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

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



Seasonal fare: Cliff Richard is among TV's offerings

Caroline Thomas, editorial associate of arts and entertainment.

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

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

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

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

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

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

Compared with the spartan coverage for pop and rock mu-

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

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

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

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

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

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

Paula McGinley

**EXPOSURE**

**MONDAY DECEMBER 16**

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

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

**TUESDAY DECEMBER 17**

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

**WEDNESDAY DECEMBER 18**

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

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

**FRIDAY DECEMBER 20**

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

**SATURDAY DECEMBER 21**

The ITV Chart Show, 11.30am-12.30pm

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

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

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

**SUNDAY DECEMBER 22**

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



**O.J. Kilkenny & Co.**

Chartered Accountants

*Pat Savage and all at OJK wish their clients and business colleagues a very happy Christmas and a successful 1992*

Tel: 071-494 0011

26 Soho Square, LONDON W1V 5FJ

Fax: 071-434 9625

# Venues branch out to make ends meet

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

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

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

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

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

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



Novelties prospered at the T&C

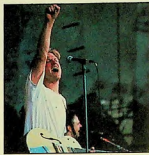
who could draw 250 to 300 people have vanished.

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

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

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

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



Bryan Adams: arena success

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

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

The London Arena was closed

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

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

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

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

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

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

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

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

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

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

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

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

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

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

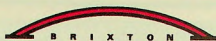
**LUCIANO PAVAROTTI**, Hyde Park, 30 July.  
Crowd size: 120,000; promoter: Tibor Radas and Harvey Goldsmith Entertainments; agent: N/A; sound: Sound Hire; lights: N/A — daylight show; merchandiser: Event Merchandising for Tibor Radas.

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

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

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

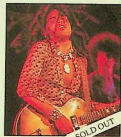
**WONDER STUFF**, Bestcott Stadium, Walsall, 22 June.  
Crowd size: 18,500; promoter: Phil McIntyre Promotions; agent: ITB; sound: SAS; lights: Nag Earth; merchandiser: Bravado.



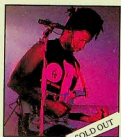
# ACADEMY

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

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



SOLD OUT



SOLD OUT



SOLD OUT



SOLD OUT



SOLD OUT



SOLD OUT



SOLD OUT



SOLD OUT



SOLD OUT



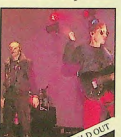
SOLD OUT



SOLD OUT



SOLD OUT



SOLD OUT



SOLD OUT



SOLD OUT

The ACADEMY THEATRE was built in 1929 as the flagship of the Astoria Group's chain of atmospheric variety theatres. The venue boasts a magnificent Art Deco entrance Hall and double-stairway foyer. The main auditorium contains Europe's largest fixed stage, framed by a proscenium arch based on the Rialto Bridge. Audience capacity for the Full Hall Hire is now 4,272. (Ground floor 3,312 standing, circle 960 seated).

TOTAL FLOOR AREA: 30,000 sq.ft.  
AUDITORIUM AREA: 15,000 sq.ft.  
FOYER AREA: 10,000 sq.ft.  
STAGE AREA: 4,800 sq.ft.  
ACCESS: Centre stage,  
street level load-in (17 x 12)  
POWER: 3 phase throughout  
FLYING FACILITIES: 12 ton load.

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

### FULL HALL HIRE (EXCLUDING CIRCLE) FRONT OF HOUSE

In order to simplify budgeting of bookings, terms include all charges which concern the venue such as ticket printing, box office, power, security, firemen, medics. Ask us about Volume Discounts for multiple bookings and special rates for extended licensing hours.

