

4 Gold diggers
Replay CD title
rekindles HHO
music ambitions

8 On target
Tasmin Archer
is one of the
faces of 1992

Xmas RM
DJ choices of
the year plus
Club Chart '92

25 Bye Obie
Tribute to the
retiring chair of
giant PolyGram



music week

For Everyone in the Business of Music

26 DECEMBER 1992 £2.65

VPL slashes prices to put music on TV



MPs have lodged a parliamentary motion backing Music Week's anti-piracy campaign.

Friends of the all-party Friends Of Music Group MP Geoff Hoon, last Tuesday placed an early day motion praising MW's stand. The motion stated, "Piracy is a totally illegal trade which has a devastating effect on the livelihoods of all artists and performers, many of whom depend on royalties as their principle source of income. As a result, [we] welcome the Let's Stamp Out Piracy campaign led by Music Week magazine, the British Association of Record Dealers and the British Phonographic Industry." The motion follows the support offered by trust minister Edward Leigh and Labour's consumer affairs spokesman Nigel Griffiths.

Video Performance Limited has cut its royalty rates in response to pressure from its members to gain more television exposure for music.

The surprising shift is being seen as a climbdown by TV producers but record companies also stand to gain from the new deal. "The thinking is certainly right," says executive producer of the ITV Chart Show, Keith Macmillan.

But doubt remains over whether the deal announced on Friday will be accepted with producers yet to meet VPL at the negotiating table.

VPL consultant director Roger Drage says the "substantial" reductions, across the

board, will net more income for the industry since they will encourage TV companies to use more music videos.

He acknowledged the move had been prompted by members' calls for the tariff to allow greater exposure for their music. But he denied that the cuts amounted to a climbdown.

"The tariff is a response to rights owners' desire to see much more usage of music videos. It is a reaction to market forces. There is no need to apologise for that," says Drage.

Details of the new tariff were still under wraps last week, but Drage said the biggest reductions were for use of whole promos rather than

clips less than 60-seconds long. The cuts follow repeated calls from the ITV companies for a reduction accompanied by threats that music programming will suffer.

Chart Show executive producer Keith Macmillan had already lodged a complaint with the Copyright Tribunal in order to allow him to continue broadcasting at an interim rate.

Although the tariff is not negotiated with video users Drage suggests that its terms will be accepted.

"The consequence of this should be more usage of music product."

But Rod Hastie, who heads

the ITV companies' negotiating team on video rights, was less optimistic about reaching a settlement. "We have still had no substantive negotiations with VPL," he said.

Top Of The Pops is set for a boost in 1993 with BBC head of light entertainment Jim Moir planning a series of TOTP specials featuring big-name artists.

"We're in conversations with the record industry about collaborating on this. It's an exciting prospect," he says.

Moir says the shows are unlikely to get an early evening prime-time slot, but will benefit from their association with Top Of The Pops.

Cheers to you, Obie

Maurice Oberstein today (Monday) attends his last board meeting as chairman of PolyGram UK before his retirement on New Year's Eve. To mark the occasion, his successor, Roger Ames, assembled the PolyGram MDs last week to raise a toast to Obie. They are: (from left) Marc Marot (Island), Howard Berman (A&M), Lucien Grainge (PolyGram Music Publishing), Roger Ames (incoming chairman), Andy Macdonald (Go! Discs), David Cliphant (Phonogram), John Nelligan (Britannia Music), Colin Bell (London), Jazz Summers (Big Life) and Jimmy Devlin (Polydor). Pete Smith (PolyGram Videos) and Russell Richards (Record Operations) were unable to attend.



Cher

MANY RIVERS TO CROSS ★ LIVE

OUT ON 4TH JANUARY 1993

ON 7 INCH ★ CASSETTE ★ & 4 TRACK CD

(PART ONE OF A CD DOUBLE PACK)

★

PART TWO IS A LIVE COVER VERSIONS CD EP

FEATURING:

MANY RIVERS TO CROSS (JIMMY CLIFF) ★
TOUGHER THAN THE REST (BRUCE SPRINGSTEEN)
★ FIRE DOWN BELOW (BOB SEGER) ★ TAKIN' IT
TO THE STREETS (MICHAEL MCDONALD)

OUT ON 11TH JANUARY 1993

★ 7. 6PS 31 + CD; 6PST 31 + CD; 6PSX 31 + MC; 6PSC 31

Whitney hits million sales landmark

Whitney Houston's I Will Always Love You has become the UK's first million-selling single since "Bryan" Adams' (Everything I Do) I Do It For You in 1991. The Arista single

reached the landmark last Thursday to brighten a flat pre-Christmas sales period.

The year's previous biggest single, Snap's Rhythm Is A Dancer also on Arista, remains

in second place with around 700,000 sales.

Parlophone Capitol's Would I Lie To You Charles & Eddie single looks set to finish the year as the third best seller.



CLIFF

1992

Congratulations Cliff

on breaking the merchandise record for 1992 at



* NEC Birmingham * Arena Wembley *

* SECC Glasgow * Arena Sheffield *

And not forgetting a great big

thanks

to the 412,111 Fans
that made it all possible



Jo, Adrian and all at
Theatre Franchise

Doors stay open as shops defy ruling

Retailers are continuing to defy Sunday trading laws in a bid to maximise sales during the late Christmas rush.

A new European Court ruling in favour of the UK's Shops Act has done nothing to lift confusion, with most stores continuing to open and councils reluctant to enforce the law.

Now the trade is looking to new legislation promised in the New Year when MPs are expected to consider a number of options for reform.

In the meantime we will continue to open as many stores on a Sunday as ever," says HMV managing director Brian McLaughlin.

But despite retailers' determination to trade on Sundays, Gallup research over the past two weeks has shown the extra day accounts for just 2% of sales in albums and singles.

Last week shops were hoping for a late rush over the final weekend before Christmas. The trend of recent years has been for sales to pick up later each year.

And there is a determination to make the best of the sales that are available with stores reporting a surge in demand for catalogue items.

Adrian Roudou of the Adrian's chain in Essex says, "There is no point standing behind the counter with a long face. You have to drive business even if it means trading water to stand still."

There has been some consolation for retailers in the growth of the computer games market.

Dave McWilliam, sales and marketing director at Terry Blood Distribution says, "Music and video has not been good at all but Sega and Nintendo are flying out." But, he says, despite the computer boom TBD's overall business is down year-on-year.

Calder resurrects label

Tony Calder and Andrew Oldham are attempting to revive their legendary Immediate label for the third time.

The headquarters of the new company, called Immediate 3 Soundvision, will be in Santa Monica, US, with a satellite office in the UK. A temporary office has already opened in south west London.

The pair, who launched the Small Faces, Chris Farlowe



Calder: worldwide deal near

and PP Arnold through their label in the Sixties, expect to have their first releases out by

the beginning of March.

The project marks the return of Calder since he quit as director of "bolt-on" sales and marketing company Big Wave in September 1990. The company collapsed in January 1991 owing about £3.2m.

The new label is currently talking to a number of acts and is close to securing a worldwide distribution deal, says Calder.

COMMENT



The figure of Maurice Louis Oberstein looms large over this issue of *Music Week* as we mark the retirement from UK record company management of one of its most extraordinary characters.

Our tribute to him, starting on page 25, gives an indication of the high regard in which he is held throughout the business.

As someone who is still a relative newcomer to the music industry I can only add that Obie is among the brightest, sharpest operators I have ever met. We wish him well in his new role as Viceroy of PolyGram overseeing such far-flung markets as India, Canada and Australasia. They don't know what they're in for.

Everyone else has done it, so I feel not a shred of shame in burdening you with the Redmond Top 10 Albums of 1992.

They are (in alphabetical order): Yefim Bronfmann - Rachmaninov Piano Concertos Two and Three (Sony Classical), Neneh Cherry - Homebrew (Circlo), Julian Cole - Floored Genius (Island), En Vogue - Funky Divas (East West), Annie Lennox - Diva (RCA), Lil' Louis & The World - Journey With The Lonely (HFR), REM - Automatic For The People (Warner Bros), Shakespears Sister - Homosexually Yours (London), Stereo MCs - Connected (Island), Various - New Jack Swing (Mastercuts).

Thank you to everyone who made them possible.

This is the last edition of *Music Week* for 1992. We shall see you again, hopefully suitably refreshed, on January 4 for our issue dated January 9.

Thank you to all those who have sent Christmas cards. Instead of sending them ourselves, we have again given the money to charity - this year, Shelter.

Have a happy Christmas. And we wish everyone a prosperous new year.

Steve Redmond

Phonogram axe fans on 12 staff

PolyGram company Phonogram has made 12 of its 74 staff redundant.

The decision, announced on Friday, affects mainly support staff, the most high-profile casualty being dance A&R executive Norman Jay.

Managing director David Cliphsham says, "The market is going to be tough next year and I don't think Phonogram will be immune from that."

The redundancies continue the process begun in the summer, when Cliphsham reorganised staff previously structured by function into smaller multidisciplinary teams.



BIG LIFE DENIES RUMOURS

Big Life Records chairman Jazz Summers has dismissed speculation that his company is in trouble, but says it is considering its future with PolyGram, which currently owns 49% of Big Life. "When someone as big as [PolyGram chairman] Maurice

Oberstein leaves, there are bound to be rumours," says Summers. "But there is absolutely no possibility of Big Life going down. We simply have to convince PolyGram we can continue on our creative course or we have to find new partners."

The company has also reduced its secretarial staff after investing in technology.

Phonogram has had success in 1992 with Billy Ray Cyrus, Wet Wet Wet, Ugly Kid Joe, Was (Not Was), Bon Jovi, Elton

John and INXS. "That is what makes it so hard," says Cliphsham. "In terms of charts we have had a good year. What has been disturbing is that we have seen the sales base underlying the business, catalogue sales, decimated."

Arista MD Diana Graham (left), BBC head of light entertainment Jim Moir and artist Sonia announced the shortlist for 1993's Song For Europe competition at Thursday's MPA Christmas lunch. The eight shortlisted songs will be performed by Sonia on the Song For Europe in March. The winner will go on to the Eurovision Song Contest in May. The songs are: Better The Devil You Know - Dean Collins, Brian Teasdale (EMI/Virgin Music); I'm Gonna Put A Spell On You - Shaun Ineri, Graham Stark (PolyGram Music); Little After Love - David Harding-Smith, Roger Graham Taylor (Myosotis Music); A Little Love - Ian Curmow, Phil Wood, Shaun Ineri (PolyGram/BMG Music); Our World - Johnny Warman, Nick Graham (Warner Chappell); So Much Of Your Love - Patrick McGlynn, Jane Andrews (no publisher); Trust - Simon Stirling, Geoffrey Williams, Phil Manizika (Hit And Run!); It's Just A Matter Of Time - Alan Gass, Gary Benson (BMG Music).

Labels plot for Breakers chart

Singles marketing will never be the same after the first Breakers Chart appears in *Music Week* on Monday January 11 covering the first week's sales of 1993.

Marketing executives are already gearing up to exploit the new exposure it will offer.

Like many, MCA general manager Joe Cokell hopes his Beijing Spring single I Wanna Be In Love Again benefits after its release on January 11.

As Virgin deputy managing director Ray Cooper says, a top five 'Breaker' will be better than a number 52 position.

LAST WEEK'S BREAKERS			
Pos	Top 75	Artist	Label
1	44	Television, The Drop Of The Nation - Disposable Heroes...	Island
2	40	The Thought Of It - Louise Lingo	Harvest
3	48	I Got Me Education - Unlucky Alliance	ARM
4	55	Stay This Way - Brand New Heavies	London
5	56	If I Ever Fall In Love - Shaz	MCA
6	54	You Gotta Believe - Mickey Mack	Intercomp
7	61	Achy Breaky Heart - Alan & The Chymunks	Epic
8	65	Whisk 'N' Loo, Into Your Eyes - Firehouse	Capic
9	67	All About Da Chihuahua - Barbara Love	Arista
10	89	Blood Makes Noise - Suzanne Vega	ABM
11	74	Polysom Dream - Remones	Chrysalis
12	82	If You Ask Me To - Carolee Dier	Capitol
13	82	How Do You Talk To An Angel - Heights	ID
14	91	If You Believe - Charley Savage	Giffen
15	96	Shuffle It All In - Jay Bradley & Ju Hounds	Reinforced
16	97	Peacekeeper - Nikolas J.	Red
17	98	All Three Belts - Taneli & Russell	Red
18	94	Dante Davis Eyes - Cover Up	Scan
19	95	World Within A World - D'Crux	Schubert
20	98	Walking In The Air - Anastacia	Virgin



A report that record companies have been hit by declining international sales of UK talent seems to have been picked up and sensationalised by the usual bunch of ill-informed media pundits.

Firstly, the original report in the *Financial Times Music & Copyright* newsletter drew some strong conclusions from some very scant data indeed.

Its figures of our share of Europe's recorded music market are: 1986 — 28%; 1988 — 28%; 1990 — 32%; 1992 — 26%. While there has been a decline over the past two years, it's hardly a long-term trend.

To me it looks like just one of those cyclical blips that happen every once in a while, the last one being the punk explosion in the late Seventies.

The old devils of the recession and computer games are then trotted out as "reasons" for the small decline, supposedly on the basis that record companies won't invest because of the poor outlook for the industry.

Absolute crap. We have a very polarised market at the moment, between the older established stars and the younger dance music made and bought by kids.

The latter isn't crossing over to either the older generation or the rest of the world, but isn't that always how things happen? After all, while the consumers of the US aren't embracing our dance music in a big way, I don't see Garth Brooks taking the UK by storm.

No, it's just a storm in a tea cup; something that is cyclical and will even itself out as the dance scene matures. Mind you, a few more broken acts of the quality of Tasmin Archer wouldn't go amiss.

So farewell then Maurice Oberstein, — a man who exasperated, inspired, puzzled and delighted people, often at the same time. Probably not gone and certainly never forgotten.

Jon Webster's views are not necessarily those of *MUSIC WEEK*

HBO relaunches Gold CD title

The Henry Hadaway Organisation is returning to music magazine publishing by reviving its cover mount magazine *Replay* in February and launching a similar jazz title.

The first issue of the new-look *Replay* will be published on February 23, with *Jazz On CD* following three days later, says Giles Curtis — a former director of Brackland Publishing who is now work-

ing as a consultant for HBO. Both titles will be available in CD and cassette formats.

HBO and Brackland launched *Replay* last spring. But when HBO pulled out in August it claimed ownership of the *Replay* name, forcing Brackland to relaunch the title under the title *Gold*.

Brackland, which subsequently launched the *Soul & Blues* and *Jazz CD* titles, went

into receivership in November, with debts estimated at £2.5m.

Although the editorial team of the new *Replay* and *Jazz* titles is largely made up of former writers of Brackland's equivalent magazines, there is no link between the titles, says Curtis.

Chris White has been recruited as editor of *Replay*, with Rupert Tracy as ad manager. Ad management on *Jazz* is

Richard Chapman while an editor for the title is yet to be appointed.

Curtis says, "While we feel we were quite within our rights to use the *Gold* name, we felt it would be better to make a clean break because of all the hassle."

HBO initially disputed the claim of Brackland receivers Smith & Williamson to ownership of the title.

UK set to scoop Visual Awards

UK producers are well placed to repeat last year's victory at Midem's International Visual Music Awards — now in its second year.

The shortlist of 52 entries announced last week by Midem chief executive Xavier Roy includes 12 UK productions, with strong representation in the documentary and special TV programme sections which produced Britain's two winners last January.

One of the documentaries — *Bombay And Jazz* — is produced by HO Nazareth whose China Rocks won last year's highest accolade, The Audio Visual Festival Grand Prix.

The shortlist, split into 12 categories, was drawn up from 297 programmes submitted from 22 countries.

"The entries typify the growing diversity of music-based programmes which the awards aim to recognise," says Roy.

The audio visual festival was established last year in association with French royal-



HO Nazareth: victorious in 91

ty collection society SACEM as recognition of the growing importance of film and TV to the industry, composers and writers.

SACEM event co-ordinator Eric Dufaire praises UK producers as pioneers in the field.

He adds, "British producers seem very strong in the exploration of new types of musical film and, by comparison with other countries, its TV network supports a number of

music-based programmes."

Roy and Dufaire are expected to announce the jury for the festival this week. The awards ceremony will be held during Midem on January 28.

Shortlisted UK entries are: magazine programme (pop) — *Reportage* (BBC); documentary (pop) — *The Making Of Sgt Pepper* (Isis/Really Useful); *Bombay And Jazz* (Pembra Productions); special TV programme (pop) — *Horse Opera* (Initial); *Zoo TV — U2 Special* (Initial); special TV programme (classical) — *Greek* (RM Associates); music video longform — *Annie Lennox Totally Diva* (The Oil Factory/BMG); *The John Lennon Video Collection* (FMI); video special edition (pop) — *Achtung Baby The Videos, The Cameos And A Whole Lot Of Interference* From *ZOO TV* (PolyGram Video Int); video special edition (classical) — *Golden Ring* (BBC); *Perelman In Russia* (Dairyville Productions/EMI Classics); filmed concert (pop) — *Tubular Bells II* (BBC Scotland).

Britschool hails pupils

An 18-year-old described by his peers as a "workaholic" was named the Britschool's first Student Of The Year in a competition held last week.

Year 13 student Ian Needle, who names organising a charity variety show in just a week as one of his achievements, emerged the winner in the first annual competition sponsored by Entertainment Law Associates.

The runner-up was 15-year-old Year 11 student Lisa Armstrong who makes a three-hour journey twice a day to reach the Britschool in Croydon from her Oxfordshire home.

The judges, comprising



Best of Brits: Ure and winners

artist Midge Ure, parent Linda Bristow, ELA chairman John Giaccobbi, London Records general manager Colin Bell and *Music Week* editor Steve Redmond were unanimous in

their praise for the high quality of the 13 shortlisted candidates.

"I was very pleased with it," says Giaccobbi. "These young people are the future of our industry and there's nothing wrong with encouraging excellence and competition in the nicest possible way."

The shortlisted pupils were all nominated by their fellow students and judged on the basis of their commitment and involvement in school activities.

● The Britschool recording studio, funded by the BPI's Brit Trust, is expected to open in January.

TOURNIER'S MIDEM HONOUR

Jean-Loup Tournier, chief executive of French royalty collection agency SACEM, is to be honoured by Midem as its Man Of The Year at the festival in January.

The award comes a year after the prize was dropped because the Midem Organisation's chosen recipient — reported to be Virgin founder Richard Branson — was not available to be interviewed.

As president of BEM and director of French mechanical rights society SORM, Tournier was influential in the setting of a new pan-European royalty rate after prolonged talks with the IFPI earlier this year.

He has also played a leading role in the emergence of the EC's first directive on rental rights.

Midem chief executive Xavier Roy says, "Tournier's diplomacy and talent for negotiation have made him a personality respected throughout the profession."

Tournier, who will receive the award at a special dinner on January 27 at Midem in Cannes, clashed with the UK rights body MCPS at last January's event.

He claimed that the UK's new mechanical rights rate gave the organisation no chance of competing with Europe's BEM affiliated rights organisations.

Classics labels poised to reap TV prize-giving

The classical sector expects January's sales to be significantly boosted by the International Classical Music Awards, which are being held in Birmingham on January 8 and broadcast on BBC2 two days later.

EMI Classics is one of many labels planning a promotional campaign with retailers, according to project manager Paul Santillan.

PolyGram, too, is gearing up and is planning money-off promotions with multiple retailers. Details are still to be finalised.

Charly chief backs Chess claim 'to hit'

Charly Records chairman Jean Luc Young says he is prepared to defend to the hilt his company's claim to the disputed Chess catalogue.

And he says the campaign by MCA to assert its claim to the Chess Masters is about to "explode in its face".

In a combative response to the major's campaign following its victory over another licensee in a US court, Charly declared in an ad in last week's *MW* that it remains a "safe source" for Chess licenses.

"It was a message to emphasize that MCA's ill-conceived publicity campaign will not only fail but explode in its face," says Young. He is now pressing for a ruling in a British court.

MCA UK managing director Tony Powell says his company's position is unchanged and it continues to defend its rights to the catalogue in the UK.

Radio stations post improved results for '92

The Midlands Radio and Southern Radio groups have both reported improved financial results for the year to September 30.

Turnover for Midlands Radio — which owns BRMB, Radio Trent and Mercia Radio — rose 3% to £10.4m.

But its pre-tax profits fell 2% to £679,000, a decline largely due to £277,000 restructuring costs after the sale of north London station WNK Radio.

Meanwhile, Southern Radio — owners of Invicta, Ocean and Power — increased turnover by 110% to £7.6m, in its first full-year results since its acquisition of Radio South.

The station recovered from last year's loss of £774,000 to post a £363,000 profit.

Homeless 45 to beat chart rules

A homeless charity is aiming to capitalise on CIN chart rules with a single featuring 12 different recordings of the Rolling Stones' song Gimme Shelter.

The release — issued through EMI-licensed Food Records on March 15 — is the centrepiece of the new music industry charity Putting Our House In Order.

It will be available in four themed formats — pop on seven-inch, rock on CD, dance on one 12-inch and alternative on a second 12-inch — each featuring three different versions of Gimme Shelter.

Each format will come under the same catalogue number, with total sales contributing towards one chart position.

A track of interview excerpts will be nominated as the A-side to meet CIN rules which state that one track must be



Charity single: 12 versions

common to all formats of the same single.

Food director Alvy Ross — a trustee of the charity along with Carter USM former MC Jon Beast, accountant David Mansfield of Mansfield & Co and David Woolfson of Parliament Management — says the project aims to raise money and public awareness of homelessness.

Although acts such as Take

That, Deacon Blue, Inspiral Carpets and Neneh Cherry have confirmed, Ross says he is keen to hear from other artists willing to take part.

Producers Chris Livesey, Pascal Gabriel, Warne Livesey, Chris Porter and Dave Allen have all offered their services free of charge and studios The Townhouse, Britannia Row and The Church have donated free studio time for the project. Video directors Willie Smax, Angus Cameron, Nick Morris and Richard Heslop have agreed to direct four videos without payment.

The single release will coincide with a week of 600 gigs at universities across the country during National Homeless Week. Bands are also being asked to collect free soaps and shampoos from hotels while on tour, for the benefit of the homeless.

Presley studio seeks licensing deal for UK

The legendary Sun Studios in Memphis where Elvis Presley made his earliest recordings is seeking a UK licensing deal for its in-house label 706 Records.

The studio, which is a tourist attraction by day and operates as a working facility at night, is being represented outside the US by manager Dennis Muirhead.

The label has already released four albums in the US including the debut by Danish rockabilly band The Billys,



Elvis: RCA campaign

which has attracted attention on import in the UK.

Other releases are due next

year from Seventies star Billy Swan, Rufus Thomas and Booker T Laury.

RCA is launching a TV campaign to promote the Elvis Presley collections From The Heart and The All Time Greatest Hits through January leading to Valentine's Day. The campaign, backed by a Radio Two/Radio Times competition, includes an Elvis Day on January 8 commemorating the 58th anniversary of the late singer's birth.

Island Records has agreed to give MCI, Pickwick and Tring a further 21 days to prepare their response after serving High Court writs over alleged breach of copyright last month. It plans to extend its campaign in the US after the New Year break.

PolyGram Classics director Peter Russell hopes to appoint a new label chief by the end of January following the sudden departure of Isobel Collins last month. He denies suggestions of a legal dispute with Collins.

Radio One FM has recruited Steve Edwards from Jazz FM to present a new contemporary soul show beginning on Wednesday January 6 at 9pm. The show replaces The Man Ezeki's reggae hour.

BMG-signed Yuri Temirkanov has been appointed as the principal conductor of the Royal Philharmonic Orchestra, replacing Andre Previn. Temirkanov has been principal guest conductor of the RPO since 1981.

The closing date for votes on the first annual nominations for the **British Music Hall of Fame** is December 31. For information, contact Steve Smith on: 071-731 1312.

Tape manufacturer Maxell is to sponsor MTV's New Year's Eve Special, which runs from 11.30pm to 3am.

Watershed Studios is launching the first in a series of compilation CDs titled Watershed 93 — A Collection Of Pop Music, featuring 12 unsigned bands from the south of England. For details, contact: 0705 839224.

Single Minded Promotions can be contacted on: 071-602 5200 (fax: 071-602 0704). The numbers published in last week's plugging supplement were incorrect.



EXTERMINATE!

THE NEW SINGLE
RELEASED 28TH DECEMBER

ARISTA MCG



Open up the playlist to introduce the new talent

As a manager of several minor acts, but ones with enormous songwriting ability, it perplexes me to listen to Radio 1 FM during the day.

Reading Peter Waterman's letter (*MW* December 12), it's no surprise that he defends the status quo - he has benefited greatly from One FM's playlist policy.

I am not alone in believing One FM's playlist is safe and bland. In recent times, it has incorporated more and more substandard cover versions.

I know One FM can only play what it is presented with, but there is a Catch 22 aspect to this. A&R men pander to the station's idea of what makes a single - and what makes the One FM playlist.

