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# music week

For Everyone in the Business of Music

30 NOVEMBER 1991 £2.50

## 20 out as EMI buys Chrysalis

The future of Chrysalis Records has been secured by the financial muscle of Thorn EMI.

The major has bought the rest of the record company for £16.9m and has paid off its outstanding debts of around £14.1m.

But 20% of Chrysalis Records' staff have been made redundant as a result of the takeover, including creative director John Pasche.

About 20 of the 90 staff have left the company, mostly from the accounts and international departments.

EMI Music president Jim Fifield says the deal, signed at midnight last Monday, will



Fifield: bullish

give Chrysalis the boost it needs in the UK and US.

"Chrysalis now has a knockdown fucking steam-rolling company behind it. That is the future of the company," says Fifield.

"We are doing this to make

Chrysalis a stronger company and the place where artists and managers want to go."

President of Chrysalis International Paul Conroy will now report to EMI Records managing director Rupert Perry. Chrysalis will retain separate offices.

"Paul Conroy will be running Chrysalis on a day-to-day basis and I will monitor performance and results," says Perry.

Chrysalis co-founder and former owner Chris Wright will remain as non-executive chairman for "up to two years" with a salary of \$1m a year.

- Analysis, page 8
- EMI results, page 3

## BPI nets £7m rights bonus

BPI member companies will receive a £7m Christmas bonus from the MCPS.

The pay-out represents 60% of the £12m collected in an interest-bearing account during the BPI-MCPS battle.

The money is the difference between the new Copyright Tribunal-imposed rate of 8.5% and the MCPS's proposed rate which was in operation for 15 months.

The rest of the money will be freed next year after the MCPS has completed the calculations to decide how the money should be distributed.

The hand-out is the result of the first meeting since the hearing between the two sides on Tuesday.

The talks, which continued on Thursday and Friday, are intended to settle various el-

ements left unresolved by the Tribunal report, including returns and accounting procedures.

While both sides agree the meetings have been amicable, they are running out of time. The MCPS must submit its revised scheme to the Tribunal on Friday (November 29) with the BPI expected to reply on December 5.

MCPS company secretary Keith Lowde suggests that extra time may be sought from the tribunal chairman Robin Jacob QC.

A further one-day tribunal hearing in the New Year has not been ruled out if the two sides' negotiating committees — headed by Frans de Wit for MCPS and Sara John for the BPI — cannot resolve every detail.



Rolling Stones: 10-year link

## Wyman doubt as Stones sign

A question mark rests over Bill Wyman's future as a member of the Rolling Stones, after the band signed a three-album deal with Virgin worth an estimated £20m last week.

Stones spokesman Bernard Doherty says: "We are waiting for him (Wyman) to make up his mind."  
It means Virgin's first Rolling Stones album may not include Wyman, the band's bassist since December 1962.  
The three album contract transfers all 17 albums since Sticky Fingers in 1971, from March 1993. It is expected to tie the band to Virgin for 10 years.

## Bennett exits in Virgin row

Our Price buying and marketing director Tony Bennett is to leave the company unexpectedly just 18 months after he arrived from confectionary manufacturer Rowntree.

He is to be replaced by Peter Curtis, currently general manager of Our Price specialist classical chain Farringtons, and previously business unit controller for toys and entertainment at Woolworth.

Bennett, 35, refuses to discuss the reasons for his departure set for the end of December, but inside sources suggest the move follows a disagreement with managing director Richard Handover over WH Smith group plans for its joint venture with Virgin Retail.

"It's ironic," says one insider, "because Tony was one of those most in favour of the



Bennett: disagreement

Virgin deal."  
WH Smith is believed to want to reinforce Virgin's position as a megastore retailer, effectively ruling out Our Price's plans to move into larger units.

It is keen to avoid conflicts such as in Newcastle where Our Price this week opens an 11,000 sq ft unit just days ahead of Virgin's opening of an 18,000 sq ft store.

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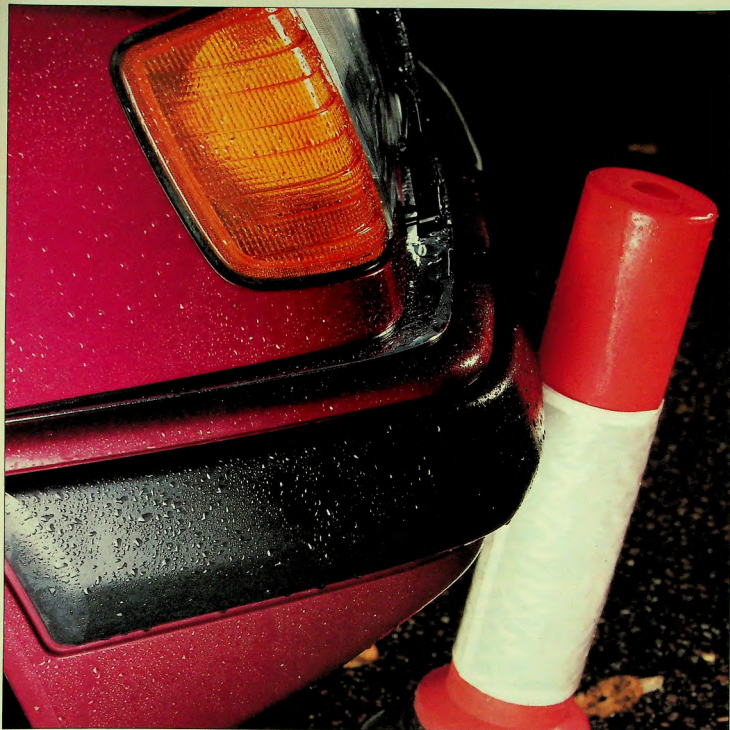
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Shine through the gloom, point me to the skies;



## THE TOP MAN OF THE YEAR 1891 AND HIS SENSUAL SEASONAL MESSAGE

### ABIDE WITH ME

Abide with me; fast falls the eventide;  
The darkness deepens; Lord, with me abide;  
When other helpers fail and comforts flee,  
Heaven's morning breaks, and earth's vain shadows flee;

Swift to its close ebbs out life's little day;  
Earth's joys grown dim, its glories pass away;

Change and decay in all around I see  
O Thou, who changest not, abide with me.

I need Thy Presence every hour;  
What by Thy grace can foil the tempter's power?  
Who like Thyself my guide and stay can be?  
Through cloud and sunshine Lord, abide with me.

I fear no foe with Thee at hand to bless;  
Ills have no weight and tears no bitterness;  
Where is death's sting? Where, grave Thy victory?  
I triumph still, if Thou abide with me.

Hold Thou Thy Cross before my closing eyes;  
Shine through the gloom and point me to the skies;  
Heaven's morning breaks, and earth's vain shadows flee;  
In life, in death; O Lord, abide with me.

In life, in death,

SINGALONGAVIC SELLALONGAVIC COMBALONGAVIC UNIT

HIS VERY SINCERE THIRD SINGLE 'ABIDE WITH ME' FROM 2. 12. 91  
TAKEN FROM HIS RIDICULOUSLY ENTERTAINING AND POPULAR ALBUM  
"I WILL CURE YOU"



# Nesbitt confirms Kingfisher move

Former Our Price director Gary Nesbitt has confirmed his return to retailing.

Nesbitt — who was fired by Our Price parent company WH Smith in August 1989 for attempting to set up a rival company — is working on a new venture with Woolworths

owner Kingfisher.

The new project is understood to involve a chain of retail video and audio stores.

Nesbitt will only confirm that he is working with Kingfisher.

"All I can say is that I am working with Kingfisher in

helping them to develop retailing areas in their entertainment division. It is in a director's capacity," he says.

Following his departure — along with four other directors — from Our Price, Nesbitt was restricted from working in the retail sector for two years.

Since then, he bought Ragdale Hall health club in Leicestershire and Crockfords casino in London.

Nesbitt says he has been looking forward to a return to retailing.

"Music is in my blood," he says.



There couldn't have been a greater contrast between Jim Fifield and Chris Wright last Tuesday as they sat together to outline the long-expected buy-out by EMI of the remaining 50% of Chrysalis Records.

Wright looked like a man defeated.

But where he was emotional, Fifield was eminently practical. The deal's good news, he says, for British music and the Chrysalis label.

Chrysalis acts now have more of a chance to ever before to capitalise on international markets.

That will sound a bit rich to the 20 Chrysalis staff who have been made redundant. (They are not too keen on Chris Wright's \$1m-a-year deal either.)

But the outcome has been inevitable ever since

Chrysalis signed its original deal in 1986. The company proved itself incapable of competing with its rivals.

Sad but true.

Given Fifield's success in improving EMI's profitability, Chrysalis and the 80% of its staff who are still there probably couldn't be in better hands.

Epic managing director Andy Stephens reckons Michael Jackson's Dangerous album will sell 4m copies in the UK.

Who knows if he's right, but it is hard to think how he could have given an album a better start than the constant series of media events which have taken place over the past week.

They were certainly eye-catching. The huge pair of Jackson eyes at Sony's Soho Square HQ so startled one passing courier, he came off his bike.

Most criticism of the record has concerned Teddy Riley's clod-hopping rhythm tracks. "You can't hear any melody," say the detractors.

There's an easy answer to that: turn down the bass. That's how it will sound on the radio and to those ears it sounds pretty damn good.

Steve Redmond



## PM Dawn top US Hot 100

PM Dawn have become only the second UK independently-signed act to top the US chart this year.

Set Adrift On Memory Bliss, from George Street Records, leapt from number three to the top of the *Billboard* Hot 100 singles chart last week.

The only other independent label to do the same was Dino with its Quality Records label and Timmy T's single One More Try which hit the top in April.

## Warner wins four Q awards

Warner Music artists scooped four of the eight honours at the second annual Q awards held before 280 industry executives at Abbey Road Studios.

REM were voted Best Act in the World Today and their album *Out Of Time*, was named Best Album by the rock monthly's readers.

Seal was voted Best New Act and the producer of his debut album, Trevor Horn, was named Best Producer in one of three categories judged by a panel which included George Michael, Bob Geldof, Go! Discs managing director Andy McDonald and manager Clive Banks.

Meanwhile Lou Reed received the Q Merit Award — voted by the magazine's editorial staff — for an outstanding contribution to music.

The other award winners were: Best Release/Compilation, Bob Dylan's *The Bootleg Series* on Columbia, awarded by the judges; Best Live Act, Simple Minds, Virgin, voted by readers; and Best Songwriter, Richard Thompson, Capitol/Parlophone, voted by the judges.

# EMI profits rise despite sales dip

EMI Music has declared record interim results, with profits defying flat unit sales to rise 12%.

Sales increased just 1.5% to £492.6m in the six months to September 30, but profits increased from £46.7m to £52.3m, reaching a new high for the Thorn EMI subsidiary.

President and chief executive officer Jim Fifield says the figures are all the more remarkable since unit sales in both the UK and US were down.

The results follow strong sales from a number of key

artists including Garth Brooks who sold 5.1m album units over the period and the continuing success of Fifield's drive to improve the company's return on sales.

This has risen from just 5% three years ago to 11%. Fifield's aim is to reach 13%.

He says progress has been achieved on two fronts — firming prices and reducing costs.

"We have had a rather aggressive pricing policy," he says. "We want to peg our prices to the highest point." He cites Garth Brooks' *Ropin' The Wind* album priced at \$10.98

in the US as a particular success. "This was up a full dollar on anything which had ever come out of Nashville," he says.

This drive on pricing and reducing discounts has been accompanied by a \$50m investment in improving "business fundamentals", he says.

Since the end of September and the first half reporting period Fifield says EMI has had success with MC Hammer (3.5m album units), Tina Turner (2m), Richard Marx (1.1m), Queen (1.1) and the Pet Shop Boys (900,000).

# Bandstand goes to the wall

Promoter Bandstand Entertainment has gone into liquidation.

The move comes amid threats of legal action and the cancellation of dates from Fish's UK tour.

Company director Paul Crockford says the liquidation was "a result of loss-making tours".

A liquidator had not been

appointed as MW went to press.

Meanwhile, lawyers representing Lloyd Cole are taking legal action over money the artist claimed is owed to him for his recent UK tour.

And Fish's manager John Cavanagh has reacted angrily to Bandstand's withdrawal from the artist's tour (*MW* last week).

Cavanagh says Fish has been left having to cover costs personally because Bandstand was being unreasonable in wanting to "move the goalposts" in the deal.

"When someone wants to renegotiate we are happy to accommodate as we go along. "But when it is this late in the day it is not on," says Cavanagh.

# Blackwell fights to the end

Island Records founder Chris Blackwell is planning legal action against the administrator of Bob Marley's estate if MCA's \$15.2m bid goes uncontested to Jamaica's Supreme Court today (Monday).

As the 10-year wrangle reaches the courts once more, administrator Louis Byles is threatening not to present the \$8.2m bid from Blackwell's Island Logic Company.

If that happens MCA will finally secure the Marley legacy, including his entire recording catalogue, studios and label, Tuff Gong.

Just a few days before the hearing, Blackwell was not optimistic of swaying Byles.



Blackwell: 10-year wrangle over Marley estate

"We are in a very frustrating position," he says.

Although his bid is lower than the MCA offer, Blackwell insists it is more beneficial to Marley's child beneficiaries.

Blackwell has already won the backing of Marley's adult beneficiaries, including widow Rita. Blackwell bought most of the Marley assets two years ago.



**T**raditionally, musicians, music publishers, broadcasters, and record companies have appeared to disagree.

For reasons that are now old-fashioned or even obsolete, face-to-face commercial negotiations between these parties have often been carried out in a spirit of rivalry and competition.

But the processes by which recordings are produced, sold, transmitted and received these days have changed so much, and continue to change so rapidly, that old sources of friction must now disappear. There are no recordings to be made, face-to-face commercial technology which means that studio production has a more creative edge to it. Record companies' creative and financial investment in A&R is therefore crucial. What this means for the sound recording is becoming the essential creative work. Whether it be a direct satellite transmission, new CD boxed set, or music video, the sound recording is the focus of attention for musicians, for broadcasters, for music publishers and, of course, for record companies.

**S**o everything which record companies do to create, protect and exploit their copyrights in recordings works to the ultimate benefit of every other sector of the industry. Members of the Musicians' Union and other performers, TV companies, radio broadcasters, and music publishers should take these new circumstances into account in their dealings with the record industry.

This applies both to their negotiations and to their lobbying when they should be seeking to support the record industry's position on domestic and European Community legislative matters.

Forgets those polarised attitudes, the future lies in co-operation and flexibility. *Jonathan Sternberg, Sony Music director of legal affairs, former chairman of the BPI Rights Committee*

# Showcase to flag classical

Classical music is to get its own national showcase at London's Barbican Centre in September next year.

The Classical Music Show will aim to "mirror the range and richness of the classical music world" and reflect the popularity figures such as Nigel Kennedy, Simon Rattle and Luciano Pavarotti have brought to the genre.

Organisers are hoping to attract 15,000-20,000 visitors



London event: baton-waving

over the four-day event from September 17-20.

The exhibition will form the focus for a variety of events — recitals, workshops, masterclasses and celebrity performances — each targeted at "important buying sectors of the public".

The UK classical market is currently worth £67m a year. Stands can be booked at £140 per square metre. More information is available from

Clare Johnson or Nigel Nathan on 01-863 9001.

● The Royal Philharmonic Orchestra has sold its record label to the Pickwick Group, writes *Phil Sommerick*.

The deal gives Pickwick ownership of the 31 titles in the ROP Records catalogue, which it already serves as distributor.

The orchestra will use the proceeds of the sale to fund 10 new recordings.

# Top studio opens low-price facility

Mayfair Studios is setting up its third studio complex after buying its near-neighbour Utopia which closed in March.

After five months of talks, the London complex in Primrose Hill has secured the deal. Utopia will become Mayfair Village, catering for acts on a lower budget than those which use Mayfair's top-line studios.

Mayfair director Kate Hud-

son says the new site is designed to fit between Mayfair Studios and Mayfair Mews facilities, opening up the studio to smaller acts and those records companies which have cut recording budgets.

"We refuse to let our studios go for less than we believe they are worth and have been turning work away for a long time," says Hudson. "But we

felt we should be able to accommodate everybody."

Owner Phil Wainman's March closure of Utopia — sited just 200 yards from Mayfair — offered the "perfect solution", she says.

Mayfair Village will open on November 29. SSL, with 48 and 32 channel consoles, the new facility will offer a cutting room and programming suites.

# Castle in direct deal first

Castle Communications has signed its first artist on a direct contract.

Former EMI signing Jaki Graham will be the first artist to release product on Castle's full-price Essential Records label. A single, Touch Me (When We're Dancing), will be out on December 23.

The deal covers a further single and an album, due for release in March/April. Castle has the option to two further albums.



Graham: former EMI signing

Head of marketing and promotions Malcolm Packer says: "This won't necessarily open the floodgates, but if another artist we believed in came along we would consider doing the same again."

Graham approached Packer for a deal as the two had worked together at EMI. As sales director for Contact Promotions, Packer was hired by EMI to work on Graham's hits Round and Round and Set Me Free in the mid-Eighties.

# BMG bids farewell to Monti

This was the hottest ticket in town. More than 350 people had flown in from all over the world to pay tribute to one man's achievement and celebrating specially named cocktails, sat down to a lavish spread.

The warm tributes were matched by the exotic entertainment which spread across five hours into the early hours.

No, this was not the launch party for Michael Jackson's Dangerous but a tribute to a music business superstar with

an even longer track record of success — Monti Lütferm, founder of Ariola and co-chairman of the BMG.

After more than three decades helping to expand the German publishing giant's music interests to create one of the top global forces, he had reached the company's statutory retirement age of 60 and is now launching his own Monti Media company.

However, he was not allowed to leave without having praise heaped upon him by col-

leagues such as Bertelsmann president Dr Mark Wössner, BMG chairman, Michael Bornemann, BMG international president, and Ariola boss Clive Davis.

"Michael is the heart, but Monti has been the soul of BMG," said Wössner. And he joined the rest of the Bertelsmann supervisory board in a top-hat-and-tails singalong accolade to the man who said he has never spent a week without attending a live concert — "it's the best possible training".

# EMI offers design prize

EMI Records is offering GCSE students the chance to design a single sleeve for its all-female US band Rebel Pebbles.

The project has been put together with the School Curriculum Industry Partnership (SCIP), involving up to 600 schools across the country.

Using only a biography of the band and details of TV appearances, the students are being asked to produce a picture or concept for the sleeve of a single to be released early next year.

EMI spokeswoman Sandra Casali, who initiated the idea, says: "This is a good way of targeting a specific age-group while also getting some fresh creative input."

The award will help choose the winning proposal — which could be either a whole school or an individual pupil — and develop it along with EMI's usual marketing, promotions and press departments.

The deadline for applications is mid-December.

# Soviet deal for Olympia

CD manufacturer Dictronics has sold its Olympia label to the Soviet firm Mezhniga, writes *Phil Sommerick*. Olympia licenses classical recordings from the Soviet Union and other East European countries.

But the privatisation of former Communist state-owned labels has caused speculation about the future security of its repertoire.

Francis Wilson, who remains managing director of Olympia, says it will continue to issue about 50 recordings a year of selected East European repertoire and will soon move to its new offices in the UK. Dictronics, he says, decided to sell the label so it could concentrate on CD manufacture.

# Court slaps ban on dance promo

Vinyl Solution has secured a High Court injunction against Big Life Records over an illegitimate white label release.

The promo release, which Big Life issued, is a remix of Bizarre Inc's *Playing With Knives* single which Vinyl Solution commissioned last month but decided not to release.

Big Life says it issued the track — produced by its management company-signed remixer Youth — as *When You're Playing With Knives* by Blue Pearl because it was too good to withhold.

Youth was asked to produce a radio edit of the Bizarre Inc track by Vinyl Solution five

weeks ago. The result, which includes vocals and vocal melody added by Blue Pearl singer Durga McBroom, was rejected by Vinyl Solution, who paid Youth for his work.

Big Life A&R director Tim Parry says: "It wasn't intended to take anything away from Bizarre Inc. But when you hear a great bit of music you want people to hear it."

"Youth produced it in good faith and for a lot less than his normal fee but Vinyl Solution didn't go with it," he adds.

Alain Delamata of Vinyl Solution says the recording belongs to his company however and that any release of it is infringement of copyright of the

musical work and its sound recording.

"The idea that someone can press someone else's record because it is good is incredible. Why don't we all start pressing the new Michael Jackson or Simply Red album," he says.

Parry says Big Life has no intention of officially releasing the remix, but there are plans to use the vocal and the melody added by Youth with a different backing as a Blue Pearl single.

The injunction was renewed for a further week on Thursday. A further hearing is likely again this week, says Delamata.



Volkswagen is to sponsor next year's European tour by Genesis. The car manufacturer is providing an undisclosed sum and will have its name prominently featured at the concerts. The tour, which begins on July 1 in Paris, will include 25 concerts in 23 cities and 14 countries in 34 days. The only UK date confirmed so far is August 2 at Knebworth Park, but more dates will be added.

## Russell walks free in EMI blackmail case

Businessman Jeffrey Russell has been cleared of black-mailing EMI.

Russell had been accused of stealing a Little Angels master tape from EMI's Abbey Road studio.

But an Old Bailey court found Russell not guilty after finding a lack of evidence to support the claim that he asked EMI for £30,000 for the tape's return.

Russell, of Birkenhead, Wirral, was cleared by the jury of theft of the tape, demanding money with menaces (blackmail) and attempting to pervert the course of justice.

He was cleared of the charge of burglary on the judge's direction.

On hearing the verdict last Wednesday (20), Russell, 37, smiled and thanked the Old Bailey jurors.

Any appeal will be decided by the Crown prosecution service.

## Plugger Reed in new Polydor job

John Reed is to succeed Polydor managing director Jimmy Devlin as head of the company's promotions department.

Reed, formerly head of TV promotions and Devlin's deputy, was the only choice, says marketing director John Waller.

"He is simply the best qualified for the job," he says. "We obviously looked around to see who was about but John stands head and shoulders above anyone else."

Reed joined Polydor 18 months ago after seven years spanning both radio and TV plugging, to finish as head of TV promotions. Before that he

held publishing and programming roles at Radio Luxembourg.

Reed and Waller have taken the opportunity to restructure the promotions department to reflect the growing importance of regional radio.

Former head of national radio promotion Jacqui Adams steps into a new co-ordination role as head of all radio promotions. Waller says: "Regional radio is more important than it has ever been. It's no longer a poor cousin to Radio One."

Capitol/Parlophone senior TV promotions manager Samantha Wright takes over from Reed as head of TV promotions on December 9.



Dame Joan Sutherland and Luciano Pavarotti took centre stage at the Gramophone Awards last week. Dame Joan presented Pavarotti with the new Man Of The Year Award, who in turn presented her with the Lifetime Achievement trophy. Pavarotti, who had arrived via Concorde, left immediately afterwards by private jet for engagements in Italy. Others attending the ceremony included Norma Major, Arts minister Timothy Renton and Labour front-bencher Gerald Kaufman.

Virgin Records A&R manager Tim Reeves has left the company. MD Jon Webster describes his departure as "a mutual parting of the ways". He will not be replaced.

PPL, on behalf of Sony Music, is restricting radio play of the new Michael Jackson album to 15 minutes in any one hour period to protect the album from copyright infringement.

Shareholders in Jazz FM are being recommended by the station to accept an increased cash and share offer from Golden Rose Communications.

NBD Pictures has confirmed several new deals that will see more than 100 hours of new music programmes, including The Chart Show, being broadcast internationally.

IMD has signed six new distribution deals with independent labels. They are Riot Records, Underground Music Movement, Warriors Dance, Chase Records, Alphabet Records and Warhammer Records.

Creation Records has signed a first refusal deal with SBK Records to get its albums released in North America. See Talent p30.

Any last minute requests by companies attending Midem for DTI subsidies should be made to Peter Rhodes at the Midem office in London. Tel: 071-528 0086.

Polydor is releasing Band Aid 1 and 2 versions of Do They Know It's Christmas? on one single. It is out on December 2 and proceeds go to the Band Aid Charitable Trust.

Seal, EMF and Lisa Stansfield are among the artists lined up for The Big Three-O!, a two-hour TV special celebrating Amnesty International's 30th anniversary next month. Co-produced by Working Title and Central TV, it will be transmitted on December 28.

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# Tipper swallows butterfly

EMI's Chrysalis takeover marks the end of an era for the mini-major. By Nick Robinson

In the first floor boardroom of EMI Records last Tuesday morning, the look on Chris Wright's face was saying it all.

He had held his counsel while a brisk Jim Fifield had outlined the advantages of Thorn's EMI's purchase of the remaining 50% of Chrysalis Records — the increased marketshare for EMI, the additional firepower which will now go behind Chrysalis acts.

But suddenly he could hold it no longer and the words of regret just came tumbling out. "I'm extremely disappointed," he said.

"It has to be the saddest day of my life.