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

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

For more information on the venue write to Elizabeth Gomez, Brixton Academy,  
211 Stockwell Road, London SW9 9SL  
Tel: 071 274 1525 Box Office: 071 326 1022  
24hr HOTLINE: 0839 007770 Fax: 071 738 4427

## MEAN FIDDLER

24-28a High St, Harlesden, London NW10  
Tel: 081 961 5490 Fax: 081 961 9238

## THE GRAND

Clapham Junction, London SW11  
Tel: 071 738 9000

## SUBTERANIA

12 Acklam Rd, Ladbroke Grove, London W10  
Tel: 081 960 4590 Fax: 081 969 6976

## POWERHAUS

1 Liverpool Rd, London N1  
Tel: 071 837 3218 Fax: 071 278 6970

## ACOUSTIC ROOM

24-28a High St, Harlesden, London NW10  
Tel: 081 961 5490 Fax: 081 961 9238

## BAR

228 High St, Harlesden, London NW10  
Tel: 081 961 3228

A Merry Christmas From All At  
The Mean Fiddler Organization

LOOK OUT FOR 'FEEDBACK' YOUR FREE MONTHLY GUIDE TO THE MEAN FIDDLER REVIEWS

## HYDE PARK 91'

## WE WERE THERE!

# Event!

Not only did we produce and sell the Pavarotti Merchandise which included Commemorative T-Shirts, Sweatshirts, Posters Pens and Souvenir Programme. We also provided an international mixture of catering, to cope with the needs and tastes of 150,000 people.

If you require Pavarotti Merchandise or Nick Simmonds merchandise, or cater for your event.

Please Call  
Martin Goldsmith, Mike Smith  
or Nick Simmonds  
**071 485 3333**

EVENT MERCHANDISING LTD  
199 QUEEN'S CRESCENT, NW5  
Fax No. 071 485 9986

## LIVE

# Three top gigs that beat the recession

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

### INXS

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

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

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

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

1989 UK tour when they sold out four shows at Wembley Arena, two at Docklands Arena and four at Birmingham NEC. Since then, the band had been voted Best International Act at the Brit Awards.

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

"We all agreed that strong support acts were very important, because not only does that help to sell tickets, but it also reflects well on INXS," says Parsons. Initially, they planned to put tickets on sale in February, but even though there was growing concern over what eventually became a two-month delay before the show was announced, the organisers decided the confirmed line-up should be printed on the ticket.

"If you have a bill, it's essential that you have one in place when you first go on sale," stresses Parsons. "You're far more likely to achieve successful sales." The five opening acts finally confirmed - Jellyfish, Roachford, Jesus Jones, Deborah Harry and Hothouse Flowers - all have a reputation for strong live performances and the eventual bill was well received.

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

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

### LUCIANO PAVAROTTI

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

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

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

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

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

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

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

The company's events manager Christina Harris admits that it was not a money-spinner. Nevertheless, it was a unique achievement and even the monsoon weather could not dampen the atmosphere for the 120,000 people who attended.

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

They all got wet and they all loved it!"

### GUNS N' ROSES



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

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

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

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

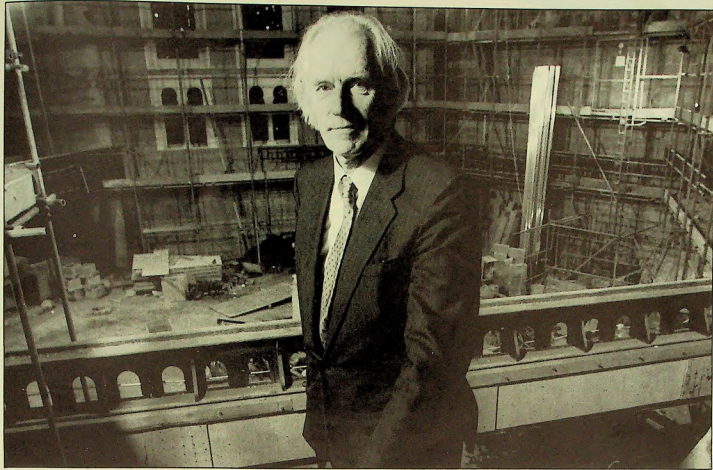
During Guns N' Roses' US tour, stories had drifted back to the UK that some US promoters were suffering heavy financial penalties when shows overran due to the band's scant regard for punctuality.