When is the industry going to learn that the future lies with original songs not rehashes and dodgy covers? Record companies are under an obligation to support performing songwriters. It is up to them to

take the initiative over the decline of the singles market.

The primary reason for the decline in singles sales is the prohibitive price of CD and 12-inch singles. How can we expect the public to take a risk on a new act when they have to invest £13 on an album or £5 on a single? This "blockade" is reinforced by radio (including IR stations as well as the One FM) which operate predictable playlists. In this set-up, there is little or no chance of new talent coming through.

Instead we have charts full of compilations, "best of's" and dull cover versions. Obviously, record companies cannot influence radio directly, but what they can do is reinvent a singles buying culture by bringing down the price of CD and 12-inch singles to £1.50.

If average punters could buy three singles for less than £5, then they would be far more inclined to go out and take a risk on buying the work of new



acts. By the same token, record companies have to look at the price of albums and try to reduce them below the psychological £10 barrier.

Our business is under threat and needs to change. The arrogant attitude of yesterday will not work today. We must tailor the music industry to fit the marketplace. If it means smaller deals and lower production costs, so be it.

You only have to look at the US charts to see how wrong we are getting it here. If we keep using Radio 1 as a barometer

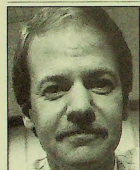
of what is good, then we will be finished as an independent music industry. Our bankers (the American companies) will cut our budgets and scrap our A&R departments.

This scenario may seem far fetched but, given the current economic climate and the lack of international success by UK signings, it may soon become a reality.

The US has a thriving industry and its success is partly founded on the diversity of its radio stations, playing different types and styles of music. My assertion is that if the nation receives a balanced diet of music via the airwaves then we will have a revitalised industry.

Pete Waterman says 'If it works, leave Radio One alone'. But the fact is that it clearly isn't working.

Peter Horrey
New Clear Management
13c Canadian Avenue
London SE6



Dabin: receiving backing

Majors do aid anti-piracy campaigns

In response to Ted Carroll's letter (*MW*, December 5), I may state that the major record companies have never been anything other than overtly supportive of the activities of the BPI's Anti-Piracy Unit.

While legal niceties prevent me from commenting on the case to which he refers, I merely reiterate that in no instance have we lacked the wholehearted backing of all the BPI's member labels.

Tim Dabin
Anti-Piracy Co-ordinator
BPI
273/287 Regent Street
London W1

Bank protests innocence in Recording Group hiatus

As the manager of a bank business centre with a large number of customers in the music industry, I am as exposed as anyone to the effects of the longest and deepest recession that this country has experienced since the war. It is unfortunate, but inevitable, that a number of businesses will get into difficulties, and some end up in liquidation.

It is also unfortunate that those reporting these failures will join in blaming the bank which "pulled the plug".

Whereas the banks have vigorously defended their policies, they are reluctant to discuss individual cases because of the

quite proper requirements of confidentiality.

However, when a particular case is drawn into the public domain as happened recently with a Thames Television news report on The Recording Group Plc and the bank is prepared to give a response, it is extraordinary that it is almost completely ignored.

In this instance, the bank was able to refute the accusations made against it with detailed facts. Yet Thames chose to join the popular anti-bank bandwagon and broadcast a one-sided view of events which was far from the truth.

Contrary to what was said in

the Thames report, we did not "pull the plug" on the company. Indeed, for a significant period right up until the last meeting with the directors, when they demanded an appointment of a receiver, we had maintained full support.

Despite this experience and the continuing recession, our attitude to the music industry, and indeed to all the other sectors of the media with which we are involved at Soho Square, remains positive.

Peter Hitchen
Business Centre Manager
Barclays Bank
27 Soho Square
London W1

Delivering Sega product takes ages

Sonic gives me a headache! Sega may spend £15m on advertising (*MW*, December 12) but we would be better off if it improved its distribution.

I am an independent dealer and have attempted to sell Sega products for the last year. If the company had its act together, I could have had my turnover in Sega products. It can take an hour on the

phone chasing around different distributors just to find a Megadrive console! I have been trying to find a Megadrive console for two months!

What is the point of advertising products which are not available? The end result is embarrassment, and worse still, loss of credibility.

Having dealt with three Sega-appointed software sup-

pliers to date, I breathe a sigh of relief to find "BDO" the name becoming more involved in the game market.

Their service is 100% better and if they can supply games as they do music, I can guarantee them my custom.

Tony Allen
Dominion Records
Thomas Street
Chepstow

Liberate the airwaves for more rock

It is revealing that in his defence of Radio 1 FM (28 November), its head of music, Chris Lyckett interprets song-based rock as the sound favoured by Tommy Vance and Alan Freeman, groups such as Thunder and Little Angels, and as the style which attracts a mass audience to Castle Donington. Rock music admittedly, but only one aspect of it. One would have hoped for a somewhat broader vision from One FM's Head of Music.

Of course One FM covers rock, but it is unable to make ensure listener loyalty. One FM's documentary-style programmes and evening shows are often excellent, but for the rock fan this output is nullified by the daytime shows.

Popular music is facing a crisis, yet it is not uncommon to tune in to Radio 1 and be greeted by the sound of seemingly interminable chatter, interrupted only by the occasional novelty record.

Now that the industry faces a further threat in the form of John Birt's vision of a One FM with even more speech, perhaps it is time for Radio Two to be dumped. BBC local radio could address the easy listening market and Radio Two's frequency could be opened up for an exciting new alternative



Thunder: pulling an audience

for the massive UK audience that enjoys a wide range of rock music.

With the right approach, listeners would be won back. In the new climate, record companies would begin to take more chances on homegrown talent.

Within a short time, dozens of exciting new acts might emerge to compete for their place in a stabilised chart. And overseas markets would once again look to the UK as a talent source.

It is no wonder that pop is no longer the top 99.9, or that the BBC should have lost the audience what it wants.

Will Birch
11 Somerton Avenue
Westcliff-on-Sea
Essex S80 0ED

2002: year today

The Queen, by her own admission, had an *annus horribilis* and for the music industry the

ROGER AMES
Managing director,
London Records

"My favourite record of the year, or the current record I love, is the Stereo MC's single Connected. I just love the tune, that's all. The most notable event this year was the withdrawal from the ERM during In The City. The two events seem connected to me, especially as we were working on Factory at the time. It seemed bizarre for some reason. I can't expand the explanation — one was about music, the other about England."

BRETT ANDERSON
Artist, Suede

"My favourite record of the year? I can't pin it down to one. There are three singles: The Auteurs' Showgirl; Verve's Gravity Grave; and to be totally honest, Kris Kross's Warm It Up, which is a brilliant little song that niggles its way into your mind. The other two are good in a different way, veering toward pieces of art in their own separate ways. It's been a great year for us. The moment of most extremity was when I heard Morrissey's version of My Insatiable One on a bootleg. Considering that what Morrissey did in the Eighties bordered on genius, and to hear him sing one of our songs, and sing it beautifully, and be careful about the words, was an incredible thing for me. It's the kind of thing that happens in fairytales, or Jim'll Fix It."

LUCA ANZILLOTTI
Artist, Snap

"Without being big headed, my favourite record was our own Rhythms Is A Dancer. I haven't heard any track this year that gave me such a feeling. I still like it after hearing it 20,000 times. If there was anything else that was better this year, it was Felix's Don't You Want Me. We like tracks that manage to lift the dancefloor another 12 inches, and whenever that track was played, the club blew up. Otherwise it's been a very negative year. There has been no ending to any kind of political troubles or anything positive, other than personal things."

TAMZIN ARONOWITZ
Raw Power management

"REM's Automatic For The People was the first album I bought this year — and I buy a lot — that was completely refreshing. It's lyrically brilliant while melodically it's my favourite kind of music. Going number one with Right Said Fred's Up in our home country was the highlight of my year. We went to number one all over the world but here, it's special. It's been an amazing year, with one thing after another, and all happening so fast since I'm Too Sexy — like one big flash."

JOHNNY BEERLING
Controller, BBC Radio One FM

"My favourite record this year was Tasmin Archer's Sleeping Satellite; a single that Radio One picked up and supported before everybody else, and helped make number one. The highlight of the year was Radio One's 25th birthday and, most notably, the Party In The Park held in Sutton Park, Birmingham in August. Despite poor weather, we managed to attract a crowd of 125,000 across seven hours. It was the crowning glory for my own 25 years with Radio One."

ED BICKNELL
Damage Management

"I hardly bought any records this year of what I'd call contemporary music. It's all been modern jazz reissues, so I'm going to be nauseating and pick two: Leonard Cohen's The Future album is quite brilliant, and Back At The Chicken Shack by jazz organist Jimmy Smith. One of the most enjoyable things this year was attending the In The City conference. It was extremely well done, and I got more out of it than any equivalent gathering I've been to. The royalty reduction issue on new formats has pissed so many people off. I don't think the BPI have any idea how detrimental it's been to their relationships with artists and people like me. On a happier note, touring the world in a recession is never a very uplifting thing to do, but the Dire Straits tour played to just over 3.7m people over 211 shows, with an 88% sell out — some going, these days."

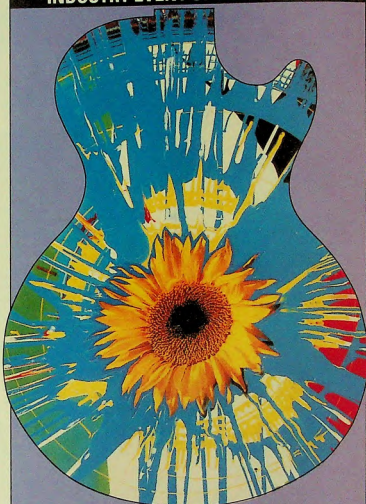
MICHAEL BUKHT
Programme controller,
Classic FM

"The most interesting discovery for me was how much I enjoyed Dvorak's string quartet number 12. The American. I'm an early music freak, though I'm not as strict as John Julius Norwich, who said, when he reached the age of 50, I no longer have to pretend to like anything recorded after 1815. The formation of Classic FM obviously stands out for me. By God's grace, we got the station on the air from a standing start in four months. It's still crazy working here but it's the most exciting place I've worked in 20 years. It's an idea I've dreamed of doing since 1975, and suddenly, here it is."

SIMON BURKE
Managing director,
Virgin Retail

"My favourite record this year was a new version of the Haydn symphonies 101 and 102 with the Hanover Band, conducted by Roy Gooden. It's the first really fresh interpretation of Haydn I've heard. I've had an eventful

INDUSTRY EVENT OF THE YEAR: ITC



The idea of holding a UK music industry convention has been knocking around for years, but it took four people from outside the industry's centre in London to make it a reality. To begin with, the idea looked plain flakey, but the critics had reckoned without the potent combination of TV presenters Tony Wilson and Yvette Livesey and Simply Red managers Elliot Rishman and Andy Dodd. And when it finally happened in Manchester in September, In The City was a triumph. Whether it was the 'celebrity interviews' with Allen Grubman and Peter Grant, the hypotheticals starring everyone from Max Hole to Chris Blackwell to the omnipresent Ed Bicknell, or the myriad panels on everything from computer games to the Radio One playlist, In The City proved the industry has a lot to talk about.

year. Half my company was sold to WH Smith in February, and I was elected chairman of Bard in September. Both were very welcome; the Smiths tie-up has worked very well, while the Bard job has been hard work. I should caution future candidates that it isn't just a titular thing!"

JEAN FRANCOIS CECILLON
Divisional managing director,
EMI UK

"My favourite record of the year is Keith Richards' album Main Offender, because he's one of the biggest guitar heroes, alongside Slash and Jimmy

Page, and a great artist. The music is groovy, hot, dirty rock; everything I really love. The best thing that happened this year was when my daughter said 'Papa' for the first time a few months ago, and I had a tear in my eye. In a professional sense, our success with Tasmin Archer is amazing for me, a huge pleasure. I couldn't dream of a better start in this market."

JANE CHALMERS
Product manager, EMI Records

"My favourite record of the year was Shakespears Sister's album Hormonally Yours. It's really

gone tomorrow...

year was far from happy. 1992 still holds highlights for many yet, as Martin Aston finds out

LAUNCH OF THE YEAR: TASMIN ARCHER



A year ago singer-songwriter Tasmin Archer was unknown outside the confines of her home town of Bradford. That she has emerged as a bright new hope for British talent is down, in no small part, to EMI which demonstrated its confidence by investing a sizeable budget in her promotional campaign. Appearing three weeks before her first single *Sleeping Satellite*, the company's novel "Have You Heard Of Tasmin Archer" teaser was designed to arouse curiosity. But the message behind the Capital FM ads — which earlier this month won an Independent Local Radio Advertising Award and included a voice shouting "Buy It" in the middle of *Sleeping Satellite* — was not so enigmatic. EMI's commitment has clearly paid off. Archer's debut single, *Sleeping Satellite*, reached number one in October — she became the first solo artist to top the singles chart with a self-penned debut single since Maria McKee in 1990 — and Great Expectations continued the trend a few weeks later by entering the album chart at number eight.

CORPORATE REBIRTH OF THE YEAR: BMG



Going into 1993, BMG's staff have a whole lot more to be optimistic about than they did a year ago. The company has seen a dramatic turnaround in its fortunes in the past 12 months, its new-found success capped with the Christmas number one and — in Whitney Houston's *I Will Always Love You* and Snap's

Rhythm Is A Dancer — the year's two biggest selling singles. For chairman John Preston, it was a year of sweeping restructuring which saw him appoint new bosses for BMG Classics and the Arista and RCA labels. They in turn instigated fundamental changes to the way the company is run. So far the most visible results have been in the singles market, although thanks to successful new albums from Annie Lennox, Take That and Curtis Stigers, the company's albums performance has steadily improved since the 4% low it hit at the end of 1991.

original music, with a very distinctive sound, and very classy. Collecting my *Music Week* award for Nov 20, the best selling compilation for 1991, was exciting as I have never accepted such an award before, and I had to say things in front of all those people. Angus Deayton was there, that was quite special. Becoming pregnant was quite exciting, too — no, no, not by Angus Deayton."

TIM DABIN Anti-Piracy Co-ordinator, BPI

"It's a very recent record but Whitney Houston's *I Will Always Love You* was the one. I like songs that affect me,

and that one did. It makes me reflect on past girlfriends, bringing back memories. The best thing this year was for the APU to have taken out 12 counterfeit tape factories. Tape piracy has increased during the recession, so we've concentrated on this type of piracy this year. It's one thing to be confronted by a problem and another to get results, and this year I have been exceptional. I hope my love life is a better next year too!"

JIMMY DEVLIN Managing director, Polydor

Boyz II Men's End Of The Road was my favourite record. I'm a massive

old Motown fan and I think that record gave Motown back its stature and respect. I became Polydor MD at the end of last year but starting properly this year was the best thing of the year for me. In 1972, I was signed to Polydor as an artist, when I was the bass player in Bilbo Bagbins. In 1976, I started working for the label as a regional promotions guy. It's such a vibe to be back running the company where I started all those years ago."

JOHN DEACON Chief executive, BPI

"As an avid Sinatra collector, my favourite release of the year was Sinatra — *Music From The CBS Mini Series* by Harry Connick Jr. As the tracks are taken from a TV mini-series, the two-album set is very uneven, but it's totally unique because it covers four decades of masters from the archives of four different record companies of the work of one great singer. The most notable thing that happened to me this year has to be receiving the British Music Industry Award — though the kiss from Michael Levy ran it close."

MARCELLA DETROIT Artist, Shakespears Sister

"I don't really listen to that much other music these days, because there's too much danger of being influenced, but I'd say that Pearl Jam's *Ten*, like the Red Hot Chili Peppers album last year, was probably my favourite. Both records broke the mould of what pop music is about — both were very successful but very rebellious too. The most unbelievable event this year was when Stayt went to number one in the UK and stayed there. That was pretty mindblowing. Plus going into the Top Five in America was a monumental achievement."

TERRY FOSTER-KEY Deputy managing director and chief European financial officer, EMI Music Publishing

"I'd like to pick *Life Of Surprises* by Prefab Sprout as my album of the year. The lyrics are outstanding, and very poignant, and it's very good music as well. I was elected chairman of the MIPCS at the beginning of the year, so I suppose that would be the most notable personal event. Perhaps if one looks at the industry in the long run, I'd go for the launch of new formats that will hopefully replace the existing market for cassettes. Which one will succeed I don't know — both possibly, but I have a hunch it will be DCC. The backwards compatibility of the format, as it was described to me, gives it a head start."

SIMON FRITH Chairman, Mercury Music Prize

"My favourite record this year was Arrested Development's single *People Everyday*. I've always been a singles type of person, and I found myself having to go and buy and listen to that one a lot. Of all those rappy, dancey sounds, that was the one to get the right combination of voices and rhythms that worked. For me, the most notable event of the year was the Mercury Music Prize, just by being involved. It restored my faith in the state of British pop music, and made me feel optimistic."

DIANA GRAHAM Managing director, Arista Records

"My favourite record was Eric Clapton's version of *Layla* from the *Unplugged* album, which I thought was a brilliant adaptation of one of my favourite songs. I like everything by Arista because of the performance — you look and sound good, and have good production. Being top singles label of the last and probably the current quarter was the highlight of the year, and having the top two selling singles of the year in Snap and Whitney Houston. It proves that if you have the right record, people are still willing to buy singles, it's as basic as that."

RICHARD HANDOVER Managing director, Our Price Music

"My favourite record was Ingenue by KD Lang. I'm afraid I'm a KD freak. I'd travel anywhere to see her. From a business point of view, my highlight was undoubtedly the Mercury Music Prize. I hope it has an effect in the long-term. Available to redemptive in music, and becomes the Booker of music. From a personal point of view, I managed my first team chase, which is four horses going hell for leather over a cross country course. Put it this way, it was a somewhat edifying experience, but a new challenge met."

STEVEN HOWARD Managing director, Zomba Music Publishing

"The Best Of Patsy Cline reissue this year was the record I played most, but of new records, my favourite was Annie Lennox's *Divina*. It's a superb performance with a flawless production coupled with the fact its probably been the most successful British album in the US in 1992. Outside the birth of two sons within the space of a year, what stood out for me this year was Gazza's brilliant comeback at Wembley. I'll feel passionate about football — it's a

Continues overleaf

REVIEW OF THE YEAR

passion and a release. Little girls have it with Take That. I just happen to have it with Tottenham."

PRU JONES Co-owner, Beat Street Records, Bolton

"My favourite record was Apollonia by Apollonia. It's Italian House. It's just one that really goes along with everything. It's sold and sold, and now that it's been remixed by Sasha for a UK release in January, it'll sell even more. What's stood out for me this year is the way the punters don't seem to stick to one kind of music anymore. They've got really varied tastes. Next year will be even tougher financially, and everything else. We're going to have to watch our buying."

DANNY KELLY Editor, Q

"My favourite record this year was Bodycount by Bodycount. It was by no means the best record of the year, which was a close thing between Spiritualized's Laser Guided Melodies and Sugar's Copper Blue, but any record that can be that provocative and cause that amount of trouble has to be a brilliant thing. On a personal level, the best things this year were two moves: my own move from NME to Q, and my parents' retirement back to Ireland made me very happy indeed. I also got very excited in November, when the American people did their democratic duty and threw out their right-wing nonsense which we singularly failed to do in April."

YVETTE LIVESEY Executive director, In The City

"The only new albums I bought this year were Van Morrison and Jefferson Airplane, older stuff that made a real impact and changed history, but I love Shakespears Sister's single I Don't Care because it's intelligent, individual and very clever. There's also been some amazing dance music. My strongest memory of the year was the Holiday Inn foyer at luncheon time on Monday morning, September 14, seeing 1,000 people crammed into one space, all grinning. The recession has got everybody down, breeding negative attitudes, whereas In The City got everyone feeling up again."

JEREMY MARSH Managing director, RCA Records

"My favourite record this year was Why by Annie Lennox. The record was released the day I joined RCA, which was in March, so it holds all the nostalgic reasons of starting a new career, and it was an absolutely brilliant song that kicked off a whole new era of success for RCA. The most notable event was the deConstruction night at In The City when they showcased Felix, M-People, K-Klass and Bassheads. Having redone the deal for deConstruction, it was an eye-opener for what makes the label tick. I came away at 5am thinking, 'that's what it's all about.'"

MARTIN MILLS Managing director, Beggars Banquet

"Come's Eleven Eleven is my album of the year because it's so direct, with

NEW MEDIUM OF THE YEAR: XFM



XFM spent just two months on air in 1992, broadcasting across a limited area of north London. But it was the idea behind the station — to launch the UK's first legal radio station catering for "alternative" music — which captured the imagination of both the public and the record industry. In a year which saw new projects put on ice, XFM was able to line up sponsorship from the NME, Rolling Rock beer and Levi's jeans. Such indie scene luminaries as U2, The Cure, Carter USM and House Of Love supported its sessions and interview slots; industry DJs including Photogram A&R chief Dave Bates presented shows; and the line-up of its celebration gig at London's Town & Country Club included The Wonderstuff and Frank And Walters. The men behind the station, Fiction Records chief Chris Parry and partner Sammy Jacob, have now put in a bid for one of the full-time London-wide FM franchises. "We'll be back," vows Jacob.

EXPORT OF THE YEAR: RIGHT SAID FRED



Dismally few new acts proved they could cut it overseas in 1992, and Right Said Fred most surely rank as the most unlikely outfit to succeed. The appeal of the eccentric I'm Too Sexy may have seemed uniquely English, but it didn't stop the single going to number one in both the US and Australia. The band topped that success by selling 500,000 copies of their Up album in the US; 400,000 in Germany; 100,000 in the Benelux countries; 90,000 in Scandinavia and 55,000 in South Africa where it was number one for 13 weeks.

SCAM OF THE YEAR: WEDDING PRESENT SINGLES



If proof were needed that the singles market had gone soft, it was The Wedding Present's ability to pull off 12 hits with 12 singles limited to 10,000 copies. The cunning policy to release one single every month throughout the year exploited a weak market to give the band a profile it could otherwise only have dreamed of. Although chart positions varied — Come Play With Me was the highest entry at number 10 and Blue Eyes the lowest at number 26 — all 12 Wedding Present singles reached the Top 30 for RCA. Far from being a cynical 'scam', says Brian Hallin, managing director of the band's management company Globeshine, the monthly singles demonstrated a prolific writing talent. Yet despite heavy press coverage and regular Top Of The Pops appearances, Hallin admits the hectic release schedule didn't entice UK converts. "The band have increased their profile, particularly in Europe," he says. "However, the singles probably haven't expanded their fan base beyond their natural fans in this country."

such an impact and such soul. It's just the kind of record you want to play as loud as you possibly can. Seeing Mercury Rev at The Grand was the most notable memory of the year. The biggest non-musical memory was the dismay of election night. But then there was the birth of my son, and winning the rest of my company back from my ex-partner, so it's been a great year really."

DAVID MUNNS Senior vice president, pop marketing, PolyGram Int

"The Cure's single Friday I'm In Love was one of the great pop records of the

past 10 years, let alone the last year, but if I can't pick one of my own, then I'd pick Charles & Eddie's Would I Lie To You. What stands out for me this year is government inactivity, not just in the UK, but everywhere. They're out of touch with the populations, by doing things that don't seem to be in the normal man's best interest. But PolyGram's had a great year. Give me a plug at the end."

MAURICE OBERSTEIN Chairman and chief executive, PolyGram UK

"Nyla's The Cols' album is my favourite record. Anything she does is

wonderful. She's a unique kind of creative person who doesn't make records like everyone else makes them. I feel as good about her as I feel about Judy Garland and Joni Mitchell. I just love unique solo artists. The most significant event this year was John Deacon being recognised as 'man of the year' for his contribution to the British music industry. People rarely look at those who make our business better for everyone working in it. Lastly, I'm sad to be leaving the British music industry, but you can still find me at Berkeley Square."

(Tribute to Obie. See p25)

CREATIVE REBIRTH OF THE YEAR: MOTOWN



Motown's associations with vintage soul go without saying, but 1992 saw new life injected into the label with young bloods Shanice (pictured) and Boyz II Men emerging on both sides of the Atlantic. In the UK, Polydor can take some credit for the turnaround. The company, which took over Motown's marketing and promotion from BMG at the start of the year, quickly showed its meat business. In February the remix of Shanice's *I Love Your Smile* made its debut at number seven — a vast improvement on the 55 placing achieved by the original version under BMG in November. Then Lionel Richie's album *Back To Front*, number one for six weeks in the summer, enabled Motown to increase its market share by over 500% in the second quarter, taking 2.8% of the albums market. Old favourites including Marvin Gaye and Stevie Wonder also resurfaced under Polydor's marketing initiatives and ambitious gameplan to have 250 Motown albums available during an 18-month period. But when Boyz II Men emulated their US success by topping the UK chart, Motown's rebirth as a creative force seemed complete. "For so long people have perceived Motown as a great back catalogue label," says Polydor MD Jimmy Devlin. "Boyz II Men proved that Motown is a brand new talent-breaking company."