"An era has come to an end, but I don't see that there was much alternative."

The self-proclaimed "100% record man" was not having a good day.

For weeks he had parried the enquiries, lived with the speculation, and now here he was in Manchester Square having to listen to the ebullient Fifield, the consummate corporate man, arguing that his purchase of Chrysalis was actually a good thing.

Wright's emotion is understandable. There can be no doubting the trauma of losing the business he founded with Terry Ellis back in 1968 to put out records by fellow college students Jethro Tull. Over the intervening 23 years he had helped make stars as various as Blondie, Billy Idol, Sinead O'Connor, Sonia and Chesney Hawkes.

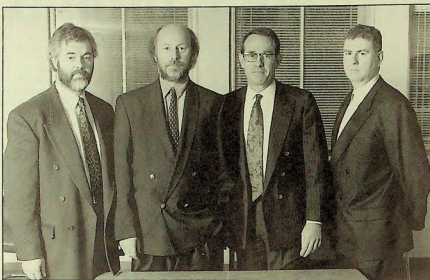
Inevitably he must have felt responsible, too, for the 20 people in the UK and perhaps 150 in the US who will lose their jobs.

Nevertheless an inevitable sell-out had been inevitable since Wright sold the first 50% of Chrysalis to EMI two and a half years ago. That deal had included a provision for Thorn to buy the remaining 50% in 1999 anyway. But when it finally happened at midnight last Monday, it came in a way in which he had not and may be could not have foreseen.

"It was a good deal in 1989, but the world economy has changed since then," he says.

Not only has recession hit the US and UK, but it has become increasingly apparent that life as a so-called "mini-major" is just not tenable. The sale of A&M and Island to PolyGram and of Geffen to MCA showed that.

It was the second week of September when Wright



Perry Wright, Fifield and Conroy pictured this week, with faces past: (clockwise) Ellis, Thomas, Idol, Harry and Anderson



  
Chrysalis.

realised the inevitable

While the first year of the EMI joint venture had seen massive breakthroughs by both Sinead O'Connor and Slaughter in the US — and provoked comments that perhaps he had been foolish to sell the stake at all — there had been little to follow them. And the huge costs of running a US operation require more than the occasional hit.

The scale of those losses is perhaps indicated by the fact that while EMI paid £48.2m for the first half of Chrysalis, it paid just £16.9m (\$30m) for the second half — plus £14.1m (\$25) to clear the company's

debts.

"The debt burden from the American company was high," admits Wright. "It was a constant worry."

It was a worry which he, as the figurehead of the company, felt obliged to shoulder. When his relationship with Terry Ellis founded in 1984, Wright lost not only a partner but somebody who could share the job of propagating a Chrysalis 'ethos'.

"Chrysalis was no longer a small independent," he says. "I had an operation in New York, London and people in Los Angeles. Record companies need strong personalities and

mine was being diluted by trying to be prominent in three markets."

Chrysalis will now take its place alongside the three existing EMI Records divisions — EMI/EMI USA, Capitol/Parlophone and Strategic Marketing report to Rupert Perry.

Fifield is insistent that Chrysalis will maintain its autonomy. "Chrysalis here is the major source for Chrysalis internationally for the supply of A&R functions," he says. "We don't want to diminish it."

But few will be surprised if there is further rationalisation. Fifield it was who said

in 1989, "We are interested in keeping Chrysalis independent from EMI." Yet last week he revealed, "It was always our intent to fully integrate Chrysalis into EMI Music."

Wright will of course retain his links with Chrysalis Records as non-executive chairman, but it is clear that is still undefined. When pressed to explain just what that role will be, he says, "I think Jim had better answer that."

However that turns out, he may yet start another record label. His love affair with the business is not over just yet. "It's what I know best and what I do best," he says.

Wright believes the lesson of the Chrysalis sale is not that the era of independents is over, but that they cannot hope to be viable without strong links with one of the global majors.

"If there's a future of independents, it has to be focused on one marketplace and it has to have some kind of relationship with one of the five or six majors to exploit the repertoire," he says.

What Chrysalis attempted and ultimately failed to achieve was to become one of those majors itself. ■

## CHRYSALIS 1968-1991: THE MILESTONES

- 1968 — Rival booking agents Chris Wright and Terry Ellis form Ellis/Wright Agency, later renamed Chrysalis
- 1972 — US distribution deal signed with Warners
- 1976 — Chrysalis/Warners deal ends. New agreement fixed with CBS
- 1978 — Blondie's Parallel Lines is released
- 1979 — The Two Tone label is launched with The Specials
- 1981 — Spandau Ballet's first album, Journey To Glory, released
- 1984 — Wright and Ellis split. The company goes public
- 1985 — Sports by Huey Lewis And The News sells 7.5m copies worldwide
- 1985 — Cooltempo dance label set-up.
- 1989 — Thorn EMI buys 50% of Chrysalis Records
- Paul Conroy appointed as president, Chrysalis Records International
- November 1992 — Thorn EMI buys the rest of Chrysalis Records, Chris Wright becomes non-executive chairman



## FOCUS

## THE LEADMILL

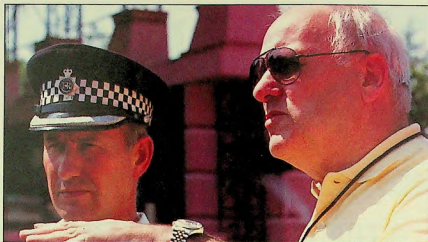
**Venue:** Leadmill, 6-7 Leadmill Road, Sheffield, S1.  
**Capacity:** 700 standing.  
**Recent acts:** Labi Siffre, Catherine Wheel, Anastasia Screamed, Discharge, Ocean Colour Scene.

**Special features:** Specialist club nights from indie to Sixties and Seventies. Bands are slotted in if appropriate, for example Desmond Dekker on Sixties nights or Bay City Rollers for Seventies crowd. Strong support for local acts: "We recently held *Sunday Bloody Sunday* which featured three bands on four consecutive Sundays. It went really well with quite a few bands on the verge of breaking." Mark Pemberton, publicist.

**Manager's view:** "The Leadmill is a first-division gig. People have a certain affinity for that sort of gig — it's a gig you play two or three times on your way up. It's got good facilities and PA. The only problem is that sometimes you not only have to play to a gig crowd, but to some who are there for the disco. But a good band can get over that." Merck Mercuriales, Sanctuary Management for Catherine Wheel.

**Agent's view:** "One of the best clubs in the country. They're very helpful. They send maps through to tell you how to get there. You get a useful turnout and it's a good venue for bands on the way up. All bands like playing there." Charlie Myatt, ABS for Catherine Wheel and Anastasia Screamed.

**Merchandising:** Free unofficial area in an alcove.  
**PA:** 7.5K rig  
**Average ticket price:** £3-£3.50. "One of our main concerns is to keep prices low." Pemberton.



Mick Upton (right): directing security at *Pop In The Park*, strikes note of caution

## Arena lobby puts spotlight on code

The last few years have seen growing recognition of a need to regulate the informal network of personal contacts which largely govern operations in the live business.

The launch of both the Concert Promoters and the European Promoters' Associations has prompted calls from other sectors for the foundation of similar, self-regulating bodies.

The latest industry organisation to be set up is the National Arenas Association, whose membership includes nine 5,000-plus capacity venues.

Its first chairman, Manchester G-Mex chief executive Frank Winter, says the NAA merely formalises existing links between UK arenas, which have been stimulated by the growing number of new, larger venues.

"G-Mex really got into concerts about three years ago, and we benefited from talking

to other venues," he says. "As other arenas came along, they did the same thing."

Winter believes that the formation of the NAA will encourage a greater standardisation of arenas' facilities and procedures.

"With all these extra venues, it's now more worthwhile for overseas artists to tour this country," he says. "And it's producing more business all round — all the more reason why we should have common standards."

One of the NAA's first tasks will be to assist in the implementation of the new Pop Code, the draft of which is currently being circulated to the live industry by the Health and Safety Executive.

These guidelines place considerable responsibility on venues as the concert licensors, and Winter expects NAA members to respond both individually and in union.

Any move which helps to raise the quality of facilities and increase safety at shows is bound to be welcomed by promoters.

But Mick Upton of security firm ShowSec — who helped draw up the Pop Code — strikes a note of caution. He fears that the guideline's objectives may be swamped under an ever-increasing proliferation of professional bodies.

"There is a danger of having too many associations all trying to set their own standards," he says. "We have to be very careful and have one common policy that is acceptable to everyone."

Clearly, while established industry organisations may bring a greater degree of professionalism to the live music industry, they must avoid closing informal lines of communication with other specialist sectors in the business.

Valerie Potter

## ROUND-UP

Snub TV is organising an extra live event to supplement Red Hot And Dance on World Aids Day. "Red Hot And Movin'" is sister to Red Hot And Dance, with a younger, more street vibe," says Snub producer Brenda Kelly. "Rap speaks to its audience about real-life issues, what better way to get the message across?" Acts confirmed for the

December 1 concert, at The Fridge, south London, include The Ragga Twins, Hijack, Cookie Crew and Caveman. Snub is filming the event which will be aired on MTV and negotiations are taking place with Channel Four for broadcast in early 1992. Snub is also planning a video and album from which proceeds will go to the King Cole Trust aids charity. Profits from the gig, which is being promoted in conjunction with Palace Music Productions, are going to the Landmark Trust in Brxton. . . Gary Glitter unleashes his fourth successive Christmas Gangshow this Christmas, taking in 16 dates across the country. Co-promoted by EEC and Jeff Hanlon, the tour kicks off on December 6 and includes shows at Wembley Arena and Birmingham's NEC. . . A night of bhanga being promoted by Wandsworth Borough Council and Eternity Sound on November 30. Held in the Council's 700-capacity Civic Suite, organisers say the gig is a direct response to bhanga's surging popularity in south London. . . Asgard's Paul Charles has put together the 11-date Nanci Griffith tour which kicks off this Thursday (Nov 28) at the Cambridge Corn Exchange. The tour includes two dates at the Hammersmith Odeon.

Stuart Galbraith at MCP is promoting Simply Red's nine-date UK tour in January. The first date is at the ECC in Aberdeen on January 16. . .

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FOR WEEK ENDING NOV. 30, 1991

| WEEK | WEEKS | WEEKS | WEEKS | WEEKS | WEEKS | TITLE   | ARTIST  |
|------|-------|-------|-------|-------|-------|---|---|
| 1    | 2     | 3     | 4     | 5     | 6     | PRODUCER (S)  | LABEL & NUMBER (S) (SEE PAGE 4)   |
| 1    | 3     | 5     | 7     |       |       | SET ADRIFF ON MEMORY BLISS<br>FROM "THE UNDISCOVERED COUNTRY" | ** NO. 1 **<br>P. M. DEBART<br>COLUMBIA TRISTAR MUSIC INC. (SEE PAGE 4) |

## TOP 75 ARTIST ALBUMS

### THE OFFICIAL **music week** CHART

WEEKS  
WEEKS  
WEEKS  
WEEKS  
WEEKS  
WEEKS  
TITLE  
ARTIST (PRODUCER)  
Label/Catalogue (Distribution)  
CD/LP

▲ 2 **ACHTUNG BABY**  
BY RUN-DMC  
ISLAND (CBS)  
COLUMBIA

## TOP 75 SINGLES

### THE OFFICIAL **music week** CHART

WEEKS  
WEEKS  
WEEKS  
WEEKS  
WEEKS  
WEEKS  
TITLE  
ARTIST (PRODUCER/PUBLISHER)  
Label # (Distributor)  
Catalogue

▲ 1 **DIZZY**  
BY RUN-DMC & MC HAMMILL (PRODUCED BY JAY-Z)  
ISLAND (CBS) /  
COLUMBIA

## TOP 75 SINGLES

### THE OFFICIAL **music week** CHART

WEEKS  
WEEKS  
WEEKS  
WEEKS  
WEEKS  
WEEKS  
TITLE  
ARTIST (PRODUCER/PUBLISHER)  
Label # (Distributor)  
Catalogue

▲ 1 **THE FLY**  
BY RUN-DMC  
ISLAND (CBS) /  
COLUMBIA



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datafile

The Information Source for the Music Industry

30 NOVEMBER 1991

CHART FOCUS

Michael Jackson's *Dangerous* is the fastest number one album of all time, debuting in pole position on Sunday after a mere three days in the shops. Sony estimate it sold more than 200,000 copies in hectic trading, enough for it to narrowly outdistance the week's (and year's) other major new album, U2's *Achtung Baby*. *Dangerous* completes a triumvirate of number ones for Jackson, matching the success of his last two albums *Bad* (1987) and *Thriller* (1982). The combined sales of *Dangerous* and *Achtung Baby* make it sound like a boom time for dealers, but their tally of less than 400,000 is well down on the combined sales of 615,000 registered by *Madonna's* *The Immaculate Collection* and *Elton John's* *The Very Best Of...* in the same week last year.



*Dangerous* also remains top of the singles chart by a massive margin, but there's some very significant newcomers, which could be challenging his superiority in the next fortnight. Indeed, for the first time in chart history, three singles debut inside the Top 10 — and two of them are by new acts making their first ever appearances. Leading the triumvirate is a house remake of *Christopher Cross's* very minor (number 69) 1980 hit *Ride Like The Wind*, which enters the chart at number six for Italian group *East Side Beat*. Three notches lower, US rock act *Nirvana* debut with *Smells Like Teen Spirit*, the introductory single from their highly successful first album.

The triumvirate is completed sensationally by *Diana Ross*. Veteran of more than 70 hits, including over 40 solo successes and nearly 20 as leader of the *Supremes*, *Diana* has the highest debut of her career with *When You Tell Me That You Love Me*. A slow, romantic ballad, it could easily land *Ross* her first number one since 1966's *Chain Reaction* — a track which appears as the flip of her latest smash.

With *Tina Turner's* *Way Of The World* — itself a high new entry last week — now ranked 13th, *Kiri Te Kanawa* still charting, and *Donna Summer* returning to the Top 75 with *Work That Magic*, there's four women over 40 in the chart.

*Bryan Adams's* (*Everything I Do I Do It For You*) is suddenly in steep decline, slumping from number 12 to number 36 this week. It's all rather academic of course — it has now sold THREE times as many copies as any other single in 1991.

Alan Jones

ANALYSIS

It is fitting that Michael Jackson this week becomes the first artist to retain pole position in *Music Week's* month-old Airplay Chart.

For, while Jackson has made a huge impression with a video packed with special effects wizardry, the new chart has been utilising some advanced technology of its own.

Devised for *MW* by its sister company, Entertainment Research & Analysis, the chart has been made possible by the new generation of automatic radio schedulers. The widely-used Selector system — standard throughout the US — turns playlists into broadcasting music schedules, fitting in around ads, news bulletins and jingles.

The computer software can also produce a chart of all records played over a given period. With each station weighted according to listener hours, the individual charts — supplied by 25 ILR stations — are combined with a similar rundown



produced by Radio One's Romeo system to create a full Top 50.

By including the country's most popular station for the first time, the chart marks a big advance on *MW's* former Playlist Chart, says general manager of ERA Graham Walker.

*Radio One*, which after weighting makes up 45% of the chart's total input, has proven to be the biggest breaker of new acts, pushing *Pele*, *Manic Street Preachers* and *Tori Amos* singles before any other station.

In turn, the ILR stations

have proven slower to pick up on new acts while holding on to them longer. The further away from London, the higher the profile of big-name favourites such as *Simply Red*, *Michael Jackson* and *Bryan Adams* and regional artists such as *Scotland's* *Deacon Blue* and *Fish*.

By drawing on the exact number of plays rather than whether a track is playlisted, the chart is more accurate than ever before. And there are plans to improve it even more.

Currently drawing on data running up to the Tuesday before publication, there are already plans to bring the deadline forward.

Eventually, it could even be possible to identify each radio play weighted according to number of listeners and the demographic profile at any particular time of the day.

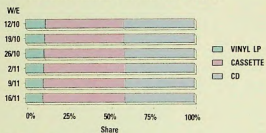
With such accuracy already in sight in the US, the ultimate sales prediction chart may not be far off.

UPDATE

SALES

| Index of unit sales, 100=weekly average in 1990 | Last week | This week | % diff | This week last year | % diff |
|---|-----------|-----------|--------|---------------------|--------|
| Albums  | 118       | 146       | +24    | +13                 |        |
| Singles   | 95        | 96        | +1     | -10                 |        |
| Music Video                                     | 131       | 162       | +24    | -13                 |        |

ALBUMS MARKET SHARE BY FORMAT



Four week rolling averages. © CIN

TOP TEN DISTRIBUTORS

- 1 PolyGram
- 2 EMI
- 3 BMG
- 4 Warner Music
- 5 Sony Music
- 6 Pinnacle
- 7 RTM
- 8 Prism/Tony Blood
- 9 Pickwick
- 10 APT

Compiled by ERA from Gallup data. Based on Top 200 album charts Oct 21 to Nov 16.

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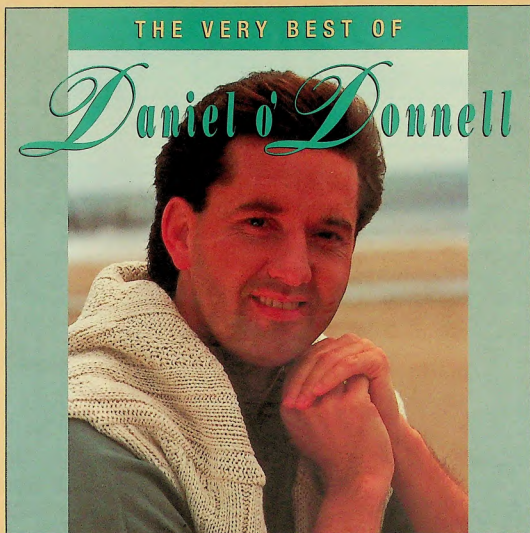


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# TOP 75 SINGLES

## THE OFFICIAL music week CHART

30 NOVEMBER 1991

LES AZ WRITERS)