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

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

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

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



# A tribute to George Martin

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

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

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

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

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

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

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

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

broadcasts is quite extraordinary, almost like commercial records."

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

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

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

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

marvellous to look back on," he says.

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

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

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

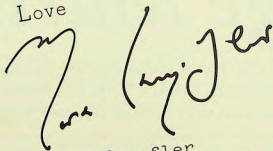
For three months in the peak

Dear George,

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

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

Love

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

Mark Knopfler



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

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

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

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

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

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

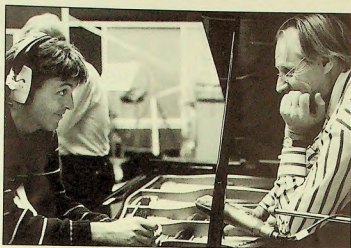
Martin says: "The high-domed main hall, which will be complete by the spring, is a bit like a miniature Albert Hall. It is protected by English Heritage which makes sure that we preserve it almost as it was. We are putting back the very splendid organ, although I'm not going to make it work."

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

Lyndhurst will also have two floors devoted to CD mastering and laser disc editing and mastering. An adjacent cottage, will be linked to the main hall via a stunning conservatory-style glass roof. Martin is highly confident that the music industry is on the brink of another technological revolution.

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## GEORGE MARTIN: A LIFE IN MUSIC

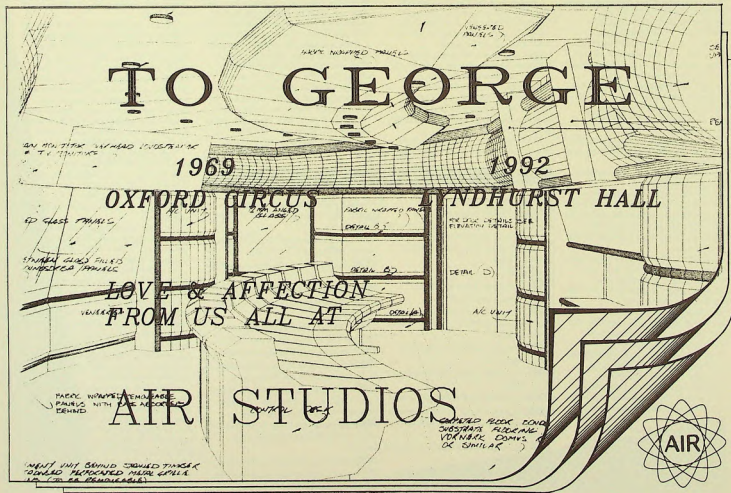
**BORN:** 1926 in London  
**EDUCATION:** Convent school in Holloway; St Joseph's Elementary School in Highgate; St Ignace College in Stamford Hill; Bromley Grammar School, Kent; Guildhall School of Music  
**CAREER:**  
 1942: Temporary clerk, War Office.  
 1943: Joined the Fleet Air Arm.  
 1947: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

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

*I don't think I can recall any other person who has been so influential in my outlook to music as George Martin. What he did in the 60's with sound and innovation has yet to be bettered and still sounds great today.*

Well done George,  
lots of luv,

*Phil Collins*



# Meticulous maestro

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

**T**he Beatles envied George Martin his fine musical education.

Between 1962 and the end of the Sixties, he was the group's recording boss, their musical arranger and director, mentor, technical adviser and trusted mate, but Martin never managed to teach The Beatles to read and write music.

This was a source of ongoing embarrassment, particularly to Paul McCartney, who would have liked to show his new tunes to fellow professionals put down 'properly' on paper.

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

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

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

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

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

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



Martin gave The Beatles much of their magic

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

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

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

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

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



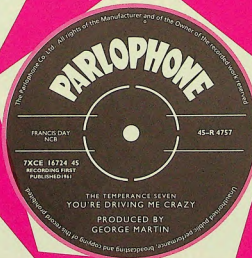
PARLOPHONE

EMI

CONGRATULATES

GEORGE MARTIN

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



THIS RECORD  
MUST BE PLAYED AT

45

R.P.M.