ALAN PHILLIPS Vice president, Sony Software Europe

"My favourite record this year was Tasmin Archer's *Sleeping Satellite*. The whole performance and the song were absolutely stunning. It was great to see somebody brand new thrust on to the scene like that. Album-wise, I preferred *Diamonds And Pearls* but the new Prince album, the one with the squiggle, is bloody good too. Personally and professionally, what stood out for me this year was the *Disc*. Exactly 12 months ago, very few people even knew what it was. Since then, we've

made tremendous strides in turning the concept into reality. We promised it would be in the shops before Christmas and it certainly is."

TONY POWELL Managing director, MCA

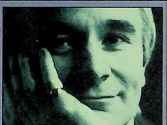
"My favourite record this year was KD Lang's single *Constant Craving*. I've always liked her, and the whole area that she operates in. Album-wise, if I can't choose Sonic Youth's *Dirty on Goffin*, I'll pick Ministry's *Psalm 69*. The highlight of the year was getting the breakers chart accepted, also because it took so bloody long; I burned the midnight oil on that one.

RECESSION BEATER OF THE YEAR: 4 PLAY



Phil Ames really went for it in 1992. In a year when the indie retail sector was noted more for shop closures than openings, the managing director of 4-Play steered the chain through an ambitious expansion programme. 4-Play shops opened at a staggering pace in 1992 — at one point a new store was unveiled every three weeks — and in October the chain's Preston warehouse was extended to 20,000 sq ft becoming the linchpin in its centralised distribution system. The tally of 25 4-Play shops and 16 Debenhams concessions is not bad going for an independently financed initiative which has only been in business since 1998. Ames puts his recession-bucking achievements down to a "unique formula". "I'm one of those chaps who likes to do his own thing," he says.

PERSONALITY OF THE YEAR: ED BICKNELL



Ed Bicknell is brash, loud-mouthed, egotistical and often offensive — and by common consent, one of the brightest and best artist managers in the UK. Bicknell's skill with the smart-ass one-liner has been well known within senior industry circles for years, but this year he went public as never before. In a raft of media interviews Bicknell took his argument about royalty breaks for new formats to a national audience, and in the process proved an inspiration to many younger managers within the new International Managers' Forum and a major irritant to record companies.

It's important to the lifeblood of our industry that we develop new talent, and that's what my plan for 1993, especially for MCA, is going to be about. I look forward to getting the independent chart resolved next year."

DICK RAYBOLD Managing director, Spin-A-Disc, Northampton

"My favourite record was KD Lang's *Ingenu*. Her first two albums were very country-based and sales weren't particularly good. This one started selling, and when I put it on it had quite an impact on me. Seeing Bruce

Springsteen for the first time really stands out for me this year. Obviously lots of people had told me how good he was, but his ability to play to the audience and involve them was amazing. On the retail front, my concern in early autumn was that there'd be a lack of product at Christmas, but I was pleasantly surprised at the good selection available — in a recession, it's what we all need."

IVOR SCHLOSSBERG Chairman, Pickwick Group

"I'm afraid my favourite record of the year has to be Cher's *Greatest Hits*. It happens to be the number one album at the moment, but I'm a great fan. Some people might think Pickwick's acquisition earlier this year by Carlton Communications, now a dominant force in television, was the most important event of the year but I prefer to mention our recent appointment by Warner Music as their exclusive distributor of low-priced music throughout Europe."

STUART SLATER Managing director, Chrysalis Music Publishing

"My favourite record of the year was *Slanted And Enchanted* by Pavement. I really like it when there is a great indie record which shows obvious traces of the ways the band are going to develop — they're not just indie for its own sake. Stephen Malkmus is a huge songwriter of the future. My strongest memory is flying along the side of the Bedarra Islands in my beloved Queensland, knowing that I was going to spend a week there on my ultimate holiday."

LAURENCE VERFAILLE Head of press, Creation Records

"My record of the year was *Spiritualized's Laser Guided Melodies*. It's perfect in its own way, yet so out of time, out of fashion, out of everything, from another planet! I love it so much. Discovering Pavement was a highlight of the year. Live, they're absolutely unique, there's something so casual about it, everything comes out so naturally. Primal Scream winning the Mercury Music Prize meant a lot to me because it was the confirmation that this record was really a milestone. The selection of candidates was really good too, so to get this record to stand out was brilliant."

CHRIS WRIGHT Chairman, Chrysalis Group PLC

"There hasn't been one album I've consistently played all year but the Peter Gabriel album *Us* is the one I'm playing at the moment. I reckon *Arrested Development's* *Three Years, Five Months And Two Days In The Life Of* will probably win the Grammy next year — what else will? It wasn't a vintage year. My most notable event this year was watching AC Milan beat Lazio 5-3 at the San Siro stadium. Our sports company is the Italian football for Channel Four, and being a football fan all my life, it was the ultimate in skill, excitement and presentation of football. It was a theatre of football rather than 12 blocks kicking a ball about."

AD FOCUS

All Woman. Quality's compilation boxed set featuring tracks from 36 top female artists will be TV advertised regionally between Christmas and New Year to capitalize on record retail sales.

Arrested Development's double A-sided single featuring Mr Wendal and Revolution — both taken from the Malcolm X soundtrack — will be TV advertised nationally by Chrysalis from its release on December 29. The single will also be promoted in-store.

The Very Best Of Shirley Bassey, from Dino, will be TV advertised on TV am during the Christmas and New Year period.

Cher's Many Rivers To Cross, released by MCA on January 4, will be advertised in the national press. **Energy Rush II**, Dino's compilation of recent dance and chart hits, will be TV advertised on Channel Four's The Big Breakfast for one week from December 29. It will be radio advertised nationally.

Peter Gabriel's single Steam — the second offering from the Us album — will be advertised in Vox and Time Out by Virgin from January 4. It will also be promoted in stores as release of the week in Woodworms, Our Price and HMV.

John Lee Hooker's new single Boogie At Russian Hill will be press advertised by Virgin in Q, Vox, Time Out and NME from its release on January 4. It will also be pushed through in-store displays.

Jason Jones's It's Devil You Know, which is already on Radio One's A-list, will be the focus of an EMI push from its release on December 29. The single will be press advertised in NME and Melody Maker. HMV and Our Price in featuring the release as



An Ariana in promotion kicks off immediately after Christmas to coincide with Warner Films' launch of The Bodyguard, which stars Whitney Houston and Kevin Costner. The Bodyguard. The Original Soundtrack is being promoted as a Houston release as it contains six of her tracks. It also features songs by Ariana, Lisa Stansfield, Soul System, Kenny G and Curtis Stigers among others. The promotion for the film will feature a plug for the album and will use Houston's number one hit, I Will Always Be Loving You, as its theme. HMV will cut the cost by £10 of The Bodyguard album, Lisa Stansfield's Real Love or Curtis Stigers' soft titled LP on a soundtrack of a ticket sold from the film and a booklet collected from cinema screening the movie.

Record label: Arista
Media agency: Lorato Media Agency
Media executive: Jade Salk
Product manager: Gure Droids
TV advertising: national ads for the film include a pack shot of the album.

Press advertising: co-op ads with WH Smith will appear in the Daily Mirror and Daily Mail.
Posters: the current nationwide campaign will continue until the first week in January and includes posters on the London Underground in-store WH Smith album of the week, window displays in WH Smith and HMV stores.

Target audience: mass market

single of the week and will be backing it with in-store displays. There will be a fly poster campaign in the London area.

Paul McCartney's Hope Of Deliverance, released on December 29, will be advertised in Record Collector and Q as part of Parlophone's push for the single. Parlophone is also mailing out to McCartney fans a tough his fanzine Clus Sandwick and has organised in-store displays.

Pop Will Eat Itself's Get The Girl! Kill The Baddies will be advertised in the NME and Melody Maker by RCA which releases the single — the band's last for the label — on January 4. The company has already sent out Christmas cards promoting the single to 9,500 fans.

Soul System's new single Lovely Day, a cover of the Bill Withers classic, will be the focus of an Ariana campaign kicking off on December 29 with ads in the music press and in-store displays with HMV.

Stomp'n' Party, Dino's compilation of party favourites, will be TV advertised nationally on The Big Breakfast between Christmas and New Year.

Synthesiser Gold, a compilation of modern instrumental classics, will be the focus of an Arcade TV campaign which rolls out on December 29 with advertising in the London, TVS, TSW and Anglia regions. This will be followed by a national roll-out in week two and further regional TV advertising in weeks three and four.

Wesley Prentiss's Hit Parade Part II, released on January 4, will be advertised in the music press as part of RCA's campaign for the title. It has been selected as album of the week by HMV.

Compiled by Sue Sillitoe 071-729 6547

EXPOSURE

MONDAY DECEMBER 21

Dance Energy House Party, the last of the current series features Lisa Stansfield and 2 Unlimited, BBC2: 6.50-7.30pm



TUESDAY DECEMBER 22

Neil Diamond's Christmas Special, a medley of Christmas songs and carols from the American singer, BBC1: 11-11.45pm



WEDNESDAY DECEMBER 23

Christmas In Vienna, Diana Ross joins tenors Jose Carreras and Placido Domingo at the Vienna City Hall, BBC2: 7.30-8.30pm



Des O'Connor Tonight featuring Michael Bolton, ITV: 8-9pm



THURSDAY DECEMBER 24

Back By Public Demand featuring Deacon Blue in concert recorded in Glasgow on New Year's Eve last year, Radio One: 10-11pm



Dire Straits: On Every Street catches up with the band in Basel, Switzerland during their two-year tour, Channel Four: 10.25-11.50pm



FRIDAY DECEMBER 25

The Freddie Mercury Tribute: Concert For AIDS Awareness, highlights from April's Wembley concert, BBC2: 11.45am-1.15pm



Top Of The Pops Christmas 1992 featuring Right Said Fred, Wet Wet Wet, KWS and Tasmin Archer, BBC1: 2-3pm



30 Years On: A Tribute to the Music Of Bob Dylan, Channel Four: 11.15pm-1am



SATURDAY DECEMBER 26

Twentieth Century Boy, a biography of Marc Bolan featuring archive interviews, Radio One: 2-3pm



An Arena Special: Linda McCartney — Behind The Lens, a tribute to Linda McCartney whose photographs captured many of the famous rock stars of the 60s, BBC2: 6.30-7.20pm



MONDAY DECEMBER 28

This Is Garth Brooks explores the man beneath the stetson through concert footage and interviews, Channel Four: 10-11pm



TUESDAY DECEMBER 29

Curtis Stigers Live In Concert, the soul singer and saxophonist from Boise, Idaho, captured live, BBC1: 11.35pm-12.20am



Back By Public Demand featuring Bryan Adams live, Radio One: 10.30-11.30pm



WEDNESDAY DECEMBER 30

Tosca featuring Placido Domingo as Cavaradosi, BBC2: 6.30-8.25pm



THURSDAY DECEMBER 31

Free Concert featuring archive footage of Free at 1970's Isle of Wight Festival, Channel Four: 2.20-3.10am



FRIDAY JANUARY 1

Zoo Radio, based on U2's stage show Zoo TV, the radio version features clips from radio and TV interspersed with music and speech, Radio One: 6.30-8pm



Madstock: The Movie featuring Madness in concert at Finbury Park in August, Channel Four: 7-8pm



SATURDAY JANUARY 2

Simple Minds — Street Fighting Years, first of a two-part series profiling the Scottish band, Radio One: 2-3pm



SUNDAY JANUARY 3

The O Zone, a review of the year featuring a ne Stanger, Take That, Boo and Junior, BBC2: 11.15-11.30am



ON THE BOX

THE BIG BATTALIONS

Channel Four drama

MUSIC: theme and incidental music

ARTIST: Christopher YOUNG

AVAILABILITY: soundtrack LP Hit Label

(Polygram)/AHLCD 5

GRAMMIE

Drink ad

MUSIC: 45 Revolution

ARTIST: Mouthshmeic

AVAILABILITY: Blue Door Green Sea, Triple Earth (Siremi)/TERRACPEP 209 (CD)

FATHER CHRISTMAS

Channel Four cartoon

MUSIC: theme and incidental music

ARTIST: Howard Blake

AVAILABILITY: Soundtrack LP Epic (Sony) 489475 2 (CD)

GAZZETTA FOOTBALL ITALIA

Channel Four sport

MUSIC: I'm Stronger Now

ARTIST: Definitive 2

AVAILABILITY: on/Construction (BMG) 743211743 7 (CD single)

LUNGOZADE

Drink ad

MUSIC: Soul Power

ARTIST: James Brown

AVAILABILITY: Soul Machine And Other Soul Classics, Polydor 825714 2 (CD)

GONE TO SEED

Classical drama

MUSIC: theme and incidental music

ARTIST: The Gutter Brothers

AVAILABILITY: soundtrack LP I Bear, Demon (Pinnacle)/XCD 21

CHAMPIONS

Channel Four cartoon

MUSIC: theme and incidental music

ARTIST: Howard Blake featuring Sarah Brightman and Peter Onions

AVAILABILITY: Soundtrack LP on CBS (Sony) CD81

LEE

Jeans ad

MUSIC: Boom Boom

ARTIST: John Lee Hooker

AVAILABILITY: This Is My Only R&B CD81 7

LUCOZADE

Drink ad

MUSIC: Soul Power

ARTIST: James Brown

AVAILABILITY: Soul Machine And Other Soul Classics, Polydor 825714 2 (CD)

MAXWELL HOUSE

Coffee ad

MUSIC: The Mission

ARTIST: Ennio Morricone

AVAILABILITY: The Mission soundtrack LP, Virgin CDV 2402

SAMSUNG

Electrical goods ad

MUSIC: It Had To Be You

ARTIST: Harry Connick Jr

AVAILABILITY: When Harry Met Sally soundtrack, Columbia (Sony) 48573 2 (CD)

THE SNOWMAN

Channel Four cartoon

MUSIC: theme and incidental music

ARTIST: Howard Blake featuring Peter Onions

AVAILABILITY: soundtrack LP on CBS (Sony) CD82 71118

THE TRIALS OF LIFE

BBC1 natural history series

MUSIC: theme and incidental music

ARTIST: George Fenton

AVAILABILITY: soundtrack LP on CBS (BMG) CDSP 030



music week

datafile

The Information Source for the Music Industry

26 DECEMBER 1992

CHRISTMAS CHART FOCUS

Whitney Houston's *I Will Always Love You* continues to sell very heavily, and is the Christmas number one by a huge margin, apparently outselling all of the next three singles together. It's poetic justice that Whitney should win the Christmas chart battle at the expense of an Epic artist (Michael Jackson), since she spent a fortnight at number one in the run-up to Christmas 1985 with her very first hit, *Saving All My Love For You*, only to be displaced by another Epic signing (Shakin' Stevens) just three days before the big day.

I Will Always Love You has already shipped more than a million copies, and Whitney looks set to become only the second female soloist ever to have a million-selling single in Britain, emulating Jennifer Rush, who achieved the feat in 1985 with *The Power Of Love*.

The popularity of *I Will Always Love You* and Lisa Stansfield's *Somebody's (In My Corner Back)* is reflected in sales of *The Bodyguard* movie soundtrack on which they both appear, alongside five other tracks from Whitney, plus contributions from Curtis Stigers and the club chart number one — S.O.U.L. — *S.Y.S.T.E.M.'s* *I's Gonna Be A Lovely Day*. The Arista album is number two in the compilation chart, the highest posting attained by a soundtrack since *The Lost Boys* topped the chart in February 1991. For it to be so highly ranked at this stage, when most other compilation chart high-flyers are being boosted by megabucks TV campaigns is remarkable. Even though it has been on release for only two weeks, *The Bodyguard* is by far the biggest selling soundtrack of the year. And the film isn't even out yet.

The success of Whitney and Lisa's singles is part of a best-ever showing by artists which has three hits in the Top 10 simultaneously for the first time — *I Will Always Love You*, *WFF Superstars*' *Slam Jam*, and *Boney M's* *Messin' Around*. *Somebody's* is coming in at a bubbling number 11. The label also has



the chart's fastest moving hit in *All Alone On Christmas* by **Darlene Love**.

Taken from another Arista soundtrack (*Home Alone 2*), Darlene's single jumps from number 67 to number 34 this week, to give the veteran singer her debut solo hit at the age of 54. She thus becomes one of the oldest women ever to commence a solo chart career, though she is still five years younger than the record holder — a Rochdale-born singer whose surname is Stansfield. No, I'm not talking about young Lisa. The woman in question is Grace Fields (born Grace Stansfield), who was less than eight months away from her sixtieth birthday when she first charted in 1957 with *Around The World* (not to be confused with Lisa's hit *All Around The World*).

Although *All Alone On Christmas* marks her solo UK chart debut, Darlene has sung on a hit before, providing the vocals for *The Crystals'* *He's A Rebel*, a Top 20 success exactly 30 years ago, as well as backing vocals for Elvis Presley, Sam Cooke and others. He's A Rebel was one of a series of Spector productions she worked on. The fact that *All Alone On Christmas* has a Spector-esque quality is no coincidence. It was produced and written by



Steve Van Zandt, who is a great Spector fan. He and Darlene first met in the late Seventies, when Steve and Bruce Springsteen turned up backstage at one of Darlene's gigs.

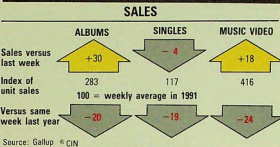
Apart from *All Alone On Christmas*, few singles make significant moves this week, and there are only four new entries, compared to 15 in the same week last year. Of this week's intake, by far the highest debut comes from **Michael Bolton** (pictured left) and *Drift Away*. The second single from his latest album *Timeless* (The Classics), it debuts at number 19, only five weeks after the first, a remake of *To Love Somebody*, peaked at number 16.

The album chart reflects even less activity, with *Nirvana's* *Incesticide* being the week's solitary newcomer. Making its introductory appearance at number 17, it consists primarily of live tracks, out-takes and rarities, albums not the official follow-up to *Nevermind*, which is about to be certified double platinum. *Nirvana's* current single, *In Bloom*, is the fourth hit from *Nevermind*, but fails to match the Top 15 success of the first three, as it eased down a couple of notches from its number 28 peak.

Still leading the way at the top of the album chart is *Nirvana's* Geffen labelmate **Cher**, whose *Greatest Hits* (x2) 1965-1992 has sold over 600,000 copies to date, to become her third (and fastest-selling) platinum album in a row.

Finally, it's noticeable that despite spawning four Top 10 singles to date, the Boss Drum album by **The Shamens** (left) is proving a less consistent performer chartwise. It stands at number 13 this week. That albums by dance acts don't perform as well as those by pop/rock acts with similar singles chart histories is well known, the best recent example being *Bizarre Inc's* *Energie*, which was critically acclaimed, and housed their number two hit *Family* in the Top 40, and is now completely absent from the chart. **Alan Jones**

UPDATE



LATEST SALES AWARDS

- Platinum
 - Gold
 - Silver
- Cher: *Cher's Greatest Hits* (x2)
Michael Bolton: *Timeless* (The Classics) (x2)
Annie Lennox: *Diva* (x2)
Various: *The Premiere Collection* Encore
- Charles & Eddie: *Duophonic*
Armed Development: *3 Years, 5 Months & 2 Days*...

Due to incorrect information being supplied, last week's Christmas Opening Times grid contained some errors. Pinnacle Telesales is in fact open until 6.30pm today (Monday), from 8.30am-5.30pm tomorrow and from 8.30am until demand ceases on Wednesday, December 23. The company then closes until Tuesday, December 29 when it is open from 8.30am-5.30pm. On December 30/31 the company operates from 9am-5.30pm.

MIDEM 1993

with

music week

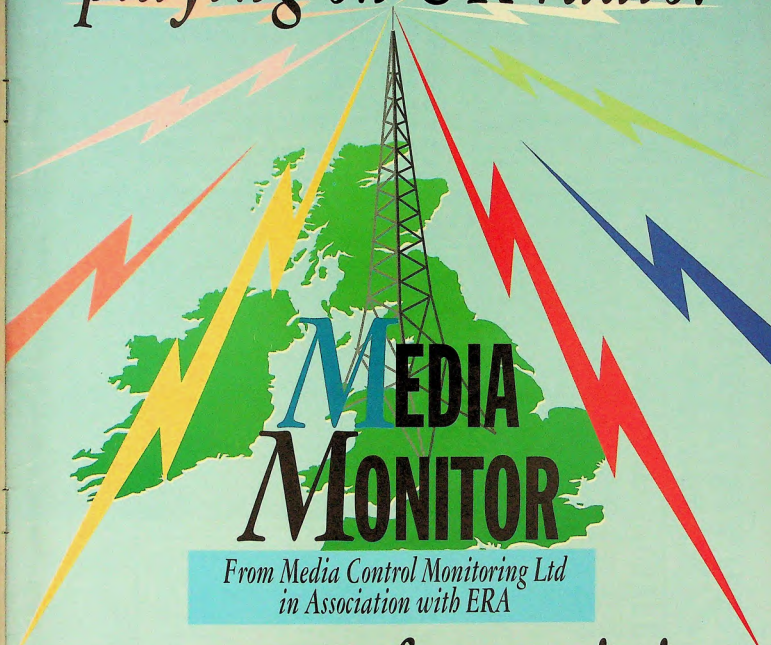
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POP 75 COUNTRY

THE OFFICIAL music week CHART

This Week	Last Week	Title Artist (Producer) Publisher	Label	CD/Cass (Distribution) 7/12
1		I WILL ALWAYS LOVE YOU Whitney Houston (Foster)/Carlin Epc: 6598695 6349484 (SM)	Arista	74321120657/421120654 (BMG) 742112067/421120653 (5)
2	4	HAIL THE WORLD Michael Jackson (Jacknife Lee)/A&M Epc: 63883 1956686	A&M	63883 1956686
3	10	WOULD I LET YOU? YOU? Charles & Eddie (Dunuchi) EM	Capitol	CDCL 072 073 071 (Epic) 073 073 071
4	5	COULD IT BE MAGIC The Stranahs (The Stranahs) (Jaco) Take That (Levine/Giffin)/The Rapco Records/BMG RCA 74321121352/742112134/742112137 (BMG) 7432112131	RCA	74321121352/742112134/742112137 (BMG) 7432112131
5	2	PHORE VER PAM The Stranahs (The Stranahs) W/C Jaco	One Little Indian	NETP CD39 978 (Epic) 98727
6	7	SLAM JAM The WWF Superstars (Stooz/Waterman) All Boys/CDC 4312121628	Capitol	072 073 071 (Epic) 073 073 071
7	4	BONEY M MEGAMIX Boney M (Franz Vanzay)	Arista	74321121292/7421121294 (BMG) 7421121293/7421121291 (5)
8	3	MIAMI HIT MY CHRISTMAS THROUGH YOUR EYES Epic Columbia	Columbia	65987 1956686
9	2	TOM TRAUBERT'S BLUES (WALTZING MATILDA) Rock Steady (Janet) W/C Worner Bros Worner Bros	Worner Bros	W104420 W/C 01400 (Capitol) 01400
10	6	DEEPER AND DEEPER Madonna (Madonna/Ronson) W/C/MCA Worner Bros	MCA	MCA NSTO 31620 W/C 01400 (Capitol) 01400
11	2	SOMEDAY (I'M COMING BACK) Lisa Stansfield (Covary/Moross) Big E/Warner Bros Epic	Capitol	072 073 071 (Epic) 073 073 071
12	5	IF WE HOLD ON TOGETHER Diana Ross (Asher) MCA Epic	Mercury	CDRS 63329 (Epic) 63329
13	9	IN MY DEFENCE Freddie Mercury (Clayton/Mercury) Spinn Epic	XL	Recordings XS 3923 W/C 926 (Epic) 926
14	11	OUT OF SPACE The Prodigy (Howland) Various/London/Sire Epic	East West	WY 716CZ 072 W/C 716C 072
15	8	MONTREUX EP Simply Red (Levine) EMI/Various Epic	Epic	65987 1956686
16	12	I STILL BELIEVE IN YOU Cali Rodriguez (Calderon/Moore)/Ward Upward Sparrow/Macaroni Epic	Epic	65987 1956686
17	1	STEP IT UP Stevio McCa (Stevio McCa) Epic Epic	4th & W/B	BRCD 2689A/C 24 (Epic) 2689A
18	3	TEMPTATION (BROTHERS IN RHYTHM REMIX) Viggo V/S 1448/F/F Heaven 17 (IEEE/Walsh) EMI/Various/Diagrams/W/C Epic	Mercury	CDRS 63329 (Epic) 63329
19	NEW	DRIFT AWAY Michael Bolton (Cassidy/Bolton) Randor Epic	Columbia	65986 88584 (Epic) 65986
20	4	MRS. ROBINSON/BETWEEN/AROUND Lemonheads (Stander/Dando) Pattern/PolyGram/BMG Arista	Arista	A 64912C 24 (Epic) 64912
21	3	ONE IN TEN 808 Starline (808 Starline) New Claims/ATV/Perfect Epic	ZTT	ZANG 360 (Epic) 360
22	2	WE ARE RAVING - THE ANTHEM Sizemore (Covary/Johnson) Island Epic	Boysie	Foece 4702 (Epic) 4702
23	2	MOTOWNPHILLY Boy II Men (Agsin) EMI/Columbia/Diva One/Hit Me/W/C Epic	Mercury	TMGX3 342Z (Epic) 342Z
24	2	PEOPLE EVERYDAY Arrested Development (Speck)/EM/Carlin Epic	Capitol	CDCC 000 2657/000 265 (Epic) 265
25	10	SO CLOSE Data Carroll (Larsell)/PolyGram/MCA Epic	A&M	AMC 0101 (A&M) 0101
26	2	WY IN MY BRAIN (REMIX)/DRUMBETS SL2 (Sizemore/Linn) Momentum Epic	Roadrunner	NLS 382C (Epic) 382C
27	17	END OF THE ROAD Boy II Men (Reid/Baldwin) Simmonds/W/C Epic	Mercury	TMGX3 1411 (Epic) 1411
28	2	ALIVE & KICKING East Side Story (East Side Story) W/C Epic	Capitol	CDCC 000 2657/000 265 (Epic) 265
29	1	NEVER LET HER SLIP AWAY Undercover (Mac) Island Epic	PAW	PAWC 53591A/C 34 (Epic) 53591A
30	1	IN BLOOM Nerina (Vig)/Nerina EM Epic	Geffen	GSTFD 34 (Geffen) 34
31	2	IT'S A SHAME Kiss (Kiss)/Columbia MCA Epic	Columbia	65986 88584 (Epic) 65986
32	6	YESTERDAYS/NOVEMBER Guns N' Roses (Guns N' Roses) EMI/WVC/Cloud/C/W Geffen	Geffen	GSTFD 27 (Geffen) 27
33	2	TATTOO Mike Goffard (Horn/Offield) Newnam/EMI Epic	WEA	72 786CZ 072 (Epic) 786C
34	3	ALL ALONE ON CHRISTMAS Darlene Love (Love) Stern/BMG Epic	Arista	7432114003/7432114001 (BMG) 7432114003
35	4	WHO'S GONNA RIDE YOUR WILD HORSES L'Or (Baratti) Blue Mt. Epic	Island	CD 5505 C 5505 (Epic) 5505
36	3	HOLD BACK THE NIGHT Kiss (Kiss)/Columbia MCA Epic	Newman	NW 62A/C 16 (Epic) 62A
37	4	SUPERSONIC HWA feat Sonic (The Kidguy/Sheley/Rich) Benz/MCA Epic	Mercury	CDCC 000 2657/000 265 (Epic) 265