| This Week | Last Week | Title<br>Artist (Producer) Publisher  | Label # (12") (Distributor)<br>Cassettes/CD       | This Week | Last Week | Title<br>Artist (Producer) Publisher   | Label # (12") (Distributor)<br>Cassettes/CD           |
|-----------|-----------|---|---|-----------|-----------|--|---|
| 1         |           | <b>BLACK OR WHITE</b><br>Michael Jackson/Botolph/WCCC   | Epic 67586/146 79896 526<br>67586/146 79896 526   | 38        | NEW       | <b>TENDER LOVE</b><br>Kevin Thomas (Glen Ekl)  | Columbia 62001/247 41<br>62001/247 41                 |
| 2         | 1         | <b>DIZZY</b><br>Vic Reeves & The Wonder Stuff (Glossop/Lovegrove/BMG)                               | Nonesuch 5126 713-1P<br>5126 713-1P               | 39        | 25        | <b>SO TELL ME WHY</b><br>Pussycat (Pony) Zomba   | Capitol 11021 649-1E<br>11021 649-1E                  |
| 3         | 4         | <b>ACTIVE 8 (COME WITH ME)</b><br>Alban B (Alban B) Koolha/Kat/Virgin                               | Nonesuch 5126 713-1P<br>5126 713-1P               | 40        | 28        | <b>PROMISES</b><br>Tina Turner (Hammill) Zomba/Virgin  | RCA 61450/671 4068 (BMG)<br>61450/671 4068 (BMG)      |
| 4         | 3         | <b>PLAYING WITH KNIVES</b><br>Brian Auger & Triumphant (Nonesuch/Turner) Schryner                   | Virgin 5126 713-1P<br>5126 713-1P                 | 41        | 23        | <b>DO YOU FEEL LIKE I FEEL?</b><br>Bekka Bramlett (Nonesuch) Virgin                                | Virgin 5126 713-1P<br>5126 713-1P                     |
| 5         | 5         | <b>GET READY FOR THIS</b><br>2 Unlimited (Wildcat) Zoster/Warner                                    | PWL Contempora PWL 11206 (W)<br>PWL 11206 (W)     | 42        | 4         | <b>IT'S GRIM UP NORTH</b><br>Justified Ancients Of Mu Mu (KLF) EG/BMG/Zomba/WC                     | KLF Communications KMF 038/119 119<br>KMF 038/119 119 |
| 6         | 6         | <b>RIDE LIKE THE WIND</b><br>East Side Beat (no credit)   | for 11206 (W)<br>RCS 116/CD 116                   | 43        | 5         | <b>NO SON OF MINE</b><br>Genesis (Genesis/Dunbar) Banks/Collins/Rutherford/Kill & Run              | Virgin Genesis 8120/GEM 6 (F)<br>8120/GEM 6 (F)       |
| 7         | 5         | <b>IS THERE ANYBODY OUT THERE?</b><br>Beechwood (Beechwood) Jive                                    | Deconstruction/Paragon/EI<br>11206 (W) 11206 (W)  | 44        | 27        | <b>IN THE GHETTO</b><br>Bekka Bramlett (Nonesuch) Virgin   | Go Beat 62001 247 41<br>62001 247 41                  |
| 8         | 8         | <b>WHEN A WOMAN TELLS A WOMAN</b><br>Michael Bolton (Alanis/Bolton) WC                              | Columbia 65148/1-5<br>65148/1-5                   | 45        | 10        | <b>WORLD IN UNION</b><br>Kin K (Kin K) Skarabe (Skarabe/Standard)                                  | Columbia 65148/1-5 (BM)<br>65148/1-5 (BM)             |
| 9         | 9         | <b>SMELLS LIKE TEEN SPIRIT</b><br>Nirvana (Geffen/Nonesuch)   | DGC DGC5 50261 1 (BM)<br>50261 1 (BM)             | 46        | NEW       | <b>MAMA I'M COMING HOME</b><br>Dixie Dugan (Blanton) Virgin  | Epic 65147 765/178 (BM)<br>65147 765/178 (BM)         |
| 10        | NEW       | <b>WHEN YOU TELL ME THAT YOU LOVE ME</b><br>Diana Ross (A&M) Empire/CA                              | EMI 11241 712/EM 11241 712 (EM)<br>11241 712 (EM) | 47        | 25        | <b>DJ TAKE CONTROL WAY IN MY DRAIN</b><br>SL2 (Spartan) Lime/Lemon/Chameleon                       | XLS 2401 7 2401/2401 5 (EM)<br>2401 5 (EM)            |
| 11        | NEW       | <b>RHYTHM IS A MYSTERY</b><br>Kiss (Kiss/Klax) MCA  | Deconstruction/Polygram 11206 (W)<br>11206 (W)    | 48        | 25        | <b>DANCE WITH ME (I'M YOUR ECSTASY)</b><br>DJ Jody Watley (Jody Watley) Atlantic                   | XLS 2401 7 2401 5 (EM)<br>2401 5 (EM)                 |
| 12        | 15        | <b>HOLE HEARTED</b><br>ABBA (AM) Arista   | AMCA AM 1189 (F)<br>1189 (F)                      | 49        | NEW       | <b>KEEP ON PUMPIN' IT</b><br>The Roots (The Roots) Epic  | PWL PWL11206 (W) 11206 (W)<br>11206 (W)               |
| 13        | 14        | <b>WAY OF THE WORLD</b><br>Tina Turner (Lowe/Alban/Bolton/Lyde/Waters) Empire/RonDomb/Zoster/Warner | Capitol 11021 649-1E<br>11021 649-1E              | 50        | 2         | <b>ROCK 'N' ROLL DANCE PARTY</b><br>Jive Bunny & The Masters of Deejay (Jive) MCA                  | MCA 61450/671 4068 (BM)<br>61450/671 4068 (BM)        |
| 14        | 21        | <b>SO REAL</b><br>Ike & Tina Turner (Lowe) Decade/CA  | Atlantic 11021 649-1E<br>11021 649-1E             | 51        | 16        | <b>SILENT ALL THESE YEARS</b><br>Tom Amis (Signpost) Warner  | East West 12 116/11 (W)<br>12 116/11 (W)              |
| 15        | NEW       | <b>SOUND</b><br>Diana Ross (A&M) Empire/CA  | EMI 11241 712/EM 11241 712 (EM)<br>11241 712 (EM) | 52        | 27        | <b>THE FLY</b><br>Lana Lane (Lana Lane) MCA  | Virgin 11206 713-1P<br>11206 713-1P                   |
| 16        | 8         | <b>KILLER... (EP)</b><br>Seal (Jive) MCA/Beechwood/Virgin   | ZTT 2442 23/T (W)<br>2442 23/T (W)                | 53        | NEW       | <b>HELP YOURSELF</b><br>Julian Lennon (Epic) Charisma/Kat And Mousie/MCA                           | Virgin VS 1379-1 (F)<br>1379-1 (F)                    |
| 17        | 13        | <b>YOU TO ME ARE EVERYTHING</b><br>Sonja (Wright) EMI   | 028 45121/T 45121 (BM)<br>45121 2/T 45121 (BM)    | 54        | NEW       | <b>BLUE LIGHT, RED LIGHT (SOMEONE'S...)</b><br>Henry Connors Jr (Freemantle) EMI                   | Y&Y 11906 500 (F)<br>11906 500 (F)                    |
| 18        | NEW       | <b>EXTACY</b><br>Shades Of Rhythm (Shades Of Rhythm) Perfect  | ZTT 2442 23/T (W)<br>2442 23/T (W)                | 55        | 21        | <b>I LOVE YOUR SMILE</b><br>Shades Of Rhythm (Shades Of Rhythm) Perfect                            | Motown 28 4480/T 4480 (BM)<br>4480 2/T 4480 (BM)      |
| 19        | NEW       | <b>IF YOU WERE WITH ME NOW</b><br>Kylie Minogue (Kielbaso) Stock/Waterman/Virgin                    | PWL PWL11206 (W) 11206 (W)<br>11206 (W)           | 56        | 13        | <b>DO YOU FEEL</b><br>Joe Negro (Lee) Virgin   | Tom Tenet 291 (F)<br>291 (F)                          |
| 20        | NEW       | <b>STARS</b><br>Simply Red (Levine/Hucknall) CC   | East West 12 116/11 (W)<br>12 116/11 (W)          | 57        | NEW       | <b>FEEL THE NEED</b><br>JT Taylor (The Funky Ginger) DePina/EMCA/Concord                           | MCA MCA11592 (BM)<br>11592 (BM)                       |
| 21        | 11        | <b>FAITH (IN THE POWER OF LOVE)</b><br>Roxette (Orion) Begg's/Arista                                | Pulse 81 11021 649-1E<br>11021 649-1E             | 58        | 15        | <b>INSANITY</b><br>Dead & Co (Dead) Atlantic   | Dead & Co 62001 247 41<br>62001 247 41                |
| 22        | NEW       | <b>YOU SHOWN ME</b><br>Salt N' Pepa (Excalibur/The Inevitable) no credit                            | for 11206 (W)<br>RCS 116/CD 116                   | 59        | NEW       | <b>EVIL TWIN</b><br>Love/Hate (Lampson) Sony   | Columbia 65148/1-5<br>65148/1-5                       |
| 23        | 22        | <b>SPENDING MY TIME</b><br>Norris (Chermain) Virgin/FunEMI  | EMI EM 715-1 (E)<br>715-1 (E)                     | 60        | 3         | <b>CARIBBEAN BLUE</b><br>Erykah Badu (Epic) MCA  | WEA 712 604-1 (W)<br>712 604-1 (W)                    |
| 24        | NEW       | <b>JUDGE JUDGE</b><br>Hayden (Damenfeld) CBS/EMI  | Falcon 3121 3121 (F)<br>3121 3121 (F)             | 61        | NEW       | <b>SO SILENT I LOVE</b><br>L.A. Cover (L.A. Cover) no credit                                       | Mercury 8097 359 (F)<br>8097 359 (F)                  |
| 25        | NEW       | <b>WICKED LOVE</b><br>The S.O.B.s (Harris) WC   | Dead & Co 62001 247 41<br>62001 247 41            | 62        | 5         | <b>EMOTIONS</b><br>Mariah Carey (Cole/Civiles/Carey) Sony/Virgin                                   | Columbia 65148/1-5<br>65148/1-5                       |
| 26        | 24        | <b>2/231</b><br>Ami Juppella (Borotelli) All Boys   | PWL Contempora PWL 11206 (W)<br>11206 (W)         | 63        | NEW       | <b>MUSTANG SALLY</b><br>The Commitments (Burbank/Killer/Parlo) EMI                                 | MCA MCA11592 (BM)<br>11592 (BM)                       |
| 27        | NEW       | <b>SEND ME AN ANGEL</b><br>Soporific (Olean/Soporific) no credit                                    | Y&Y 11906 500 (F)<br>11906 500 (F)                | 64        | NEW       | <b>ALWAYZ INTO SOMETHIN'</b><br>NWA (Dr Dre/Yella) MCA/Sony  | 4th & W 11906 500 (F)<br>11906 500 (F)                |
| 28        | 14        | <b>FALL AT YOUR FEET</b><br>Crowded House (Froom/Smith) EMI   | Capitol C 8306-1 (E)<br>8306-1 (E)                | 65        | 40        | <b>GO</b><br>Moby (Moby) MCA   | Outer Ring 11021 649-1E<br>11021 649-1E               |
| 29        | 13        | <b>HOW CAN I LOVE YOU MORE?</b><br>6 Degrees Of Separation (BMG) CC                                 | Deconstruction/Paragon/EI<br>11206 (W) 11206 (W)  | 66        | NEW       | <b>FROM THE GHETTO</b><br>Maurice (Maurice) De La Soul Age Family (Deadhead/Fremantle/Balstone) CC | UrbanURB11206 (W)<br>11206 (W)                        |
| 30        | 35        | <b>WONDERFUL TONIGHT (LIVE)</b><br>Eric Clapton (Lithium) WC  | Dun 9 088 (W)<br>9 088 (W)                        | 67        | 2         | <b>DJ CULTURE (REMIX)</b><br>Pat Shop Boys (PShop Boys) Rhythmic/Capitol                           | Parlophone 706 008 (E)<br>706 008 (E)                 |
| 31        | 23        | <b>JUST A TOUCH OF LOVE (EVERYDAY)</b><br>C&C Music Factory (Civiles/Cole) Virgin                   | Columbia 65148/1-5<br>65148/1-5                   | 68        | 5         | <b>ALWAYS LOOK ON THE BRIGHT SIDE OF LIFE</b><br>Morry Python (Lazqumanni/Kee) Gee/Bee/Virgin      | Virgin 11206 713-1P<br>11206 713-1P                   |
| 32        | 16        | <b>AMERICAN PIE</b><br>Don McLean (Freemantle) MCA  | EMI EMCT 3 (E)<br>EMCT 3 (E)                      | 69        | 3         | <b>MANIC MINDS</b><br>Marty (Harris) Concord/Westbury  | Renfused 41621 1209 (SD)<br>41621 1209 (SD)           |
| 33        | 35        | <b>MY TOWN</b><br>Glasgow Tynes (Werman/Cregan) Ronson/EMI  | EMI 11241 712 (E)<br>11241 712 (E)                | 70        | 3         | <b>THE UNFORGIVEN</b><br>Metallica (Rock/Helms/Lynch) PolyGram                                     | Virgin METAL 8 (W)<br>8 (W)                           |
| 34        | 26        | <b>WASTED TIME</b><br>Slid Row (Wagner) PolyGram  | Atlantic C 8306-1 (E)<br>8306-1 (E)               | 71        | 4         | <b>WINTER SONG</b><br>Chris Rea (Rea) Virgin   | East West 12 116/11 (W)<br>12 116/11 (W)              |
| 35        | 27        | <b>THERE WILL NEVER BE ANOTHER TONIGHT</b><br>Bryan Adams (Lange) MCA/Ronson/Zomba                  | AMCA AM 1189 (F)<br>1189 (F)                      | 72        | 3         | <b>RADIO SONG</b><br>Laurie (Laurie) WC  | Warner Brothers 11021 649-1E<br>11021 649-1E          |
| 36        | 23        | <b>EVERYTHING I DO I DO IT FOR YOU</b><br>Bryan Adams (Lange) MCA/Ronson/Zomba                      | AMCA AM 1189 (F)<br>1189 (F)                      | 73        | NEW       | <b>KEEPIN' THE FAITH</b><br>De La Soul (De La Soul/Paince Paul) Various                            | Big Life 11021 649-1E<br>11021 649-1E                 |
| 37        | NEW       | <b>MARTIKA'S KITCHEN</b><br>Martika (Parsley/Ford) MCA  | EMI 65148/1-5<br>65148/1-5                        | 74        | NEW       | <b>WORK THAT MAGIC</b><br>Donna Summer (Diamond) CC  | Warner Brothers 11021 649-1E<br>11021 649-1E          |
|           |           | <b>CHANGE</b><br>Lisa Stansfield (Deveney/Morris) Big Life  | EMI 65148/1-5<br>65148/1-5                        | 75        | 37        | <b>CHANGE</b><br>Lisa Stansfield (Deveney/Morris) Big Life   | Atlantic 11021 649-1E<br>11021 649-1E                 |

As used by Top Of The Pops and Radio One

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# TOP 75 SINGLES

THE OFFICIAL **music week** CHART



|           |   |                           |
|-----------|---|---------------------------|
| <b>1</b>  | <b>BLACK OR WHITE</b><br>Michael Jackson                          | Epic                      |
| <b>2</b>  | <b>DIZZY</b> ○<br>The Notorious B.I.G. & The Wonder Stuff         | Island                    |
| <b>3</b>  | <b>ACTIVE 8 (COME WITH ME)</b><br>A1 Team                         | Network                   |
| <b>4</b>  | <b>PLAYING WITH KNIVES</b><br>Blairie Inc.                        | Viny! Solution            |
| <b>5</b>  | <b>GET READY FOR THIS</b><br>2 Unlimited                          | PWL Continental           |
| <b>6</b>  | <b>NEW</b> <b>RIDE LIKE THE WIND</b><br>East Side Beat            | Hit                       |
| <b>7</b>  | <b>IS THERE ANYBODY OUT THERE?</b><br>Basement Jaxx               | Deconstruction/Parlophone |
| <b>8</b>  | <b>WHEN A MAN LOVES A WOMAN</b><br>Michael Bolton                 | Columbia                  |
| <b>9</b>  | <b>NEW</b> <b>SMELLS LIKE TEEN SPIRIT</b><br>Nirvana              | DGC                       |
| <b>10</b> | <b>NEW</b> <b>WHEN YOU TELL ME THAT YOU LOVE ME</b><br>Diana Ross | EMI                       |
| <b>11</b> | <b>RHYTHM IS A MYSTERY</b><br>K-Klass                             | Deconstruction/Parlophone |
| <b>12</b> | <b>HOLE HEARTED</b><br>Extreme                                    | A&M                       |
| <b>13</b> | <b>WAY OF THE WORLD</b><br>Tina Turner                            | Capitol                   |
| <b>14</b> | <b>SO REAL</b><br>Love Decade                                     | All Around The World      |
| <b>15</b> | <b>NEW</b> <b>SOUND</b><br>Jamiro Quai                            | Fonitona                  |
| <b>16</b> | <b>KILLER... (EP)</b><br>Seal                                     | ZTT                       |
| <b>17</b> | <b>YOU TO ME ARE EVERYTHING</b><br>Soma                           | 10                        |
| <b>18</b> | <b>NEW</b> <b>ETASY</b><br>Shades Of Rhythm                       | ZTT                       |
| <b>19</b> | <b>IF YOU WERE WITH ME NOW</b><br>Kylie Minogue/Kennel Washington | PWL                       |
| <b>20</b> | <b>NEW</b> <b>STARS</b><br>Simply Red                             | East West                 |
| <b>21</b> | <b>Faith (In The Power Of Love)</b><br>Faith                      | Pulse 8                   |
| <b>22</b> | <b>NEW</b> <b>YOU SHOWED ME</b><br>Sade                           | Hit                       |
| <b>23</b> | <b>SPENDING MY TIME</b><br>Hole                                   | EMI                       |

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|           |  |                      |
|-----------|--|----------------------|
| <b>38</b> | <b>NEW</b> <b>TENDER LOVE</b><br>Kenny Rogers  | Cooltempo            |
| <b>39</b> | <b>SO TELL ME WHY</b><br>Faison  | Capitol              |
| <b>40</b> | <b>PROMISES</b><br>Take That   | RCA                  |
| <b>41</b> | <b>DO YOU FEEL LIKE I FEEL?</b><br>Belinda Carlisle  | Virgin               |
| <b>42</b> | <b>T.T'S GRIM UP NORTH</b><br>Justified Ancients Of Mu Mu                                  | KLF Communications   |
| <b>43</b> | <b>NO SON OF MINE</b><br>Genesis   | Virgin               |
| <b>44</b> | <b>IN THE Ghetto</b><br>Beats International  | Go Beat              |
| <b>45</b> | <b>WORLD IN UNION</b> ○<br>Kiri Te Kanawa  | Columbia             |
| <b>46</b> | <b>NEW</b> <b>MAMA, I'M COMING HOME</b><br>Ozzy Osbourne                                   | Epic                 |
| <b>47</b> | <b>D.S. TAKE CONTROL/WAY IN MY BRAIN</b><br>S12  | XL                   |
| <b>48</b> | <b>DANCE WITH ME (I'M YOUR ECSTASY)</b><br>Control   | All Around The World |
| <b>49</b> | <b>NEW</b> <b>KEEP ON PUMPIN' 'IT</b><br>Vision Masters with Tony King feat. Kylie Minogue | PWL                  |
| <b>50</b> | <b>NEW</b> <b>ROCK 'N' ROLL DANCE PARTY</b><br>Jive Bunny & The Mastermixers               | Music Factory        |
| <b>51</b> | <b>SILENT ALL THESE YEARS</b><br>Tori Amos   | East West            |
| <b>52</b> | <b>THE FLY</b> ○<br>U2   | Island               |
| <b>53</b> | <b>HELP YOURSELF</b><br>Julian Lennon  | Virgin               |
| <b>54</b> | <b>NEW</b> <b>BLUE LIGHT RED LIGHT (SOMEONE'S THERE)</b><br>Harry Connick Jr.              | Columbia             |
| <b>55</b> | <b>I LOVE YOUR SMILE</b><br>Shayne   | Moscow               |
| <b>56</b> | <b>DO WHAT YOU FEEL</b><br>Devi Negro  | Ten                  |
| <b>57</b> | <b>NEW</b> <b>FEEL THE NEED</b><br>J.T.S. / Jay  | MCA                  |
| <b>58</b> | <b>INSANITY</b> ○<br>Oceanic   | Dead Dead Good       |
| <b>59</b> | <b>EVIL TWIN</b><br>Lovebirds  | Columbia             |
| <b>60</b> | <b>CARIBBEAN BLUE</b><br>Eryq  | WEA                  |
| <b>61</b> | <b>NEW</b> <b>SOME LIE 4 LOVE</b><br>LA Guns   | Mercury              |

# TOP 50 AIRPLAY CHART

## THE OFFICIAL CHART

| Rank | Artist                         | Title                          | Label                 | Station with Most Plays | Rank                         | Artist                       | Title                             | Label                 | Station with Most Plays |
|------|--------------------------------|--------------------------------|-----------------------|-------------------------|------------------------------|------------------------------|-----------------------------------|-----------------------|-------------------------|
| 1    | DIZZY                          | Vic Reeves & The Wander Skull  | Sense                 | Power FM                | 26                           | DON'T DREAM IT'S OVER        | Paul Young                        | Columbia              | Piccadilly Key 103 FM   |
| 2    | WHEN A MAN LOVES A WOMAN       | Michael Ballou                 | Columbia              | Capital FM              | 27                           | HOW CAN I LOVE YOU MORE?     | M People                          | deConstruction        | Power FM                |
| 3    | BLACK OR WHITE                 | Michael Jackson                | Epic                  | Piccadilly Key 103 FM   | 28                           | TENDER LOVE                  | Kenny Thomas                      | deConstruction        | Children Network        |
| 4    | FALL AT YOUR FEET              | Crowded House                  | Capitol               | Piccadilly Key 103 FM   | 29                           | RHYTHM IS A MYSTERY          | K-lass                            | deConstruction        | Children Network        |
| 5    | DO YOU FEEL LIKE I FEEL        | Bonnie Carlisle                | Virgin                | Children Network        | 30                           | CALL MY NAME                 | OMD                               | Virgin                | Children Network        |
| 6    | IF YOU WERE WITH ME NOW        | Kylie Minogue/K Washington/PWL | Piccadilly Key 103 FM | 31                      | TASTY FISH                   | Other Two                    | Factory                           | Piccadilly Key 103 FM |                         |
| 7    | HOLE HEARTED                   | Extreme                        | AS&M                  | Piccadilly Key 103 FM   | 32                           | JUST A TOUCH OF LOVE         | C&C Music Factory                 | Columbia              | BBC Radio 1             |
| 8    | CARIBBEAN BELL                 | Eryq                           | WEA                   | Piccadilly Key 103 FM   | 33                           | JUDGE FUDGE                  | Happy Mondays                     | Factory               | Power FM                |
| 9    | THERE WILL NEVER BE ANOTHER... | Bryan Adams                    | AS&M                  | Capital FM              | 34                           | IT'S GRIM UP                 | North Justified Ancients Of Mu Mu | KLF Communications    | Radio 1                 |
| 10   | WINTER                         | Low And Money                  | Fontana               | Power FM                | 35                           | YOU SHOWED ME                | Salt-N-Pepa                       | Itir                  | Children Network        |
| 11   | STARS                          | Simply Red                     | East West             | Piccadilly Key 103 FM   | 36                           | I LOVE YOUR SMILE            | Chance                            | bmj                   | Piccadilly Key 103 FM   |
| 12   | SOUND                          | Jamiro                         | Fontana               | Piccadilly Key 103 FM   | 37                           | GET READY FOR THIS           | 2 Unlimited                       | PWL/Consensual        | Power FM                |
| 13   | FAITH (IN THE POWER OF LOVE)   | Rozika                         | Pulse-8               | Children Network        | 38                           | SPENDING MY TIME             | Roxette                           | EMI                   | Essen                   |
| 14   | CHANGE                         | Lisa Stansfeld                 | Arista                | Power FM                | 39                           | THE QUIETEST TOO LOUD        | Lavender Duster                   | Nat Knowen            | Piccadilly Key 103 FM   |
| 15   | THE FLY                        | OZ                             | Island                | Piccadilly Key 103 FM   | 40                           | HELP YOURSELF                | Julian Lennon                     | Virgin                | Children Network        |
| 16   | MY TOWN                        | Glass Tiger                    | EMI                   | Capital FM              | 41                           | WINTER SONG                  | Chris Rea                         | East West             | Clyde One FM            |
| 17   | WAY OF THE WORLD               | Tina Turner                    | Capitol               | Capital FM              | 42                           | SILENT ALL THESE YEARS       | Tina Turner                       | BBC Radio 1           | Clyde One FM            |
| 18   | RADIO SONG                     | Warner Brothers                | Piccadilly Key 103 FM | 43                      | I SEE HOPE IN THE MORNING... | Midge Ure                    | Arista                            | West                  | Clyde One FM            |
| 19   | NO SON OF MINE                 | Genesis                        | Virgin                | Piccadilly Key 103 FM   | 44                           | WHEN YOU TELL ME THAT YOU... | Diana Ross                        | Capitol               | Capital FM              |
| 20   | YOU TO ME ARE EVERYTHING       | Sons                           | 10 Records            | Signal                  | 45                           | THE AIR YOU BREATHE          | Barb The Band                     | Rhythm King           | Piccadilly Key 103 FM   |
| 21   | JUSTIFIED & ANCIENT            | KLF/Tammy Wynette              | KLF Communications    | Children Network        | 46                           | DON'T TALK JUST KISS         | Right Said Fred/Jacelyn Brown     | Tag                   | Children Network        |
| 22   | EMOTIONS                       | Manish Carey                   | Columbia              | Piccadilly Key 103 FM   | 47                           | STRANGE WORLD                | Natural Life                      | Tribe                 | BBC Radio 1             |
| 23   | BABY LOVE                      | Dannii Minogue                 | MCA                   | Piccadilly Key 103 FM   | 48                           | MARTIKA'S KITCHEN            | Martika                           | Columbia              | Children Network        |
| 24   | KILLER                         | Seal                           | ZTT                   | Capital FM              | 49                           | IS THERE ANYBODY OUT THERE   | Baseheads                         | deConstruction        | Capital FM              |
| 25   | SHINING STAR                   | RHS                            | Mercury               | Power FM                | 50                           | COME OUTSIDE                 | Bruno & Lu & Sam & Frank          | Jive                  | BBC Radio 1             |

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### TOP 10 BREAKERS

| Rank | Artist                  | Title           | Label          |
|------|-------------------------|-----------------|----------------|
| 1    | ROCKET MAN              | Kate Bush       | Mercury        |
| 2    | RIDE LIKE THE WIND      | East Side Beat  | ITR            |
| 3    | SMELLS LIKE TEEN SPIRIT | Nirvana         | DGC            |
| 4    | EVERYBODY MOVE          | Cathy Dennis    | Polstar        |
| 5    | JESUS HE KNOWS ME       | Genesis         | Virgin         |
| 6    | INNOCENT EYES           | Roxford         | Columbia       |
| 7    | AM I RIGHT?             | Erasure         | Mercury        |
| 8    | WICKED LOVE             | Olaciano        | Dead Dead Dead |
| 9    | SEND ME AN ANGEL        | The Scorpions   | Vertigo        |
| 10   | MUSTANG SALLY           | The Commitments | MCA            |

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

### CURRENT CLASSIFICATION

| Rank | Artist                  | Title           | Label                | Station |
|------|-------------------------|-----------------|----------------------|---------|
| 1    | RHYTHM IS A MYSTERY     | K-lass          | County Sound Network |         |
| 2    | SPENDING MY TIME        | Roxette         | Forth FM             |         |
| 3    | DO YOU FEEL LIKE I FEEL | Bonnie Carlisle | Red Rose Rock FM     |         |
| 4    | BABY LOVE               | Dannii Minogue  | Essex                |         |
| 5    | SHINING STAR            | INXS            | Heresford            |         |
| 6    | MY TOWN                 | Glass Tiger     | BRMS FM              |         |
| 7    | BLACK OR WHITE          | Michael Jackson | BRMS FM              |         |
| 8    | BLACK OR WHITE          | Michael Jackson | Forth FM             |         |
| 9    | BLACK OR WHITE          | Michael Jackson | Colt FM              |         |
| 10   | BLACK OR WHITE          | Michael Jackson | NorthSound           |         |

Top 10 titles showing most regional bias.

### AIRPLAY PROFILE

SELECTED TITLE: RIDE LIKE THE WIND East Side Beat (Rebecca Coates)

|   |                  |   |                      |
|---|------------------|---|----------------------|
| 1 | BBC Radio 1      | 5 | ZCR                  |
| 2 | Capital FM       | 6 | Piccadilly Key 103FM |
| 3 | Children Network | 7 | Red Dragon           |
| 4 | Fourth FM        |   |                      |

Stations showing most play for selected title

### THIS WEEK'S CONTRIBUTORS:

Air: MC, BRMS FM, Capital FM, Clyde One FM, Colt FM, County Sound Network, Downstairs, Essex, East FM, Fox FM, Hereward, Children Network, Mercury, NorthSound, BBC Radio 1, Piccadilly Key 103 FM, Power FM, Red Dragon, Red Rose Rock FM, Signal, Tag, ZCR, Z103 FM. This represents 94.7% of total pop radio listening in the UK.