## GEORGE MARTIN

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

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

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

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

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

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



With Sophia Loren and Peter Sellers

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

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

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

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

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



AIR MUSIC SCANDINAVIA AB

Lars Wiggman Martin Ingestrom Sture Borgedahl

Valhallavagen 134 Box 10220 S-100 55  
Stockholm Sweden

Phone + 46 8 663 07 20 Fax + 46 8 663 92 35

Musikforlaget Essex AB  
David Platz Music Scandinavia AB  
Bug Music Scandinavia  
Eaton Music Scandinavia AB

# GEORGE

## 30 YEARS OF SUCCESS



# Chrysalis

GETTING BY WITH A LITTLE HELP FROM YOUR FRIENDS  
CONGRATULATIONS FROM CHRIS WRIGHT  
AND ALL AT THE CHRYSALIS GROUP PLC

## BUSINESS TO BUSINESS

RECORD ENGINEER/  
PRODUCER

The best seeking the best (age 28).

Over 11 years in the music business. Successful track record includes: Fish, (Mark Shaw), Then Jericho, Tackhead, Deep Purple, Dead or Alive. Recently working in France, Germany, Belgium and throughout Europe. Now returned to England.

Seeking further contracts

Tel: Andy 081-319 0152

Record company  
requires  
**ROCK AND PUNK  
BACK CATALOGUE**

for distribution in  
Japan.

Please contact:  
Rick Kenton on  
071-437 8273



## SHOP CLOSURE

2,000-3,000 records,  
cass. CD, record  
browsers, posters and  
poster browsers, T-shirts,  
persex postcard wall  
display.

Tel: 0273 739719

## RACKING

## FOR SALE

Large selection of CD,  
cassette, LP & video browsers  
& storage racking

No reasonable offer refused  
Contact 0831 215941

For ALL your packaging needs... RING NOW  
...to get our special offer...  
...on our new...  
...to get our special offer...  
...to get our special offer...

The unique **EARACHE** Merchandise Range  
is produced exclusively by  
**Stage 3 Promotions**

\* NAPALM DEATH \* MORBID ANGEL \* TERRORIZER \* CARCASS \*  
LAWNMOWER DETH \* NOCTURNUS \* DOORLESH \* ENTOMBED \*  
HELLBASTARD \* BOLT THROWER \* MIGHTY FORCE \* MASSACRE \*

Short and long sleeve tees. If it doesn't have the super EARACHE  
label and bag it is not official EARACHE merchandise!!

Tel: 0608 659200 Fax: 0608 659222

**Stage 3 International**

## APPOINTMENTS



**THE FALLOUT SHELTER  
HAS A VACANCY FOR  
A TAPE OPERATOR  
WITH SOME EXPERIENCE  
APPLY TO JOANNE TURNER  
TEL: 081 741 1511**

## WANTED

Music Week needs and enthusiastic, hardworking and vivacious person to be secretary to the Publisher of Music Week and administrative assistants to the editorial and advertisement departments.

The successful candidate will need to be familiar with Word Perfect wordprocessing and demonstrate an ability to be organised and remain calm under pressure.

Salary is negotiable.

Please call Cindy Seabrook on 071-620 3636 for an application form which should be returned to Tony Evans, Publisher Music Week, 8th Floor Ludgate House, 245 Blackfriars Road, London SE1 9UR.

## SCOTTISH CONCERT PROMOTER

requires  
**BOOKER/  
LIVE VENUE  
ADMINISTRATOR**

(Glasgow-based)  
Interest & knowledge of current live music scene; self motivation, good communication & organisational skills essential.  
Reply in writing with full CV to:  
Box No 8033

BOX NUMBER  
REFLIES TO:

**music week**

LUDGATE HOUSE  
245 BLACKFRIARS ROAD  
LONDON SE1 9UR

OPPORTUNITIES IN  
BUSINESS AFFAIRS  
KENSINGTONhead of  
business affairs

east west records is a young and dynamic label whose roster includes Simply Red, Chris Rea, Five Thirsty and The Beloved. We are currently looking for a qualified Barrister or Solicitor to join our team as Head of Business Affairs. As this is a high profile position you must have at least four years' experience in the entertainment business and a thorough knowledge of artist/producer deals in order to negotiate all artist contracts and draft a variety of agreements.



east west records

A TIME WARNER COMPANY

You will be responsible for negotiating production deals, authorising payments and overseeing the A&R Admin function, as well as keeping all other departments informed of current legal developments in the music business.