This Week	Last Week	Title Artist (Producer) Publisher	Label	CD/Cass (Distribution) 7/12
38	4	THE THOUGHT OF IT Lou Lou (Hershi)/Lou Lou/WCH/Bomb-H Epic	Hardback	Y2 724CZDZ 724 (Epic) 724
39	2	I GOT MY EDUCATION Lionel Richie (Richie) W/C/MCA Epic	A&M	AMC 012 (A&M) 012
40	5	STAY THIS WAY The Brand New Heavies (The Brand New Heavies) London Epic	Jazz	ACJZZ 178Z (Epic) 178Z
41	5	IF I EVER FALL IN LOVE Sha (Martini) MCA Epic	MCA	MCA NSTO 1125 (Epic) 1125
42	6	RUMP SHAKER Wynona J. Gray (Wynona/Davidson)/Riley/Fly/W/C Epic	EMI	Zomba
43	2	CERTAIN PEOPLE KNOW Morrissy (Ronzoni) W/C Epic	HMV	CDPC 1811/P 181 (Epic) 181
44	3	CELEBRATION Kylie Minogue (Harding/Cutworm) W/C Epic	PWL	Interventional PWC 25A/MC (Epic) 25A
45	8	MAN ON THE MOON Warner Bros Worner Bros	Warner Bros	W104420 W/C 01400 (Capitol) 01400
46	4	TELEVISION, THE GIFT OF THE NATION Diplo (Diplo) W/C Epic	4th & W/B	BRCD 241 (Epic) 241
47	12	BE MY BABY Vanessa Paradis (Krivits) EMI/Bahama Rhythm/W/C Epic	Mercury	CDCC 025 329 (Epic) 329
48	7	CLOSE YOUR DOOR Philip Schofield (Lloyd/Weber/Wright) Really Useful Epic	Really Useful	118RCS 11 (Epic) 11
49	5	YOUR TOWN Deacon Blue (Dakonoff/Deacon) Sony Epic	Columbia	65986 88584 (Epic) 65986
50	6	RUN TO YOU Rage Against the Machine (Rage Against the Machine) Rap/Rotation Epic	Capitol	072 073 071 (Epic) 073 073 071
51	NEW	LOVE ME THE RIGHT WAY Rap/Rotation (Rage Against the Machine) Rap/Rotation Epic	Capitol	072 073 071 (Epic) 073 073 071
52	NEW	ACHY BREAKY HEART Alabama (Alabama) W/C/MCA Epic	Epic	65986 88584 (Epic) 65986
53	1	BROKEN WINGS Richard Marx (Marx) MCA Epic	Dynasty	CDCC 28720 C 287 (Epic) 287
54	3	SANTA CLAUSE IS COMING TO TOWN Soprano Agnetha Fältskog (Agnetha) W/C Epic	MCA	MGDO 52 (MCA) 52
55	3	BRUTAL - 87 Alicia Keys (Alicia Keys) W/C/MCA Epic	Newman	NW 62A/C 16 (Epic) 62A
56	2	CHAINS AROUND MY NECK Richard Marx (Marx) MCA Epic	Capitol	072 073 071 (Epic) 073 073 071
57	1	LET ME BE YOUR UNDERWEAR Clay A. Thomas (Clay A. Thomas) W/C Epic	Capitol	CDCC 264 (Epic) 264
58	4	SLOW AND SEXY Shabaz Khan feat. Johnny Gill (Liam/Lewis/Dilone) EMI Epic	A&M	AMC 012 (A&M) 012
59	2	BLOOD MAKES NOISE Rush (Rush) W/C/MCA Epic	A&M	AMC 012 (A&M) 012
60	2	DON'T CRY FOR ME ARGENTINA Sinead O'Connor (Ramon) O'Connor/Evita Epic	Ensign	CDEN 657/CDEN 657 (Epic) 657
61	6	LOVE'S ON EVERY CORNER Danni Minogue (Danni) W/C/MCA Epic	MCA	MCA NSTO 172 (Epic) 172
62	3	DAZZLE THE HOUSE Source 1 feat. Nicole T (Wahlberg/Horrock) E/W/C Epic	Warner Bros	W104420 W/C 01400 (Capitol) 01400
63	NEW	AS TIME GOES BY Jason Donovan (Donnelly/Redwood) Carlin Epic	Polygram	CDCC 245 (Epic) 245
64	NEW	HARDTRANCE APPEAL EP Hardcore (Hardcore) Upright/Manuscript Epic	Hardcore	Upright/Manuscript
65	NEW	YOU GOTTA BELIEVE Marky Mark And The Funky Bunch (Wahlberg) W/C Epic	Mercury	1411 (Epic) 1411
66	3	AS ALWAYS Sade (Love/Jones) W/C/MCA Epic	Capitol	CDCC 264 (Epic) 264
67	NEW	IF I CAN DREAM (EP) Michael (Michael) Carlin Epic	Capitol	CDCC 245 (Epic) 245
68	3	POISON HEART Ramones (Stasiunas) Varco Epic	Dynasty	CDCC 319 (Epic) 319
69	6	FREE YOUR MIND/GIVING ... En Vogue (McEvoy/Foster) Randor Epic	East West	WY 716CZ 072 W/C 716C 072
70	2	IF YOU ASKED ME TO Celine Dion (Celine Dion) W/C Epic	Capitol	CDCC 000 2657/000 265 (Epic) 265
71	RE	INTACT Ned's Atomic Dustbin (Hall/Levine) PolyGram Epic	Mercury	1411 (Epic) 1411
72	1	IRRESISTIBLE Elastica (Elastica) EMI/MCA Epic	Polygram	CDCC 245 (Epic) 245
73	RE	GOOD TIME Lisa Loeb (Loeb/Richard) Randor Epic	Mercury	1411 (Epic) 1411
74	3	UNWIND The Roots (The Roots) W/C/MCA Epic	Capitol	072 073 071 (Epic) 073 073 071
75	1	CAST Lionel Richie (Richie) W/C/MCA Epic	Capitol	072 073 071 (Epic) 073 073 071

As used by Top Of The Pops and Radio One

T/R/C

T	R	C	(Writers)
46	46		Alvin Karpis, Bruce Springsteen
47	47		Alvin Karpis, Bruce Springsteen
48	48		Alvin Karpis, Bruce Springsteen
49	49		Alvin Karpis, Bruce Springsteen
50	50		Alvin Karpis, Bruce Springsteen
51	51		Alvin Karpis, Bruce Springsteen
52	52		Alvin Karpis, Bruce Springsteen
53	53		Alvin Karpis, Bruce Springsteen
54	54		Alvin Karpis, Bruce Springsteen
55	55		Alvin Karpis, Bruce Springsteen
56	56		Alvin Karpis, Bruce Springsteen
57	57		Alvin Karpis, Bruce Springsteen
58	58		Alvin Karpis, Bruce Springsteen
59	59		Alvin Karpis, Bruce Springsteen
60	60		Alvin Karpis, Bruce Springsteen
61	61		Alvin Karpis, Bruce Springsteen
62	62		Alvin Karpis, Bruce Springsteen
63	63		Alvin Karpis, Bruce Springsteen
64	64		Alvin Karpis, Bruce Springsteen
65	65		Alvin Karpis, Bruce Springsteen
66	66		Alvin Karpis, Bruce Springsteen
67	67		Alvin Karpis, Bruce Springsteen
68	68		Alvin Karpis, Bruce Springsteen
69	69		Alvin Karpis, Bruce Springsteen
70	70		Alvin Karpis, Bruce Springsteen
71	71		Alvin Karpis, Bruce Springsteen
72	72		Alvin Karpis, Bruce Springsteen
73	73		Alvin Karpis, Bruce Springsteen
74	74		Alvin Karpis, Bruce Springsteen
75	75		Alvin Karpis, Bruce Springsteen

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1992




TOP 75 SINGLES

THE OFFICIAL **music week** CHART



1	I WILL ALWAYS LOVE YOU	Whitney Houston	Arista
2	HEAL THE WORLD	Michael Jackson	Epic
3	WOULD I LIE TO YOU?	Cher & Eddie	Capitol
4	COULD IT BE MAGIC	Take That	RCA
5	PHOREVER PEOPLE	The Shannons	One Little Indian
6	SLAM JAM	The Way Supersstars	Arista
7	BOONEY M MEGAMIX	Boney M	Arista
8	MIAMI HIT MIX (CHRISTMAS THROUGH YOUR EYES)	Gloria Estefan	Epic
9	TOM TRAUBERT'S BLUES (WALTZING MATILDA)	Rod Stewart	Warner Bros
10	DEEPER AND DEEPER	Madonna	Mercury/Sire
11	SOMEDAY (I'M COMING BACK)	Lisa Stansfield	Arista
12	IF WE HOLD ON TOGETHER	Diana Ross	EMI
13	IN MY DEFENCE	Fredie Mercury	Parlophone
14	OUT OF SPACE	The Prodigy	XL Recordings
15	MONTREUX EP	Simply Red	East West
16	I STILL BELIEVE IN YOU	Cifft Richard	EMI
17	STEP IT UP	Stereo MCs	4th & boy
18	TEMPERATURE (BROTHERS IN RHYTHM REMIX)	Heaven 17	Virgin
19	DRIFT AWAY	Michael Bolton	Columbia
20	MRS. ROBINSON/BEIN' AROUND	Luther Vandross	Arista
21	ONE IN TEN *	808 State/DeG	ZTT
22	WE ARE RAVING - THE ANTHEM	Siobhain Wicks	BMG
23	MOTOWNPHILLY	Boyz II Men	Motown



Simon Climie
The Heartwarming New Single
OH HOW THE YEARS GO BY

OUT NOW

7" Cassette, CD, 12"

38	THE THOUGHT OF IT	Louie Louie	Hydrex
39	I GOT MY EDUCATION	Uncanny Alliance	A&M
40	STAY THIS WAY	The Brand New Heavies	A&Jazz/Isle
41	IF I EVER FALL IN LOVE	Shal	MCA
42	RUMP SHAKER	Wreckx-N-Effect	MCA
43	CERTAIN PEOPLE I KNOW	Worlsey	HMV
44	CELEBRATION	Kyrie Windique	PIVI International
45	MAN ON THE MOON	REM	Warner Bros
46	TELEVISION, THE DRUG OF THE NATION	Disposable Heroes Of Hip-Hop	4th & boy
47	BE MY BABY	Vanessa Paradis	Remak
48	CLOSE EVERY DOOR	Prince & New Power Generation	Paisley Park
49	YOUR TOWN	Phillip Schofield	Really Useful
50	RUN TO YOU	Rage	Columbia
51	LOVE ME THE RIGHT WAY	Avin & The Chipmunks with Billy Ray Cyrus	Arista
52	ACHY BREAKY HEART	Richard Marx	Epic
53	BROKEN WINGS	Santa Claus Is Coming To Town	Chryslis
54	BUTTA-B-E	Altern 8	Network
55	CHAINS AROUND MY HEART	Richard Marx	Capitol
56	LET ME BE YOUR UNDERWEAR	Club 89	It
57	BLOOD MAKES NOISE	Siobhain Wicks	A&M
58	DON'T CRY FOR ME ARGENTINA	Seward O'Connor	Ensign

RECORD MIRROR

DANCE UPDATE

26 DECEMBER 1992
PRICE WITH UK PAPER 99p

NETWORK PULLS OFF US XMAS CRACKER

Network Records is wrapping up its most successful year ever with a £250,000 expansion into the US.

Undaunted by the news that its first hit act — **Altern 8** — is to **disband**, the Birmingham indie is to establish a Network America offshoot, as well as expanding its interest in NY's First Choice label.

In the year that rave hits gave way to the cover version craze led by KWS, Network took an ever bigger slice of the US market via its licensee Next Plateau. KWS matched their UK number one with a US number six and Altern 8 played in front of 20,000 LA ravers last month.

First Choice — which Network co-owns with New York producer

Andrew Komis — will concentrate on garage flavoured releases for both sides of the Atlantic. Former Big Beat impresario, Bill Totorgul heads the operation and will co-ordinate UK product releases.

"There's a lot of interest in the British dance scene in the US," says Network founder Neil Rushton. "But there is a danger of the US techno boom proving to be a false dawn."

*Altern 8's Chris Peat and Mark Archer are to **revert** to their original **Nexus 21** name because — god forbid — the pop world is **taking them seriously**. The final A&B release will be an eight-track EP and their final show will be on **January 2** in Detroit.



NU COLOURS IN CLUB CHART CLIFFHANGER

Soul newcomers Nu Colours have run house giants Clivilles & Cole to the wire in the race to top **RM's** 1992 Club Chart of the Year. C&C's monster club hit 'Deeper Love/Pride' — the year's first Club Chart number one — scored just one more point than Nu Colours' 'Fallin' Down/The Power' in the final countdown.

Analysis of the chart for **RM's** Club Chart Bulletin shows Inner City as clubland's top act of '92 with a string of hits, followed by Sounds Of Blackness and Ce Ce Peniston. Sunscreen, at sixth, were the top UK artists.

Among the labels Ten, home of Soul II Soul and Inner City, came top with Cooltempo and AD92 next in line. Cowboy was the most consistent indie, in eighth place, one ahead of Virgin's "indie" UCR.

* Club Chart of the Year, pages 4 & 5.

'NO HOUSE' MEANS NO HOME AS TEN CITY & EASTWEST SPLIT

Chicago house veterans Ten City have split with EastWest after their latest 'No House Is Big Enough' album failed to follow up critical acclaim and strong club support with crossover sales.

'No House...' disappointed the US company and in the UK did not even make the CIN album charts. The single 'Only Time Will Tell/My Piece Of Heaven' peaked at number 63.

EastWest's UK's dance head Spencer Baldwin says the split is down to EastWest America's shift from house to R&B. Although the band have always been highly respected over here, EastWest America — which signed them originally — has been concentrating on R&B and it seems Ten City don't form part of their game plan," he says.

The "mutually agreed" split comes after three albums for the label.

Label
Cat no.

Walt Disney
D204102
PES 15000

Warner Home Video
PES 15000

III BUNNY Pickwick
PV 2193

Of 25 Years VVL
VVD 1118

Columbia Tristar
CVR 13187

MENT DAY Guid
GLD 51162

nd Party BMG Video
7432 1120663

Foxvideo
1906

red Video Collection
VC 8275

Guid
GLD 51152

our Illusion I Gaffen
GERV 39521

Pole BBCV
BBCV 4680

Columbia Tristar
CVR 28210

INFOREST Foxvideo
5994

PS PolyGram Video
0855923

RS



37 FEB 1966-1992
303

Titles	UK	NE
14th Feb		48

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UK CD & LP on new title
& "Two for the Price of One"
price 99p has a single value
& "Classmate One"
(15) 98

One For Me Party (19) 82
end
1 488 4488

14th Feb

Albums	Week	Entry
Year		223
1992		371
1991		371
1990		371

STREETS AHEAD PROMOTIONS & MARKETING



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featuring

FRONT LINE ASSEMBLY/CNN/TERMINAL POWER COMPANY

Sunday	24th January	Glasgow QM Union Glasgow
Monday	25th January	Rock City Nottingham
Tuesday	26th January	Liverpool University
Wednesday	27th January	Leeds University
Thursday	28th January	Metropolitan University Manchester
Saturday	30th January	Sheffield University
Monday	1st February	Old Trout Windsor
Tuesday	2nd February	Birmingham Institute
Wednesday	3rd February	Bristol Bierkeller
Thursday	4th February	London Astoria

- * The top 100 Singles and Albums charts
- * Detailed chart analyses
- * Genre, format and overseas charts
- * Less than £2 per issue!

—OUT EVERY WEEK—

For further information contact Phil Matcham on 071 620 3636
ERA, Spotlight Publications, 8th Floor, Ludgate House, 245 Blackfriars Rd, London SE1 9UR

O SOUL E MIO Soul purists are not known for having a sense of humour about their cherished music. But after a year of preaching to the converted about the merits of acts like D Inference and Nu Colours, soul crusader Fat Freddy M is about to make a spectacle of the lot of them. His charity celebrity karaoke night at Shuffles Wine Bar



off London's Oxford Street on December 28 promises such treats as Don E's rendition of 'Puppy Love' or Mckoy's 'Green Grass of Home' — if the price is right. Real musical relief comes via the turntables of Freddy himself and Bob Jones.

- 11 **WILL ALWAYS**
2 **HEAL THE WORLD**
3 **WOULD I LIE TO**
4 **DEEPER AND DE**
5 **TOM TRAUBERT**
6 **TEMPTATION IRS**
7 **WHO'S GONNA I**
8 **MAN ON THE M**
9 **YOUR TOWN DE**
10 **COULD IT BE M**
11 **SOMEDAY I'M C**



CAMERA CREW Born again beatniks, shamanic ritual and latin jazz are not ordinarily the stuff of which documentaries are made. But it's all in a day's work for a camera crew covering a Saturday night on London's underground clubscene. 'London Underground' is a 50-minute audio visual romp through 36 hours in the life of all that's hip and happening in the capital, with live performances from everyone from D>Note to The Sandals. Tied to a CD compilation — which includes Raw Stylus and 11:59 — the video is released on the German Boomastic label. Panorama was never quite like this!

- 12 **PRICE & THE NE**
13 **MY DEFENCE**
14 **NEVER LET HER**
15 **SO CLOSE** Dina C
16 **STEP IT UP** Sere
17 **BE MY BABY** Va
18 **PEOPLE YOU**
19 **I GOT MY EDUC**
20 **MOTOWNPHILIC**
21 **ONE IN TEN** 309
22 **END OF THE RD**
23 **THE THOUGHT O**
24 **WHOREVER FOP**
25 **SLAM JAM** The T

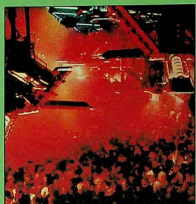
PARTY LINE

When a whole nation stays up all night, you'd expect those who do it every Saturday of the year to go one better. But with New Year's Eve parties spiralling skyward regular clubbers may prefer to stay in with a bottle of scotch and Andy Stewart on the telly.

As sure as the Christmas turkey ends up in sandwiches, by the end of the year their beloved club will be given over to the hokey-cokey crew, thus instantly blotting out its snob value. And even the most fashion conscious nightspots which still offer an alternative to the New Year's s knees-up for discerning clubbers make sure revellers pay for the privilege. You can escape the mirror balls and megamixes, but not the price increases.

London's Hippodrome will be charging £20 instead of the usual £12 for revellers in the capital who simply must welcome in '93 in the capital's most famous handbag carpark.

The price rise is simply a reflection of the need to be there, says manager Hazel Monk. The reason for it is the added benefit of



being at the Hippodrome on the busiest night of the year.
On the hipper side of things, Manchester's Hacienda will be similarly rammed, having sold out its £25 a shout New Year special within eight hours of tickets going on sale. DJs include Mike Pickering and David Morales. The deft maestro is also among the attractions for the Ministry of Sound's 36-hour New Year marathon where Ce Ce Rogers heads the PA line-up for the event, which will set non-members back £35.

Dedicated party folk will probably look instead for the right one-off event — ranging from ReZerction's Hardcore Hogmanay in Edinburgh to countless house raves. But if you think all this adds up to a recession-beating, profit-making start to '93 for clubland's entrepreneurs, think again. "Don't forget everyone's on double pay," says the Hacienda's Angela Matthews. "In fact we spend so much on the night, we'll probably end up making less than on a normal Saturday night."

Record Mirror news edited by Matthew Cole. Tel: 071-620 3636.

TOP 10 B

- 1 **MR WENDAL**
2 **I'M EVERY WOMA**
3 **STEAM**
4 **HOME OF DELIVER**
5 **BLAZE IT ON THE**
6 **LOVE SEE NO COL**
7 **I BELIEVE**
8 **SEASONS**
9 **EXTERMINATE**
10 **BE A LITTLE EASY**

US TC

- 1 **I WILL ALWAYS L**
2 **RUMP SHAKE**
3 **IF I EVER FALL**
4 **IN THE STILL OF T**
5 **TD DIE WIT**
6 **RHYTHM IS A I**
7 **GOOD ENOUGH**
8 **SAVING FORE**
9 **HOWDO YOU TAZ**
10 **REAL LOVE, I**
11 **WHAT ABOUT**
12 **TO LOVE SOM**
13 **DEEPER AND I**
14 **LOVE IS ON TH**
15 **DO YOU BELIE**
16 **LAYLA (AC**
17 **LITTLE MISS CAN**
18 **WHEN SHE CRIES**, Restless Heart RCA
19 **FAITHFUL**, Co West MCA
20 **WALKING ON BROKEN GLASS**, Anisa Lennox Arista
21 **END OF THE ROAD**, Boyz II Men Motown
22 **FLEX**, Masi Cobra Columbia
23 **WHERE YOU'VE GON**, Damon Yarbanks Warner Bros
24 **BACK TO THE HOTEL**, HiStep Profile
25 **NEVER A TIME**, Genesis Atlantic
26 **IT'S GONNA BE LOVELY**, THE SOUL SYSTEM Arista
27 **BRAND NEW MAN**, Brooks & Dunn Arista
28 **WHAT'S THE 4117**, Mary J Blige Uptown
29 **BOBBY**, Bobby Brown MCA
30 **MARQUESS MOON**, Neil Young Reprise
31 **NO FENCES**, Garth Brooks Capitol
32 **OOOOOOHHH... ON THE TLC**, TLC LaFace
33 **EROTICA**, Madonna Maverick
34 **LIVE**, Madonna
35 **TIME, LOVE & TENDERNESS**, Michael Ballton Columbia
36 **HOUSE OF PAIN**, House Of Pain Tommy Boy
37 **CHTINGU BABY**, U2 Island
38 **BEAUTY & THE BEAST (OST)**, Various Walt Disney
39 **DIRT**, Alice In Chains Columbia
40 **WHAT HITS?**, Red Hot Chili Peppers EMI
41 **THE HEIGHTS (OST)**, Various Capitol

forthcoming releases

25th Jan 1993
tekno 2
'cum'on
dance 24/cd

d-zone
were back and were here to stay!