## US TOP 50 SINGLES

| Rank | Artist                      | Title                       | Label           |                         |                           |                 |                 |
|------|-----------------------------|-----------------------------|-----------------|-------------------------|---------------------------|-----------------|-----------------|
| 1    | SET ADRIAN ON MEMORY BLISS  | Phil Dawn/Geo Street        | 26              | WONDER WHY              | Curtis Stigers            | Arista          |                 |
| 2    | WHEN A MAN LOVES A WOMAN    | Michael Ballou/Columbia     | 27              | GOOD VIBRATIONS         | Mark Barkin/Intercomp     | Intercomp       |                 |
| 3    | BLACK OR WHITE              | Michael Jackson             | 28              | THE ONE AND ONLY        | Cherney Hawkins           | Chryslis        |                 |
| 4    | IT'S SO HARD TO SAY GOODBYE | Boyz II Men                 | 29              | LOVE FOR LOVING YOU     | Gloria Estefan            | Epic            |                 |
| 5    | BREAMING                    | Prince                      | 30              | FOREVER MY LADY         | Jedediah                  | Uptown          |                 |
| 6    | CROWN KISSES IN THE WIND    | Paula Abdul                 | 31              | ENTER SANDMAN           | Metallica                 | Elektra         |                 |
| 7    | ALL 4 LOVE                  | Color Me Badd               | 32              | SOMETHING TO TALK ABOUT | Bonnie Raitt              | Capitol         |                 |
| 8    | O.P.P.                      | Nazhyby By Nature           | Tommy Boy       | 33                      | MIND PLAYING TRICKS ON ME | Goto Boys       | Rap-A-Lot       |
| 9    | DO ANYTHING...              | National Selection          | East West       | 34                      | BROKEN ARROW              | Red Stewart     | Warner Brothers |
| 10   | CANT STOP THIS THING        | Bryan Adams                 | AS&M            | 35                      | ANGEL BABY                | Angelic         | Quality         |
| 11   | THAT'S WHAT LOVE IS FOR     | Any Grant                   | ABM             | 36                      | I DORE ME AMOR            | Color Me Badd   | Giant           |
| 12   | DON'T CRY                   | Guns N' Roses               | Geffen          | 37                      | RUNNING BACK TO YOU       | Vanesa Williams | Wang            |
| 13   | LET'S TALK ABOUT SEX        | Salt N' Pepa                | Nest/Patrol     | 38                      | RING MY BELL              | Dr Jerry Jeff   | Jive            |
| 14   | ROMANTIC                    | Karyn White                 | Warner Brothers | 39                      | DON'T WANT TO BE A FOOL   | Luther Vandross | Epic            |
| 15   | EMOTIONS                    | Manish Carey                | Columbia        | 40                      | GET A LEG UP              | John Mellencamp | Mercury         |
| 16   | SET THE NIGHT TO MUSIC      | Roberta Flack               | Arista          | 41                      | TOP OF THE WORLD          | Van Halen       | Warner Brothers |
| 17   | CANT LET GO                 | Mariah Carey                | A&M             | 42                      | HOUSECALL                 | Shabba Ranka    | Epic            |
| 18   | KEEP COMING BACK            | Richard Marx                | Capitol         | 43                      | SOMETHING GOT TO BE DONE  | Simply Red      | East West       |
| 19   | 2 LEGIT 2 QUIT              | Hummer                      | Capitol         | 44                      | CHANGE                    | Lisa Stansfeld  | Arista          |
| 20   | WRESTLE DREAMS              | Ice Cube                    | Charisma        | 45                      | SPENDING MY TIME          | Roxette         | EMI             |
| 21   | STREET                      | Mary Mark & The Funky Bunch | Intercomp       | 46                      | TELL ME YOU WANT ME       | Travis Campbell | Owl             |
| 22   | NO SON OF MINE              | Genesis                     | Atlantic        | 47                      | TENDER KISSES             | Traci Spear     | Capitol         |
| 23   | HOLE HEARTED                | Extreme                     | AS&M            | 48                      | GROOVY TRAIN              | The Firm        | Sire            |
| 24   | FINALLY                     | Ca Ca Pinnister             | A&M             | 49                      | SAVE UP ALL YOUR TEARS    | Char            | Geffen          |
| 25   | WITH YOU                    | Terry Terry                 | Epic            | 50                      | CANT TRUSS IT             | Public Enemy    | Def Jam         |

Charts courtesy Billboard, 30, November, 1991. \* Bullets are awarded to those products demonstrating the greatest airplay and sales gain. [UK] UK signings.

## US TOP 50 ALBUMS

| Rank | Artist                            | Title                         | Label                |
|------|-----------------------------------|-------------------------------|----------------------|
| 1    | ROBIN THE WIND                    | Garth Brooks                  | Capitol              |
| 2    | TOO LEGIT TO QUIT                 | Hammer                        | Capitol              |
| 3    | DECEIT CERTIFICATE                | Ice Cube                      | Priority             |
| 4    | WE CAN'T DANCE                    | Genesis                       | Atlantic             |
| 5    | NEVERMIND                         | Nirvana                       | DGC                  |
| 6    | YOUR ILLUSION II                  | Guns N' Roses                 | Geffen               |
| 7    | METALLICA                         | Metallica                     | Elektra              |
| 8    | TIME, LOVE AND TENDERNESS         | Michael Bolton                | Columbia             |
| 9    | NO FENCES                         | Garth Brooks                  | Capitol              |
| 10   | COOLEY HIGHARMONY                 | Boyz II Men                   | Motown               |
| 11   | EMOTIONS                          | Manish Carey                  | Columbia             |
| 12   | DIAMONDS & PEARLS                 | Shirley Bassey                | Paisley Park         |
| 13   | YOUR ILLUSION II                  | Guns N' Roses                 | Geffen               |
| 14   | SKY IS CRYING                     | Steve Ray Vaughan             | Epic                 |
| 15   | UNFORGETTABLE                     | Natalie Cole                  | Elektra              |
| 16   | WAKING UP THE NEIGHBOURHOOD       | Bryan Adams                   | AS&M                 |
| 17   | LUCK OF THE DRAW                  | Bonnie Raitt                  | Capitol              |
| 18   | C.M.B.                            | Color Me Badd                 | Giant                |
| 19   | DECADE OF DECADENCE               | Motley Crue                   | Elektra              |
| 20   | FOR MY BROKEN HEART               | Rita McEntire                 | MCA                  |
| 21   | APOLYPTIC 91                      | The Enemy                     | Public Enemy Def Jam |
| 22   | SPELLBOUND                        | Paula Abdul                   | Capitol              |
| 23   | NAUGHTY BY NATURE                 | Naughty By Nature             | Tommy Boy            |
| 24   | TWO MORE TONES: SONGS OF ELTON... | Various                       | Polstar              |
| 25   | NO MORE TEARS                     | City Outsource                | Epic                 |
| 26   | HEART IN MOTION                   | Any Grant                     | ABM                  |
| 27   | BLUE LIGHT, RED LIGHT             | Henry Cornejo Jr              | Columbia             |
| 28   | FOREVER MY LADY                   | Jade                          | MCA                  |
| 29   | IT'S ALL ABOUT TO CHANGE          | Travis Tritt                  | Warner Bros          |
| 30   | GONNA MAKE YOU SWEAT              | C&C Music Factory             | Columbia             |
| 31   | MUSIC FOR THE PEOPLE              | Mya/MultiArchie/Buck          | Intercomp            |
| 32   | BLOOD SUCKERS                     | Richie Otis Peppers           | Warner Brothers      |
| 33   | GA RTH BROOKS                     | Garth Brooks                  | Capitol              |
| 34   | FOR UNLAWFUL CARNALS...           | Van Halen                     | Warner Brothers      |
| 35   | THE COMMITMENTS (OST)             | Various                       | MCA                  |
| 36   | OUT OF TIME                       | REM                           | Warner Bros          |
| 37   | THE FIRE INSIDE                   | Bob Seger/Silver Bullet Band  | Capitol              |
| 38   | IN A NEW MOON SHINE               | Jamie Taylor                  | Columbia             |
| 39   | FIREHOUSE                         | Firehouse                     | Capitol              |
| 40   | RUSH STREET                       | Richard Marx                  | Epic                 |
| 41   | WE CAN'T BE STOPPED               | The Goto Boys                 | Rap-A-Lot            |
| 42   | INTO THE GREAT...                 | Tom Petty & The Heartbreakers | MCA                  |
| 43   | WHENEVER WE WANTED                | Jamie McEltrick               | Mercury              |
| 44   | EXTREME IS PORNOGRAPHY!           | Extreme                       | ABM                  |
| 45   | TRISHTA YEARWOOD                  | Trisha Yearwood               | MCA                  |
| 46   | POCKET FULL OF GOLD               | Vince Gill                    | MCA                  |
| 47   | POWER OF LOVE                     | Luther Vandross               | Epic                 |
| 48   | EMPIRE                            | Queensrÿche                   | EMI                  |
| 49   | ON EVERY STREET                   | Dire Straits                  | Warner Bros          |
| 50   | OF THE HEART, OF THE SOUL...      | Phil Dawn                     | Geo Street           |



# RECORD MIRROR

30 NOVEMBER 1991, FREE WITH MUSIC WEEK

U P D A T E

## Chart

news

BY ALAN JONES

### TAMMY STANDS BY KLF

To hear it is to believe it: the apparently bizarre notion that Tammy Wynette would sing lead on the new KLF single 'Justified And Ancient' is not only true, it also works magnificently with the veteran country singer sounding oddly at ease in a dance setting. 'Justified And Ancient' has really been through some changes. It started life as a ballad on the KLF album 'White Room' with vocals by Black Steel. On

initial promos it was sung by Maxine Harvey, and it has also been recorded with a rap vocal by Tony Thorpe.

The KLF's main men Bill Drummond and Jim Cauty have now had Top 10 hits under three different names — appearing as the Timelords and the Justified Ancients Of Mu Mu, as well as the KLF. Only the chameleon-like unjustified and extremely ancient Jonathan King has reached the Top 10 under as many guises.

● The dance label All Around The World, co-owned by Blacktop's Beady's Records and the London-based marketing company Total, has charted each of its first 10 singles, two by Love Decade, and one each by Control and 2 For Joy (the catalogue numbers are issued out of sequence, lest anybody wonders why they don't tally). Love Decade, based in Manchester, debuted at number 21 last week with their new single 'So Real', and set the ball rolling for All Around The World with their number 52 hit 'Dream On (Is This A Dream)'.

● RAVE ON: the current dance scene is dominated by hardcore rave and house, with a vast turnover of apparently interchangeable acts. Half of last week's Top 10 singles were by acts enjoying their first foray into the chart's upper echelon, and interestingly, all were dance acts signed to independently owned and operated labels



● BIZARRE INC

(PWL, Deconstruction, Network and Vinyl Solution). The latter label is one of numerous up-and-coming dance labels distributed by Southern. Indeed, Southern was distributor of eight singles in last week's Top 60 dance chart, all rave records. This tally includes both of the top two — Bizarre Inc's 'Playing With Knives' and 'Manic Minds' by Manix. It's quite a change of direction for Southern, which was previously heavily associated with another form of hardcore — punk and anarchy.

● High on the list of records I never expected to hear in a dance version is Queen's 'Bohemian Rhapsody'. But exactly 16 years after it soared to number one for nine weeks, it has been updated in a messy and almost sacrilegious house version by the M.K. All Stars, from which we can assume the M.K. in question is that fireproof survivor Morgan Khan.

|                      |                 |
|----------------------|-----------------|
| Label                | Chart           |
| Walt Disney          | D211322         |
| Walt Disney          | D209132         |
| Foxvideo             | 1895            |
| AN Thames/Video Col  | TV 81324        |
| Simpsons             | Foxvideo 1941   |
| Thames/Video Collect | TV 8140         |
| General Foxvideo     | 1940            |
| Lifetime/Pickwick    | LTV 001         |
| Rides PolyGram Video | 0836623         |
| Guild Home Video     | GLD 50952       |
| t Leave              | Guild GLD 50942 |
| Virgin               | VVO 863         |
| N                    | WHV PES 35332   |
| Walt Disney          | D246642         |
| Arner Home Video     | PES 11886       |



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# 10 Chart

news

BY ALAN JONES

## IN MEMORY OF MARVIN

It's a tribute to the artistry of the late **Marvin Gaye** that even though he didn't record the original versions of either 'I Heard It Through The Grapevine' or 'Abraham, Martin and John', his name and recordings are those most readily identified with the songs.

By coincidence, new recordings of both are currently getting close to the Top 75, in very different versions. **FM** lead the way (number 92 last week) with their likeable rock rendition of 'I Heard It Through The Grapevine', while **Lavine Hudson** proves once again that she's one of Britain's finest gospel/soul singers with an impassioned 'Abraham, Martin And John'.

Standing at number 111 last week, the singer from Brixton, hitherto best known for her inspirational and joyous religio-dance disc 'Intervention', turns in a sterling performance.

The song, says Lavine, was conceived as "A special tribute to Marvin Gaye who... was able to break through all colour and culture boundaries to touch the heart".

The only slightly irksome thing about the song, as rendered by Ms Hudson, is the fact that she tags on an extra verse in praise of Gaye. Does the singer, good as he was, really deserve to be included in the song **Dick Holler** wrote in honour of those great statesmen and civil rights leaders Abraham Lincoln,



### ● MARVIN GAYE

Martin Luther King and John Kennedy?

Simultaneous with the release of these two singles, the Giant label has issued 'Marvin Gaye — The Last Concert Tour' recorded in the summer of 1983, less than a year before Gaye died.

Though historically poignant, it is an ill-advised release. Gaye was playing to severely under-capacity audiences and really hamming it up. He wasn't in particularly good voice, frequently eschewing his famous and distinctive falsetto for a lower and less musical growl. The sound, too, is muddy and hissy. The best live testament to Gaye's talent still remains his 1977 London Palladium album.

● Genesis got off to a magnificent start, and **Michael Jackson** and **U2** have also turned in superb first week sales for their latest albums, but it's probably too late for anything to overtake Eurythmics' 'Greatest Hits'. The latter album remains comfortably the year's biggest seller, with a quadruple platinum award to its credit already, for sales of 1.2m, only nine months after it was first released. If it can hang on, it will be an impressive triumph, especially considering the welter of superstar product issued this year. Meanwhile, **Madonna's** 'The Immaculate Collection' is the year's number two album, having also been the number two album of 1990.



### ● U2

● 'Black Or White', the lead-off single from **Michael Jackson's** 'Dangerous' album, made its debut at number one in several countries, and even made high-flying entrances to the chart in countries where high debuts are comparatively rare. In Australia, for instance, it debuted at number five, while in the US it entered the listings at number 35. That's not the highest chart entry for Jacko in his homeland ('Thriller' debuted at 20 in 1984), but it is better than the first single from either 'Bad' ('I Just Can't Stop Loving You' debuted at 37) or 'Thriller' ('The Girl Is Mine', entered the chart at number 45).



- NEW RELEASES
- 1 **2** ● **DIZZY** Vic Reeves &
  - 2 **11** ● **WHEN A MAN LOVES**
  - 3 **1** ● **BLACK OR WHITE**
  - 4 **11** ● **FALL AT YOUR FEET**
  - 5 **1** ● **DO YOU FEEL LIKE**
  - 6 **4** ● **IF YOU WERE WITH I**
  - 7 **13** ● **HOLE HEARTED** (UK)
  - 8 **1** ● **CARIBBEAN BLUE**
  - 9 **2** ● **THERE WILL BE**
  - 10 **13** ● **WINTER** Love And
  - 11 **3** ● **STARS** Simply Red
  - 12 **2** ● **SOUND** James
  - 13 **15** ● **FAITH (IN THE POI)**
  - 14 **4** ● **CHANGE** Lisa Stansfield
  - 15 **2** ● **THE FLY** U2
  - 16 **2** ● **MY TOWN** Glass Ti
  - 17 **12** ● **WAY OF THE WOLF**
  - 18 **2** ● **RADIO SONG** REM
  - 19 **1** ● **NO SON OF MINE**
  - 20 **3** ● **YOU TO ME ARE I**
  - 21 **1** ● **JUSTIFIED & ANCI**
  - 22 **2** ● **EMOTIONS** Mariah
  - 23 **10** ● **BABY LOVE** Diana
  - 24 **17** ● **KILLER** Seal
  - 25 **2** ● **SHINING STAR** Ru
- © Copyright ERS. Compiled by

## TOP 10 B

- RECORDS
- 1 **10** ● **ROCKET MAN**
  - 2 **16** ● **RIDE LIKE THE WIN**
  - 3 **10** ● **SMELLS LIKE TEEN**
  - 4 **11** ● **EVERYBODY MOVE**
  - 5 **10** ● **JESUS HE KNOWS**
  - 6 **11** ● **INNOCENT EYES**
  - 7 **11** ● **AM I RIGHT?**
  - 8 **11** ● **WICKED LOVE**
  - 9 **11** ● **SEND ME AN ANGEL**
  - 10 **11** ● **MUSTANG SALLY**
- The following records are equal Top 200 singles sales chart. Fig.

## US TO

- NEW RELEASES
- 1 **1** ● [UK] **SET ADRIFT ON M**
  - 2 **1** ● **WHEN A MAN LOVES**
  - 3 **2** ● **BLACK OR WHITE, I**
  - 4 **4** ● **IT'S SO HARD TO SAY**
  - 5 **2** ● **CREAM**, Prince
  - 6 **1** ● **BLOWING KISSES IN T**
  - 7 **1** ● **ALL 4 LOVE**, Color M
  - 8 **1** ● **O.P.P.**, Naughty By No
  - 9 **1** ● **DO ANYTHING**, Not
  - 10 **1** ● **CAN'T STOP THIS THING**
  - 11 **1** ● **THAT'S WHAT LOV**
  - 12 **1** ● **DON'T CRY**, Guns N
  - 13 **1** ● **LET'S TALK ABOUT**
  - 14 **1** ● **ROMANTIC**, Karyn Y
  - 15 **1** ● **EMOTIONS**, Mariah
  - 16 **1** ● **SET THE NIGHT TO**
  - 17 **1** ● **CAN'T LET GO**, Mar

### ● LAVINE HUDSON



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- |  |   |   |  |
|--|---|---|--|
| 18 <b>1</b> ● <b>KEEPING CONTACT</b> , Richard Marx Capitol            | 43 <b>2</b> ● [UK] <b>SOMETHING GOT ME STARTED</b> , Simply Red East West | 18 <b>1</b> ● <b>C.M.B.</b> , Color Me Badd Giant                     | 43 <b>1</b> ● <b>WHENEVER WE WANTED</b> , John Mellencamp Mercury          |
| 19 <b>2</b> ● <b>2 LEGIT 2 QUIT</b> , Hammer Capitol                   | 44 <b>1</b> ● [UK] <b>CHANGE</b> , Lisa Stansfield Arista                 | 19 <b>1</b> ● <b>DECADENCE OF DECADENCE</b> , Morley Crue Elektra     | 44 <b>1</b> ● <b>EXTREME II PORNOCRAFFITTI</b> , Extreme A&M               |
| 20 <b>1</b> ● <b>STREET OF DREAMS</b> , The Peoplers Charisma          | 45 <b>1</b> ● <b>SPENDING MY TIME</b> , Rowette EMI                       | 20 <b>1</b> ● <b>FOR MY BROKEN HEART</b> , Reba McEntire MCA          | 45 <b>1</b> ● <b>TRISHA YEARWOOD</b> , Trisha Yearwood MCA                 |
| 21 <b>1</b> ● <b>WILDSIDE</b> , Mazy Mink & The Funky Bunch Interscope | 46 <b>1</b> ● <b>TELL ME YOU WANT ME</b> , Tevin Campbell Owest           | 21 <b>1</b> ● <b>APOCALYPSE 91 - THE ENEMY</b> , Public Enemy Def Jam | 46 <b>1</b> ● <b>POCKET FULL OF GOLD</b> , Vince Gill MCA                  |
| 22 <b>1</b> ● <b>NO SON OF MINE</b> , Genesis Atlantic                 | 47 <b>1</b> ● <b>TENDER KISSES</b> , Tracie Spencer Capitol               | 22 <b>1</b> ● <b>SPELLBOUND</b> , Paula Abdul Capricorn               | 47 <b>1</b> ● <b>POWER OF LOVE</b> , Luther Vandross Epic                  |
| 23 <b>1</b> ● <b>HOLE HEARTED</b> , Extreme A&M                        | 48 <b>1</b> ● <b>GROOVY TRAIN</b> , The Firm Sire                         | 23 <b>1</b> ● <b>NAUGHTY BY NATURE</b> , Naughty By Nature Tommy Boy  | 48 <b>1</b> ● <b>EMPIRE</b> , Queensrÿche EMI                              |
| 24 <b>1</b> ● <b>FINALLY</b> , Co Co Poppington A&M                    | 49 <b>1</b> ● <b>SAVE UP ALL YOUR TEARS</b> , Cher Geffen                 | 24 <b>1</b> ● [UK] <b>TWO ROOMS: SONGS OF ELTON</b> , Various Polybor | 49 <b>1</b> ● <b>ON EVERY STREET</b> , Dire Straits Warner Bros            |
| 25 <b>1</b> ● <b>WITH YOU</b> , Tony Tennor Epic                       | 50 <b>1</b> ● <b>CAN'T TRUSS IT</b> , Public Enemy Def Jam                | 25 <b>1</b> ● [UK] <b>NO MORE TEARS</b> , Ozzy Osbourne Epic          | 50 <b>1</b> ● [UK] <b>OF THE HEART, OF THE SOUL</b> , Mr. Pagan Joe Street |

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1940

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LTV 001

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t Leave Guild  
GLD 50942

Virgin  
VVO 803

N WHV  
PES 36332

Walt Disney  
D240642

Warner Home Video  
PES 11886



# dj directory

| Pos. | Last | Title                  |
|------|------|------------------------|
| 1    | 2    | DIZZY Vic Reeves &     |
| 2    | 18   | WHEN A MAN LOVES       |
| 3    | 1    | BLACK OR WHITE         |
| 4    | 11   | FALL AT YOUR FEET      |
| 5    | 14   | DO YOU FEEL LIKE       |
| 6    | 4    | IF YOU WERE WITH ME    |
| 7    | 10   | HOLE HEARTED LOVE      |
| 8    | 1    | CARIBBEAN BLUE         |
| 9    | 1    | THERE WILL BE NEW      |
| 10   | 13   | WINTER Love And        |
| 11   | 3    | STARS Simply Red       |
| 12   | 26   | SOUND James            |
| 13   | 19   | FAITH (IN THE POWER)   |
| 14   | 2    | CHANGE Lisa Stansfield |
| 15   | 4    | THE FLY U2             |
| 16   | 27   | MY TOWN Glass T        |
| 17   | 12   | WAY OF THE WOLF        |
| 18   | 24   | RADIO SONG REMIX       |
| 19   | 14   | NO SON OF MINE         |
| 20   | 16   | YOU TO ME ARE          |
| 21   | 1    | JUSTIFIED & ANARCH     |
| 22   | 3    | EMOTIONS Manic Street  |
| 23   | 18   | BABY LOVE Danni        |
| 24   | 17   | KILLER Seal            |
| 25   | 23   | SHINING STAR IN        |

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## TOP 10 BI

| Pos. | Title              |
|------|--------------------|
| 1    | ROCKET MAN         |
| 2    | RIDE LIKE THE WIND |
| 3    | SMELLS LIKE TEEN   |
| 4    | EVERYBODY MOVE     |
| 5    | JESUS HE KNOWS     |
| 6    | INNOCENT EYES      |
| 7    | AM I RIGHT?        |
| 8    | WICKED LOVE        |
| 9    | SEND ME AN ANGEL   |
| 10   | MUSTANG SALLY      |

The following records are out of the Top 200 singles sales chart.

## US TO

| Pos. | Title                                  | Artist     |
|------|--|------------|
| 1    | SET AFRIDON ON ME                      |            |
| 2    | WHEN A MAN LOVES                       |            |
| 3    | BLACK OR WHITE                         |            |
| 4    | IT'S SO HARD TO SAY I                  |            |
| 5    | CREAM, Prince                          |            |
| 6    | BLOWING KISSES IN T                    |            |
| 7    | ALL 4 LOVE, Color M                    |            |
| 8    | O.P.P., Naughty By Ni                  |            |
| 9    | DO ANYTHING, Nat                       |            |
| 10   | CAN'T STOP THIS THING                  |            |
| 11   | THAT'S WHAT LOVE                       |            |
| 12   | DON'T CRY, Guns N'                     |            |
| 13   | LET'S TALK ABOUT IT                    |            |
| 14   | ROMANTIC, Karly V                      |            |
| 15   | EMOTIONS, Mariah                       |            |
| 16   | SET THE NIGHT TO                       |            |
| 17   | CAN'T LET GO, Mar                      |            |
| 18   | KEEP COMING BACK, Richard Marx         | Capitol    |
| 19   | 2 LEGIT 2 GUITS, Hammer                | Capitol    |
| 20   | STREET OF DREAMS, Nia Peoples          | Charisma   |
| 21   | WILDSIDE, Marcy Mark & The Funky Bunch | Interstate |
| 22   | NO SON OF MINE, Genesis                | Atlantic   |
| 23   | HOLE HEARTED, Extreme                  | A&M        |
| 24   | FINALLY, De Ca Perisiani               | AMM        |
| 25   | WITH YOU, Tony Terry                   | Epic       |

Chart reissue: Billboard 30 November 1993 • Bullets are used to those products demonstrating the greatest airplay and sales gain.

## Jazzy Jason

Jazzy Jason thinks he has a problem: "I've tried to make mental rave tunes but there's something in me that makes it come out too funky." If this means we get more creations like 'Turntable Symphony', then long may he suffer.

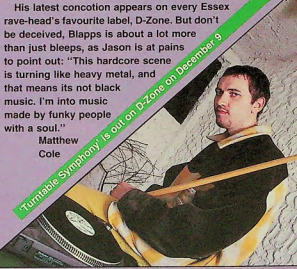
The four-track Ep's pedigree will be recognised instantly by those who like their tunes tough with built-in wiggle. If the name isn't familiar, Jason's trademark truckload of breaks, squeaks and squeaks certainly will be.

The Madonna-sampling 'Ladies With An Attitude', licensed by Big Life from his own Pure Bhoomie label, saw Jason and his cohorts storm dance charts under the Epitome Of Hope banner.

Next came an assault on the underground scene with the Blapps Posse's 'Bus It/Don't Hold Back' — selling a reported 10,000 promos before eventually surfacing this year on Rebel MC's Tribal Bass label.

His latest concoction appears on every Essex rave-head's favourite label, D-Zone. But don't be deceived, Blapps is not just a lot more than just bleeps, as Jason is at pains to point out: "This hardcore scene is turning like heavy metal, and that means its not black and that means it's not music made by funky people with a soul."

Matthew Cole



## Cling Club



'The Maker' is released by Brainiak on December 2

"'The Maker' is about doing something, putting all your effort into it, and basically not getting very far with it," explains Stefan Zivanovic of Cling Club. "It's a bit ironic really."