BUSINESS AFFAIRS  
ASSISTANT

WARNER MUSIC UK LIMITED is the British music division of Time-Warner Inc, the largest entertainment corporation in the world. Our quality portfolio of artists is wide ranging and includes names such as Madonna, Prince, Simply Red and Seal. We are seeking a young, talented and ambitious individual to join our Business Affairs team as a Business Affairs Assistant. You will have a law degree and will either be articulated or have completed pupillage with at least one to two years' post qualification experience on the legal side of the entertainment business.



A Time Warner Company

You will be involved in project work relating to licensing, production agreements, anti-pracry, etc. This will be at the direction of the Commercial and Business Affairs Director.

In both of these positions, the successful applicants must be able to demonstrate excellent interpersonal, negotiation and communication skills. The ability to work well under pressure and an eye for detail are essential, as are tact, diplomacy and a sense of humour.

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

## WHAT'S THE DEAL?

## Who's Signed To Whom

## APHRIQUE —

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

## ADVENTURE BABIES —

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

## ALL ABOUT EVE —

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

## CHICANE —

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

## SPENCER —

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

## PLUTONIC —

London-based five-piece dance outfit with rapper

## Signed to: Arista

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

## PRAGA KHAN —

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

## A TASTE OF PARADISE —

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

## P-J HARVEY —

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

## 4x4x4 FAR —

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

## BOYS FROM THE METROPOLIS —

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



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

# Ad song forgers cast in film role

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

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

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

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

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

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

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

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

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

Now the partners are dodging typecasting once again by

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

For Russia, BBH demanded a shift of mood from oppression to western-style liberation as Levi's product appears at the ad's finale. Jenkins' and Ratledge's answer was to tail off their classical score with a bluesy saxophone part.

"That kind of symbolism is brilliant," says Oscar-winning film music director Ray Williams. "It is the kind of thing you are aware of all the time for film work."

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

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

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

Matthew Cole



## THE LAST RECORD I BOUGHT

by  
DIANA GRAHAM



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

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

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

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

## CARD OF THE WEEK

See Graham, Head You Must & Child Schemer

PG 104

407-271-1000

Phone: 407-271-1000

Fax: 407-271-1000

407-271-1000



(Contributed by R. Simon, San Francisco)

## LA phone call is thriller for trio

New Survival Records signing Illustrious have friends in high places.

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

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

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

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

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

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



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

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

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

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

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

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

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

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



Desperately seeking Bernard

## PRS checks out missing persons

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

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

But before the vocalists of Hot Chocolate and New Order begin

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

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

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

"Even I can remember him," says Cullen.