18th Jan 1993 - f/o/a/d - 'work it out' - dance 21/r/cd
&
new merchandise available shortly including an updated design on our courier bag that everyone copied and:
embroided flight & coach jackets, long sleeve t's & slpmats
for details send s.a.e. please note our new address - po box 2000, Wolverhampton, wv8 1er

2 RM DANCE UPDATE

TC	THE PREDATOR	OR CAROL	Priority	42	LIVE	ARCO
18	BRAND NEW MAN	Brooks & Dunn	Arista	44	TIME, LOVE & TENDERNESS	Michael Ballton Columbia
20	WHAT'S THE 4117	Mary J Blige	Uptown	45	HOUSE OF PAIN	House Of Pain Tommy Boy
21	BOBBY	Bobby Brown	MCA	46	CHTINGU BABY	U2 Island
30	MARQUESS MOON	Neil Young	Reprise	47	BEAUTY & THE BEAST (OST)	Various Walt Disney
31	NO FENCES	Garth Brooks	Capitol	48	DIRT	Alice In Chains Columbia
32	OOOOOOHHH... ON THE TLC	TLC	LaFace	49	WHAT HITS?	Red Hot Chili Peppers EMI
33	EROTICA	Madonna	Maverick	50	THE HEIGHTS (OST)	Various Capitol

Charts courtesy Billboard, 26 December, 1992. Arrows are awarded to those products demonstrating the greatest display and sales gain. UK acts. UK-signed acts.

Cool focus

cuts



● BIZARRE INC

- | | | |
|----|--|-----------------|
| 1 | (1) TOOK MY LOVE/Bizarre Inc | Vinyl Solution |
| 2 | (7) LIFT MY CUP/Glow Worm | Hool Choons |
| 3 | NEW ELDIOR VITAE/Various Artists
Featuring the top tunes 'Free All Last' by Reese Project and 'Let's Go Round Again' by Just Juice | Network |
| 4 | (4) MR WENDAL/Arrested Development | Cooltempo |
| 5 | (2) SALOMEUZ | EMI |
| 6 | NEW DELIVERANCE/Big Mac
Paul McCartney slips in a shy one. Remember 'Ou Est Le Soleil'? | EMI |
| 7 | NEW HOW CAN I LOVE YOU MORE?/M People
Remixed in fine style by Sasha for the second time around | deConstruction |
| 8 | (3) TE QUIERO/108 Grand | Brute |
| 9 | NEW MATRIX EP/Various Artists
Featuring hot tracks by Ben Chapman and Pelle Lommer/Danny Ramping | White label |
| 10 | NEW SCHUDELFLUSS/D Atomic
The South's top party posse with their first vinyl outing | Guerrilla |
| 11 | (16) SUPER DISCO BREAKS/Mighty Dub Cats | White label |
| 12 | NEW DANCE OR DIE/One From Ten
Fabi Paras' latest groov | White label |
| 13 | NEW MUIZIK XPRESS-X-Press 2
Funky house epic with loads of samples | Junior Boys Own |
| 14 | NEW OPEN SESAME/Leila K
With a Felix remix this could be a big crossover hit | Polydor |
| 15 | (10) TAKE IT TO THE TOP/New Dance Republic | Positive Vinyl |
| 16 | NEW THE THROWDOWN/Bitch
US-style house with mixes by Sweet Mercy | Bush |
| 17 | NEW THINGS CAN ONLY GET BETTER/DREAM
With a catchy chorus that's aimed firmly at the charts | Magnet |
| 18 | (14) MAIDEN VOYAGE EP/Luke Slater | Loaded |
| 19 | NEW ARABIC/The Producers
Progressive house with an ethnic touch | White label |
| 20 | NEW ODYSSEY EP/D Code
With Justin Robertson on the mix | IT |



A guide to the most essential new club tunes as featured on 1FM's 'Essential Selection', with Pete Tong, broadcast every Sunday between 7-9pm. Compiled by data collected from leading DJs and the following stores: City Sounds, Flying Zoom (London), Eastern Bloc, Underground (Manchester), 23rd Precinct (Glasgow), 3 Beat (Liverpool), Warp (Sheffield), Trax (Newcastle).



shop



Shop: Record Village, 256 Hoe Street, Walthamstow, London E17 40T (x 20ft).
Specialist areas: Swingbeat and garage imports plus hardcore white labels.

Import CDs such as Warner Bros and MCA swingbeat product are very popular. La Bella Bianco and all XL hardcore tracks sell well. Sells DJ bags and boxes, slipmats. Offers mail order service and is a ticket agent.
Manager's view: "All my staff are DJs and have their own customers. Weekend trade is very good. DJs are still spending a lot of money — they come to us from all over East London." — Mike Evangeli, owner.
Distributor's view: "I've dealt with RV for 10 years — they do very well with imports and CDs. They used to have a smaller shop, but since they moved their customers have trebled." — Paul Mohamed, Import Record and CD Supplies.
DJ's view: "When I first started DJing I found going into record shops very intimidating. At Record Village I've always felt really comfortable. They have got a wide selection of product and I can spend all afternoon in there." DJ Marie (Legends, Gass).

club



Club: Legends, Warrington Rugby Club Complex, Warrington. Mondays 9pm-2am. Capacity 10K/Special features: 800/8K/decorated like a New York subway station — lots of imaginative graffiti on walls.
Door policy: "No attitudes." — Simon Edwards, co-promoter.
Music policy: "Mainly techno and piano sounds with some breakbeat and hardcore."
DJs: Regular DJs: Dave Graham, Simon Edwards, Stu Allan, Daz Willot. Guests include Ratpack, Grooverider, DJ SS, Carl Cox.
Spinning: Catch 'Raise Em Higher'; Top Buzz 'Living In Darkness'; Ragin' Rockers 'Homeboy'; DJ SS 'Breakbeat Pressure EP'; DJS Unite 'Vol III'.
DJ's view: "It's wicked. We thoroughly enjoyed it and we're looking forward to going back on December 28. It's a good venue, good sound, good crowd and Dave Graham's a wicked bloke to work with." — Ratpack.
Promotions view: "Brilliant atmosphere. I went there with DJ SS and we took all our new product up — Dave Graham and Simon Edwards are very good at promoting Formation's records. The club looks straight from the outside but inside it is all spray-painted and has dance platforms and everyone has a great time." — Tania Lee, Formation Records.
Average ticket price: £3 members; £4 non-members. Groover membership £1.15.
Compiled by Sarah Davis. Tel: 081-948 2320.

RM DANCE UPDATE 3

- * The top 100 Singles and Albums charts
- * Genre, format and overseas charts
- * Detailed chart analyses
- * Less than £2 per issue!

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For further information contact Phil Matcham on 071 620 3636

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BRITAIN'S NEAREST BEATS IN 1992

Pos	Title	Artist		
1	I WILL ALWAYS	11	YOUR TOWN	Dec
2	HEAL THE WORLD	12	COULD IT BE M	11
3	WOULD I LIE TO	13	SOMEbody I'M C	12
4	DEEPER AND DE	14	NEVER LET HER	15
5	TOM TRAUBERT?	16	STEP IT UP	17
6	TEMPTATION (M	18	PEOPLE EVERY	19
7	WHO'S GONNA I	20	GOT MY EDUC	21
8	MAN ON THE M	22	MOTOWNPHILY	23
9	COULD IT BE M	24	ONE IN TEN	25
10	SOMEbody I'M C	26	END OF THE RD	27
11	NEVER LET HER	28	THE THOUGHT O	29
12	HEAL THE WORLD	30	PHOREVER PEOP	31
13	WOULD I LIE TO	32	SLAM JAM	33
14	DEEPER AND DE	34	STAY	35
15	TOM TRAUBERT?	36	STAY	37
16	TEMPTATION (M	38	STAY	39
17	WHO'S GONNA I	40	STAY	41
18	MAN ON THE M	42	STAY	43
19	COULD IT BE M	44	STAY	45
20	SOMEbody I'M C	46	STAY	47
21	NEVER LET HER	48	STAY	49
22	HEAL THE WORLD	50	STAY	51
23	WOULD I LIE TO	52	STAY	53
24	DEEPER AND DE	54	STAY	55
25	TOM TRAUBERT?	56	STAY	57
26	TEMPTATION (M	58	STAY	59
27	WHO'S GONNA I	60	STAY	61
28	MAN ON THE M	62	STAY	63
29	COULD IT BE M	64	STAY	65
30	SOMEbody I'M C	66	STAY	67
31	NEVER LET HER	68	STAY	69
32	HEAL THE WORLD	70	STAY	71
33	WOULD I LIE TO	72	STAY	73
34	DEEPER AND DE	74	STAY	75
35	TOM TRAUBERT?	76	STAY	77
36	TEMPTATION (M	78	STAY	79
37	WHO'S GONNA I	80	STAY	81
38	MAN ON THE M	82	STAY	83
39	COULD IT BE M	84	STAY	85
40	SOMEbody I'M C	86	STAY	87
41	NEVER LET HER	88	STAY	89
42	HEAL THE WORLD	90	STAY	91
43	WOULD I LIE TO	92	STAY	93
44	DEEPER AND DE	94	STAY	95
45	TOM TRAUBERT?	96	STAY	97
46	TEMPTATION (M	98	STAY	99
47	WHO'S GONNA I	100	STAY	101

TOP 10 B

Pos	Title	Artist	
1	MR WENDAL	2	I'M EVERY WOMA
2	I'M EVERY WOMA	3	STEAM
3	STEAM	4	HOPPE OF DELIVER
4	HOPPE OF DELIVER	5	BLAME IT ON THE
5	BLAME IT ON THE	6	LOVE SEE NO COL
6	LOVE SEE NO COL	7	BELIEVE
7	BELIEVE	8	SEASONS
8	SEASONS	9	EXTERMINATE
9	EXTERMINATE	10	BE A LITTLE EASY

US TO

Pos	Title	Artist	
1	I WILL ALWAYS	2	RUMP SHAKER
2	RUMP SHAKER	3	IF EVER FALL
3	IF EVER FALL	4	IN THE STILL OF T
4	IN THE STILL OF T	5	I'D BE THE WIT
5	I'D BE THE WIT	6	RHYTHM IS AT
6	RHYTHM IS AT	7	GOOD ENOUGH
7	GOOD ENOUGH	8	SAVING FORE
8	SAVING FORE	9	HOWDO YOU TALK
9	HOWDO YOU TALK	10	REAL LOVE, I'M
10	REAL LOVE, I'M	11	WHAT ABOUT
11	WHAT ABOUT	12	TO LOVE SOM
12	TO LOVE SOM	13	DEEPER AND I
13	DEEPER AND I	14	LOVE IS ON T
14	LOVE IS ON T	15	DO YOU BELIE
15	DO YOU BELIE	16	LAVILA (AC)
16	LAVILA (AC)	17	LITTLE MISS CAN

The Club Chart 1992

RECORD MIRACOR



COMPILED BY ALAN JONES

Pos	Title	Artist	Pos	Title	Artist
1	DEEPER LOVE/PRIDE IN THE NAME OF LOVE	Columbia	41	GOOD THING/WHO'S GONNA GET YOU BACK/RIGHT	Faze 2
2	THE POWER/FALLIN' DOWN	Wild Card	42	BODY ACTION	Union City
3	DO YOU WANT IT RIGHT NOW	Network	43	UNDERSTAND THIS GROOVE	A&M
4	THE COLOUR OF LOVE	ADP2/Arista	44	AIN'T NO MOUNTAIN HIGH ENOUGH	Slam Jam
5	DON'T LOSE THE MAGIC	Cowboy	45	RYTHM IS A DANCER	Logic/4th & B'way
6	AS ALWAYS	Ten	46	HANGIN' ON A STRING	Ten
7	PENNIES FROM HEAVEN	Perspective	47	EVEN BETTER THAN THE REAL THING	ifrr
8	OPTIMISTIC/TESTIFY	Sanctuary	48	SAVED MY LIFE	Hard Hands
9	X-PLAND YA MIND	ZYX	49	GETTIN' IT RIGHT	RCA
10	AND YA MIND	Columbia	50	SOFT LIFE	Atlantic
11	LIVE EVERY VOICE	Virgin America	51	GOING TO THE ISSUES	Cooltempo
12	WORKOUT/RAINFALLS	East West	52	FOLLOW ME	4th & B'way
13	ONLY TIME WILL TELL/ME OF HEAVEN	Ten	53	THE PRESIDENT	Union City
14	HALLELUJAH	Perspective	54	IS THIS LOVE REALLY REAL?	Pulse 8
15	THE PRESSURE	Perspective	55	ARE YOU READY TO FLY?	Virgin
16	THE BEST THINGS IN LIFE ARE FREE	Perspective	56	PIQUE OF FIGHT	Union City
17	ENTER YOUR FANTASY	Z/Ten	57	FREE FREEDOM	Cooltempo
18	ENTER YOUR MIND/GET EVERYBODY	Sony Soho Square	58	LOVES GOT A HOLD ON ME	Faze 2
19	PURITY	Cowboy	59	AROUND THE WORLD	de-Construction
20	KEEP IT COMIN' (DANCE TILL YOU CAN'T DANCE NO MORE)	Columbia	60	TAKEMY ADVICE	A&M
21	MOVIN' (feat. Queen & Deborah Cooper)	A&M	61	TEARS	Wild Card
22	KEEP ON WALKIN'	Ten	62	RUN TO YOU	Pulse 8
23	GOING HOME	Ten	63	FM GONNA GET YOU	Cheeky/China
24	JOY	Sony Soho Square	64	SPECIAL KIND OF LOVE	Vinyl Solution
25	LOVE U MORE	Union City	65	MOVE ME	A&M
26	ALWAYS BE BEING A LOVELY DAY	Cooltempo	66	50 NIGHT	Ten
27	WE GOT A MISSION	ADP2/Arista promo	67	FINAL FIGHT	de-Construction/Parlophone
28	WE GOT A LOVE THANG	Cowboy	68	CHIC MYSTIQUE	A&M
29	PASSION	Effective	69	YOUR LOVE IS LIFTING ME	RCA
30	I WANNA SING	A&M	70	ANTHEM	Warmer Bros
31	STAY	A&M	71	PLEASE FROM THE	Rumour
32	SHAKELY DANCY	4th & B'way	72	CAN YOU FEEL THE PASSION	Sony Soho Square
33	BRAND NEW MAN	Arista	73	IF YOU FEEL THE PASSION	Big Life
34	WHAT'S THE 4117	Upstart	74	UNDERSTAND THIS GROOVE	de-Construction
35	MATEW	MCA	75	UNDERSTAND THIS GROOVE	de-Construction
36	NO FENCES	Capitol	76	UNDERSTAND THIS GROOVE	de-Construction
37	OOOOOOH...ON THE TLC, TLC	LaFace	77	UNDERSTAND THIS GROOVE	de-Construction
38	EROTICA	Maverick	78	UNDERSTAND THIS GROOVE	de-Construction
39	TIME, LOVE & TENDERNES	Columbia	79	UNDERSTAND THIS GROOVE	de-Construction
40	HOUSE OF PAIN	Tommy Boy	80	UNDERSTAND THIS GROOVE	de-Construction
41	ACHTUNG BABY	Island	81	UNDERSTAND THIS GROOVE	de-Construction
42	BEAUTY & THE BEAST	Walt Disney	82	UNDERSTAND THIS GROOVE	de-Construction
43	DIRT	Columbia	83	UNDERSTAND THIS GROOVE	de-Construction
44	WHAT HIT?!	EMI	84	UNDERSTAND THIS GROOVE	de-Construction
45	THE HEIGHTS	Capitol	85	UNDERSTAND THIS GROOVE	de-Construction

Charts courtesy Billboard, 26 December, 1992. Arrows are awarded to those products demonstrating the greatest upsurge and sales gain. UK acts. US-signed acts.

1	WAKE UP ON MY OWN	Avant
2	DON'T YOU WANT ME	Virgin
3	TEMBERTAIN	deConstruction
4	LET'S GET HAPPY	Chicco
5	LET'S GET HAPPY	Chicco
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100	LET'S GET HAPPY	Chicco

1	GO BLIND TO SEE IT	1 wk
2	THE NAME OF LOVEDEEPER	4 wks
3	OPTIMISTIC/TESTIFY	4 wks
4	LIFT EVERY VOICE	2 wks
5	DON'T LOSE THE MAGIC	2 wks
6	DO YOU WANT TO BE RIGHT NOW	4 wks
7	KEEP ON WALKIN'	2 wks
8	PENNIES FROM HEAVEN	2 wks
9	ENTER YOUR FANTASY	2 wks
10	GO TECHNO	1 wk
11	MOURA JANE'S CAFE	1 wk
12	IN YER BONES/ISLAND	1 wk
13	FINE DAY	1 wk
14	GOOD LOVER	1 wk
15	TOO BLIND TO SEE IT	1 wk
16	THE NAME OF LOVEDEEPER	1 wk
17	OPTIMISTIC/TESTIFY	1 wk
18	LIFT EVERY VOICE	1 wk
19	DON'T LOSE THE MAGIC	1 wk
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21	KEEP ON WALKIN'	1 wk
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23	ENTER YOUR FANTASY	1 wk
24	GO TECHNO	1 wk
25	MOURA JANE'S CAFE	1 wk
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27	FINE DAY	1 wk
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30	THE NAME OF LOVEDEEPER	1 wk
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97	FINE DAY	1 wk
98	GOOD LOVER	1 wk
99	TOO BLIND TO SEE IT	1 wk
100	THE NAME OF LOVEDEEPER	1 wk

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OUT SOON

DJ SSS

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TANGO PROJECT 2
BOOMIN TUNES 2 — WARDANCE 2

Released 29.12.92

Broken English

SIXSAPPEY

Mixed by Slim, The Wizard of Oz, Dave Valentine, Phil Bodger.
12" Cassette, CD - special doublepack - 2nd CD contains mix of 'Love U More'

1	Walt Disney	D204102
2	Warner Home Video	PES 15000
3	MIN BUNNY	Pickwick PV 2133
4	Of 25 Years	VVL VVO 1118
5	Columbia Tristar	CVR 13187
6	MENT DAY	Guid GLD 51182
7	und Party	BMG Video 74321120863
8	Foxvideo	VC 8276
9	ored Video Collection	VC 8276
10	Guid	GLD 51152
11	our Illusion I	Geffen GEV 39621
12	o Pole	BBC 88CV 4880
13	Columbia Tristar	CVR 22810
14	UNFOREST	Foxvideo 5594
15	AGS	PolyGram Video 0855923

1	REST HITS 1966-1992	1 wk
2	Singles	48
3	Albums	Week
4	Year	1992
5	Year	1991
6	Year	1990

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* Detailed chart analyses
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hot vinyl

92's hottest

SNAP

Depending on cred with sales ain't easy but somehow Snap have pulled it off. The irresistible 'Rhythm Is A Dancer' sold 700,000 copies ending 1992 as the year's second biggest single. For Logic Records founders and Snap mainstays Michael Munzing and Luca Anzilotti it was their first UK number one since 'Power' in 1990. '92 was also the year they founded a London office and split with rapper Turbo B.

FIVE FAVES FROM '92 FELIX 'Don't You Want Me'; CLIVILLES & COLE 'Deeper Love'; ROZALLA 'Are You Ready To Fly'; GAT DECOR 'Passion'; TC 1992 'Funky Guitar'.

Next year we'll make a third Snap album but that's all you can predict. Dance is the most honest form of music because the punters decide whether a track is good or not. It doesn't matter if it makes your nose bleed or turns your arms into windshield wipers. If one could predict the future of dance it would make it boring and take away the element of surprise.



Well, that was it — 1992 how was it for you? If you're not quite sure what happened over the past 12 months, RM asked some of the people who most definitely did happen ... more next week...

FUTURE SOUND OF LONDON



Disturbing out of the underground to sign a deal with Virgin, Brian Dougans and Gary Cobain were the UK producers of the year. 'Papa New Guinea' would have been enough, but then came 'Metropolis' further defining the club sound of 1992. Next year the Futures plan to launch a new range of electronic-based projects — not club, not ambient, just gripping. Their Earthbeat label continues as an outlet for more off-the-wall offerings. Recently they have been preparing a Boxing Day radio show for London's Kiss FM.

FIVE FAVES FROM '92 'SOURCE EP' (R&S Belgium); APHEX TWIN 'Analogue Bubblebath'; ART EP (Art Records); HOLY GHOST INC 'Mad Monks On Zinc'; MORGANISTIC 'Life'. 'The only word to describe what we plan for next year is electronic. It's certainly not ambient. This is a new market to be broken and we are looking for the biggest way to put it across.'

- 1 1 I WILL ALWAYS
- 2 2 HEAL THE WORLD
- 3 3 WOULD I LIE TO
- 4 4 DEEPER AND DE
- 5 5 TOM TRAUBERT:
- 6 6 TEMPTATION (RI
- 7 7 WHO'S GONNA I
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- 11 11 SOMEDAY (I M
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- 13 13 IN MY DEFENCE
- 14 14 NEVER LET HER
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- 17 17 BE MY BABY (V
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- 25 25 SLAM JAM (The

TOP 10 B

- 1 1 MR WENDAL
- 2 2 I'M EVERY WOMA
- 3 3 STEAM
- 4 4 HOPE OF DELIVER
- 5 5 BLAME IT ON THE
- 6 6 LOVE SEE NO COL
- 7 7 I BELIEVE
- 8 8 SEASONS
- 9 9 EXTERMINATE
- 10 10 BE A LITTLE EASY

US TO

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- 3 3 IF I EVER FALL
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MK



A hip hop kid out of Detroit who moved to New York for its house scene — with influences as diverse as that it's surprising Mark Kinchen can settle on any musical path. But since ending last year with the hypnotic 'Burnin', he has stormed into the major league of house remixer where clients have included Betty Boo, etc. The year ended with a return to production. 'Always' — another collaboration with Alana — to be followed by a whole album soon.

FIVE FAVES FROM '92 MELISSA MORGAN 'Still In Love'; ICE CUBE 'Wicked'; PETE ROCK & CL SMOOTH 'Reminiscence Over You'; SHABBA RANKS 'Ting A Ling'; MARY J BLIGE 'You Remind Me'.

I feel like this year has been the start of my career. I've been proud of some of the remixes but I'm saving the best for my album. It's not really a club album and will surprise a few people. Whose stuff do I like most? Kenny ('Dope' Gonzales) and Louis (Vega).



6 RM DANCE UPDATE

UK	IRL	FR	GER	ITA	SPAIN	NET	FIN	SWED	US
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50	50	50	50	50	50	50	50	50	50

If anyone broke the rules of the dance ghetto in '92 it was these rattle taggle rural rappers from Atlanta. No-one told them hip hop can't break the UK chart — so along they come with 'People Everyday' and reach number two. The media excitement looked like it might fade AD from the



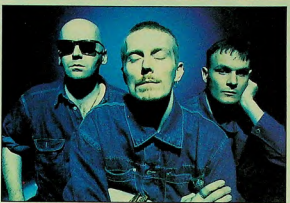
WELL HUNG PARLIAMENT



The team of Power Promotions supremo Paul Götzel and pal Spencer Williams completed their evolution from DJs to producers with the release of **We Can Be — a Club Chart Top Tenner** for Cowboy Records. They also fathered a number of remixes for acts as diverse as Nu Colourz, Paul Reid, Madness and Sunscreen. Individual solo projects included **S1000** and **PG Tips** with many more promised in '93. Will WHP prove to be much more than a promising bulge in the pants of the UK scene?

FIVE FAVES FROM '92 R Ramirez 'Hablando'; F Felix 'Don't You Want Me'; S Stereo MCs 'Connected'; D Degrees of Motion featuring BITI 'Do You Want It Right Now?'; H Hardfloor 'Hardrance Apcerience'.

"This has been the year when remixes came to prominence as new tunes in their own right. In '93 we want more rights for remixers — watch out Citizen Smith — rather than just selling an original production for a few grand. Who would we most like to remix? Snap!"



BLAKE BAXTER



Although one of Detroit's original Technovators, Blake's star was hidden until recently by brighter winklings in the Akina-Flesse constellation. But in '92 he has shone with such garage-centred techno nuggets as 'One More Time' and 'Brothers Gonna Work It Out'. More please!

FIVE FAVES FROM '92

FORMAT 'Solid Session'; MK Burnin'; INNOCENCE 'I'll Be There'; F Felix 'Don't You Want Me'; VIOLET FORCE 'Planet E'.