He can say that again. The South London trio's debut has undergone

more cosmetic changes than your average Hollywood wife.

Originally out on white label about a year ago, the funky skipping track first pricked up the ears of Danny Rampling and the Kiss FM team. Flying Records then showed an interest, but when it was re-recorded, for release through Cooltempo, they turned their backs. Stefan doesn't blame them: "It was so over-produced, with millions of effects, it just didn't gel."

'The Maker' has finally found a home at Brainiak. But the faëllits are not over yet. There are four new mixes, from the sleeky Driza Bone-like 'Cling Club Mix', courtesy of Stefan and fellow club members Jez Dewar and singer Mai Henry, to the strangely-named 'Didgeridoo Vs Godzilla Mix' — "like a Nintendo machine on full pe!"

Davydd Chong

## Nightlife 10

- |    |       |                                     |                  |
|----|-------|-------------------------------------|------------------|
| 1  | (2)   | RIDE LIKE THE WIND East Side Beat   | (frr 12)         |
| 2  | (3)   | LET ME BE YOUR FANTASY Haywire      | (City Sounds 12) |
| 3  | (NEW) | EXACTLY Shades Of Rhythm            | (ZTT 12)         |
| 4  | (5)   | M.A.N.I.C Concept 2                 | (White label 12) |
| 5  | (1)   | TAKE ME AWAY Cappella               | (Media 12)       |
| 6  | (1)   | I'LL BE YOUR FRIEND Robert Owens    | (RCA 12)         |
| 7  | (NEW) | (IT'S A) LOVE THANG Travis Nelson   | (Planet Records) |
| 8  | (10)  | GREED Intuition feat Keith Nunnally | (Pulse & 12)     |
| 9  | (NEW) | I GOT IT Yo Bots                    | (RCA 12)         |
| 10 | (NEW) | FIND SOMEONE Buster Gut             | (White 12)       |



A guide to the hottest new club sounds, as featured on Pete Tong's Radio One FM show, 'The Essential Selection', broadcast every Friday from 7.30 to 10pm. Compiled by sales returns from the following record stores: City Sounds/Vinyl Zone/Market (London); Bloc/Underground (Manchester); 23rd Precinct (Glasgow); 3 Beat (Liverpool).

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## 4 RM UPDATE

|    |   |  |         |    |   |  |
|----|---|--|---------|----|---|--|
| 43 | 2 | SOMETHING GOT ME STARTED, Simply Red East West |         | 43 | 3 | WHENEVER WE WANTED, John Mulcaugh Mercury    |
| 44 | 2 | CHANGE, Lisa Stansfield                        | Arista  | 44 | 3 | EXTREME II PORNOGRAFFITTI, Extreme A&M       |
| 45 | 2 | SPENDING MY TIME, Rosette                      | EMI     | 45 | 3 | TRISHA YEARWOOD, Trisha Yearwood MCA         |
| 46 | 2 | TELL ME YOU WANT ME, Tevin Campbell            | Capitol | 46 | 3 | POCKET FULL OF GOLD, Vines Gill MCA          |
| 47 | 2 | TENDER KISSES, Tracey Spence                   | Capitol | 47 | 3 | POWER OF LOVE, Luther Vandross Epic          |
| 48 | 2 | GROOVY TRAIN, The Firm                         | Sire    | 48 | 3 | EMPIRE, Queensrÿche EMI                      |
| 49 | 2 | SAVE UP ALL YOUR TEARS, Cher                   | Geffen  | 49 | 3 | ON EVERY STREET, Dire Straits Warner Bros    |
| 50 | 2 | CAN'T TRUSS IT, Public Enemy                   | Def Jam | 50 | 3 | OF THE HEART, OF THE SOUL... PA D'Aw Geesart |

© NO MORE TEARS, Grey Obscene Epic

## Baby Ford

One year on from his last appearance, acid pioneer Baby Ford has at last emerged from the studio. 'In Your Blood', the follow-up to the limited edition release 'Change', is well worth the wait.

A massive surge of pure techno, bubbling through your arteries like the Fantastic Voyage flick transported on to vinyl, the track recalls the distinctive kick of his classic debut single 'Oochy Koochy'. "I still believe in acid, whatever it develops into — abstract, progressive or mutant," he explains. "That's what moves me."

'In Your Blood' provides the first glimpse of Ford's new body of work, 'B. Ford 9'.

It shows that, while many of the children of that certain summer fell victim to the big acid backlash, the chap from Wigan has continued to plough a very determined path through club territory. Rhythm King's white label stocks already exhausted, 'In Your Blood' is more than adequate proof that there is still a place in the clubs and the charts for the energy and ecstasy of Baby Ford.

Davyd Chong

'In Your Blood' is released by Transglobal/Rhythm King on December 9

## Cool Cuts

- |    |   |                   |
|----|---|-------------------|
| 1  | (1) WHEN YOU'RE PLAYING WITH KNIVES Blue Pearl  | Big Life          |
| 2  | (2) RIDE LIKE THE WIND (REMIXES) East Side Beat   | Ifrr              |
| 3  | (NEW) INSTRUMENTS OF DARKNESS Art Of Noise<br>Art Of Noise go all hardcore with these Prodigy remixes of their forthcoming single | White Label       |
| 4  | (5) VIBEOLOGY (HURLEY REMIXES) Paula Abdul  | Captive           |
| 5  | (NEW) LOVE SEE NO COLOUR The Farm<br>A wide array of dance and pop mixes that will see this race up the club and national charts  | Produce           |
| 6  | (6) POSSIBLE WORLDS The Shamen  | One Little Indian |
| 7  | (NEW) STAND UP Rave Nation<br>Commercial rave cut in the Oceanic vein, doing the business up North                                | Pulse 8           |
| 8  | (17) GREED Intuition  | White label       |
| 9  | (3) FRIENDSHIP Sabrina Johnston   | East West         |
| 10 | (NEW) EVERYBODY PUMP DJ Power<br>Tough bassline, catchy samples and big beats make this Euro stomper a real winner                | Pan Pot           |
| 11 | (7) DO IT Oval Emotion  | Hi Bias           |
| 12 | (NEW) DIFFERENT STORY Bowa<br>A track that's gradually building support with its catchy melody                                    | Dead Dead God     |
| 13 | (13) TOUCH IT Coco Steel & Lovebomb   | White label       |
| 14 | (NEW) LOVE POTION Tao<br>Impressive UK-style garage cut from a new artist and a new label   | Free Spirit       |
| 15 | (4) DEEPER LOVE (LEFTFIELD REMIXES) Ultra Nate  | Eternal           |
| 16 | (NEW) FANTASY WORLD Fiction<br>Simple but effective Euro house already big on import and now available here                       | Bad Boys          |
| 17 | (9) RUBBIT IN Fierce Riving Diva  | React             |
| 18 | (NEW) WISEBLOOD The Paradise Organisation<br>Underground bass-driven groove currently circulating the capital                     | White label       |
| 19 | (NEW) TAKE YOUR BODY OVER MINE Manic<br>Another useful homegrown production for those who like the wide strings sound             | Electric          |
| 20 | (10) MOVE YOUR BODY Korda   | Flying            |



City Sounds



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RM UPDATE 5

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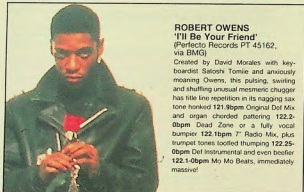
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**AIRCUT**  
**'Visual Attack (From the home of Humanoid)'**  
(Buffalo Records/BFR002, via Independent Music Distribution)  
Produced by Pressure Zero's Marco Pirry & Dave Clayton in collaboration with 'Humanoid' Systemz, Brian Poulton & Gary Cockburn, this 'Montanz'-thirty-type synthy synth snarled 124.50-124.30bpm itary techno party posterity, adds for a lush tempestuous pastor. **Ray The Reach A.J. & Jule** Jules helping to relay the track's underlying snappy rhythm in an amusingly different style on the flip as the title channel's woady bounding 124 to 124.7-0bpm Let it take you!

**WISHDOKTA**  
**'Evil Surrounds US'**  
(Kickin Records/Foreplay KICK 13, via SHD)  
20 years old WishDokta weaves devilish samples around a 'take me to the top' prod'd fuvels free variation **0-123.12-0bpm** raver, coupled with a The Accused (Possessed) by Devils Mix's soaring plus — deservingly hotter for many — in 'Le Freak' intro'd scratching and blooping jingle **0-122.60bpm** 'Wanted Out Of Sims Mix', which looks as if it should be rather but is actually very different and more inventive, the track to hear.

**STRATEGY**  
**'Strategy Records STRO01, via 081-856 1090'**  
A collaboration between Freshnas, Tony Crooks and EV Onez, this "let's do it", "here we go" and "money doesn't grow on trees but babies come from ladies" provided shuffling 'Mentanz'-thirty-type synthy and pino-jangled raver in 'Twilight Zone' jazzy started techno **0-127-127-2-0bpm** industrial, jangler **121-122.2-0bpm** Public Spout, throbbing **127.20bpm** Clayvone, charming **0-127.80bpm** The Piano, and teakily percussive **127.60bpm** Drum & Bass Mises.



**BLACK SHEEP**  
**'Trouty Sheep'**  
(Mercury MEXF 35)  
The mumbly hot UK rappers' UK-only single is a largely drained driving swayer removed by Cavanaugh's Robb Lasker in Sixties funk off-backed **98.80bpm** Cavanaugh Funky Organ Extended and Instrumental mixes, with its Rare Earth 'I'm Loving You' backed less fast **0-99.90bpm** Original Sheep LP Mix, plus the wordily lushing **101.250bpm** 'The Choice Is Yours (Revisited)' instead of the promo's **97bpm** 'Butt... In The Mountains (Revised Area Mix)'.

**TOM TOM**  
**'Reply (Rewind Club Mix)'**  
(Orbita Records 12 ORBIT 1, via Total/BMG)  
Promoted here three months ago as a German white label and now launching Milwaukee's new logo, Gottfried Anders & Ramon Zenker's 124bpm Europop was originally intended to use a Bobby McFerrin sample that now however has had to be re-recorded, with rather less vocal drama as you might imagine, although the result is still effective...  
**Adewa's** currently promo-only 'Cold On Last?' LP Sample has full length versions of the attractive fractions backed hustling **116.2-0bpm** 'Don't Let It Show On Your Face' and likewise thravily wailed 'Somebody Else's Guy's' beefy jolting **0-109.80bpm** 'You've Got The Best Of [My Love]', and album version of the quietly lushing **112.10bpm** 'Innocent Lover'...  
**The Basement Boys** present Ultra Naté's 'Deeper Love' (Missing Vinyl) is still only on promo,

**SOUND FOUNDATION featuring LINDA WRIGHT**  
**'Quiet Child'**  
(Ruff Raff Records RIFFF 3, via Portland Productions)  
Plugged by Pete Tong for some time what it was initially hard to find on Liverpool's 3-Beat label, but soon to be more readily available, David Hassler & DJ John Locke's Linda wailed short slow doolightly premixed then jiggly stem **0-115.20bpm** surging moodier shuffler has a long nice chiming virus break. Ripped by Inner through stylus through instrumental and percussive Home Mixes.

**RED LIGHT**  
**'The Rhythm Formula E.P.'**  
(Final Vinyl FVT 5, via SHD)  
Originally on Canada's 16-Bias Records, this Rhythm Formula produced set of keyboardists

**ROBERT OWENS**  
**'I'll Be Your Friend'**  
(Perfecto Records FV2 4612, via BMG)  
Created by David Morales with key-boarded Satoris Tomie and anxiously moaning Dones, this pulsing, swiling and shuffling unusual mesmeric chugger has little nice resolution in its nagging staccato honked **121.80bpm** Original Del Mix and organ charded patterning **122.2-0bpm** Dead Zone or a full, vocal bumper **122.120bpm** 'Radio Mix, plus trumpet tones footed thumping **122.25-0bpm** Del Instrumental and even beefier **122.1-0bpm** Mix Mo Beats, immediately massive!

**Beats & Pieces**

**TIME RECORDS** and associated labels **Italian Style** and **Line Music** celebrated the opening of their new recording studio in Brescia, about 50 miles east of Milan, with a banquet held in a castello amid the vineyards of Franciacorta at Bormio, near which the **Number One** discographer at Lager.co.uk attracts crowd from right across the countryside by bearing three rotting glaze searchlights up into the clouds, an effect like 'Close Encounters Of The Third Kind'...  
**Milan's** dance music radio stations often play a version of an LGBT about programming, most refreshing to hear...  
**Nexy Lanton's** upcoming 'I Am', due next month on Flying Records Import, was originally intended to use a **Bobby McFerrin** sample that now however has had to be re-recorded, with rather less vocal drama as you might imagine, although the result is still effective...  
**Adewa's** currently promo-only 'Cold On Last?' LP Sample has full length versions of the attractive fractions backed hustling **116.2-0bpm** 'Don't Let It Show On Your Face' and likewise thravily wailed 'Somebody Else's Guy's' beefy jolting **0-109.80bpm** 'You've Got The Best Of [My Love]', and album version of the quietly lushing **112.10bpm** 'Innocent Lover'...  
**The Basement Boys** present Ultra Naté's 'Deeper Love' (Missing Vinyl) is still only on promo,

plotted garage strikers has the Vince Montana sample repetitive girl wailed **0-122.60bpm** 'Who Needs Enemies', 'Buffalo Gate' whining predest songly **120.60bpm** 'Kissin', beefily jolting **121.50bpm** 'And Then... and poetically intro'd ambient **0-120.40bpm** 'Amazon Blue'.

**VARIOUS**  
**'Motown presents The Future Of Soul (Volume 1)'**  
(Motown ZT 45050)  
On a sampler EP introducing four of the label's new pure soul signings are dance boom gospel-style arranged **LOUIS PHILIP'S** delicately lifting **101.10bpm** 'Flesh & Blood (Soul Mix)', New Orleans boom husky muttering **COLIN ENGLAND'S** overgrown tremulous **0-74.80bpm** 'I Need Your Love (Remix With Break Vocals)', Memphis boom pulsing diva **DEE HARVEY'S** breathily weaving **67bpm** 'Leave Well Enough Alone (Extended Version)' and — the relative veteran of the bunch — **Laura L.A.** lushing smoochy **79bpm** 'Always'

**PDO**  
**'I'm Gonna Make You See'**  
(Soul Records '2 SC 2, via Total/BMG)  
Written by Rachel Brown with Alex Markey jingling the old panna, this Roger Johnson and Mr Fire production is a good looking samba-ish funk fester in its **120-2-100-118.60bpm** Classic Mix, a less lively thumping plaintive dull

currently wailed through LeftField's strange patterning and thrashing jittery **117.0bpm** The Leftfield Vocal Mix with an organ lones wailed chunky thumping more 'Magick's Wand'-style **117.0bpm** The UltraFied Dub (Eternal SAM 923), whereas an earlier promo had the Boys' own garage style piano nurtured little stinking **117.0bpm** Full Vocal, sparser **Srip** and bell clanging **Hump Mises (SAM 884)**,...  
**Two Little Boys'** 'SoyOh-nat', reviewed as a private pressing last week, is now due out fully through Music Factory next week, with new remixes...  
**Convert's** 'Workation/Nightlife', already distributed here by **Great Asset** on Belgium's Big Time International label, was recently scheduled for full UK release in a fortnight on A&M-P, with the previously reviewed import used as a reference, so 'Eve' will be the plug side, but in three new mixes by its creator **Dave Lee**, when the previously promoted **Mystique** double-side is finally out here fully on Cue Records, possibly preceded by an Italian Flying Records import pressing...  
**Nefateri** returns her disc **Pinnacle** Records album line on stage this Thursday (28) at Brixton's The Vox, with **DJs Blinzit, Pogo** and **Mark Anderson**...  
**Jon Sherrif** of Pinnacle Records is starting his own Kinetic label in January, for techno-type stuff...  
**AND THE BEAT GOES ON!**

latter in its **118.76bpm** Garage Mix, and a truly bounding instrumental in the **123.76bpm** Flat And A's Mix.

**BOWA** featuring **MALA**  
**'Different Story'**  
(Dead Dead Good Records GOOD 07, via Revolver/Perfected)  
Originally white labelled on Manchester Underground, this (remade) Cassiandra 'I Know' — and thus also **Allen S** 'Infinite 200' — quoting good girl wailed jolly **118.60bpm** jitter becomes an interestingly moody (and masculine) **88.80bpm** if played at 33rpm, flipped by a sturdy frenetic **0-119.20bpm** Mises and **Pety Jolly** jingling **118.60bpm** Different Mix.

**X-SAMPLE**  
**'Dreamin' In Buristed Road (Remix)'**  
(Italian Line Music LINE 2022)  
Apparently inspired by the road in Cambridge where Milan's Monica Tovini once stayed, this **Amie Linnex** like 'Sweet Dreams (as Made Of They scattered bubble-beeper is a numerous organ chorde **0-127.60bpm** Tendence, spacey saxophone honked and good mood **120.70bpm** Sample, and Barry White-style string carried squato jangle throbber **127.7-0bpm** Atmospheric Mises.

|                      |               |
|----------------------|---------------|
|                      | Label         |
| Walt Disney          | 021322        |
| Walt Disney          | 0209132       |
| Foxvideo             | 1866          |
| EAN ThamesVideo Col  | TV 8140       |
| Simpsons             | Foxvideo 1941 |
| ThamesVideo Col      | TV 8140       |
| General Foxvideo     | 1940          |
| Lifetime/Pickwick    | LTV 001       |
| Rides PolyGram Video | 083623        |
| Guid Home Video      | GLD 50952     |
| rt Leavis            | GLD 50942     |

|                  |               |
|------------------|---------------|
| Whin             | VD 363        |
| IN               | VRH PES 95332 |
| Walt Disney      | 024942        |
| Arner Home Video | PS 11886      |



**ZERO ZERO**  
**MESSIAH**  
**WISHDOKTA**

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RM UPDATE 7

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# THE RECORD MIRROR

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

000 1 2 1 0

# RECORD MIRROR

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

Week  
Artist  
Title

- 1 **2** \* **DIZZY** Vic Reeves
- 2 **14** \* **WHEN A MAN LIVES** *De La Soul*
- 3 **1** **BLACK OR WHITE** *Michael Jackson*
- 4 **10** \* **FALL AT YOUR FEET** *De La Soul*
- 5 **10** \* **DO YOU FEEL LIKE** *De La Soul*
- 6 **14** \* **IF YOU WERE MY** *De La Soul*
- 7 **10** \* **HOLE HEARTED** *De La Soul*
- 8 **7** \* **CARRIBBEAN BLUES** *De La Soul*
- 9 **10** \* **THERE WILL NEVER** *De La Soul*
- 10 **11** \* **WINTER** *De La Soul*
- 11 **11** \* **STARS** *Simply Deep*
- 12 **10** \* **SOUND** *Janet*
- 13 **10** \* **FAITH** *Janet*
- 14 **4** \* **CHANGE** *Lisa Stansfield*
- 15 **11** \* **THE FLY UZ** *Janet*
- 16 **11** \* **MY TOWN** *Glass*
- 17 **11** \* **IN A WAY OF THE WIND** *Janet*
- 18 **11** \* **RADIO SONG** *Janet*
- 19 **11** \* **NO SON OF MINE** *Janet*
- 20 **11** \* **YOU TO ME ARE** *Janet*
- 21 **11** \* **JUSTIFIED & ANCIENT** *Janet*
- 22 **11** \* **EMOTIONS** *Maniah*
- 23 **11** \* **BABY LOVE** *Dann*
- 24 **11** \* **KILLER** *Seal*
- 25 **11** \* **SHINING STAR** *Seal*

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## TOP 10 B

- 1 **1** **ROCKET MAN** *Michael Jackson*
- 2 **1** **RIDE LIKE THE WIND** *De La Soul*
- 3 **1** **SMELLS LIKE TEEN** *De La Soul*
- 4 **1** **EVERYBODY MOVE** *De La Soul*
- 5 **1** **JESUS HE KNOWS** *De La Soul*
- 6 **1** **INNOCENT EYES** *De La Soul*
- 7 **1** **AM I RIGHT?** *De La Soul*
- 8 **1** **WICKED LOVE** *De La Soul*
- 9 **1** **SEND ME AN ANGEL** *De La Soul*
- 10 **1** **MUSTANG GALLS** *De La Soul*

The following records are not Top 200 singles sales chart. Fig.

## US TO

- 1 **1** \* **[US] SET ADRIAN ON** *Janet*
- 2 **1** **WHEN A MAN LIVES** *De La Soul*
- 3 **1** **BLACK OR WHITE** *Michael Jackson*
- 4 **1** \* **IT'S SO HARD TO SAY** *De La Soul*
- 5 **1** **CREAM** *Prince*
- 6 **1** **BLOWING KISSES IN** *De La Soul*
- 7 **1** **ALL 4 LOVE** *Color*
- 8 **1** **O.P.P.** *Naughty By Nature*
- 9 **1** **DO ANYTHING** *Janet*
- 10 **1** **CAN'T STOP THINKING** *De La Soul*
- 11 **1** **THAT'S WHAT I LOVE** *Janet*
- 12 **1** **DON'T CRY** *Guns N' Roses*
- 13 **1** **LET'S TALK ABOUT** *De La Soul*
- 14 **1** **ROMANTIC** *Karyn White*
- 15 **1** **SET THE NIGHT TO** *De La Soul*
- 16 **1** **CAN'T LET GO** *De La Soul*
- 17 **1** **KEEP COMING BACK** *De La Soul*
- 18 **1** **2 LEGIT 2 OUT** *Hanneman*
- 19 **1** **STREET OF DREAMS** *Nia Peoples*
- 20 **1** **WILDNESS** *Mary M & The Funky Bunch*
- 21 **1** **NO SON OF MINE** *Glass*
- 22 **1** **HOLE HEARTED** *De La Soul*
- 23 **1** **FINALLY** *De La Soul*
- 24 **1** **WITH YOU** *Tommy Torrey*
- 25 **1** **LET'S GO** *De La Soul*