## QUOTE OF THE WEEK

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

## DOOLEY'S DIARY

Remember where you heard it: BMG label **IQ** is celebrating its first birthday with its **sixth** Top 40 hit, the Bare Necessities Megamix. Bossman **Simon Cowell** points out they've done it on just **nine** releases... OK, so there were no **M&S** vouchers, but John Preston points out that **BMG** had a very enjoyable Christmas party on Thursday... On his live relay of the **Brits** nominations **Simon Bates** suggested the awards would be seen by **60bn** TV viewers worldwide!... **Sharp End** Promotions chief Robert Lemon is trying to organise a **golf competition** at Midem. Anyone interested should call 071 439 8442... Former RCA press person **Helen Lee** is on 071 228 0555. Meanwhile **Brixton Academy** general manager **Dave Loader** says he's seeking "**new challenges**" on 071 737 3282... **Steve Lewis** points out that my memory is defective: it was actually he who beat Robin Godfrey-Cass 6-5 for most on-stage appearances at BMI's awards... The BPI's head of legal affairs **Sara John** may be jetting off to the **Far East** for Christmas as a **thank you** from the BPI for masterminding the industry's **tribunal victory** over the MCPS... As the **first round** of judging began for the **Song For Europe** on Friday, there had been some **600 entries**. Not bad compared with last year's **150**... An **emotional farewell** to former Top Of The Pops producer **Paul Ciani** at his cremation on Wednesday was concluded with a rendition of **That's Entertainment**... The award for **wildest party** of the year goes to the **Epic/Columbia** press department's bash last Monday, with a couple **banking** in the ladies loos and the **police** being called to a **fight** towards the early hours. And all that in the basement of a West End church!... If news of the **Bros** split suggests **Luke** will bid to be the first **superstar drummer** since Phil Collins, who's for **Matt** as the new Peter Gabriel?.....

# music week

Incorporating Record Mirror

© Spotlight Publications, Lodgegate House, 245 Blackfriars Road, London SE1 9UR.  
Telephone: 071-620 3636. Fax: 071-891 8655.

Editor: Steve Radman. News editor: Nick Robinson. Features editor: Selina Webb. Reporter: Martin Maltby. Production editor: Duncan Holland. Senior sub-editor: Andrew Martin. Ad manager: Saul Lewis. Ad production assistant: Kate Mackenzie. Secretary: Cindy Seaton. Publisher: Tony Evans. For Spotlight Publications — Group production editor: Kay Scaudier. Group special projects editor: Karen Peck. Group ad production manager: Robert Clarke. Group publishing editor: David Dalton. Executive Publisher: Andrew Brown. Registered at the Post Office as a newspaper. Member of the Periodicals Publishers' Association. Printed by Henson Press — UK subscription including free Music Week Directory every January: £88 from Computer Postings, 120-126 Lavender Avenue, Mitcham, Surrey CR4 3HP. Tel: 081-448-4811. UK, Channel Islands: 1126035819. The Americas, Middle East, Africa and the Indian Sub Continent: 4151158292. Australia and the Far East: £220 00/9365.

ISSN 0265-1548

ABC

Average weekly circulation: January to June 1991  
13,664

# 20 YEARS OF MANFRED MANN'S EARTHBAND 1971-1991

INCLUDES THE CLASSIC HITS  
DAVY'S ON THE ROAD AGAIN, BLINDED BY THE LIGHT, JOYBRINGER,  
CALIFORNIA, THE MIGHTY QUINN AND MANY MORE



BOMME 1 BOMTC 1 BOMCD 1



MANFRED MANN'S EARTH BAND FEBRUARY 1972  
COMME 6 COMTC 6 MFACD 6



MESSIN' JUNE 1973  
COMME 7 COMTC 7 MFACD 7



SOLAR FIRE NOVEMBER 1973  
COMME 1 COMTC 1 MFACD 1



NIGHTINGALES & BOMBERS AUGUST 1975  
COMME 8 COMTC 8 MFACD 8



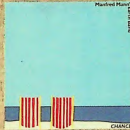
THE ROARING SILENCE AUGUST 1976  
COMME 2 COMTC 2 MFACD 2



WATCH FEBRUARY 1978  
COMME 3 COMTC 3 MFACD 3



ANGEL STATION MARCH 1979  
COMME 4 COMTC 4 MFACD 4



CHANCE OCTOBER 1980  
COMME 9 COMTC 9 MFACD 9



SOMEWHERE IN AFRICA JANUARY 1983  
COMME 5 COMTC 5 MFACD 5



LIVE IN BUDAPEST FEBRUARY 1984  
COMME 10 COMTC 10 MFACD 10

ALL ALBUMS DISTRIBUTED BY RIO COMMUNICATIONS VIA POLYGRAM  
SALES ORDER DEŠK 081 590 6044.  
FOR FURTHER INFORMATION CONTACT COHESION RECORDS  
PO BOX 786 LONDON SE13 6RN.

*Cohesion*