"Next year Germany will produce the innovative underground trance and hardcore while Detroit provides left field sounds. The UK will carry on with its tribal grooves and look to Italy for disco and happy house."

o j directory

by james hamilton

SNAP 'Exterminate' (Arista) Logic 74321 106961, catchy synth quivered, Niki Harris cooed and 'exterminate' prodded 125.6bpm jitterer in chugging A.C. II or slow then surging twittersy Enzaiti mixes, very different from the Dalek prodded drifting ambient 0-119.9bpm Album Version... **SUN SCREEEM** 'Broken English' (Sony) Soho Square 658993 0.5, dubby bouncer 12-inch in piping futtery 131.6-131-130.1-130.0bpm SX6, bubbly canters 129.9bpm Slam, twittersy techno 135.9bpm Distorted English and chugging instrumental 130bpm Heaven Mixes, prodded by promo-only jerkily galloping 129.9bpm Keel Jams Parliament mixes, while on CD are surging synth swirled jittery 116.8bpm Broken Rhythm (catchiest of all), Slam Vocal, SNS 'Vocal' and 'I'm Arson', followed a week later also on CD by Distorted English, Slam Sub Dub, 7' Extended and 'Love U More (Heavy Club)... **U.S.I.R.A.** 'Open Your Mind' (deConstruction 74321 12804-1), synths washed single bouncy 113bpm Italo house, hot on import and ploughed already by Rascal 11. **ARRESTED DEVELOPMENT** 'Mr. Wendal' (Columbia) 12 COOL 268, only narrated stark jaunty jolter in 110bpm Full Length and folkie 'We Forget' Emjio's crassly promo-only loosely loping 119.1bpm Perfecto! Mixes, with the mournful black power chattering 97.2bpm 'Revolution'... **KRUSH PERSPECTIVE** 'Let's Get Together (So Groovy Now)' (Perspective/A&M/IMP PERT 7416), infectious teenage jacking sampling Friend & Lover's 'Reach Out Of The Darkness' in 118.3bpm Album, QQ-like 118.2bpm '70s Club, Rick James-ish 118.1bpm 80s House and '80s Club, 'Harambee' (esque) (0-118.1bpm '90s For Peace and Mohawks jiggled 0-118.3bpm B.R.A. '90s For The People Club Mixes... **URBAN HYPE** 'Living In A Fantasy' (Faze 2 12FAZE 13, P), girl squeaked trancer jiggler in ambiently fluttering 127.9bpm Original Club, chunky clonking 0-128bpm Fishnetque twittersy brobbing Treacle Trip, Greed's beifier jangly swirring 0-129.1bpm Club, DJ Master and old fashioned cloughing 123.9bpm Disco Groove! Mixes... **G.T.O.** 'Love Is Everywhere' (NovaMute 12 NoMu 0, P), 'Love is in the air' whisp'ring girl producer over softer entry treated across two separate promos, one with 136bpm Everybody Party, 139.6bpm Heartcore, 129.1bpm Reach For The Sky, 137.1bpm Love

Parade Mixes, the second with 124.0bpm Live & Love, Garage, 125.9bpm Progressive Trance, 137.1bpm Ping Pong US Club Mixes, **IMPACT INDIAN** 'Arranged Marriage (HISLAND 1215 544), Enzaiti's rapper's jaunty jiggling 95.8bpm Full, 96.4bpm Indian Wedding Anthem and jumper 95.9bpm Ragga Mixes, jittery 99.4bpm 'Magic Carpet'... **LALOMIE WASHBURN** 'New Or Never' (Boogie Back BBR-06, RE/P), strong sultry female-ost style rumberising snappy 98.3bpm solo jitterer and 'Lucky', 99.9bpm 47. **EMIX... GROOVE CITY** 'The Greed EP' (All Around The World 12 GLOBE 118, TRC), Mike Gray & Jon Ream's samples studied house EP with 'Al Naafishy/Brutal House'-ishly unlinked shuffling 122.5bpm 'I Can't Take The Heartbreak' and jittery 125.5bpm Disco Mix, scating breezy 123.8bpm Music, 'churning jittery 127.7bpm 'Pressure Me... **CAPRICORN** 'Taste (4th + B) way 12 DRW 273), trancey 0-129.5bpm 'French Kiss' 'Rave Generator'-ish throber in grooving original and fluttery Dred Bites Mixes, with surging 124.9bpm and bounding 125.9bpm Affection Mixes of the Allen Ginsberg poem sampling 'Love In London'... **PASCAL BENOIA/JACQUE** 'Pascal's Dance' (and a sample) bounding 126bpm 'Pascal's Jam'... **TONE-X** featuring Beverly Brown 'You're Sweeter' (First Love CPU 002, RE), Beverly walked repetitive loping 118bpm garage shuffler... **HENRY** 'Ease The Pain' (Lethal Cover **LECO** & GRAL, sociological funk) solo lupar in jiggy glide 113.7bpm Melow Mixes, stripped down by Sensory Productions into modern wriggle 119.9bpm 'Lead' and Phase 3bpm Mixes and bounding Hurley-esque 121.9bpm Elementary Club Dub... **URBAN SHAKEDOWN** 'Bass-Speaker' (Urban Shakedown CD 1), 147.1bpm 'Rough Shaker' and Phase 3bpm Mixes and bounding 145.8bpm hardcore with the sparser fluttery frobbing 145.2bpm 'Make It Real', 147.1bpm 'Rough Shaker' and Phase 3bpm 'Analogue'... **SCOTT WILDER** 'Love Train' (BMM BMM30 35, TRC), badly rapped 0-123bpm original over snappy synthrum pogo-popped 0-122.8bpm Mix plus classier girl wailed sippy 97bpm 'Rhythmic Town', half-stinky 101.9bpm 'Love is Just A Step Away'.

RM ANDANCE UPDATE 7

Label	CVR
Warner Home Video	FD 15000
MIN BUNNY Pickwick	RV 2193
Of 25 Years	VVL WVD 1118
Columbia Tristar	CVR 13187
MENT DAY	Guid GLD 51162
Ind Party BMG Video	74321120863
Foxvideo	1906
ored Video Collection	VC 6275
Guid GLD 51152	
our Illusion I	Jeffrey GEFV 2591
o Pole	BBC BBCV 4885
Columbia Tristar	CVR 12810
AINFOREST	Foxvideo 5594
AGS PolyGram Video	085923

ARRESTED DEVELOPMENT

start but anyone who saw their live shows knows there is much more to come. To cap the year, Spike Lee asked them to pen a title larger for Malcolm X. Can they get any larger in '93? You bet.

FIVE FAVES FROM '92 GANG STARR 'Take It Personal'; DIGABLE PLANETS

'Rebirth Of Slick'; ICE CUBE 'Predator'; HOUSE OF PAIN 'Jump Around'; BLACK SHEEP 'Choice Is Yours'.



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RS	Catalog
TEST HTS 1992-1993	
TESTS	43
Steps	
Singles	NE 48
V1	14th Eds
abc	Copyright Control
US CD & LP (or use test and A) Yours (1st) Part: Vinyl Logos (no. 1) Single with A (1) 88	Chia Amp (no. 1) CD (no. 1) 88
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Label	171 488 488
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US	146 105
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Albums	Weeks
Debut	1992
250	1991
100	1990
	323
	371
	37

TO beats & pieces

- TOP 10
- 1 I WILL ALWAYS
 - 2 HEAL THE WORLD
 - 3 WOULD I LIE TO
 - 4 DEEPER AND DE
 - 5 TOM TRAUBERT?
 - 6 TEMPTATION (M)
 - 7 WHO'S GONNA I
 - 8 MAN ON THE M
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 - 10 COULD IT BE M
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 - 12 Prince & The Ne
 - 13 IN MY DEFENCE
 - 14 NEVER LET HER
 - 15 SO CLOSE One C
 - 16 STEP IT UP SHE
 - 17 BE MY BABY Ya
 - 18 PEOPLE EVERYD
 - 19 I GOT MY EDUC
 - 20 MOTOWNPHIL
 - 21 ONE IN TEN 80
 - 22 END OF THE RO
 - 23 THE THOUGHT O
 - 24 FOREVER PEOP
 - 25 SLAM JAM The T
- © Copyright EMI. Compiled by

PICTURE THIS — its 90° in the shade, the surf's up and your tune's on top of *RM's* Club Chart — that's what Christmas holds for Aussie label Vicious Vinyl, home of **Ground Level's** soon to be massive 'Dreams Of Heaven' Who says you need to be on the UK clubscene to make tunes it loves?.. For those who prefer to be sitting by their radio in rainy UK **Pete Tong's** three-part review of the year on R1 FM takes place on Christmas day from 6.30pm-9.30pm, December 27 from 7pm-8pm, winding up on January 3 (times tba)... And **Tongy** was quick to deny rumours that his new responsibilities at London Records will force him to do a Jeff Young and give up his radio show... Stay by the trannies on New Year's Eve for James Hamilton and Les Adams' megamixed Capital FM Houseparty broadcast over london on 95.5FM from 10pm...Albums to watch for in the New Year include a **Cowboy Records** compilation and one on **Warp from Apex Twin** — a whole lot more soothing than any bubble bath you'll get in your stocking...For New Year's Eve **Fantazia's** 20,000-plus party at millionaire Peter De Savary's 15th century homestead, Littlecote Hall in Berks...has DJs Slipmatt and



● **BASSHEADS**

Jack Frost...On December 23 London's **Knowledge** gets festive **Colin Faver**, **Colin Dale**, **Carl Cox**, **Caspar Pound** and more... On December 28 **Leicester's** **Formation Records** has a Total Kaos party with **Ratpack** and **Master Safe**...In Middlesbrough it's **Back To Rhythm's** turn to take centre stage with born-again house hero **Ce Ce Rogers** behind the mike and New Year toons from **DJs like Boy Wonder** and **Hoolligan X**...And just in time for '93, jazz funk returns to Dingwalls — thanks to **The Tufty Club** from December 23... Top of many a prezzie list must be **'The Bottom Line'**, the debut compilation of soulful house and garage from new west London label **Esoteric**. Anyone with similar sounds in search of a deal should ring **Iring Soremekun** on 071-221 6376...*RM* reviewer **Rhythm Doctor's** Wave tune 'Enjoy Life' becomes NY label **8 Ball's** first UK signing...Virtual Records is updating its DJ mailing list (tel: 091-230 2967... Talking of **DJs**, **Sunscreen's** debut album '03 comes complete with a simultaneously released DJ version of 12-inch mixes...*RM* is back on January 4; till then, have a blast — **AND THE BEAT GOES ON!**

TOP 10 B

- TOP 10 B
- 1 MR WENDAL
 - 2 I'M EVERY WOMA
 - 3 STEAM
 - 4 HOPE OF DELIVER
 - 5 BLAME IT ON THE
 - 6 LOVE SEE NO COL
 - 7 BELIEVE
 - 8 SEASONS
 - 9 EXTERMINATE
 - 10 BE A LITTLE EASY
- Records are outside the Airplay C

US TO

- US TO
- 1 I WILL ALWAYS
 - 2 RUMP SHAKER
 - 3 IF I EVER FALL
 - 4 IN THE STRLL OF
 - 5 I'D DIE WITH
 - 6 RHYTHM IS A I
 - 7 GOOD ENOUGH
 - 8 SAVING FORE
 - 9 HOW DO YOU TAI
 - 10 REAL LOVE, M
 - 11 WHAT ABOUT
 - 12 TO LOVE SOM
 - 13 DEEPER AND I
 - 14 LOVE IS ON TI
 - 15 DO YOU BELIE
 - 16 LAYLA (AC
 - 17 LITTLE MISS CAT



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RM1

18	THE FRESH LIGHTS	FRANCE	70	LIVE	MAVERICK		
19	WHEN SHE CRILES, HEARTS REB	BLA	21	BRAND NEW MAN, Brooks & Dunn	Arista		
20	FATHFUL, Go West	EMI	20	WHAT'S THE 4117, Mary J Blige	Uptown		
21	MAKING ON BROKEN GLASS, Anna Lomax Arista	44	BOBBY, Bobby Brown	MCA	45	HOUSE OF PAIN, House Of Pain	Tommy Boy
20	THE END OF THE ROAD, Boyz II Men	45	LOVE SHOULD BROUGHT YOU, Tom Brantel	Epic	46	CHTING BABY, U2	Island
22	FLEX, Mac Cobra	46	SOMEONE TO HOLD, Trey Lorenz	Epic	47	BEAUTY & THE BEAST (OST), Various	Walt Disney
23	WHERE YOU GON' NOW, Dornn Yankees	48	JUST ANOTHER DAY, Jon Secada	Sly	48	DIRT, Alice In Chains	Columbia
24	BACK TO THE HOTEL, Kidnap	49	NO ORDINARY LOVE, Sade	Epic	49	WHAT HITS?, Red Hot Chili Peppers	EMI
25	NEVER A TIME, Genetrix	50	LOVE CAN MOVE MOUNTAINS, Celine Dion	Epic	50	THE HEIGHTS (OST), Various	Capitol

TOP 30 MUSIC VIDEO

THE OFFICIAL **music week** CHART

Rank	Artist	Title	Label
1	NEW TAKE THAT: Take That & Party	BMG Video	
2	GUNS N' ROSES: Use Your Illusion II	Geffen	
3	NEW GUNS N' ROSES: Use Your Illusion II	Geffen	
4	2 SIMPLY RED: A Starry Night With...	WMV	
5	DANIEL O'DONNELL: Follow Your Dream	Ritz	
6	ERASURE: Pop! - First 20 Hits	BMG Video	
7	4 ABBA: Gold - Greatest Hits	PolyGram Video	
8	NEW METALLICA: A Year And A Half Part 1	PolyGram Vid	
9	NEW METALLICA: A Year And A Half Part 2	PolyGram Vid	
10	5 U2: Achtung Baby	PolyGram Video	
11	5 MADNESS: Madstock!	PolyGram Video	
12	7 FOSTER & ALLEN: Heart Strings	Telstar	
13	NEW FAITH NO MORE: Video Croissant	PolyGram Video	
14	9 SIMPLE MINDS: Glittering Prize	VVL	
15	10 RIGHT SAID FRED: Up - The Video	VVL	

Rank	Artist	Title	Label
16	8 THE CHIPPENDALES: The Video	Telstar	
17	14 VARIOUS: Premiere Coll. Encore	PolyGram Video	
18	25 QUEEN: We Will Rock You	Music Club	
19	13 VARIOUS: Freddie Mercury Tribute	PMI	
20	16 QUEEN: Greatest Flix II	PMI	
21	11 WET WET WET: ...At The Castle	PolyGram Video	
22	12 AC/DC: Live At Donington	WMV	
23	NEW VARIOUS: Trivial Pursuit Family	Telstar	
24	24 VARIOUS: Karaoke Party 2	Waterhead	
25	17 R: Cyberdelia	Prism Leisure	
26	3 LIONEL RICHIE: Back To Front	PolyGram Video	
27	15 DIRE STRAITS: The Videos	PolyGram Video	
28	3 THE SHAMEN: Boss Vid	VVL	
29	15 THE SMITHS: The Complete Picture	VVL	
30	30 QUEEN: Greatest Flix	PMI	

TOP 15 VIDEO

Rank	Artist	Title	Label
1	2 CINDERELLA	Walt Disney	
2	BATMAN RETURNS	Warner Home Video	
3	PETER RABBIT/BENJAMIN BUNNY	Pickwick	
4	BILLY CONNOLLY: Best Of 25 Years	VVL	
5	HOOK	Columbia Tristar	
6	TERMINATOR 2 - JUDGMENT DAY	Guild	
7	NEW TAKE THAT: Take That And Party	BMG Video	
8	THE COMMITMENTS	Foxvideo	
9	MIKE REID: Live - Uncensored Video Collection	CGV	
10	DANCES WITH WOLVES	Guild	
11	NEW GUNS N' ROSES: Use Your Illusion II	Geffen	
12	NEW MICHAEL PALIN: Pole To Pole	BBC	
13	THE ADDAMS FAMILY	Columbia Tristar	
14	FERNGULLY...THE LAST RAINFOREST	Foxvideo	
15	VIZ: OH LORDY! FAT SLAGS	PolyGram Video	

THE DEFINITIVE MAGAZINE FOR CHARTWATCHERS

HIT MUSIC

NEW EN

7 RIBBEN Phoenix Bay

19 LISA STANFIELD

KISS 100 FM DANCE 20

TOP 20 SINGLES

Rank	Title	Artist	Label
1	WE ALWAYS LOVE YOU	WHITNEY HOUSTON	A&M
2	HEAR THE WORLD	ALBIZ	666867
3	WORLD I SEE YOU		

TOP 20 ARTIST ALBUMS

Rank	Title	Artist	Label
1	GREATEST HITS 46-92	QUEEN	PMI
2			

RES: Singles

48

1 I Know (DEE)

2

3

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FUTURE HITS

MIKE BOSTON

GREEN LANE

BAPHANTON/KYMA

CHART FACTS

Albums - Week

Year	Debut	Exit
1992	256	371
1991	256	371
1990	256	371

* The top 100 Singles and Albums charts
* Detailed chart analyses

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ERA, Spotlight Publications, 8th Floor, Ludgate House, 245 Blackfriars Rd, London SE1 9UR

24	Arrested Development	Comcast
25	SO CLOSE Dina Carroll	AMM
26	WAY IN MY BRAIN (REMIX)/DRUMBEATS S12	All Recordings
27	END OF THE ROAD • Boyz II Men	Motown
28	ALIVE & KICKING East Side Beat	Hwy
29	NEVER LET HER SLIP AWAY Undercover	PWL Int
30	IN BLOOM Nirvana	Geffen
31	IT'S A SHAME Kris Kross	Columbia
32	YESTERDAYS/NOVEMBER RAIN Guns N' Roses	Geffen
33	TATTOO Mike Oldfield	WEA
34	ALL ALONE ON CHRISTMAS Delirious? Love	Arista
35	WHO'S GONNA RIDE YOUR WILD HORSES U2	Island
36	HOLD BACK THE NIGHT Mystic Turnpikes	Network
37	SUPERSONIC HYA! (feat. Sonic The Hedgehog)	Internal Affairs

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TWELVE INCH

1	I WILL ALWAYS LOVE YOU Whitney Houston	21	PEOPLE EVERYDAY Arrested Development
2	ONE IN TEN 808 State/Dido	22	LOVE ME THE RIGHT WAY Hepburn & Ryan Healy
3	HEAL THE WORLD Michael Jackson	23	RUMP SHAKER Wreck N Effect
4	DEEPER AND DEEPER Weissman	24	MOTOWNPHILLY Boyz II Men
5	WAY IN MY BRAIN (REMIX)/DRUMBEATS S12	25	AS ALWAYS Boyz II Men
6	OUT OF SPACE The Prodigy	26	WOULD I UET TO YOU? Charles & Eddie
7	IN BLOOM Nirvana	27	THE KNOWLEDGE (EP) Sly Rick
8	MIAMI HI MIX/ CHRISTMAS IN... Giant Edition	28	TELEVISION, THE DRUG... Disposable Hered of Heredity
9	WE ARE RAVING - THE ANTHEM Slipstream	29	SONG OF LIFE Leftfield
10	MRS. ROBINSON/BEN AROUND Lemonheads	30	TEMP TATION (REMIX) Heaven 17
11	STEP IT UP Stereo MCs	31	IT'S A SHAME Kiss Kross
12	I GOT MY EDUCATION Uncertainty Alliance	32	BRUTAL-BE Atem 8
13	ALIVE & KICKING East Side Beat	33	LET ME BE YOUR UNDERWEAR Club 69
14	SOMEbody I'M COMING BACK Las Starfield	34	SLOW AND SEXY Sheela Baines feat. Johnny Gill
15	ROCK THE HOUSE Source feat. Nicole	35	7 Price & New Power Generation
16	COULD IT BE MAGIC Take That	36	LET ME BE YOUR FANTASY Baby D
17	STAY THIS WAY The Brand New Heavies	37	IF I EVER FALL IN LOVE Shai
18	BONEY M MEGAMIX Boney M	38	CERTAIN PEOPLE I KNOW Morrissey
19	HANDBRACE APERIENCE Hardfloor	39	I BELIEVE Rusted Project
20	SO CLOSE Dina Carroll	40	OH YEAH D.O.P.

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52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
Panini Monique	Rock The House	Source feat Nicole	AS TIME GOES BY	HARBITRANCE APERIENCE EP	YOU GOTTA BELIEVE	AS ALWAYS	IF I CAN DREAM (EP)	POISON HEART	FREE YOUR MIND/GIVING ...	IF YOU ASKED ME TO	INACT	LOVE OH LOVE	IRRESISTIBLE	GOLD	AS ALWAYS	AS ALWAYS	POISON HEART	FREE YOUR MIND/GIVING ...	IF YOU ASKED ME TO	INACT	LOVE OH LOVE	IRRESISTIBLE	GOLD
TrueLove Reaz	Polydor	Harmous UK	Amp	Cr. Boy	Polydor	Chryslis	Epic	East West America	Furive	Motown	Polydor	London	London	London	London	London	London	London	London	London	London	London	London

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TOP 75 ARTIST ALBUMS

THE OFFICIAL music week CHART

This Week	Last Week	Title Artist (Producer)	Label/CD (Distributor) Cass/Vinyl	This Week	Last Week	Title Artist (Producer)	Label/CD (Distributor) Cass/Vinyl
1	1	CHER'S GREATEST HITS 1965-1992 ★ 2 Cher (Various)	Geffen (BMG) GED 24438 GEF 24438 GEF 24439	26	21	TUBULAR BELLS II ★ Mae Doell (Helen O'Connell)	WEA 830606/102 (R) WEA 70022/19 2382
2	4	GREATEST HITS ★ George Strait (Various)	Epic 472322 (SM) 472322/472322/472323	27	25	KEEP THE FAITH ● Bon Jovi (Horn)	Jambou 5141701 (R) 5141701/21953
3	7	POPI - THE FIRST 20 HITS ★ 2 Various (Various)	MCA/Capitol 71317P 71317P/21821P	28	23	ANNIVERSARY YOURS ● Shakespeare Society (Shakespeare Society/Marble/Thomas)	London 8209492 (R) 8209492/820961
4	15	LIVE - THE WAY WE WALK VOL. 1 ★ Liquor (Various)	Virgin GENCO 4-F GENCO 4-F/GENCO 4-F	29	30	GREATEST HITS II ★ 5 Queen (Richard Rowland)	Parlophone/Capitol 2EMV2 TCMTV 2EMV2/2
5	12	TIMELESS (THE CLASSICS) ★ 2 Various (Various)	Columbia 472322 (SM) 472322/472322/472323	30	25	ONCE IN A LIFETIME/SAND IN THE VELASQUE ● Talking Heads (Talking Heads/Various)	CDEG 50/107/CEM 1030/300
6	7	THE FREDDIE MERCURY ALBUM ★ Freddie Mercury (Various)	Parlophone/Capitol 2EMV2 TCMTV 2EMV2/2	31	27	CURTIS STIGTERS ★ Curtis Stigers (Various)	A&M 26193 (BMG) 4119522/21953
7	10	GLITTERING PRIZE 81/92 ★ 2 Simple Minds (Various)	Virgin SMTHV 1-F SMTHV 1/SMTHV 1	32	34	SIMPLY THE BEST ★ 5 The Turtles (Various)	Capitol CESTV 1-E TCSTV 1/ESTV 1
8	18	STARS '92 ★ Various (Various)	Epic West 8191752/821 WX 42/ICW 427	33	33	3 YEARS 5 MONTHS AND 2 DAYS IN THE LIFE ● Various (Various)	Capitol CESTV 1-E TCSTV 1/ESTV 1
9	11	TAKE THAT AND PARTY ● Take That (Various)	Real Gone! 10322 (BMG) 7421106/3421109/322	34	28	THE BEST OF SHIRLEY BASSEY ● Shirley Bassey (Various)	Dino DINO 69 (P) DINO 69
10	13	GOLD - GREATEST HITS ★ 2 Albino (Various)	Polygram 517002 (P) 517002/4517001	35	32	UP + 2 ● Right Said Fred (Tommy Din)	Capitol CESTV 1-E TCSTV 1/ESTV 1
11	30	BACK TO FRONT ★ Lone (Various)	Motown 5300182 (P) 5300182/5300181	36	RE	PERFORMS ANDREW LLOYD WEBBER ● Various (Various)	Capitol CESTV 1-E TCSTV 1/ESTV 1
12	12	DANGEROUS ★ 4 Michael Jackson (Various)	Epic 468322 (SM) 468322/4683201	37	37	HEART STRINGS ● Foster & Allen (Various)	Tenor 2768 (BMG) STAC 2682/STAR 268
13	14	BOSS DROOP ● The Shamans (Various)	One Little Angel TPL 422 (P) TPL 422/PT 422	38	40	NEVERMIND ● Nirvana (Various)	DGC DGC 2442 (BMG) DGC 2442/DGC 2442
14	12	AUTOMATIC FOR THE PEOPLE ● R.E.M. (Various)	Warner Bros 93249553 (R) 93249553/488 (P)	39	38	INVEST TO WHEREVER YOU ARE ● INXS (Various)	Polygram 517002 (P) 517002/4517001
15	15	EROTICA ★ Madonna (Various)	Maverick 9363922 (P) 9363922/488 (P)	40	RE	FROM BOTH SIDES NOW ● Various (Various)	Polygram 517002 (P) 517002/4517001
16	26	THE GREATEST HITS 1965-1992 ★ Various (Various)	Geffen 473522 (SM) 473522/473522/473523	41	31	INTO THE LIGHT ● Various (Various)	Polygram 517002 (P) 517002/4517001
17	NEW	INCESDICE ● Nirvana (Various)	Geffen 473522 (SM) 473522/473522/473523	42	32	GREATEST HITS ● Various (Various)	Capitol CESTV 1-E TCSTV 1/ESTV 1
18	22	THE FORCE BEHIND THE POWER ★ 4 Diana Ross (Various)	Epic 468322 (SM) 468322/4683201	43	45	ACHTUNG BABY ★ 2 U2 (Various)	Island 1091 (P) 1091/28
19	17	DIVA ★ 2 Anita Baker (Various)	RCA PD 70326 (BMG) WX 70326/P 70326	44	36	LEGEND ★ 4 Boyz n the Muzik (Various)	World Circuit 101 (P) 101/28
20	18	THE BEST OF BELINDA VOI ★ 1 Belinda Carlisle (Various)	Virgin BLDV 1-F BLDV 1/BLDV 1	45	42	BOOYEA/HARMONY ● Boyz n the Muzik (Various)	Motown 5300182 (P) 5300182/5300181
21	16	GOLD - GREATEST HITS ★ 2 Various (Various)	Capitol CESTV 1-E TCSTV 1/ESTV 1	46	43	BYE! ● Prince & The New Power Generation (Various)	Paisley Park 59349522 (P) 59349522/488 (P)
22	25	BEST OF ELAINE PAIGE & BARBARA DICKSON ● Elaine Paige/Barbara Dickson (Various)	Telarc 2325 (SM) 2325/2325	47	45	THE COMMITMENTS (OST) ★ 2 Various (Various)	MCA MCA 1028 (BMG) MCA 1028/MCA 1028
23	25	THE CELTS ● Eagles (Various)	WEA 4509192 (R) 4509192/488 (P)	48	45	EXPERIENCE ● The Prodigy (Various)	XL Recordings 1010 (P) XLMC 1010/110
24	14	FLOW YOUR DREAM ● Diana Gans (Various)	Real 817222 (P) 817222/218	49	33	NIKKI BERRY ● Nikki Berry (Various)	Columbia 477192 (R) 477192/488 (P)
25	71	DUOPHONIC ● Charles & Eddie (Various)	Capitol CESTV 1-E TCSTV 1/ESTV 1	50	34	UNPLUGGED ● Eric Clapton (Various)	Duck 9363922 (P) 9363922/488 (P)