Charts courtesy Billboard, 30, November, 1991

| Week | Artist | Title   | Label  |
|------|--------|---|--|
| 1    | 2      | MY FAMILY DEPENDS ON ME                                 | Smoking  |
| 2    | 2      | FROM THE GHETTO   | Crystal Formation & The Modern Times                     |
| 3    | 2      | WHAT YOU FEEL (MIXES)                                   | US Acid Jazz/Scotti Bros/UK Urban Promo                  |
| 4    | 1      | I'LL BE YOUR FRIEND                                     | Robert Coates  |
| 5    | 4      | RYTHM IS A MYSTERY                                      | London   |
| 6    | 4      | YOU'RE ALL I'VE WANTED 4 (HURLEY'S MIX)                 | Janet/Principle  |
| 7    | 5      | IT'S HARD SOMETIME (MIXES)                              | Principle  |
| 8    | 7      | JUST A TOUCH OF LOVE (EVERYDAY) (MIXES)                 | CDC Music Factory  |
| 9    | 7      | WHAT YOU FEEL (MIXES)                                   | Joy Negro  |
| 10   | 7      | LET'S GET THE WIND                                      | Principle  |
| 11   | 22     | FRIENDSHIP (BAND OF GYPSIES CLUB)                       | Labrina  |
| 12   | 9      | FAITH (IN THE POWER OF LOVE) (ORIGINAL) (SPACE STATION) | Pulse-8  |
| 13   | 12     | EXTACY/DANCE TO THE RHYTHM EVERYBODY GROOVE CREAM?      | UZI  |
| 14   | 10     | HOLD ON (HURLEY'S HOUSE MIX)                            | Clubland   |
| 15   | 11     | LET IT REIGN  | Inner City   |
| 16   | 11     | DJ'S TAKE CONTROL '91                                   | UZI  |
| 17   | 11     | KILLER (WILLIAM ORBIT REMIXES)                          | Seal   |
| 18   | 11     | KEEP ON PUMPIN' IT                                      | The Vision Features and Tony King featuring Mike Monique |
| 19   | 11     | LIVING FOR THE NITE                                     | Underground Resistance featuring Yabanda                 |
| 20   | 11     | IS THERE ANYBODY OUT THERE (MIXES)                      | Business   |
| 21   | 11     | REACHIN'  | Phase 1  |
| 22   | 11     | JUSTIFIED & ANCIENT (ALL ROUND FOR MU LAND)             | KLF Communications promo                                 |
| 23   | 11     | DIFFERENT STORY   | Bossa featuring Ma Dea                                   |
| 24   | 11     | PLAYING WITH KNIVES/SPLAT                               | De La Soul   |
| 25   | 11     | KEEPIN' THE FAITH (JUST A TOUCH MIX)                    | De La Soul   |
| 26   | 11     | GET WISE (BUMPIN' MIX)                                  | Red Hot Jazz   |
| 27   | 11     | DO YA (CLASSIC UK EDIT)                                 | Vesta  |
| 28   | 11     | THE KIND OF HEAVEN (WE GOT LOVE)                        | BBQ  |
| 29   | 11     | RUNNING OUT OF TIME                                     | Crystal Cream  |
| 30   | 11     | DEEPER LOVE (MISSING YOU MIXES)                         | The Basement Boys present Love Face                      |
| 31   | 11     | DON'T LET IT SHOW ON YOUR FACE (FULL LENGTH)/UNDERCOVER | Albion   |
| 32   | 11     | RAINBOW (MARK MOORE MIX)                                | By & Lovelocks   |
| 33   | 11     | TRICKED LOVE  | Discant  |
| 34   | 11     | HOW DO YOU SEE ME NOW? (JOEY NEGRO'S MIX)               | De La Soul   |
| 35   | 11     | TOO GOOD TO LET IT GO                                   | De La Soul   |
| 36   | 11     | YOU SHOWED ME (THE BORN AGAIN CLUB MIX)                 | Sat-N-Pop  |
| 37   | 11     | EVERYBODY MOVE (EVERYBODY'S CLUB MIX)                   | Cathy Dennis   |
| 38   | 11     | SO REAL (MASSIVE MIX)                                   | De La Soul   |
| 39   | 11     | TAKE ME HIGHER (MIXES)                                  | Burnt Of Gypsies   |
| 40   | 11     | SEX O' CLOCK (ORIGINAL PHILLY MIX)                      | Limel Corporation  |
| 41   | 11     | SO REAL (MASSIVE MIX)                                   | All Around The World                                     |
| 42   | 11     | RING MY BELL (MR LEE'S 12 MIX)                          | De La Soul   |
| 43   | 11     | NIGHT MOVES   | De La Soul   |
| 44   | 11     | TENDER LOVE (CLASSIC MIX)                               | Kenny Rogers   |
| 45   | 11     | TAKE MY HAND (SUBIACO MIX/LOVIN' YOU)                   | Rescue   |
| 46   | 11     | HOW CAN I LOVE YOU MORE                                 | 14 People  |
| 47   | 11     | ENGLISH (MIXES)   | Enigmatic  |
| 48   | 11     | GROOVE TO MOVE  | Charmex  |
| 49   | 11     | SACRIFICE (MIXES)                                       | Yamen  |
| 50   | 11     | OPEN YOUR EYES  | Black Box  |
| 51   | 11     | FRESH 'N' A Split Second                                | De La Soul   |

| Week | Artist | Title   | Label                             |
|------|--------|---|-----------------------------------|
| 1    | 2      | NO MORE   | Uzi                               |
| 2    | 48     | LET ME BE YOUR FANTASY (NO FANTASY PHASE)               | Hayes                             |
| 3    | 53     | HIP HOUSE PARTY (JAT CAT MIX)                           | Overnight Floors                  |
| 4    | 54     | REACH TO THE TOP (ORIGINAL MIX)                         | The Rapists Brothers              |
| 5    | 44     | IT'S GRIM UP NORTH                                      | Black Label                       |
| 6    | 40     | 40 HOMES (VOCAL VERSION)                                | Conquest                          |
| 7    | 57     | 2 X 231   | Antipraxis                        |
| 8    | 58     | GONNA HURT NOBODY (QUICKSILVER'S RADIO MIX)             | Kid N Play                        |
| 9    | 59     | FINALLY (MIXES)   | Car-Ce Production                 |
| 10   | 60     | IT SHOULD'VE BEEN ME (FRANKIE KNUCKLES FULL LENGTH)     | Classic Mix                       |
| 11   | 61     | OPEN UP YOUR HEAD (THE LEFTFIELD REMIXES?)              | 44                                |
| 12   | 63     | MOVE YOUR BODY (TO THE SOUND)                           | Hard                              |
| 13   | 63     | LET'S GET HIGH  | Links Of Acid                     |
| 14   | 64     | STAND UP  | Rave Nation featuring Juvette     |
| 15   | 65     | RAYSONESTHINGNEWHOPROVED SHIT/WHIPLASH                  | Amogation                         |
| 16   | 66     | COMIN' ON STRONG (RAVE MIX)                             | Group                             |
| 17   | 67     | BE A FATHER TO YOUR CHILD (FIRST STEP VERSION)          | UZI                               |
| 18   | 68     | COMIN' ON STRONG (RAVE MIX)                             | Group                             |
| 19   | 68     | ACTIV 8 (COME TO ME) HARDCORE HOLOCAUST MIX             | Altern 8                          |
| 20   | 68     | N.M.S. (EP)   | Disc Scott                        |
| 21   | 68     | INSTRUCTIONS OF LIFE                                    | Turntable Orchestra               |
| 22   | 68     | NEW I WANNA BOSS (Phase 1)                              | Phase 1                           |
| 23   | 68     | HEAVEN & HELL   | Codeine                           |
| 24   | 68     | JAMES BROWN IS DEAD                                     | A Style                           |
| 25   | 68     | SUGAR FREE (DON'T WANT YOUR LOVE) (ONE WORLD MIX)       | Higher Ground                     |
| 26   | 68     | FREE X  | Star                              |
| 27   | 68     | SOMETHING'S GOING ON (MIX)                              | Downing                           |
| 28   | 68     | POSSIBLE VOICES (DEEP SILENCE/IMAGINARY/STICKY/REVERSE) | The Sharon                        |
| 29   | 68     | NEW SON OF GODZILLA (TRIBAL CHANT MIX)                  | The Crystal Palace featuring C.P. |
| 30   | 68     | SEANCE/ATHEAMA  | Nebula 3                          |
| 31   | 68     | YOU KEEP THE LOVE (8 REMIX)                             | Love Noting featuring Janie Casey |
| 32   | 68     | PURE ENERGY   | Tommy                             |
| 33   | 68     | I'M GONNA MAKE YOU SEE PDQ                              | N.W.A.                            |
| 34   | 68     | SPREAD LOVE   | World Series Of Life              |
| 35   | 68     | WALK INTO SOMETHIN' (RADIO EDIT)/EXPRESS YOURSELF       | N.W.A.                            |
| 36   | 68     | NO MORE (MAKING LOVE)                                   | Arvela Daye                       |
| 37   | 68     | PURE ENERGY   | Tommy                             |
| 38   | 68     | FUNKIN' FOR JAMAICA (1991 EXTENDED REMIX)               | Tom Brown                         |
| 39   | 68     | YOU KNOW HOW TO LOVE ME (EXTENDED MIX)                  | Talvis                            |
| 40   | 68     | NO MEMORY (EXTRASENSORY MIX)                            | Conquest                          |
| 41   | 68     | PSYCHO (LIVE IN ESSEX/3 A.M. VERSION)                   | Talvis 2                          |
| 42   | 68     | SEDUCTO 130DICE 128                                     | Tricky Disco                      |
| 43   | 68     | NO MORE (MIXES)   | Funk                              |
| 44   | 68     | DEDUCE ME   | Loane                             |
| 45   | 68     | RUBB IT IN (FRANK DE WULP'S AIR-PLAIN MIX)              | React                             |
| 46   | 68     | INSOMNIAC (12 MAXI VERSION) - BASSLINE TRAX MIX         | UZI                               |
| 47   | 68     | DANCE WITH ME (I'M YOUR ECSTASY)                        | Conquest                          |
| 48   | 68     | WORK STATION NIGHT/BIRD                                 | Conquest                          |
| 49   | 68     | HEAVEN IS IN YOUR HEART (STAIRWAY TO HEAVEN)            | Daryl Davis                       |
| 50   | 68     | NEW THE JAM (BACK TO THE BRIDGE MIX)                    | Shoiba Ranks featuring KR 5       |

Unless otherwise stated, all records are UK-licensed 12-inch format.

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

two essential tools

let me be your fantasy

COOL TWO :ain't no need to be

distributed by placade

Charts courtesy Billboard, 30, November, 1991



# TOP 30 MUSIC VIDEO

THE OFFICIAL **musicweek** CHART

| Rank | Artist                       | Title                         | Category/Running time                | Label         | Cat no.     |
|------|------------------------------|-------------------------------|--------------------------------------|---------------|-------------|
| 1    | LUCIANO PAVAROTTI            | In Hyde Park                  | PolyGram Video Live/1hr 30min        | PolyGram      | 07115503    |
| 2    | QUEEN                        | Greatest Flix II              | Compilation/1hr 20min                | PMI           | VC4112      |
| 3    | FOSTER & ALLEN               | Souvenirs & ...               | Compilation/1hr                      | Telstar       | TYE1034     |
| 4    | INXS                         | Live Baby Live                | Live/1hr 30min                       | PolyGram      | 08374653    |
| 5    | TINA TURNER                  | Simply The Best               | Compilation/1hr 30min                | PMI           | MVD 9913083 |
| 6    | <b>NEW</b> CARTER USM        | In Bed With Carter            | Live/1hr 15min                       | Chrysalis     | CVHS 5050   |
| 7    | QUEEN                        | Box Of Flix                   | Compilation/2hr 40min                | PMI           | MVB8913243  |
| 8    | A-HA                         | Headlines & Deadlines ...     | Compilation/1hr 30min                | WMV           | 7599382793  |
| 9    | CARRERAS/DOMINGO/PAVAROTTI   | PolyGram Video                | Live/1hr 26min                       | PolyGram      | CPV 11122   |
| 10   | <b>NEW</b> JEAN MICHEL JARRE | Images Best Of...             | Compilation/48min                    | PolyGram      | 0838023     |
| 11   | ERIC CLAPTON                 | 24 Nights                     | Live/1hr 30min                       | WMV           | 7599381933  |
| 12   | STONE ROSES                  | Blackpool Live                | Live/55min                           | Windsong Int. | WV 096      |
| 13   | <b>NEW</b> POISON            | Flesh, Blood and Videotape    | Compilation/30min                    | PMI           | MVR 9901063 |
| 14   | PAUL McCARTNEY               | GET BACK                      | Live/1hr 30min                       | PMI           | MVD913093   |
| 15   | LUCIANO PAVAROTTI            | Pavarotti                     | Music Club/Video Col                 | Music Club    | MC 2003     |
| 16   | VARIOUS                      | Popskool                      | Compilation/5min                     | Pickwick      | PV 2169     |
| 16   | STATUS QUO                   | Rock 'Til You Drop            | PolyGram Video Live/2hr              | PolyGram      | 0838083     |
| 18   | SIMPLY RED                   | Moving Picture Book           | Compilation/45min                    | WMV           | 9031754343  |
| 19   | DAVID ESSEX                  | His Greatest Hits Live        | PolyGram Video Live/1hr 30min        | PolyGram      | 0837623     |
| 20   | MADONNA                      | The Immaculate Collection     | Compilation/55min                    | WMV           | 7599382143  |
| 21   | ERIC CLAPTON                 | The Cream Of ... 4 Front      | PolyGram Video Compilation/1hr 25min | PolyGram      | 0838623     |
| 22   | <b>NEW</b> SLADE             | Wall Of Hits                  | Compilation/55min                    | Polygram      | 0839883     |
| 23   | STATUS QUO                   | Rocking Through ... 4 Front   | PolyGram Video Live/1hr 43min        | LEO           | 80152       |
| 23   | NEIL SEDAKA                  | Timeless - In Concert         | Polygram Video Live/1hr 30min        | Polygram      | 0837953     |
| 23   | DANIEL O'DONNELL             | An Evening With Ritz          | Compilation/1hr 35min                | RITZ          | RITZ2 0008  |
| 26   | MICHAEL BOLTON               | Soul Provider                 | Compilation/58min                    | SMV           | 498 812     |
| 26   | UB40                         | Live In Concert-Family Affair | Live/1hr 30min                       | Virgin        | VVD 367     |
| 28   | REM                          | This Film Is On               | Compilation/35min                    | WMV           | 7599382543  |
| 29   | JASON DONOVAN                | Greatest Video Hits           | PVWL                                 | PVWL          | VHF 20      |
| 29   | NEIL DIAMOND                 | Glad You're Here ...          | Live/53min                           | Music Club    | MC 2075     |

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# TOP 15 VIDEO

| Rank | Artist                                     | Title                  | Category/Running time | Label     | Cat no. |
|------|--|------------------------|-----------------------|-----------|---------|
| 1    | FANTASIA                                   | Children's/1 hr 55 min | Walt Disney           | D211322   |         |
| 2    | THE LITTLE MERMAID                         | Children's/1 hr 19 min | Walt Disney           | D209132   |         |
| 3    | HOME ALONE                                 | Children's/1 hr 38 min | Foxvideo              | 1866      |         |
| 4    | THE AMAZING ADV. OF MR. BEAN               | Comedy/1 hr            | Thames/Video Col      | TV 8134   |         |
| 5    | THE SIMPSONS: Call Of The Simpsons         | Children's/46 min      | Foxvideo              | 1941      |         |
| 6    | THE EXCITING ESCAPADES ...                 | Comedy/55 min          | Thames/Video Collect  | TV 8140   |         |
| 7    | THE SIMPSONS: Bart The General             | Children's/46 min      | Foxvideo              | 1940      |         |
| 8    | THE LOVERS' GUIDE                          | Special Interest/1 hr  | Lifetime/Pickwick     | LTV 001   |         |
| 9    | ROY CHUBBY BROWN: .Helmet Rides            | Comedy/1 hr            | PolyGram Video        | 0839523   |         |
| 10   | TOTAL RECALL                               | Sci-Fi/1 hr 48 min     | Guild Home Video      | GLO 59592 |         |
| 11   | <b>NEW</b> A W.O.L. - Absent Without Leave | Comedy/1 hr 30 min     | Guild                 | GLO 59592 |         |
| 12   | BILLY CONNOLLY LIVE                        | Comedy/1 hr 30 min     | Virgin                | VVD 863   |         |
| 13   | ALL DOGS GO TO HEAVEN                      | Children's/1 hr 27 min | WHV                   | PES 35332 |         |
| 14   | THE RESCUERS                               | Children's/1 hr 30 min | Walt Disney           | D240642   |         |
| 15   | GREMLINS 2                                 | Comedy/1 hr 42 min     | Warner Home Video     | PES 11886 |         |



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|    |     |  |                   |
|----|-----|--|-------------------|
| 24 | NEW | Happy Mondays                                      | Factory           |
| 25 | NEW | WICKED LOVE  | Dead Dead Good    |
| 26 | 21  | 2 / 231<br>Anticypella                             | PWL Continental   |
| 27 | NEW | SEND ME AN ANGEL                                   | Vertigo           |
| 28 | 11  | FALL AT YOUR FEET<br>Crowded House                 | Capitol           |
| 29 | 21  | HOW CAN I LOVE YOU MORE?<br>M People               | Deconstruction/CA |
| 30 | 25  | WONDERFUL TONIGHT (LIVE)                           | Duck              |
| 31 | 31  | JUST A TOUCH (OF LOVE EVERYDAY)                    | Columbia          |
| 32 | 16  | AMERICAN PIE<br>Don McLean                         | Library           |
| 33 | 23  | MY TOWN<br>Sue's Tights                            | EMI               |
| 34 | 28  | WASTED TIME<br>Sied Ho                             | Alembic           |
| 35 | 32  | THERE WILL NEVER BE ANOTHER TONIGHT<br>Brian Adams | AKM               |
| 36 | 12  | EVERYTHING I DO I DO IT FOR YOU * 2<br>Brian Adams | AKM               |
| 37 | NEW | MARTIKA'S KITCHEN<br>Martika                       | Columbia          |

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# ANN BREEN

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|----|-----|--|----|-----|---|
| 1  | NEW | RIE LIKE THE MIND<br>Fair Side Beat                | 21 | NEW | STARS<br>Simple Red                         |
| 2  | NEW | EXTACY<br>Shades Of Rhythm                         | 22 | NEW | FEEL THE NEED<br>JT Taylor                  |
| 3  | 2   | PLAYING WITH KNIVES<br>Bizarre Inc                 | 23 | 18  | HOW CAN I LOVE<br>YOU MORE? M People        |
| 4  | NEW | SHEETS LIKE TEEN<br>SHELLY Nirvana                 | 24 | NEW | SOME LIE 4 LOVE<br>La Guns                  |
| 5  | 2   | ACT'V 8 (COME<br>WITH ME) Alien 8                  | 25 | 2   | FATH (IN THE POWER<br>OF LOVE) Rozella      |
| 6  | 1   | BLACK OR WHITE<br>Michael Jackson                  | 26 | NEW | WHEN YOU TELL ME<br>THAT YOU ... Diana Ross |
| 7  | 4   | IS THERE ANYBODY<br>OUT THERE? Bushwicks           | 27 | 12  | SO TELL ME WHY<br>Poison                    |
| 8  | 3   | SO REAL<br>Love Decade                             | 28 | 11  | JUST A TOUCH... (..)<br>C&K Music Factory   |
| 9  | NEW | SOUND<br>James                                     | 29 | 15  | KILLER... (EP)<br>Seal                      |
| 10 | 6   | RHYTHM IS A MYSTERY<br>K-Klass                     | 30 | 28  | I LOVE YOUR SMILE<br>Shanice                |
| 11 | 3   | SOLE HEARTED<br>Extreme                            | 31 | 12  | DO WHAT YOU FEEL<br>Joey Negro              |
| 12 | NEW | YOU SHOWED ME<br>SHE N' Pepp                       | 32 | 15  | DJ'S TAKE CONTROL<br>WAY IN MY BRAIN SL2    |
| 13 | 7   | WASTED TIME<br>Sied Ho                             | 33 | 28  | DEAD US Style                               |
| 14 | NEW | WICKED LOVE<br>Oceanic                             | 34 | NEW | EVIL TWIN<br>Love/Hate                      |
| 15 | 11  | 2 / 231<br>Anticypella                             | 35 | NEW | HOLD ON TIGHTER TO<br>LOVE! Clubland        |
| 16 | 14  | Z GET READY FOR THIS<br>2 Unlimited                | 36 | NEW | PSYCHO<br>Teano too                         |
| 17 | NEW | JUDGE FUDGE<br>Happy Mondays                       | 37 | 28  | INSSONMIK<br>DJPC                           |
| 18 | NEW | FROM THE GHETTO<br>Dead End/Deconstruction Tone    | 38 | NEW | RAYBONE<br>Armaggeddon                      |
| 19 | 17  | MANIC MINDS<br>Manix                               | 39 | NEW | WORD TO THE MUTHA<br>Red Bull DeVoe         |
| 20 | NEW | KEEP ON PUMPIN' IT<br>Vision Masterz/Tongue Anjoue | 40 | NEW | IN THE GHETTO<br>Beats International        |

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|    |     |  |                 |
|----|-----|--|-----------------|
| 52 | NEW | Martina Terey<br>Mustang Sally   | Columbia        |
| 63 | NEW | ALWAYS INTO SOMETHIN'<br>NWA   | MCA             |
| 64 | 28  | ALWAYS INTO SOMETHIN'<br>NWA   | 4th + B Way     |
| 65 | 41  | GO<br>Moby   | Over Rhythm     |
| 66 | NEW | FROM THE GHETTO<br>Dead End/Finestone & The Modern Tone Age Family Urban | Pataphone       |
| 67 | 40  | DJ CULTURE (REMIX)<br>Pet Shop Boys                                      | Virgin          |
| 68 | 45  | ALWAYS LOOK ON THE BRIGHT SIDE OF LIFE<br>Morris Python                  | Virgin          |
| 69 | 63  | MANIC MINDS<br>Manix   | Reinforced      |
| 70 | 20  | THE UNFORGIVEN<br>Metallica  | Vertigo         |
| 71 | 48  | WINTER SONG<br>Chris Rea   | East West       |
| 72 | 42  | RADIO SONG<br>REX  | Warner Brothers |
| 73 | 56  | KEEP'N THE FAITH<br>De La Soul   | Big Life        |
| 74 | NEW | WORK THAT MAGIC<br>Dorina Summer   | Warner Brothers |
| 75 | 23  | CHANGE<br>Lisa Stansfield  | Arista          |

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# TOP 40 CLASSICAL ALBUMS

| Rank | Title, Composer                          | Label                       | Artist                          | Cassette/CDLP (Distributor)    |
|------|--|-----------------------------|---------------------------------|--------------------------------|
| 1    | ESSENTIAL DEPAIS                         | Decca                       | Various                         | CD-4336272MC-423924 (F)        |
| 2    | MCCARTNEY/DAVIS LIVERPOOL ORATORIO       | EMI                         | Various                         | CD-4339232MC-4333254 (F)       |
| 3    | THE ESSENTIAL MOZART                     | Decca                       | Various                         | CD-4333232MC-4333254 (F)       |
| 4    | VIVALDI: FOUR SEASONS                    | EMI                         | Kennedy/CO                      | CD-CDN62 3MC-TCN62 2 (E)       |
| 5    | BRAMHS: VIOLIN CONCERTO                  | Decca                       | Various                         | CD-CDN62 3MC-TCN62 2 (E)       |
| 6    | MENDELSSOHN/BRUCH/SCHUBERT               | EMI                         | Kennedy/Farrillo                | CD-CD 7452029MC-14174063A (E)  |
| 7    | HOLST: THE PLANETS                       | Decca                       | Karajan/BPO                     | CD-4000283MC-3300139 (F)       |
| 8    | DIVAI A SOPRANO AT THE MOVIES            | Silva Screen                | Various                         | CD-300020 903MC-50062 903 (E)  |
| 9    | ELGAR: CELLO CONCERTO/ENIGMA             | Virgin Columbia Masterworks | Du Prez/Madama Butterfly        | CD-MK 765234MC-40736259 (E)    |
| 10   | PUCINI: MADAMA BUTTERFLY (HIGHLIGHTS)    | Decca                       | Karajan/Farrillo                | CD-4332423MC-KCE1785 (F)       |
| 11   | ELGAR: CELLO CONCERTO/SEA PICTURES       | EMI                         | Du Prez/Madama Butterfly        | CD-CDCC472323MC-TC4502095 (E)  |
| 12   | MEETING VENUS (OST)                      | Decca                       | Karajan/FSM                     | CD-2294263MC-2294263A (W)      |
| 13   | NYMAN: PROSPER'S BOOKS                   | Decca                       | Karajan/FSM                     | CD-4352243MC-4352243 (W)       |
| 14   | VERDI: OTELLO                            | Decca                       | Solti/Pavarotti/Karajan/Various | CD-4336922MC-433694 (F)        |
| 15   | MOZART: ABRAZ & DUETS                    | Decca                       | Madama Butterfly/Karajan        | CD-CD 7542923MC-EL 743284 (E)  |
| 16   | ELGAR: CELLO CONCERTO                    | EMI                         | Du Prez/Madama Butterfly        | CD-4163942MC-416394 (E)        |
| 17   | ELGAR: MUSIC FOR VIOLIN & PIANO          | Chandos                     | Kennedy/Petering                | CD-CHAN8389A/MC-8ATD 1959 (E)  |
| 18   | ALBINONI: ADAGIO/ACHELLEI: CANON         | Decca                       | Karajan/BPO                     | CD-4339324MC-433936 (F)        |
| 19   | LLOYD WEBBER: REQUIEM                    | EMI                         | Various                         | CD-43374623MC-TCALW 1 (E)      |
| 20   | ESSENTIAL HIGHLIGHTS: NUTCRACKER         | Decca                       | Various                         | CD-R0K 0303MC-R0M0C 502 (E)    |
| 21   | VERDI: AIDA (HIGHLIGHTS)                 | Decca                       | Various                         | CD-4337224MC-4337224 (E)       |
| 22   | BEST OF BEETHOVEN                        | Telarc                      | Various                         | CD-CD 80240MC-CS 30240 (E)     |
| 23   | VIVALDI: CONCERTOS                       | Decca                       | Various                         | CD-4345542MC-434554 (E)        |
| 24   | BIZET: CARMEN (HIGHLIGHTS)               | Decca                       | Various                         | CD-4260402MC-426040 (F)        |
| 25   | BEETHOVEN: SYMPHONIES 5 & 6              | Decca                       | Karajan/BPO                     | CD-419322 (F)                  |
| 26   | SIBELIUS: SYMPHONY NO. 5/VIOLIN CONCERTO | EMI                         | Various                         | CD-7497172MC-423714 (E)        |
| 27   | PUCINI: LA BOHEME (EXCERPTS)             | Decca                       | Karajan/Farrillo/Various        | CD-4312423MC-KCE1759 (F)       |
| 28   | RACHMANINOV: PIANO CONCERTOS 2 & 4       | Decca                       | Various                         | CD-4344523MC-434454 (F)        |
| 29   | HOLST: THE PLANETS                       | Decca                       | Various                         | CD-CD 80733MC-CS 80733 (E)     |
| 30   | ORCHESTRA: Greg Solti & Dudley Moore     | Decca                       | Karajan/Solti                   | CD-4308383MC-430838 (F)        |
| 31   | STRAUSS, R.: FOUR LAST SONGS ETC         | Decca                       | Various                         | CD-430571 (E)                  |
| 32   | VAUGHAN WILLIAMS CONCERT                 | Arpeggio                    | Marriner/SMP                    | CD-4145952MC-K2RC 486 (F)      |
| 33   | FAURE: REQUIEM                           | Decca                       | Various                         | CD-42146023MC-4214604 (F)      |
| 34   | PUCINI: TOSCA (HIGHLIGHTS)               | Decca                       | Various                         | CD-4212823MC-4212824 (F)       |
| 35   | ESSENTIAL HIGHLIGHTS: SWAN LAKE          | Decca                       | Various                         | CD-R0H 0104MC-R0M0C 501 (E)    |
| 36   | ESSENTIAL HIGHLIGHTS: SLEEPING BEAUTY    | Decca                       | Various                         | CD-R0H 0105MC-R0M0C 501 (E)    |
| 37   | VIVALDI: FOUR SEASONS                    | EMI                         | Kennedy/AAI                     | CD-4107303MC-410734 (F)        |
| 38   | ASAPAL SYMPHONY                          | Virgin Classics             | Various                         | CD-VC 7912213MC-VC 7912214 (F) |
| 39   | BERNSTEIN IN BERLIN: BEETHOVEN 9th       | Decca                       | Various                         | CD-4298512MC-429851 (E)        |
| 40   | BERNSTEIN: CANDIDE                       | Decca                       | Various                         | CD-4291342MC-4291344 (F)       |

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# DISTRIBUTION: INDE SINGLES\*

| Rank | Title                        | Label             | Artist                       | (Distributor) |
|------|------------------------------|-------------------|------------------------------|---------------|
| 1    | ACT 8 (COME WITH ME)         | Network           | NWKT134 (F)                  |               |
| 2    | PLAYING WITH KNIVES          | Various           | Various                      |               |
| 3    | IT'S GRIM UP NORTH           | KLF               | Various                      |               |
| 4    | Moby                         | Dater             | Rhythm FDD 152 (R01) (F)     |               |
| 5    | INSANITY                     | Dead Dog          | GOOD GOOD ART (R01)          |               |
| 6    | MINI MINDS                   | Reinforced        | RV027 (E)                    |               |
| 7    | THEY FISH                    | Factory           | FAC 289 (F)                  |               |
| 8    | INSSOMNIA                    | Hype              | YPM 005 (E)                  |               |
| 9    | JAMES BROWN IS DEAD          | ZYX               | ZYX 65857 (E)                |               |
| 10   | ME IN TIME                   | Situation Two     | SIT 840 (E)                  |               |
| 11   | CLIPPED                      | Anxious           | ANX126 (F)                   |               |
| 12   | WRIFE (EP)                   | Hue               | HU111 (E)                    |               |
| 13   | 40 MILES                     | Invar             | THEART 01 (HEART 01) (R01)   |               |
| 14   | HOW TO HATE YOU              | Mate              | 12/MATE 131 (R01)            |               |
| 15   | I HEARD IT THROUGH THE...    | Music For Nations | 12/MNF 142 (F)               |               |
| 16   | TINGLES                      | Jump & Pump       | 11/20T 140 (F)               |               |
| 17   | SUCH A FEELING               | Various           | Various                      |               |
| 18   | CLEAR FROM PRESENT DANGER    | Various           | Various                      |               |
| 19   | DRIVER'S SEAT                | Fun               | Alter All 12/FAA 115 (F)     |               |
| 20   | WHY DON'T YOU SMILE NOW/SWAY | Dedicated         | SPRT 0371 (R01)              |               |
| 21   | HAZY LAZY HOLOGRAM           | 50                | Sevi Str. (ISEE) 03/31 (R01) |               |
| 22   | TAKE IT EASY                 | Shut Up And Dance | (SIAD 28) (F)                |               |
| 23   | LET'S GET HIGH               | The White Label   | WHL07 (E)                    |               |
| 24   | NOT TOO SOON                 | 4AD               | 10/AD 9105 (R01)             |               |
| 25   | SEANCE                       | Reinforced        | RV1211 (E)                   |               |
| 26   | CATCH 22/DORIS MUSE          | Transglobal       | TRAM 0171 (R01)              |               |
| 27   | DIRECT ME                    | Network           | NWKT131 (F)                  |               |
| 28   | CLIPPED (5TH FORMAT)         | Anxious           | ANX126 (F)                   |               |
| 29   | UNCERTAIN (EP)               | Various           | Various                      |               |
| 30   | BODY AND SOUL (NEVER LET...) | D-Zone            | (DANCE 019) (E)              |               |
| 31   | RAINBOW (SAMPLE-FREE)        | Reverb            | RVB103 (E)                   |               |
| 32   | DOMINATOR                    | R&B               | (R&B 4) (R01)                |               |
| 33   | THE CONCEPT                  | Creation          | CRN 11171 (F)                |               |
| 34   | KEEP THE FIRE BURNING        | Production House  | (PH 029) (Self)              |               |
| 35   | NOTHING NATURAL              | 4AD               | (BIAD 1616) (R01)            |               |
| 36   | WISH                         | Resonack          | HYPE 1311 (R01)              |               |
| 37   | OASIS                        | Expansion         | (EXPAND 26) (F)              |               |
| 38   | THERE IS NO LAW              | Kickin'           | (KICK 10) (S0)               |               |
| 39   | SOME FOLK'S MESS             | Clawfish          | (JUNK 006T) (A1)             |               |
| 40   | THRU' YOUR HEART             | Papagoose         | PAPEP 0111 (R01)             |               |

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# DISTRIBUTION: INDIE ALBUMS\*

| Rank | Title                         | Label             | Artist          | (Distributor) |
|------|-------------------------------|-------------------|-----------------|---------------|
| 1    | HARDCORE ECSTASY              | Dino              | DINTV 29 (F)    |               |
| 2    | LOVELESS                      | Creation          | CRELP 569 (F)   |               |
| 3    | CHORUS                        | Mute              | STUM 95 (R01)   |               |
| 4    | MORE ROCK 'N' ROLL LOVE SONGS | Dino              | DINTV 28 (F)    |               |
| 5    | BANDWAGONESQUE                | Creation          | CRELP 106 (F)   |               |
| 6    | RHYTHM DIVINE 2               | Dino              | DINTV 27 (F)    |               |
| 7    | BREAKS, BASS & BLEEP 3        | Remour            | RAID 506 (F)    |               |
| 8    | TAKE IT TO THE STREETS        | Music For Nations | MNF 119 (F)     |               |
| 9    | RAVE                          | Reschler          | REMLP 01 (F)    |               |
| 10   | R&B RECORDS - ORDER TO DANCE  | R&B/Outer         | RYHR R511 (R01) |               |

# COUNTRY ALBUMS

| Rank | Title                         | Label         | Artist             | (Distributor) |
|------|-------------------------------|---------------|--------------------|---------------|
| 1    | NECK AND NECK                 | CBS           | 447454 (C)         |               |
| 2    | I NEED YOU                    | Rite          | RITZL 0008 (F)     |               |
| 3    | FROM THE HEART                | Telstar       | STAC 2327 (BMC)    |               |
| 4    | THOUGHTS OF HOME              | Telstar       | STAC 2327 (BMC)    |               |
| 5    | DIAMONDS & \$64 16 LOVE...    | Prime Leisure | HMC 511 (F)        |               |
| 6    | THE LAST WALTZ                | Rite          | RITZL 0054 (F)     |               |
| 7    | SWEET DREAMS                  | MCA           | MCC 6003 (F)       |               |
| 8    | FAVORITES                     | Various       | Various            |               |
| 9    | DON'T FORGET TO REMEMBER      | Rite          | RITZL 0043 (F)     |               |
| 10   | EAGLE WHEN HE FLIES           | Columbia      | 467854 (E)         |               |
| 11   | NO FENCES                     | Capitol       | CTEST 2136 (E)     |               |
| 12   | HIGH LONESOME                 | Warrner       | BRAC 755926614 (W) |               |
| 13   | LOVE STAR STATE OF MIND       | MCA           | MCC 3294 (BMC)     |               |
| 14   | ONE FAIR SUMMER EVENING       | MCA           | MCC 3435 (F)       |               |
| 15   | TRUE LOVE                     | RCR           | PK 9038 (BMC)      |               |
| 16   | THOUGHT IT WAS YOU            | EMI           | 4689224 (E)        |               |
| 17   | ABSOLUTE TORCH AND TWANG      | Sony          | 729C (W)           |               |
| 18   | PULL YOURSELF IN MY SHOES     | RCR           | PK 9054 (BMC)      |               |
| 19   | MY FATHER'S SON               | EMI           | 4689214 (E)        |               |
| 20   | SHOOTING STRAIGHT IN THE DARK | Columbia      | 4674664 (E)        |               |

# FOLK/ROOTS

| Rank | Title                        | Label      | Artist         | (Distributor) |
|------|------------------------------|------------|----------------|---------------|
| 1    | THE BEST OF THE POGUES       | PM         | WX 430C (W)    |               |
| 2    | THE WHEEL                    | Chrysalis  | ZCHR 1858 (E)  |               |
| 3    | PAST/PRESENT                 | RCR        | PK 7474 (BMC)  |               |
| 4    | THE CHRISTY MOORE COLLECTION | West Coast | WX 434C (W)    |               |
| 5    | DELIRIUM                     | Survive    | WX 7113 (BMC)  |               |
| 6    | BABES IN THE WOOD            | Gravine    | GRAPMC 008 (F) |               |
| 7    | CATFISH RISING               | Warner     | BRAC 1886 (E)  |               |
| 8    | GRAZGLAND                    | Warner     | BRAC 1886 (E)  |               |
| 9    | IF THIS ROCK AND ROLL I...   | Solid      | ROCC 7 (C)     |               |
| 10   | THE RHYTHM OF THE SAINTS     | Warner     | BRAC 1886 (E)  |               |

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# ATTENTION RECORD OUTLETS!

Have you ordered your Xmas hit single yet?  
**'GUIDING STAR OF LOVE'**

(It is at 20-1 at William Hill's betting shops. That will put it at the top 30)

Artist: ZIMBA & The Mixed Children's Choirs of Westminster Cathedral, St Vincent de Paul School & Westminster Abbey

Guest vocals by Boney M - Screaming Lord Sutch - Wee Willie Harris  
 Produced, arranged, directed by Martin Murray, leader and founder member of the HONEYCOMB SONS  
 ON HONEYCOMB RECORDS Cat. no. HON 7138

All proceeds from the sale of this record go to the charities SHELTER and the BRITISH COUNCIL FOR REFUGEES

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SINGLES

HIGHLIGHTS

Single releases will commence Tuesday December 1991: 153 Year to Date: 4654

Table with columns: ARTIST, TITLE, LABEL, CAT NOS, DEALER PRICE, (DISTRIBUTORS), CATEGORY, LAST 3 CHART PLACINGS, MOST RECENT, COMMENT. Includes entries for 24K Gold, Michael, Madonna, and others.

Main table with columns: ARTIST, A/B SIDE, LABEL, CAT NOS, EXTRA TRACKS, DISTRIBUTOR, CATEGORY, ARTIST, A/B SIDE, LABEL, CAT NOS, EXTRA TRACKS, DISTRIBUTOR, CATEGORY. Contains a large list of music releases with detailed chart information.

245 TITLES A-Z

Grid of 245 titles arranged in 10 columns and 25 rows, listing artist names and titles.

# TOP 60 DANCE SINGLES

30 NOVEMBER 1991

## THE OFFICIAL music week CHART

| This Week | Last Week | Title                                | Artist                       | Label (12")                            | (Distributor) |
|-----------|-----------|--------------------------------------|------------------------------|--|---------------|
| 1         | NEW       | <b>EXTACY</b>                        | Shades Of Rhythm             | ZTT ZANG 24T (W)                       |               |
| 2         | NEW       | <b>RIDE LIKE THE WIND</b>            | East Side Beat               | ffrr FX 176 (F)                        |               |
| 3         | 2         | <b>MANIC MINDS</b>                   | Manix                        | Reinforced RIVET 1209 (SRD)            |               |
| 4         | 1         | <b>PLAYING WITH KNIVES</b>           | Bizarre Inc.                 | Vinyl Solution STORM 38 (SRD)          |               |
| 5         | NEW       | <b>FEEL THE NEED</b>                 | JT Taylor                    | MCA MCST 1592 (BMG)                    |               |
| 6         | NEW       | <b>RAYBONE</b>                       | Armageddon                   | Hum URBANEP 8 (I)                      |               |
| 7         | 3         | <b>ACTIV 8 (COME WITH ME)</b>        | Activ 8                      | Network NWK734 (P)                     |               |
| 8         | NEW       | <b>HOLD ON (TIGHTER TO LOVE)</b>     | Clubland feat Zemya Hamilton | Pulse-8 12LO5E 17 (BMG)                |               |
| 9         | NEW       | <b>FROM THE GHETTO</b>               | Dread Finstone/MTA Family    | Urban URXB 87 (F)                      |               |
| 10        | NEW       | <b>YOU SHOWED ME</b>                 | Sail N Pepa                  | ffrr FX 174 (F)                        |               |
| 11        | 7         | <b>I LOVE YOUR SMILE</b>             | Shance                       | Motown ZT 4490 (BMG)                   |               |
| 12        | NEW       | <b>DANCING PEOPLE</b>                | Q Bass                       | Suburban Base SUBBASE 005 (SRD)        |               |
| 13        | 4         | <b>IS THERE ANYBODY OUT THERE?</b>   | Bassheads                    | Deconstruction/Parlophone 12R 6303 (E) |               |
| 14        | NEW       | <b>PSYCHO</b>                        | Techno Too                   | D-Zone DANCE 017 (SRD)                 |               |
| 15        | NEW       | <b>KILLER MUMMY</b>                  | Psychopaths                  | Ekoit 12LIC 4 (P)                      |               |
| 16        | 7         | <b>SO REAL</b>                       | Love Decade                  | All Around The World 12GLOBE 106 (BMG) |               |
| 17        | 5         | <b>RHYTHM IS A MYSTERY</b>           | K.Klass                      | Deconstruction/Parlophone 12R 6302 (E) |               |
| 18        | NEW       | <b>WORD TO THE MUTHA!</b>            | Beit Bev DeVoe               | MCA MCST 1587 (BMG)                    |               |
| 19        | 5         | <b>DO WHAT YOU FEEL</b>              | Joey Negro                   | Ten TENX 391 (F)                       |               |
| 20        | 15        | <b>HOW CAN I LOVE YOU MORE?</b>      | M People                     | Deconstruction/RCA PT 44856 (BMG)      |               |
| 21        | 11        | <b>MY FAMILY DEPENDS ON ME</b>       | Simone                       | Strictly Rhythm A 86787 (W)            |               |
| 22        | 9         | <b>DJs TAKE CONTROL/WAY IN MY...</b> | SL2                          | XL XLT 24 (W)                          |               |
| 23        | NEW       | <b>WICKED LOVE</b>                   | Oceanic                      | Dread Dead Good ST (REP)               |               |
| 24        | NEW       | <b>COMING ON STRONG (EP)</b>         | Rhythm Section               | Rhythm Section RS 005 (Self)           |               |

© C.R. Compiled by ERA from Gallup data collected from dance outlets.

| This Week | Last Week | Title                               | Artist                                | Label (12")                    | (Distributor) |
|-----------|-----------|-------------------------------------|---------------------------------------|--------------------------------|---------------|
| 25        | NEW       | <b>STARS</b>                        | Simply Red                            | East West VY 6267 (W)          |               |
| 26        | 10        | <b>JUST A TOUCH OF LOVE ...</b>     | C&C Music Factory                     | Columbia 6575248 (SM)          |               |
| 27        | 8         | <b>KEEPIN' THE FAITH</b>            | De La Soul                            | Big Life BLRT 64 (F)           |               |
| 28        | 12        | <b>FAITH (IN THE POWER OF LOVE)</b> | Rozalla                               | Pulse-8 12LO5E 15 (BMG)        |               |
| 29        | NEW       | <b>KEEP ON PUMPIN' IT</b>           | Vision Masters/Tony King/Kyle Minogue | PWL PWT 207 (W)                |               |
| 29        | NEW       | <b>BUZZ THE BASS</b>                | Mashed                                | Moving Shadow SHADOW 010 (SRD) |               |
| 31        | NEW       | <b>OPEN UP YOUR HEAD</b>            | #?                                    | MCA MCST 1583 (BMG)            |               |
| 32        | NEW       | <b>PROJECT ONE ARE BACK</b>         | Project One                           | Rising High RSN 9 (SRD)        |               |
| 33        | 13        | <b>SEANCE</b>                       | Nebula II                             | Reinforced RIVET 1211 (SRD)    |               |
| 34        | NEW       | <b>TENDER LOVE</b>                  | Kenny Thomas                          | Cooltempo COOLX 247 (E)        |               |

| This Week | Last Week | Title                            | Artist                  | Label (12")                     | (Distributor) |
|-----------|-----------|----------------------------------|-------------------------|---------------------------------|---------------|
| 35        | 16        | <b>IT'S HARD SOMETIME</b>        | Frankie Knuckles        | Virgin America VU52 (Import)    |               |
| 36        | NEW       | <b>SOMETHING'S GOING ON</b>      | Will Downing            | 4th - B-way 12BRW 235 (F)       |               |
| 37        | 21        | <b>ALWAY INTO SOMETHIN'</b>      | NWA                     | Ruthless 12BRW 238 (F)          |               |
| 38        | 18        | <b>GROOVE ON</b>                 | Yoyo Honey              | Jive JIVET 289 (BMG)            |               |
| 39        | 20        | <b>INSSOMNIAK</b>                | DJPC                    | Hype 12PLJM 005 (P)             |               |
| 40        | 20        | <b>THE TINGLER (REMIX)</b>       | Smart Systems           | Jumpin' & Pumpin' 12TOT18       |               |
| 41        | NEW       | <b>SHOSS</b>                     | Magus Project           | The White Label WHITE 02 (RTMP) |               |
| 42        | 26        | <b>IN THE GHETTO</b>             | Beats International     | Go Beat GOODX 64 (F)            |               |
| 43        | NEW       | <b>BE A FATHER TO YOUR CHILD</b> | Eric & Da Bulldogs      | Urban URXB 86 (F)               |               |
| 44        | 14        | <b>2 / 231</b>                   | Janicapella             | PWL Continental PWT 205 (W)     |               |
| 45        | NEW       | <b>SEDUCE ME</b>                 | Tiziana                 | Splish PLSH 1 (RTMP)            |               |
| 46        | 19        | <b>DIRECT ME</b>                 | Reese Project           | Network NWK7 31 (P)             |               |
| 47        | 32        | <b>N.H.S. (EP)</b>               | DJ Doc Scott            | Absolute 2 ABS 001DJ (SRD)      |               |
| 48        | NEW       | <b>JUDGE FUDGE</b>               | Huggy Mondays           | Factory FAC 332 (P)             |               |
| 49        | NEW       | <b>E.R.B./DOVE PEOPLE</b>        | Back From Detox         | Shut Up And Dance SUAD 22 (P)   |               |
| 50        | 47        | <b>JAMES BROWN IS DEAD</b>       | LA Style                | ZYX ZYX 658612 (EMS/GY)         |               |
| 51        | 48        | <b>OASIS</b>                     | Helen Baylor            | Expansion EXPAND 20 (P)         |               |
| 52        | 28        | <b>BODY &amp; SOUL</b>           | Toxic                   | D-Zone DANCE 019 (SRD)          |               |
| 53        | 23        | <b>TAKE IT EASY</b>              | Kedrick Winkleburger    | Shut Up And Dance SUAD 23 (P)   |               |
| 54        | 22        | <b>KILLER... (EP)</b>            | Seal                    | ZTT ZANG 23T (W)                |               |
| 55        | 31        | <b>O.P.P.</b>                    | Naughty By Nature       | Big Life BLRT 62 (F)            |               |
| 56        | NEW       | <b>I LOVE NY (EP)</b>            | Love Generation         | Lafayette LA 24146 (P)          |               |
| 57        | 30        | <b>CLEAR FROM PRESENT DANGER</b> | Gunshot                 | Vinyl Solution STORM 40 (SRD)   |               |
| 58        | 41        | <b>HECTIC HOUSE</b>              | Tone Def                | Moving Shadow SHADOW 9 (SRD)    |               |
| 59        | 21        | <b>HOW DO YOU SEE ME NOW?</b>    | Extortion               | Boys Own BOX 8 (F)              |               |
| 60        | 36        | <b>40 MILES</b>                  | Congress/Lucinda Sinner | Inner Rhythm HEART 01 (RTMP)    |               |

## TOP 10 DANCE ALBUMS

| This Week | Last Week | Title                           | Artist          | Label (12")                               | (Distributor) |
|-----------|-----------|---------------------------------|-----------------|---|---------------|
| 1         | NEW       | <b>DANGEROUS</b>                | Michael Jackson | Epic 465802/14658024 (SM)                 |               |
| 2         | 1         | <b>REAL LOVE</b>                | Lisa Stansfield | Arista 2123004/12300 (BMG)                |               |
| 3         | NEW       | <b>PRINCE OF DARKNESS</b>       | Big Daddy Kane  | Cold Chillin' 75992715/759927154 (W)      |               |
| 4         | 5         | <b>VOICES</b>                   | Kenny Thomas    | Cooltempo CTP 24/ACTMC 24 (E)             |               |
| 5         | 6         | <b>DEATH CERTIFICATE</b>        | Ice Cube        | Priority SL 57155/ (Import)               |               |
| 6         | 3         | <b>SOME THINGS NEVER CHANGE</b> | Affair          | ARP ARP/P 01V (PAN)                       |               |
| 7         | 4         | <b>STRICTLY UNDERGROUND</b>     | Various         | Strictly Underground STURLP1/STURMC 1 (I) |               |
| 8         | 2         | <b>PENICILLIN ON WAX</b>        | Tim Dog         | Columbia (USA) C48707/ (Import)           |               |
| 9         | NEW       | <b>BEST OF ME</b>               | Maxi Priest     | Ten DIX 111/CDIX 111 (F)                  |               |
| 10        | NEW       | <b>EFL4ZAGGIN</b>               | NWA             | 4th - B-way BRLP 562/BRCA 562 (F)         |               |

### ADVERTISEMENT

#### REGGAE DISCO CHART

| This Week | Last Week | Title                 | Artist               | Label (12")                | (Distributor) |
|-----------|-----------|-----------------------|----------------------|----------------------------|---------------|
| 1         | (1)       | <b>CHOK THERE</b>     | Apache Indian        | Sure Delight SDT 41        |               |
| 2         | (2)       | <b>HYPNOTIC LOVE</b>  | Philip Leo           | Breaking Loose BLPT 014    |               |
| 3         | (4)       | <b>BODY WORKSHOP</b>  | General Pecos        | Steady & Cleve SC7 26      |               |
| 4         | (3)       | <b>I'M SO ALONE</b>   | Richie Davis         | Progressive Sounds PSP 022 |               |
| 5         | (7)       | <b>MELLOW</b>         | Capleton             | Charm CR7 72               |               |
| 6         | (13)      | <b>LOVE-U-DOWN</b>    | David Brown          | Lovelight LVL 002          |               |
| 7         | (8)       | <b>PASSPORT BUDDY</b> | Rata Beng            | Charm CR7 70               |               |
| 8         | (4)       | <b>TEK HIM</b>        | Cobra                | Digital H/DBT 9            |               |
| 9         | (12)      | <b>MOTHER YOUNG</b>   | Viva Body'R Stepper  | Steady & Cleve/SC7 27      |               |
| 10        | (10)      | <b>BODY BASICS</b>    | Cobra & Conway Smith | Bugsie Banton 88 01        |               |

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## REGGAE CHART

| This Week | Last Week | Title                     | Artist                     | Label (12")           | (Distributor) |
|-----------|-----------|---------------------------|----------------------------|-----------------------|---------------|
| 11        | (6)       | <b>BE PATIENT</b>         | Cobra                      | White Label FAS 8     |               |
| 12        | (5)       | <b>JOY IN THE MORNING</b> | Freddie McGregor           | Big Ship BS7 2        |               |
| 13        | (15)      | <b>DIRT HEART</b>         | Cocoa Tee & Njeimann       | Mr Dae/MDD 003        |               |
| 14        | (9)       | <b>DAY DREAMING</b>       | Jacelyn Brown              | Ariva AR 125          |               |
| 15        | (14)      | <b>GIVE ME YU LOVIN'</b>  | Cuby Ranks & George Banton | Charm CR7 71          |               |
| 16        | (18)      | <b>YOU NO REAL</b>        | Cobra                      | Charm CR7 69          |               |
| 17        | (11)      | <b>RUDE BOY TUNE</b>      | Cobra                      | Covans COUD 2         |               |
| 18        | (20)      | <b>PROVE</b>              | Reggie Stepper             | Steady & Cleve SC7 29 |               |
| 19        | (-)       | <b>BREAKING UP</b>        | Sanchez                    | Conqueror COND 007    |               |
| 20        | (-)       | <b>RUNAROUND GIRL</b>     | John McLean & Dege Ranks   | Ariva AR 132          |               |

### ADVERTISEMENT

#### REGGAE ALBUM CHART

| This Week | Last Week | Title                           | Artist                       | Label (12")             | (Distributor) |
|-----------|-----------|---------------------------------|------------------------------|-------------------------|---------------|
| 1         | (1)       | <b>PURE LOVERS VOL 4</b>        | Various                      | Charm CLP 104           |               |
| 2         | (2)       | <b>SING'S JAMAICAN CLASSICS</b> | Freddie McGregor             | BS1 P                   |               |
| 3         | (4)       | <b>BAD BOY TALK</b>             | Cobra                        | Parhouse PHRP 7         |               |
| 4         | (3)       | <b>BANDELERO</b>                | Finchers                     | Jammy's JAMP 8          |               |
| 5         | (5)       | <b>CAPLETON GOLD</b>            | Capleton                     | Charm CRP 5             |               |
| 6         | (8)       | <b>MAD COBRA</b>                | Cobra                        | Carib CSF 001           |               |
| 7         | (10)      | <b>RAGA CLASH</b>               | Various                      | Gusta P/F ADLP 021      |               |
| 8         | (9)       | <b>DOUBLE TROUBLE</b>           | Investigators & General Levy | CP1 P01                 |               |
| 9         | (6)       | <b>GREATEST HITS</b>            | Investigators                | Sweet Freedom SFRLP 006 |               |
| 10        | (11)      | <b>BEST OF ME</b>               | Maxi Priest                  | Ten Records DIX 111     |               |

**SURVEY**  
ADVERTISING



EMI dominates MW's advertising survey for October after spending £310,000 on

sols TV advertising for its Tina Turner collection, Simply The Best, and putting big spends behind the Sexual Healing, Now Dance and Awesome 2 compilations. According to Media Expenditure Analysis, the figures for these projects pushed EMI into first, third, fourth (with PolyGram and Virgin) and ninth places in the run-down of TV, press and radio ad spends. Mark Collen, senior product manager at EMI, attributes the success of the Tina Turner campaign to the months of demographic-targeting research which preceded the launch of the album. The campaign comprised national TV advertising backed up with posters on billboards and at selected British Rail sites. Simply The Best attained platinum status in the first week of its release.