TOP 20 COMPILATIONS

This Week	Last Week	Title Artist	Label/CD (Distributor) Cass/Vinyl
1	1	NOW...! 23 ★ 3 Various	EMV/PolyGram/CDNOW 23/CDNOW 23/CDNOW 23 (E)
2	5	THE BODYGUARD (OST) Various	Arista 078212186992 (BMG) 078212186992/488 (P)
3	6	IT'S CHRISTMAS TIME ● Various	Epic CEMTV 69 (E) CEMTV 69/EMTV 69
4	5	THE ULTIMATE COUNTRY COLLECTION ★ Various	MCA/Capitol MOOCB 28/MOOCB 28/MOOCB 28 (SM)
5	5	THE PREMIERE COLLECTION ENCORE ★ Various	Really Useful 51733625 (P) 51733625/173361 (F)
6	5	RAVE 92 ● Various	Cookie Jar JARC'D 5 (F) JARC'D 5/JARTV 5
7	8	THE BEST OF DANCE 92 Various	Telarc DINO 42/DINMC 42/DINO 42 (P)
8	3	MEMORIES ARE MADE OF THIS ● Various	Dino DINO 42/DINMC 42/DINO 42 (P)
9	3	SMASH HITS '92 ● Various	Chrysalis ADDOC 35 (E) ADDOC 35/ADDLP 35

This Week	Last Week	Title Artist (Producer)	Label/CD (Distributor) Cass/Vinyl
10	5	THE GREATEST HITS OF DANCE Various	Telarc DINO 42/DINMC 42/DINO 42 (P)
11	11	GLADIATORS ● Various	PolyGram TV 5176372 (P) 5176372/488 (P)
12	3	ENERGY RUSH II ● Various	Dino DINO 55 (P) DINMC 55/DINMV 55
13	7	GREATEST HITS OF 1992 ● Various	Telarc DINO 42/DINMC 42/DINO 42 (P)
14	14	CLASSIC LOVE ● Various	Telarc DINO 42/DINMC 42/DINO 42 (P)
15	4	STOMPIN' PARTY ● Various	Dino DINO 55 (P) DINMC 55/DINMV 55
16	17	CHRISTMAS LOVE SONGS ● Various	Atlantic 948202 (P) 948202/488 (P)
17	7	NOW DANCE 92 ● Various	EMV/PolyGram/CDNOW 8 (E) TCNO 8/NO 8
18	RE	SIXTIES BEAT Various	Dino DINO 42 (P) DINMC 42/DINO 42 (P)
19	16	RARE GROOVE ● Various	Quality Television ADDOC 35 (E) ADDOC 35/ADDLP 35
20	RE	TAKE 2: OPERA FAVORITES ● Various	Melting Pot SZA 482/29 521 482/26 (SM)

COMPUTER GAMES

This Last Wks			
1	2	5 SENSIBLE SOCCER	ST/Amiga renegade/mindscape
2	1	12 ZOOZ	Amiga gremlin graphics
3	8	2 WWF EUROPEAN RAMPAGE TOUR	Amiga Ocean
4	20	2 AVBB HARRIER ASSAULT	Amiga/PC Domark
5	5	2 PREMIER MANAGER	ST/Amiga Gremlin Graphics
6	3	46 FORMULA 1 GRAND PRIX	ST/Amiga/PC MICROPROSE
7	19	21 INDIAUNA: FATE OF ATLANTIS	Amiga/PC US GOLD
8	4	3 ARCHIE MACLEAN'S POOL	ST/Amiga VIRGIN
9	6	4 JIMMY WHITE'S WHIRLWIND SNOOKER	ST/Amiga/PC VIRGIN
10	7	31 MONKEY ISLAND 2	Amiga/PC US GOLD

11	15	6 LEMMINGS/ON NO MORE LEMMINGS	ST/Amiga/PC Psygnosis
12	10	4 ROAD RASH	Amiga Electronic Arts
13	6	5 HUMANS	Amiga/PC Mirage
14	11	2 COMANCHE MAXOVER	PC US Gold
15	12	8 PUTTY	Amiga System 3
16	10	10 LOTUS 3: THE ULTIMATE CHALLENGE	ST/Amiga Gremlin Graphics
17	7	8 CAMPAIGN	Amiga/PC Empire
18	13	7 PINBALL FANTASIES	Amiga 21ST Century Ent
19	14	6 DRERAM TEAM	ST/Amiga/PC Ocean
20	17	24 CIVILIZATION	Amiga/PC Microprose

Source: ELSIPA Compiled by Gallup

COUNTRY

This Last			
1	1	FOLLOW YOUR DREAM	Daniel O'Donnell Ritz RITZBC070 (P)
2	2	SOME GAVE ALL	Billy Ray Cyrus Mercury 5106352 (F)
3	3	TURN BACK THE YEARS	Sean Wilson Platinum PLATCD911 (PL)
4	4	COME ON COME ON	Mary Chapin Carpenter Columbia 4718982 (SM)
5	5	THE CHASE	Garth Brooks Liberty CDWEST 2184 (E)
6	13	ABSOLUTE TORCH AND TWIST	g.k lang and the Reclines Sire WX 259CD (W)
7	7	NECK AND NECK	Chet Atkins/Mark Knopfer Columbia 4674 3 (SM)
8	1	I NEED YOU	Daniel O'Donnell Ritz RITZCD 104 (P)
9	6	SHADOWLAND	KD lang Warner Bros WX 117CD (W)
10	9	ROPIN THE WIND	Garth Brooks Capitol CDEST2 2162 (E)

11	11	THE LAST WALTZ	Daniel O'Donnell Ritz RITZLD 0058 (P)
12	15	DON'T FORGET TO REMEMBER	Daniel O'Donnell Ritz RITZCD 105 (P)
13	10	FAVOURITES	Daniel O'Donnell Ritz TCD 0052 (P)
14	14	CLASSICS WITH PRIDE	Charley Pride Ritz RITZCD0064 (P)
15	20	BEYOND THE SEASON	Garth Brooks Liberty CDP 738742 (E)
16	16	NO FENCES	Garth Brooks Capitol CDEST 2136 (E)
17	17	LA CROIX D'AMOUR	Dwight Yoakam Reprise 936245182 (E)
18	18	CURRENTS	RCA PD 90645 (BMG)
19	12	MEMORIES	Dan Williams Platinum IHCDS92 (PL)
20	RE	SHOOTING STRAIGHT IN THE DARK	Mary Chapin Carpenter Columbia 4674682 (SM)

Source: C/CIN. Compiled by Gallup

JAZZ

This Last			
1	1	BOOM BOOM	John Lee Hooker Pointblank VPBCD12 (F)
2	2	RIDI'N' HIGH	Robert Palmer EMI CDDEM1038 (E)
3	5	THE BEST OF JOHN LEE HOOKER	John Lee Hooker Music Club MCCC 00 (TB)
4	3	TRANSITION	Walter Trout Band Provogue PRD7042 (P)
5	10	MR LUCKY	John Lee Hooker Silvertone OREC 519 (P)
6	6	I WAS WARNED	Robert Cray Mercury 5127212 (F)
7	7	THE HEALER	John Lee Hooker Silvertone OREC 508 (P)
8	8	MAD ABOUT THE BOY	Dinah Washington Mercury 5127412 (F)
9	NEW	IN THE EYES OF CREATION	Courtney Pine Island CID 9998 (F)
10	10	WE ARE IN LOVE	Rory Connick Jr Columbia 4667362 (SM)

Source: C/CIN. Compiled by Gallup

T SHIRTS

This Last			
1	-	TAKE THAT	Party
2	1	GUNS N' ROSES	Illusions I & II and Coma
3	-	SONIC THE HEDGEHOG	Think Fast and Chequers
4	7	RED DWARF	Star Bug and Kipper
5	-	FAITH NO MORE	Angel Dust
6	-	VIZ	Student Grant and Fat Slags
7	-	MICHAEL JACKSON	Dangerous
8	-	HOUSE OF PAIN	Shamrock and Pocket Print
9	-	SHAMEN	Progen and Boss Drum
10	-	THE LEVELLERS	Green Sun and Video Swindle

Source: compiled from data collected from HMV's Braxa's, HMV's Nottingham, Our Price (Peterborough), Our Price (Nottingham), Tower's Glasgow, Virgin's Manchester

INDEPENDENT: SINGLES


This Last Wks			
1	NEW	1 PHOEVER PEOPLE	The Shamen One Little Indian 8877 P-1 (P)
2	1	2 HOLD BACK THE NIGHT	KWS/The Tramps Network NKKIT 85 (P)
3	2	2 BURNAL 8-E	Altan 8 Network NKKIT 58 (P)
4	4	8 RUN TO YOU	Rage Pulse 8 B17ZLOSE 33 (P)
5	3	7 BOSS DRUM	The Shamen One Little Indian 8877 P-1 (P)
6	5	2 SONG OF LIFE	Leifhead Hard Hands - (HAND 0021) (RE/P)
7	8	1 BELIEVE	Rease Project Network NKKIT 63 (P)
8	8	8 SUPERMARIOLAND	Amesbury Of Funk Living Beat TSMASH 23 (SMASH) (P)
9	6	2 WHAT A WONDERFUL WORLD	Nick Cave & Shane McGowan Mute 12/MUTE 151 (RTM/P)
10	12	1 M CONNA GET YOU	Booze Inc Vinyl Solution STORM 865 (STO) (RTM/P)
11	NEW	1 PEACEMAKER	Nebula II Reinforced - (RIVET 1232) (SRD)
12	NEW	1 METROPOLIS	Metropolis Union City - (UCRT 11) (SRD)
13	13	7 LET ME BE YOUR FANTASY	Baby D Production House - (PNTD 43) (SEH)
14	RE	1 FUNKY GUITAR	TC 1992 Union City - (UCRT 13) (SRD)
15	5	2 TERMINATOR EP	Mazahads Synthetic Hardcore SYNTH 003 (SRD)
16	11	3 SILVER (EP)	Nirvana Tupelo - (TUPEP 25) (RE/P)
17	15	2 TRACK X EP	Nash On Drugs Transglobal - (TRAN ST) (P)
18	NEW	1 NASTY AS I WANNA BE	Shay Habits Reinforced - (RIVET 1233) (SRD)
19	NEW	1 JACK PARTY MIX	Mud Jocks/Jockmaster BA Scratch - (SKMX 011) (P)
20	12	2 BACK AGAIN	Ron Tings Suburban Base - (SUBBASE 16) (P)

Source: C/CIN Compiled by ERA from Gallup data from independent shops

INDEPENDENT: ALBUMS

This Last Wks			
1	1	4 POPI - THE FIRST 20 HITS	Eraser Mute MUTE L (RTM/P)
2	1	13 BOSS DRUM	The Shamen One Little Indian TPL 42 (P)
3	2	2 LEVELLING THE LAND	The Levellers China WOL 1022 (P)
4	4	4 REPPER BLUE	Sugar Creation CREP 129 (P)
5	6	8 SCREAMAMERICA	Inspirational Carpets Creation CREP 616 (P)
6	5	2 BEVERAGE OF THE GOLDFISH	Mute DUNG 19 (RTM/P)
7	7	7 A WEAPON CALLED THE WORLD	The Levellers Mucidis 10571 (APT)
8	NEW	3 KWS	Network KWSL 1 (P)
9	11	11 YES PLEASE	Happy Mondays Factory FACT 420 (P)
10	12	7 ENERGIE	Blaze inc Vinyl Solution STEAM 47 (RTM/P)
11	RE	18 SLANDY AND ENCHANTED	Pavement Big Cat ABB 34 (RTM/P)
12	14	3 THE A-Z OF PIANO...	Jools Holland After Edge ALTGOTE 1 (APT)
13	8	7 TRANSITION	Water Trout Band Provogue PRL 7041 (P)
14	15	2 FULL ON MASK HYSTERIA	Altan 9 Network TDRPL 1 (P)
15	20	2 MR LUCKY	John Lee Hooker Silvertone GREP 919 (P)
16	RE	1 THE HEALER	John Lee Hooker & Friends Silvertone GREP 508 (P)
17	9	9 SLEEPWALKING	Megnum Music For Nations MFR 143 (P)
18	RE	1 EN-TACT	The Shamen One Little Indian TPL 22 (P)
19	13	10 DAMNATIONS	Carte Blanche Big Cat ABB 104 (RTM/P)
20	RE	1 LAZER GUIDED MELODIES	Spiritualized Dedicated DEDLP 001 (RTM/P)

Source: C/CIN Compiled by ERA from Gallup data from independent shops



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TOP 60 DANCE SINGLES

THE OFFICIAL **music week** CHART

WEEKS IN CHART	This Week	Last Week	Title Artist	Label (12") (Distributor)
1	NEW		SONG OF LIFE Leiffield Hard Hands HAND 0027 (RE/P)	
2	NEW		HARDTRANCE ACPERIENCE EP Hardfloor Hart House UK HARTUK 1 (RTM/P)	
3	NEW		ROCK THE HOUSE Source feat Nicole React 12REACT 12 (BMG)	
4	1	2	WY IN MY BRAIN/DRUMBEATS SL2 XL Recordings XLT 36 (W)	
5	4	3	ONE IN TEN 808 State/UB40 ZTT ZANG 391 (W)	
6	3	2	I GOT MY EDUCATION Uncanny Alliance A&M AMY 0128 (F)	
7	NEW		LOVE ME THE RIGHT WAY Reginaton & Rym Mazze Arista 74321128091 (BMG)	
8	NEW		OH YEAH D.O.P. Guenilla GRRR 040 (RE/P)	
9	NEW		THE KNOWLEDGE (EP) Sly-Kick Hard & Fast 12QUICK 4 (BMG)	
10	4	3	AS ALWAYS Secret Life Cowboy RODEO 9 (BMG)	
11	18	8	LET ME BE YOUR FANTASY Baby D Production House PNT 043L (Self)	
12	17	3	HEAL THE WORLD Michael Jackson Epic 6584888 (SM)	
13	5	2	ALIVE & KICKING East Side Beat Hfr FX 206 (F)	
14	13	2	WE ARE RAVING - THE ANTHEM Slipstream Boogie Food 12BF 1 (F)	
15	2	1	DEEPER AND DEEPER Madonna Maverick/Sire W 0146PT (W)	
16	8	3	TERMINATOR (EP) Metalheads Synthetic Hardcore SYNTH 003 (SRD)	
17	23	2	MIAMI HIT MIX Gloria Estefan Epic 6588376 (SM)	
18	12	2	STAY THIS WAY The Brand New Heavies Acid Jazz/ffr BNHX 2 (F)	
19	20	4	STEP IT UP Stereos MCs 4th - B'way 12BRW 266 (F)	
20	15	2	WORLD WITHIN A WORLD D'Cuze Suburban Base SUBBASE 17 (SRD)	
21	19	4	RUMP SHAKER Wreckx-N-Effect MCA MCST 1725 (BMG)	
22	14	2	SOMEDAY (I'M COMING BACK) Lisa Stansfield Arista 74321123561 (BMG)	
23	26	3	LIVIN' IN DARKNESS Top Buzz Basement BRSS 013 (Self)	
24	34	6	OUT OF SPACE The Prodigy XL Recordings XLT 35 (W)	
25	28	2	PURITY The Aloof Cowboy RODEO 12 (RE/P)	
26	42	2	I BELIEVE Reese Project Network NWKT 63 (PI)	
27	9	3	PEACEMAKER Nebula II Reinforced RIVET 1232 (ISDI)	
28	32	2	MOTOWNPHILLY Boyz II Men Motown TMGX 1402 (IF)	
29	10	2	NASTY AS I WANNA BE Nasty Habits Reinforced RIVET 1233 (SRD)	
30	29	3	DON'T SAY NOTHIN'/WHEN ... Opaz Opaz 002 (Self)	
31	16	3	METROPOLIS Metropolis Union City UCRT 11 (SRD)	
32	NEW		DO IT FOR LOVE Subterranea Champion CHAMP12 297 (BMG)	
33	47	2	FUNKY GUITAR T.C. 1992 Union City UCRT 13 (SRD)	
34	31	4	LET ME BE YOUR UNDERWEAR The 69 Hfr FX 204 (F)	
35	27	4	SO CLOSE Dina Carroll A&M AMY 0101 (F)	

This Week	Last Week	Title Artist	Label/Processa (Distributor)
1	1	COLOURS Various Union City UCRLP 1/UMCRM 1 (SRD)	
2	5	BOSS DRUM The Shamen One Little Indian TPLP 42/TPLP 42C (P)	
3	2	FANTAZIA - THE FIRST TASTE Various Fantazia FANTA 001/(AFT)	
4	13	3 YEARS, 5 MONTHS AND 2 DAYS... Arrested Development Cooltempo CTLP 28/CTLP 28 (E)	
5	3	EXPERIENCE The Prodigy XL Recordings XLLP 110/XLMC 110 (W)	
6	NEW	SELECTED AMBIENT WORKS Alpha Twin Apollo Rec AMB 392Z/AMB 3922C (APT)	
7	RE	DANGEROUS Michael Jackson Epic 4658021/4658024 (SM)	
8	4	THE PREDATOR Ice Cube 4th - B'way BRLP 592/BRCA 592 (F)	
9	10	EROTICA Madonna Maverick/Sire WX 491/WX 491 (W)	
10	4	HARD OR SMOOTH Wreckx-N-Effect MCA MCA 10566/MCAC 1566 (BMG)	

This Week	Last Week	Title Artist	Label (12") (Distributor)
36	21	DIRTY Lemon Interrupt Junior Boys Own JBO 712 (GAMO)	
37	37	IF I EVER FALL IN LOVE Shai MCA MCST 1727 (BMG)	
38	NEW	WORLD CHAMPION Nino Production House PNT 045 (Self)	
39	36	IT'S A SHAME Kris Kross Columbia 6588586 (SM)	
40	11	SUBLIME THEORY Sublime Limbo LIMBO 005 (SRD)	
41	RE	FEEL THE FURY EP NRG Chill TUV 25 (RTM/P)	
42	33	BACK AGAIN Run Tings Suburban Base SUBBASE 16 (SRD)	
43	25	BROKEN WINGS Network Chrysalis 12CHS 3923 (E)	
44	NEW	WE CAN MAKE IT Soul Fusion Strictly Rhythm SR 100 (Import)	
45	24	HOLD BACK THE NIGHT KWS feat. The Tramps Network NWKT 65 (PI)	
46	5	TELEVISION, THE DRUG OF THE... Disposable Heroes Of... 4th - B'way 12BRW 241 (F)	
47	28	DUB HOUSE DISCO Two Shiny Heads Guenilla GRRR 041 (RE/P)	
48	42	JOCK PARTY MIX Mad Jocks feat. Jockmaster BA SMP SXMX 21 (P)	
49	48	WHO'S THE BAD MAN Dee Pattern Hard Hands HAND 003T (RE/P)	
50	41	PLASTIC EP Brainstorm Crew Formation FORM 12016 (MO)	
51	NEW	SHE'S GOT THAT VIBE R Kelly/Public Announcement Jive JIVET 326 (BMG)	
52	51	THE THOUGHT OF IT Louie Louie Hardback Y2 724TW (W)	
53	52	UNDERGROUND EP Sub Love Earth EARTHX 7T (SRD)	
54	38	IF YOU BELIEVE Chantay Savage ID 6588316 (SM)	
55	35	COULD IT BE MAGIC Take That RCA 74321123131 (BMG)	
56	NEW	MUSIC EXPRESS X-Press 2 Junior Boy's Own JBO 812 (GAMO)	
57	46	SLOW AND SEXY Shabba Ranks feat. Johnny Gill Epic 6587726 (SM)	
58	55	PEOPLE EVERYDAY Arrested Development Cooltempo 12COOL 265 (E)	
59	52	THIS IS A TRIP Key Bird Basement BRSS 011 (Self)	
60	RE	GOTTA WORK Robert Owens Freetown Inc. FT 110T (RTM/P)	

TOP 10 ALBUMS

This Week	Last Week	Title Artist	Label/Processa (Distributor)
1	1	COLOURS Various Union City UCRLP 1/UMCRM 1 (SRD)	
2	5	BOSS DRUM The Shamen One Little Indian TPLP 42/TPLP 42C (P)	
3	2	FANTAZIA - THE FIRST TASTE Various Fantazia FANTA 001/(AFT)	
4	13	3 YEARS, 5 MONTHS AND 2 DAYS... Arrested Development Cooltempo CTLP 28/CTLP 28 (E)	
5	3	EXPERIENCE The Prodigy XL Recordings XLLP 110/XLMC 110 (W)	
6	NEW	SELECTED AMBIENT WORKS Alpha Twin Apollo Rec AMB 392Z/AMB 3922C (APT)	
7	RE	DANGEROUS Michael Jackson Epic 4658021/4658024 (SM)	
8	4	THE PREDATOR Ice Cube 4th - B'way BRLP 592/BRCA 592 (F)	
9	10	EROTICA Madonna Maverick/Sire WX 491/WX 491 (W)	
10	4	HARD OR SMOOTH Wreckx-N-Effect MCA MCA 10566/MCAC 1566 (BMG)	



The Music Week Dance Chart is updated every Friday by Pete Tong on 1FM's Essential Selection between 7-10.30 pm.

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Today marks the end of an era for one the industry's towering personalities. PolyGram chairman Maurice Oberstein, who has in three decades risen from running a small New York label to steering the UK's biggest record company, is stepping down. Chas De Whalley profiles Obie, famed for his headgear, his dog and a bite to match his bark

HATS OFF TO OBIE

When the assorted heads of PolyGram's UK operations file into the boardroom later today for their scheduled December meeting, it will mark the end of an era for chairman Maurice Oberstein.

Not only will he be officially handing over to Roger Ames the position he has held for the past seven years, but it may also be his last chance to have a say in the day-to-day running of a British record company — after very nearly three decades in which this flamboyant and frequently outspoken Jewish New Yorker has proved himself one of the shrewdest

business brains ever to grace the UK's music industry. It's also a chance which, it is safe to assume, the showman in Maurice Oberstein will not let slip quietly by without turning into something of an occasion.

In past years he has trawled through his collection of nautical headgear and presented himself as rear admiral of the PolyGram fleet. Or else, given the season, made a grand entrance dressed as Santa Claus, handing out any number of acerbic Christmas asides in one or other of his many voices.

That much is already expected. What else Obie may have up his sleeve is a secret between the man and his English Setter, Eric. And as always the dog is saying nothing. Maurice Louis Oberstein joined CBS International in New York as a marketing man in January 1965. Previously he had been running Rondo Records, the budget-price label

his late father Eli set up on retiring from RCA Victor — where, as head of A&R, he had recorded such greats as Duke Ellington and Perry Como and had also been inducted into the Country Music Hall of Fame.

Far from being overshadowed by his father's memory, Oberstein Jr had swiftly made a name for himself, in the *Guinness Book of Records* no less, as the producer of the fastest selling LP of all time: a collection of President Kennedy's speeches which sold a staggering 4m copies in the month following his assassination in 1963.

Surprisingly, these early maverick tendencies seem to have gone largely unrecognised by the CBS management of the day, who instead packed 38-year-old Maurice off to London where he could use his degrees in both chemical engineering and the law to sort out manufacturing problems arising from the purchase of UK indie label Oriole Records and the launch in 1965 of CBS UK.

It was to prove a period of unprecedented international growth for CBS and, under managing directors Ken Glancy and Dick Asher, Oberstein swiftly blossomed.

Overcoming any initial misgivings about the British way of life and work practices, he helped shape the new company into one of the most efficient selling machines in the land.

By 1973 he had risen to the position of managing director of manufacturing and distribution, and two years later succeeded Asher in the top job. For the next 10 years Maurice

Oberstein was synonymous with CBS. A confirmed bachelor, he thrived on his image as the Family Of Music's favourite uncle, developing larger than life eccentricities which captured the imagination of public and professionals alike, fostering the impression that while he did the barking it was his dog, the now-departed Charlie, who made the deals.

During 1975 to 1985 CBS consistently outstripped its competitors in the singles charts, securing 44 number ones compared with EMI's 22, PolyGram's 17 and Warner Brothers' 16. Under Oberstein CBS was quick to recognise the importance of the MOR market and scored with artists such as Shakin' Stevens and The Nolans.

But Maurice Oberstein had no difficulty entering into the spirit of the age. His overcoat and trilby were frequently to be seen at punk clubs like the Roxy and the Vortex.

In 1983, when some Bizarre boss Steve finally agreed to ink a deal for The Only if the contracts were signed at midnight atop one of the lions in Trafalgar Square, Obie was there with paperwork and fountain pen at the ready.

And when it came to the bottom line, Obie had the last laugh after a *Financial Times* survey revealed CBS UK to be one of the most efficient companies in the country, making back £243 for every £100 invested.

Oberstein cut Soho Square in June 1985 but behind him left Paul Russell firmly at the helm with UK artists like Paul Young, Sade and George Michael breaking all over the world.

He immediately joined PolyGram as a key player in a team made up of former CBS International strikers

such as Dick Asher and Alain Levy. Reflecting his then role as chairman of the BPI, (a position he was to take up for a second time in 1991) Oberstein used the breadth of his experience to bring together labels previously considered separate to create the UK's biggest record company.

Following the strengthening of Phonogram, Polydor and London, the assimilation of labels like A&M, Island, Go! Discs and Big Life ensured that PolyGram's steady expansion was remarkably trouble free.

At the same time Obie has shown no signs of ironing out the idiosyncrasies in his own operating style. BPI and record company board members alike attest to his often stunning ability to win an argument. In his aggressive defence of recent record company

demands that leading artists help share the development costs of the new DCC format by accepting royalty cuts, Oberstein has proved once more his loyalty to the industry he loves.

And, of course, he's not really retiring to tend his garden in Little Venice, watch his horses run at Kempton and hope that Queens Park Rangers find the back of the net a little more often during his twilight years.

After the Christmas break and one of those glamorous holidays which are the only vice he will admit to, Maurice Oberstein will be back at PolyGram International heading its Canadian, Australasian and Indian companies. A better excuse for more funny hats he will not need.



Terms of endearment

Maurice Oberstein has been a commanding figure in the UK music industry for nearly 30 years. Here, colleagues, rivals and friends pay tribute and tell their tales of Obie

Eric Kronfeld, president and CEO, Polygram New York



"Obie and I have known each other for over 20 years. Our friendship, nurtured by mutual admiration for each other's sartorial splendour and knowledge of haberdashery, has deepened during the last decade we have worked together.

"As a colleague, I profoundly respect Obie's knowledge and understanding of the industry in which we work as well as his boundless energy and enthusiasm for that industry, both as spokesman and teacher.

"Although the parallel logic somehow escapes me, our training as lawyers has made us animal lovers. We share ownership of a number of racehorses and have named our dogs after each other — my golden retriever, Obie, being christened as a riposte to Obie's (the man) naming his English Setter Eric.

"In conclusion I could refer to the last lines from Kipling's *Gunga Din*, but Obie would probably throw up or worse — get even! In any event Obie is not retiring (nor has he ever been) so I can't get too maudlin. Hopefully, he'll be around for a long long time."

John Craig, managing director, First Night Records

"We've got six shows on in the West End at the moment: *Les Miserables*, *Miss Saigon*, *Five Guys Named Mo*, *Blood Brothers*, *Buddy and Kiss Of The Spiderwoman*. I was telling Obie how happy we were that the cast album of *Les Miserables* has just gone double platinum and he said 'Well, just think how many a real record company would sell!'"

"I'm glad the old bastard is retiring. Now he can come and do my garden, and do it for free, but only if he lowers his prices." — Tom Watkins, friend, and manager of East 17

Paul Rodwell, director of business affairs, CBS 1974-1979

"When Obie was first made managing director he was going through a bit of a bad patch. I told Paul Russell who

Alain Levy, president and CEO, PolyGram International

"Obie thrives on conflict. Some people are like that.

"He'll only respect somebody when he's had a good fight with him, he's really punched him and the guy still comes back for more. If he barks a lot and the other person disappears then Obie has no time for him.

"And you never know where Obie is heading. You can find yourself in the most embarrassing or the most hilarious situations with him. Both in or out of the office. You can be in a restaurant and he'll take a sudden dislike to the waiter and get really abusive or else he'll suddenly fall in love with the guy and hand him the flowers off the table. You can never predict it. Even though I've known him well for 20 years, I never know what he's going to do next."



was then my boss that I thought the guy was an animal and I didn't want to work with him. Russell immediately went and told Obie.

"The next morning I bumped into Obie in the lift and he said 'I really want to see you. I hear you think I'm an animal and you don't want to work with me.' Yes, I said. That's absolutely true. And I told him why. From that moment on we got on like a house on fire."

John Deacon, BPI director general



"From the 25 years I have known Maurice Oberstein, two distinct impressions immediately come to mind: the enigma of the man and the spunky side of genius that have

been a hallmark of his career. On both counts, Obie is a one-off.

"I think I'm probably on safe ground in saying that there's nobody quite like Obie either within the record business or outside it. "For instance, I find it hard to imagine anybody else reacting as Obie did when he turned up for the post-Brits party at the Royal Lancaster Hotel this year. Challenged by the door staff to show some identification, Obie responded with an airy: 'But I'm the boss of this bunch.'"

Nicky Graham, senior manager A&R, CBS 1974-1984

"I remember meetings in Obie's office where he'd insist you took his chair while he lay down on the floor and

picked fleas off Charlie. It was all a ploy to put you ill-at-ease. You'd psyche yourself up to ask for something special and then he'd throw you into a complete state of turmoil. As a negotiating ploy with over-demanding managers it was quite brilliant."

Derek Green, managing director, China Records



"When I think of Obie I think of a time round about the introduction of the industry chart when I was still at A&M. He put the fear up my back when he told me privately 'You must understand. In the Seventies we competed on a 'My Music Is Better Than Your Music' basis. In the Eighties we'll be competing on a 'My Marketing Is Better Than Your Marketing basis'."

"I thought he was being unnecessarily cynical at the time. But he was proved absolutely right. He must have one of the brightest and cleverest minds I've ever run into. If there's such a thing as Jewish thinking then Obie has it in abundance."

David Betteridge, managing director, Oxygen Records (managing director CBS 1979-1982)

"Until you've worked and been down in the trenches with him you don't understand how good the man is. His public persona, as the fool with the

funny voice is very misleading because, underneath it all, he's deadly serious.

"It was while I was at CBS with him that they went from their hottest band being *The Wombles* to having music that meant something in the world. But he is not primarily a music man although he is fantastic with artists.

"Obie's strength is that he understands the bottom line, what it takes to get in the charts and turn in a profit, when to spend and when to harbour the money. If you look at the companies he's been involved with over the years, it's not a coincidence to find that those companies have burgeoned and developed under his tutelage.

"He's also the consummate big company man. He understands exactly how to work on an international basis. He thinks big in both the music business."

"Any dog who wears silly hats and has a dog as his best friend is all right by me." — Pete Waterman, PWL Records

Bernard Theobalds, manager, Barbara Dickson

"I remember arguing with Obie over whether there should be a picture of Barbara on the cover of her first album for Epic. We wanted something altogether more arty. Obie's philosophy was that art is great in a gallery but people want to see a picture of the artists they're buying. We were unhappy with that.

"Happy?" said Obie. 'What do you want happy for?' I've just had an artist in here who said he wasn't happy with his last five fucking hits! I don't care what people like, I'm just here to sell fucking records."

Paul Conroy, managing director Virgin Records



"I first came into contact with Obie in the mid-Seventies when I was the young manager of the Kursal Flyers. We were newly signed to CBS Records and, thanks to

Mike Batt, we gained our first hit with 'Little Did She Know' in 1976. "Obie sent me out to the CBS Convention in Atlanta. It was a real ▶



gone for a walk...
from U.K. to International

best wishes from all your friends at PolyGram International

A TRIBUTE TO MAURICE OBERSTEIN

eye-opener — a lavish affair which gave me many pointers as to how record company sales conferences should be run and how artistes should be presented. I'm sorry that I never got to work for Obie, but his pearls of wisdom have helped me out immeasurably over the years.

"The industry will be a sadder place without his experience and his mischievous sense of humour. But I'm sure we haven't seen the last of him. As an industry we may not always agree or stand together, but at this time we should all wish him 'Au Revoir'."

"Nothing will be the same without him"
— Martin Mills,
managing director,
Beggars Banquet
Records

**Jazz Summers, managing director,
Big Life Records**



"Obie is never less than inspiring. His enthusiasm for our business is second to none. He's always three jumps ahead of you. Which is more than you can say of his horses. If they took

**Brian McLaughlin,
managing director, HMV**



"Having praised him recently for being the only chief executive to take major retailers out to lunch or dinner, he said: 'Is that Right? If I had known that I wouldn't have done it.'"

a tip from him they'd be winning a few more races and not falling down so often. Obie may be retiring but I don't see anybody putting him out to stud. I think he'll be back in the race sooner than we think."

**John Nelligan, managing director,
Britannia Music**

"What can one say that has not been said over a thousand times over the years by so many people! Obie has contributed his life to the industry.

His advice and guidance has left an indelible mark on many. He will be talked about for years to come and, to those who worked with him, he will be sorely missed. There will never be another Obie."

**Judd Lander, Chrysalis Music TV
(Epic Promotions 1973-1983)**

"Obie's a man for all seasons. His knowledge and experience of industry is second to none on all levels. He has always gained the respect and loyalty of everybody who has worked for him because he speaks their language all the way from the pressing plant to the post room."

"Obie's pleasure is his work. Except for those glamorous holidays, he has always been on parade." — Derek Witt, CBS artist relations 1964-1986

**Paul Russell,
chairman, Sony Music**

"In 1973 I was a very young and very green lawyer and had been at CBS, who were then in Theobalds Road, for

**Rob Dickins, chairman,
Warner Music**



"Obie's the only man I know who can achieve more by storming out of meetings than by staying in them!"

around three weeks. I had to negotiate with Obie, who was at that time in charge of manufacturing and distribution for CBS, a new pressing and distribution deal with A&M.

"After a lot of to-ing and fro-ing there was a final negotiating session at the Dorchester Hotel on a Thursday afternoon with Jerry Moss, Derek Green, then managing director of A&M, and John Deacon who was then general manager. The negotiations were somewhat difficult but were satisfactorily concluded round about 5am on Friday morning.

"After the obligatory glass of champagne Obie and I wandered out ▶

HATS OFF TO OBIE.



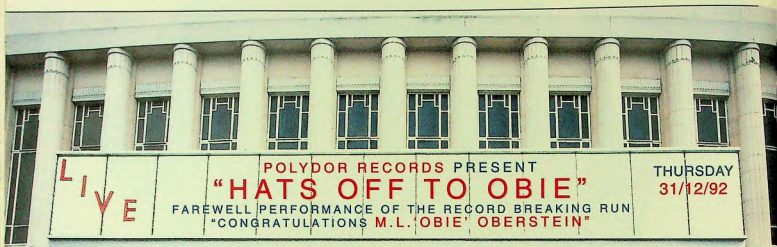
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Hats off to Obie





Hammersmith "WE'LL MISS YOU" Hammersmith



A TRIBUTE TO MAURICE OBERSTEIN

into Park Lane and strolled off together towards Hyde Park Corner feeling quite pleased with ourselves. At Hyde Park Corner we told each other how well we'd done, hailed cabs and went our separate ways.

"When I got into the cab, the adrenalin of 14 hours of continuous negotiating was still buzzing and as there aren't too many places you can go at 5.30 in the morning without getting arrested, I decided to go into the office.

"When the cab drew up outside the building in Theobalds Road there was another stopped ahead of me and out of it jumped Maurice Oberstein. And I distinctly remember thinking that here was a man who would go far."

John Preston, chairman BMG/RCA



"I was made managing director of Polydor shortly before Obie started at PolyGram in 1985. We'd had a fantastic couple of weeks where we'd been number one in the album charts for two weeks running with two different artists. I thought I was doing well until I got an extremely angry telephone call which shook me.

"It was from the manager of the band who had been knocked off the top. He accused me of rigging the whole thing and of conspiring against him and then he began threatening

Jimmy Devlin, managing director, Polydor Records



'A bollocking from Obie is more instructive and certainly more personally insulting than any seminar on the music business.'

me with all sorts of terrible things. I was due to have dinner with Obie that evening and told him what had happened. He didn't bat an eyelid. 'Oh Yeah,' he said, 'That sort of thing used to happen all the time at CBS. You'll get used to it!'

"I got this immediate sense that there was probably nothing that could happen to me in this job which Obie hadn't already seen and dealt with at least three times before."

Jonathan King, pundit and entrepreneur



"I love him dearly as a human being. He has flashes of genius unmatched by anybody in our business except me. He also has eccentricities which others might

describe as barking mad but which are unmatched by anybody in our industry except me. And he has a taste in hats worse than anybody in our industry including me.

"He has an absolute grasp of the way the industry works on every level. The only time I disagreed with him fundamentally was when he took over as chairman of the Brits. I believe the function of the Brits is primarily to break new British acts internationally, whereas he believes they should be used to increase the sales of already well-known British acts in Britain. On every other front he has my deepest respect."

Roger Ames, incoming chairman, PolyGram UK



"Obie knows how to extract every last sale there is in a record. I don't know what he was like at CBS. It must have been very hard to develop UK artists in an atmosphere where a four or five million selling album turned up from the US every other week. But Obie did do very well with The Clash. In terms of global sales they must have been the most important band to have come out of the punk era.

"Once he moved to PolyGram he understood immediately that the most important function of a British record company is to break the act at home

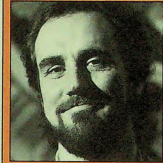
and then to translate that success overseas. And he set out to make sure the companies did just that.

"I'm sure that we have different styles but I don't intend to change the structure he has helped to build and develop over the last eight years."

Richard Handover, managing director, Our Price Music

"During my three and a half years in the industry Obie's has been larger ▶

David Munns, senior vice president pop marketing, PolyGram International



'Obie doesn't suffer fools gladly. Once he's decided you're not happening, it can be very difficult to repair the damage. And he has this irritating habit of being intolerant and right.'



so farewell then,
maurice oberstein.
some called you
obie,
some called you the bloke
with the dog.
we called you
unforgettable

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*with acknowledgement to ej thrubb

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"WE ARE NOT AMUSED"



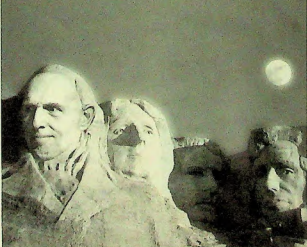
"MAGNA CARTA 1215"



"PEACE IN OUR TIME"



"OBIE VIII"



"ONE SMALL STEP FOR OBIE,
ONE GIANT STEP FOR POLYGRAM"

A TRIBUTE TO MAURICE OBERSTEIN

Barbara Dickson, CBS artist 1978 - 1984



"I got some tickets to see Oklahoma when it was revived in the West End six or seven years ago and I needed a gentleman companion so I called up Obie.

Just as the curtain was going up, he tells me that not only did he see the original New York production back in the late Forties but that he is a huge and serious Oklahoma fan and that he knows all the songs and all the dialogue inside out.

The music begins and the curtain rises and your man steps out to start singing Oh What A Beautiful Morning and Obie starts to sing along too. At the top of his voice! Have you ever heard Obie sing? I'm sitting acutely embarrassed and telling him to shut up but he's having none of it.

"When I left the theatre I was never more convinced of the fact that I should do the singing and he should do the deals."

than life and his influence profound. I have not always agreed with his point of view but he has always made his priorities clear and has been prepared to bring his extraordinarily creative mind to bear on issues either relevant to our joint business interests or to the wider industry issues.

"There is no doubt his retirement is a milestone in the development of the British music industry.

David Clipsham, managing director, Phonogram



"I've had a very considerable respect for him since my days as sales and marketing director at Warner Brothers. I spent a lot of money

launching an album by the Nolan Sisters. It was the first album ever to be television advertised all the way to Number One and we felt very proud of ourselves until Obie stole the act from us. We

had a binding contract for the album with a licensor in Ireland. But I guess we didn't check out the state of his agreement with the act. But Obie did and signed them directly to CBS!"

**"If this is the end of Obie I'll eat my hat or one of his."
- Ivor Schlosberg, managing director, Pickwick Records**

Michael Levy, managing director, M&G Records

"I remember the party they threw for him at the White Elephant when he was made managing director in 1976. They all flew in from New York, Dick Asher, Walter Yetnikoff, Ron Alexenburg, Steve Poppovich. But who's the only one left at the top of the tree? Maurice Oberstein."

David Fine, chairman of the supervisory board, PolyGram, and chairman IFPI



"The decision to invite Obie to take on the chairmanship of PolyGram UK was an important milestone in my own career. Key positions in the music industry are so very difficult to fill and it was after a very long, very liquid lunch at the Mirabelle in 1985 that I concluded that our organisation should be able to live with Obie.

"He was renowned for his eccentricity but behind this front was a highly skilled executive with an extraordinary understanding of the record industry. He had a track record of success which could not be disputed.

"My only reservation was whether he could represent his success yet agree and whether he could adapt to us, or whether the convulsions would be traumatic on both sides.

"History has shown that his alliance with PolyGram has been an outstanding success beyond the highest possible expectations of both parties. He retires at a time when he has secured for his company the enviable position of being year after year the top performer in the UK as well as a major provider of international repertoire.

"He has also made a significant contribution to the BPI and has been an active supporter and contributor to the IFPI at a time when the industry has to be constantly on the alert."

"I am delighted that Obie will continue to be associated with PolyGram International and I look forward to his active involvement in industry matters."

"I shall never forget your comments on MCA five years ago. Will you?" - Tony Powell, managing director MCA Records (former marketing director Phonogram Records)

Freya Miller, friend, and manager, Shakin Stevens 1979 - 1990

"Obie is a legend. The only person in the music business who is irreplaceable. He created the music business in this country as we know it today and for that we should be eternally grateful."

Rupert Perry, president and chief executive officer, EMI Records



"Maurice Oberstein has been a major contributor to the British music industry for many years. He is a man who has an acute sense of knowledge regarding the business and he's also a man who makes the business fun at the same time.

"He wears many colourful hats and has played a major part in the development of the industry for more than 25 years. I have enjoyed working with him both as a colleague and as a competitor."


OBIETUARY

A tribute to Maurice Oberstein from the stars who loved him.

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"Bollocks" - Roger Mellie "Nessun Dorma" - Pavarotti

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DOOLEY'S DIARY

Remember where you heard it: **The Word** came a cropper when it decided to have a warehouse party hosted by the "outrageous" **Pussy Posse**. "Everyone turned up in their sexiest scanties, but it was so bloody cold we all had to keep our coats on," moaned one disgruntled party-goer... Meanwhile Arista plugger **Richard Evans** reveals he had to be escorted from the record-breaking label's Christmas bash "just as I was becoming irresistible to women"... Evans, his boss **Diana Graham** and just about everyone at Arista were among the many expected to be queuing outside bookmakers Wm Hill this morning (Monday) to collect their winnings from Whitney's Christmas number one victory... But Hills say they are not down-hearted at losing what is expected to be £10,000 on the bets. "It happens," says spokesman **Graham Sharpe**, who has already opened a book on next year's number one, with **Cliff Richard** favourite at 10-1. Anyone fancying their chances, can also get 10-1 for Houston to beat Bryan Adams' record of 16 weeks at number one last year... Besides losing business for Virgin's two Megastores and HMV's two stores, Wednesday's **Oxford Street bomb** also stranded Phonogram managing director **David Cliphman**. While at the BPI's nearby HQ, his car was parked in the Cavendish Square car park singled out by the bombers... Things



When you unwrap that valuable but unwanted piece of music big memorabilia on Christmas Day, don't just throw it away like last year. Remember **Nordoff-Robbins'** fund-raising auction at HMV's Oxford Circus store on January 31 and N-R is on the lookout for such treasures. The star item at the event is this exclusive Fender guitar, signed by the plethora of rock monsters who attended **Knobz'n'** '90, including Eric Clapton, Elton John, Mark Knopfler, Paul McCartney... the list goes on and on. But it will take a big bid... it's currently insured for a massive £250,000. That would certainly explain why the event's organizers are being so gentle with it. Pictured (left to right) are Nordoff-Robbins' **Christine Keboe**, **Andrew Miller**, **Karen Millard** and **Audrey Balfour**, and HMV's **Clare Griffiths**. For details, phone **Karen Millard** on 071 736 5500.

got fairly fruity we hear at the Chrysalis Christmas do once the punnet of strawberries came out. The Mastermuth Pass The Strawberry challenge left Paul Conroy's fiancée and Chrysalis plugger **Kate Rennie** looking good for a promotion after she was paired with her boss, marketing director **Mike Andrews**. "I'm thinking of sending Paul a punnet for Christmas — it should work wonders for their love life," a flushed Andrews said afterwards... And Andrews was well chuffed last week to see **Arrested Development's** album go gold — a week within the Christmas deadline set five months ago in his £1,000 wager with Ensign's **Nigel Grainge**. A charity of Andrews' choice is a grand better off today... With his Stars album now certain to repeat last year's feat and become the biggest-selling album of 1992, Simply Red's **Mick Hucknall** was in fighting mood in **Paul Gambaccini's** Radio One interview on Saturday, warning that some form of "artist resistance" is on the cards over the proposed DCC royalty breaks. "The sooner **Mr Oberstein** and **Mr Dickens** and all those people get off their high horses and come down here and start talking to us, the less they will probably have to pay," he warns... Expect details on the

worst kept secret in the business, the London reorganisation, next week... Meanwhile, as **Roger Ames** toasted Obie, the man he is succeeding as PolyGram chairman, London staff were planning a surprise for him at their party on Friday... Much excitement at the BPI this week as a report emerged claiming UK CDs are the cheapest in Europe... As a performer famed for making up her own impromptu songs rather than singing other people's, **Who's Line Is It Anyway** star **Josie Lawrence** was not an obvious choice for guest speaker at the **MPA Christmas lunch**. Lawrence admitted she didn't even know what a music publisher was until she inadvertently sang a snippet from a spaghetti western theme. "My bosses were furious — it cost them £400," she said... Congrats to RCA marketing director **Hugh Goldsmith** who was due to tie the

Sum columnist **Piers Morgan** is not one to turn a chummy "arm-over-shoulder-with-star" situation, but he must have been bitterly disappointed with the **Richard**



Gere and **Cindy Crawford** "lookalikes" laid on when **EMI** treated the Fleet Street pack to a night on the town as a Christmas celebration at the West End's **Escargot**. He must be flattered to find himself so close to the **Mirror's** Rick Sky though, who obviously was in need of a lie down after a long day at the office. Pictured holding **Kate** are **Daily Express's** Louise Gannon, **Richard Gere** (not), the **Sun's** Peter Willis, **Cindy Crawford** (almost), **Piers**, **Nick Gibson** (**Mirror**).

knit with Chrysalis Records' senior product manager **Carrie Norrish** in Invernesshire on Saturday... Also best wishes to Geffen head of press **Sue Brown** who wed kilted Scot **Phil Ross**, promoter at North London's Dome, the previous weekend before jetting off to Thailand for their honeymoon... Island director of A&R **Nick Angel** and Fontana's head of promotions **Karen Taylor** household will be a noisy place this Christmas after Taylor gave birth to their first baby, a 5lb 7oz boy called Jack



There are some people in the bar... they think it's all over... well, it is actually. **Island Records' A Team** was in celebratory mood after winning the prized **CMC five-a-side** soccer trophy. **Island** dismissed any suggestions of a fix by beating the sponsor's team 3-1 in a gripping final with goals coming from **Michael Peck**, **Mike Levine** and **Joel Laryea**. The Island winners are pictured with league organiser **Mark Caswell** (far left), **CMC** Group chairman **John Hersey-Walker** (third left) and some **CMC** cheerleaders.

music week

Incorporating Record Mirror

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