**MONTHLY RUN-DOWN**

- 1 **Tina Turner**  
EMI (310)
- 2 **Paul Young**  
Sony Music (172)
- 3 **Sexual Healing**  
EMI (169)
- 4 **Now Dance**  
EMI/PolyGram/Virgin (155)
- 5 **Greatest Love**  
Telstar (154)
- 6 **Smash Hits**  
Chrysalis (132)
- 7 **Hall & Oates**  
RCA (130)
- 8 **David Essex**  
PolyGram (128)
- 9 **Awsome 2**  
EMI (109)
- 10 **Marc Bolan & T Rex**  
Telstar (100)

Source: MEAL (spends in £000s)

# Philips push flags DCC digital bonus

In March 1983 Philips launched CD in the UK with bold, and subsequently justified, claims that it was the biggest thing to hit the music market since the LP arrived 30 years earlier.

A £500,000 advertising campaign was mounted by Pincus Vidler Arthur Fitzgerald with carefully-targeted PR ensuring that the public were well-informed before the launch.

Philips' task wasn't too daunting; the company was able to take its "No snap, crackle or pop" slogan on an easy route from hi-fi enthusiasts already complaining about the deteriorating quality of vinyl records to a mass market.

Next year in Paris, CD will be celebrating its 10th birthday and Philips will be launching its new format, Digital Compact Cassette.

The company is keeping details of the launch campaign close to its chest until hardware and software is ready to hit the shops.

But the market awaiting DCC is very different to that which greeted CD, being hit by recession and — some say — saturated with formats.

Visually, DCC has little going for it. Round, shiny CDs were immediately identifiable as something new.

Pushing a new product of the same dimensions and shape as the existing cassette will undoubtedly require more inventive marketing.

Philp Koene, spokesman for Philips Consumer Electronics in Eindhoven, will only confirm that "digital will be the big pushing point" and doesn't envisage problems in advertising the new format. "It's a



Philips: DCC's similarity to cassettes is selling point

familiar product to the consumer, but it doesn't look too similar," he says.

In fact, early press shots of a glamorous woman holding a DCC only serve to highlight the similarity of the format to existing cassettes.

Its obvious selling point may, then, be that standard cassettes will not be rendered obsolete by upgrading.

David Terrill, marketing director at HMV, believes the format's backward compatibility is "a very shrewd piece of marketing".

Terrill's main concern is, however, that the consumer could confuse DCC with DAT and Sony's new Mini-Disc — unless Philips repeats the educational efficiency of the CD campaign.

And PR consultant Nick Hopewell-Smith, who handled the PR campaign for Philips' CD launch in the UK and has more recently worked with Sony, points to another unique selling point he believes has been largely overlooked: ITTS



(Interactive Text Transmission System) which encodes track listing and credits for display on the DCC player.

Although a seldom-used option with CD, ITTS is standard with DCC. "I would expect it to be a very important part of any consumer promotional campaign," he says.

DCC seems poised to become the second consumer digital format. Philips has the support of both the record companies and retailers. But, particularly with the news that the first players will cost at least £320, Philips' strategy for grabbing consumer interest will be watched closely.

"One of the problems they are going to find in marketing DCC is that it's a good idea but it's not an inspirational, sexy product as I believe CD was," says Hopewell-Smith.

As he concludes, it's one thing to sell to the trade but another altogether to sell to the consumer.

Caroline Moss

**EXPOSURE**

**MONDAY NOVEMBER 25**

**Dance Energy** featuring The Shamen, Sabrina Johnston and Hi-Jack, BBC2: 6.50-7.20pm

**The Mix** featuring Victor Lewis-Smith, Radio Five: 10.10pm-midnight

**Is Pop Art?** featuring Michael Kamen, Dave Dorrell and Steve Martland, Radio One: 9-10pm

**TUESDAY NOVEMBER 26**

**Be My Baby, Ronnie Spector** in the first of a two-part special, Radio One: 9-10pm

**WEDNESDAY NOVEMBER 27**

**Rapido** featuring Kylie Minogue, Blur and Simply Red, BBC2: 7.30-8.10pm

**Hit The North** featuring World Of Twist, Radio Five: 10.10pm-midnight

**THURSDAY NOVEMBER 28**

**Top Of The Pops**, BBC1: 7-7.30pm

**FRIDAY NOVEMBER 29**

**The Hit Man And Her. ITV:** 3.50-4.50am (regions vary)

**SATURDAY NOVEMBER 30**

**Going Live**, featuring Cher and James, BBC1: 9am-12.12pm

**The ITV Chart Show**, 11.30am-12.30pm

**Mark Knopfler: An Appreciation** By Paul Gambaccini, Radio One: 2-3pm

**In Concert** featuring Seal and Taj Mahal, Radio One: 10-11pm



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## MAINSTREAM

### Albums

Seasonal fare only this week. When lapsed licensing agreements forced EMI to decline Now — The Christmas Album last year, it had already entered the history books as the UK's first million-selling Christmas compilation. Its close relative and successor, It's Christmas, contains most of the same tracks, among them Slade's Merry Xmas Everybody, Greg Lake's I Believe In Father Christmas and Bing Crosby's White Christmas. The perennial appeal of such tracks, not to mention selective TV advertising, should pay dividends for years to come.

Already a proven long-term success, Phil Spector's Christmas Gift For You was first released nearly 30 years ago, and still sounds remarkably fresh. Even though the Ronette's version of Frosty The Snowman and the Crystals' Sleigh Ride are far removed from the traditional versions of the songs, they are so familiar and vital in Spector's adaptations that they are as acceptable — and often more so — as any other version.

The most soulful yuletide collection issued this year is the O'Jays' Home For

Christmas, wherein the veteran vocal group offers its extremely distinctive renditions of standards and self-penned material in equal parts. Also mixing original material with familiar fare, the Chieftains' Bells Of Dublin features a host of guests, among them Marianne Faithfull, who contributes I Saw Three Ships, Rickie Lee Jones, Nanci Griffith, and Elvis Costello.

#### PICK OF THE WEEK

**MICHAEL JACKSON:** Dangerous (Epic 465802)  
The daunting task of following up *Bad* has taken Michael Jackson a little more than four years. The first and most obvious impression of the album is that Jacko has discovered jack swing in a big way. Aided and abetted by Teddy Riley, one of the big names of the genre, Jackson has created a collection largely based on grooves rather than melody.

The main problem here is Britain has never really warmed to Jack swing and, while it is an extremely popular mainstream dance format in America, it is marginalised here.

If anyone can break it in the UK, Jackson can, but the sterility of these empty smacking songs suggests that it's going to be quite a struggle. — Jack swing aside, there's

some good stuff here. If *Heal The World* were a human being, it would probably be prevented from marrying *We Are The World* on the grounds that it's too closely related, but its heart is in the right place, and it's an affecting and hopeful little plea.

Will You Be There is a beautifully executed gospel workout, unravelling majestically after an extended intro that would do justice to high church.

Keep The Faith is a more confident and assertive journey through the same territory.

At times it really is like two entirely separate albums. With members of Toto dancing attendance on the tracks not helmed by Teddy Riley, technical perfection is guaranteed, and the emphasis is on melody. It is in these tracks, largely ballads and mid-tempo cuts, that the album's strengths lie.

Thriller sold over 3m copies in Britain, and on the day *Dangerous* was launched, Jackson's last album, *Bad*, was certified platinum for the eleventh time, for sales of more than 3.3m. *Dangerous* will undoubtedly sell in enormous quantities too, and will enjoy a prolonged chart residency, but it singularly fails to match up to the awesome standard of its predecessors. It's no Thriller but it's not *Bad*.



Kate Bush: rocketing

### Singles

It's officially a double A-side, but all the pre-publicity for Jermaine Jackson's new single has been directed towards *Word To The Badd*, a no-holds barred attack on his more famous brother Michael. It will doubtless be played for its controversy value alone, with the much reported jibes about Michael's skin tone and his general demeanour demanding to be aired, but lurking underneath is a fine propulsive and well-sung Jack swing track that deserves to succeed anyway.

More than once in the past few weeks Bonnie Tyler's brash 1985 smash  *Holding Out For Hero* has had two airings back-to-back on TV commercials for mineral water and bodycare products. Finally re-issued, it should be able to

capitalise on this, and give Bonnie's upcoming new material — recorded for the German label Hansa — a welcome boost.

Meanwhile, fellow femmes Kate Bush and Cher venture into the dangerous area covered by versions. Kate chose to reinterpret Elton John's megahit *Rocket Man* in a lightweight reggae version in a recording lifted from the tribute album *Two Rooms*.

For her part, Cher first tackled *Love Hurts* in 1975, and her enduring passion for the song is evident in the 1991 version taken from her current album of the same name, but not her biggest hit.

#### PICK OF THE WEEK

**THE KLF/TAMMY WYNETTE:** *Justified And Ancient (KLF)*. Take a 49 year old country singer who claims to stand by her man, though she is several times D-I-V-O-R-C-E-D, transplant her to transsexual, get her to sing meaningless lyrics — about the line "Tammy stand by the JAMMS" is inspired — over a dance beat and what have you got? A smash hit, that's what. Of all the songs mooted as a possible Christmas number one, this is possibly the best.

Though it will probably have peaked too early. — Alan Jones

## CLASSICAL

Deutsche Grammophon is marking the 150th anniversary of the Vienna Philharmonic with a boxed set of 11 discs — also available separately. Two volumes cover works by the waltz king Strauss family, in performances from 1929 to the present day with conductors including Bruno Walter, Clemens Kraus and George Szell. Leonard Bernstein conducting Haydn and as soloist in the Ravel Piano Concerto, Richard Strauss conducting his own works, Karajan conducting Bruckner's Symphony No. 9.

Decca celebrates the anniversary with a 12 CD set featuring many of the above conductors, plus Abbado conducting Beethoven and Bruckner and Böhm directing Bruckner's Fourth, and many more.

Decca also releases a barrage of budget symphonic boxes for Christmas: Dvorak and Schubert symphony cycles conducted by Istvan Kertesz, Sibelius from Lorin Maazel and the Vienna Philharmonic, Mahler from Walter Walker with London orchestras, Tchaikovsky from the Vienna players and Lorin



Bernstein: taking the baton for Haydn

Maazel, Beethoven, Mahler and Brahms from Solti.

An offset gift idea from Hyperion: the first period-instrument performance of The Beggar's Opera, from Jeremy Barlow's Broadside Band, with lots of spirited 18th century dance and songs plus lovely surf London accents from Bob Hoskins among others.

#### PICK OF THE WEEK

**MOZART:** La Clemenza di

Tito, English Baroque Soloists, Monteverdi Choir/John Elliot Gardiner, Archiv. Even more impressive than this team's *Gramophone* award-winning *Idomeneo*, with a scorching performance from Julia Varady and compelling racy paced singing from a crack team of soloists ensuring that this most neglected of Mozart's mature operas won't be overlooked again.

Phil Sommerich

## REISSUES

In their very different ways Castle and See For Miles have generally put out single artist collections without recourse to the predictability of Greatest Hits packages.

Castle's solution has been *The Collection series*. The success of the concept can be seen in how widely it has been applied, from German metal bashes *Accept* (CCSD 311) to would-be big band Brit soulsters *Kokomo* (CCSD 306). The former contains the highlights of six albums spanning the Eighties, the latter a mix of singles and tracks from three albums from a group that was too far ahead of its time.

Being put through *The Collection* process this month are a slew of artists: *Spear Of Destiny* (CCSD 297), *Joe Cocker* (304), *The Psychedelic Furs* (308), *Spirit* (319), *Leon Russell* (313), *Girlschool* (314), *George Duke* (298), *Joe Saver* (295), *John McLaughlin* (305), *Al Di Meola* (310) and *Cheap Trick* (309).

Not all the outings are quite as representative as they might be, the Joe Cocker, for example, restricts itself to his *Cube* days and has rather too

many B sides, but then it is Volume 2. But soon really do the business. The *Di Meola* set captures the fusion guitarist as his CBS best while the *Duke* set does the same for the keyboardist's stay with Epic.

Even better is the *Leon Russell* outing. Its 20 tracks include the best of Russell's Shelter recordings. See For Miles takes two stabs at the problem, its rightly fabled *EP Collection* solution and *The Very Best Of* (... Plus). The clever idea behind the EP series is that EPs had the hits and rarities. Hence *The Kinks* (SECCD 329) which has obscurities aplenty being derived from the group's French EPs. But if real proof is required that the concept is indestructible, here's *Chuck Berry* (320), *Bo Diddley* (321) and *Mrs Mills* (332) — yes large vinyl tucker she — in the same series.

#### PICK OF THE WEEK

**DAN HICKS:** *The Very Best Of* (... Plus) (SECCO 65). Django Reinhardt inspired, Hicks inhabits that difficult territory between parody and homage. Where many fall between the two, Hicks and his Hot Licks danced gracefully around their chosen influences. — Phil Hardy



## INDIES

While there are few releases around this month, there are a handful worth shouting about.

Former Saints man **Ed Kuepper** has dropped the **S** and returned as **The Aints** with a blistering rock album, *Ascension*, on UPO Records.

In a more psychedelic vein are **Drop** with their mini-LP *Within And Beyond* on Chapter 22.

Also leaning heavily towards that Sixties organ sound are **The Moonflowers** with their *Hash Smits* compilation on the Pop God label.

It combines their recent singles and rare B-sides with

a few Peel Session recordings.

The big names also return this month with **Happy Mondays** giving us the somewhat unoriginal *Judge Fudge*, on Factory.

The band are also featured on RCA's *Ghost Of Oxford Street* album on which they perform a version of the Bee Gees' 'Stayin' Alive'.

**The Farm** have their *Love See No Colour* single out on the Produce label while **James** release *Sound through Fontana/Phonogram*.

One other single worth looking out for is the **Fire Records** debut of **Silver Chapter** with their laidback and fiercely funky *Neon Scenes EP*.

**Top** have their debut *Island*

*Records* album *Emotion* out on this week while **Big Cat Records** have three **Jim Thirlwell** albums scheduled. **Quilombo** is a film soundtrack-style album by his alter ego **Steroid Maximum**; **Pedal To The Metal** is the new one from the collaborative **Wiseblood** and a **Poetus** live album is due in January.

### PICK OF THE WEEK

**PIXIES:** Alec Eiffel. *Play It Again Sam*. A Europe-only release, this single is available on import through APT. The bonus for fans is the live versions of *Planet Of Sound* and *Tame*. Scorching.

Nick Robinson



Tuff Little Unit: soulful inspiration

## DANCE

Most of the majors have completed their pre-Christmas release schedules during November and are now winding down. However, the indies are continuing to issue dance product, particularly for the rave market.

Singles due out in the next two weeks and worth ordering now include **Turntable Symphony's** *Instructions Of Life EP* (D Zone DANCE16), featuring good NY-style house tracks from Jazzy Jason, **Mahesh Bajaj's** *Orbital* label has two hardcore EPs lined up: **After Dark's** tough eponymous EP (12 ORBIT P6), plus

**The Invisible Men's** *Self Indulge EP* (12 ORBIT P4) which is harder still. **Rumour's** final fling for '91 includes **Midi Tribe's** commercial up-tempo *pinao* house track, **Pure Energy** (RUMAT41).

The **Lafayette** label continues to improve with **Tamsin's** classy jazz and house influenced double *A-side, It's Easy and Feelin' Free* (LA24126), while **Warp** shows its more soulful side with **Tuff Little Unit's** *Inspiration* (WAP16).

The few remaining 1991 releases from the majors include **Quadrophonia's** *Find The Time* (ARS/Sony ARS 667626

05), a slightly more tuneful offering from the T99 team, plus **En Vogue's** *Silent Nite* (East West), which is rather disappointing but boasts enticing remixes of some of their finer tracks by the likes of Steve 'Silk' Hurley and Marley Marl.

### PICK OF THE WEEK

**SHAFT:** *Rhubarb and Custard* (ffrr). This track, which predictably and unsuitably grafts the *Rhubarb and Custard* theme onto a clichéd rave track, has been huge on white label and is due out officially on December 9. A strong contender for the Christmas Top 10.

Andy Beavers



Moonflower: a nod towards Led Zep

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# Radio Two: a

With its under-55 audience switching to AM stations, Radio Two has made widespread and controversial changes in the search for a precious seam of new, younger listeners. But, asks Ken Garner, do riches lie at the end of the road — or a crock of fools' gold?

"This once-great network is facing the most damning backlash in its 24-year history," wrote DJ David Hamilton in *The Mail on Sunday* last month.

He was describing Radio Two, the station he used to work for and which he now believes is driving away its listeners in droves.

"Capital Gold — the London station I work for — has 2.5 million listeners, many of whom have switched from Radio Two," he said.

It is tempting to respond "he would say that, wouldn't he?", but Hamilton's tirade was the final straw in a month of very bad press for the BBC network.

First there were reports claiming all pre-1950 records were to be "banned". Then the new schedules and presenters for 1992 were announced, removing Derek Jamieson from his popular breakfast show, and axing David Jacob's daily lunchtime hour.

Letters of protest appeared in the quality dailies from distinguished popular music historians; phone calls were received from distressed listeners; special features to deal with the complaints were presented on Radio Four's Feedback programme: things were turning nasty.

Frances Line, Radio Two's controller, hit back in *The Sunday Express*: "I've never read such nonsense in my life as I have about Radio Two in the past few weeks."

According to Line, David Vercoe, head of music at the network, and the small band of record industry pluggers who service the station, the real story was that Radio Two already *knew* it had reached a crossroads.

The clues to its future route lie in the changes it has already made to the management of its music programming. And, rather than sounding its death knell, the network's supporters believe the changes will secure its future.

When Line became Radio Two's head of music in 1985, she instigated a varied music policy based on "melody, quality and familiarity".

Line believed she was responding to listeners' fears of Radio One-style pop overtaking their station, but the ensuing mix of everything from The Beatles to Al Bowlly, zithers to George Xanvier's pan pipes has triggered much of the criticism.

"While more and more stations were catering for specific tastes, Frances wanted a hotch potch of country, folk, military bands and ballads. It was a throwback to the Light Programme when we'd enjoy maybe every fourth record," said Hamilton.

Certainly something was turning listeners away.

In 1987 Radio Two still had 12m listeners every week, who on average each listened for eight hours and four minutes (BBC research; JICRAR's figures are comparable).

Today, that audience has slipped to 9.2m (BBC; JICRAR July-Sept 1991: 9.8m). But the loyalty of the listeners who have stayed has increased

proportionally: they listen for 11 hours and 19 minutes a week on average (BBC; JICRAR July-Sept 1991: 12.6 hours).

Nearly three-quarters of those loyal listeners are over 55, 40% over 65 and another 32% aged between 55 and 64.

Line admits her targeting may have been over-zealous. "From fearing we overlapped with Radio One, we've perhaps gone a bit far, and realise we need to ease it back a little," she says.

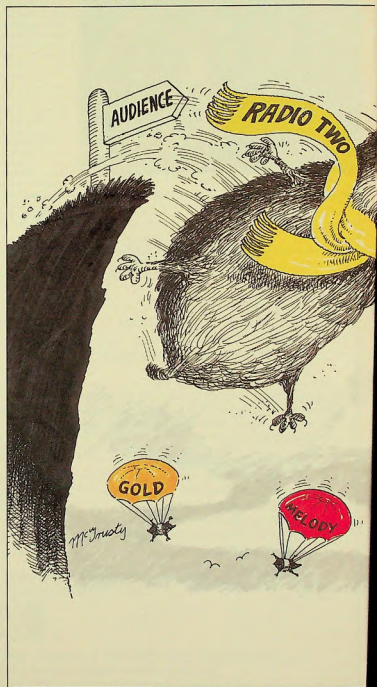
It seems her view is echoed throughout the BBC. The average age

of the typical Radio Two listener is 61, and that of the Radio One fan 29. A big age gap has opened up in public service broadcasting which the corporation now wants to plug.

It is easy to see why. In the last three years, the new local commercial "gold" AM services have successfully made this vacant territory their own.

The most dramatic change has been in London, where — along with the North-west — Radio Two has enjoyed its strongest support.

Before the advent of BBC Radio



# fter the go... rush

Five (which took Radio Two's AM frequencies for sport, children's and education programmes) and Melody Radio last year, Radio Two had 30% of London listening. Now it has 14%.

And JICRAR figures identify the closest threat: Capital Gold. Over three years, the figures suggest Radio Two has lost 600,000 listeners in the London area. Its total now stands at 2.2m, only just ahead of Capital Gold at 2.1m (JICRAR, April-June 1991).

"When Radio Two went off AM on to FM only, as intensely as it tried to

move its audience, I think people left on medium wave re-tuned to us," says David Briggs, deputy controller of Capital.

At the same time Melody has won an audience of 1.2m, all over 35, but mainly from the over-50s.

Radio Two is being squeezed from both ends. Its aim today is to try to win back the middle ground, without alienating those intensely-loyal over-55s, and without abandoning its public service remit.

The latter, crucially, means that it

can't become a strictly-formatted gold service, as some pundits predict. But the unique half-way house it is moving into is already proving a more hospitable — and useful — destination for the record industry than the gold stations.

"The gold stations want oldies almost exclusively," says Alex Alexandrou, who works with Michael Peyton, one of the handful of independent pluggers like Geoff Collings, Jackie Gill and Don Percival, who specialise in servicing older-format stations. "For example, they won't take the new Neil Sedaka because it's re-recordings."

In contrast, Sedaka's *Timeless* — Very Best Of — title became album of the week on Mark Wynter's Radio 2 mid-morning show.

The difference, as Polydor's radio promotions manager Phil Gibbs points out, is that the tightly-controlled format of gold stations means that labels can't really do little more than send their re-issues along to the librarian. "They're more of a servicing job for us," says Gibbs.

Radio Two is different. The authorised pluggers who have been going to Radio Two for years say they can walk in to the London-based station at Western House, Great Portland Street, and ask to see the individual show producers at any time, without an appointment.

"They very much encourage personal visits," says plugger Jackie Gill. "They're genuinely open-minded." Phil Gibbs meanwhile recalls how Radio Two producers eagerly picked up on Cathy Dennis's *Too Many Walls*.

"They were willing to play something new and tuneful by a star that they knew both their and their listeners' children were talking about," he says.

Pluggers agree that Radio Two's usefulness has traditionally been the long-term, steady promotion of CD re-issue and compilation albums, which go into a producer's desk and which can have tracks programmed into shows over several weeks.

"Unlike with a pop single or album, when you've only got two weeks to get it on air and into the chart, with back catalogue what you're after is longevity," points out EMI's strategic marketing plugger Robert Blentman. "Radio Two won't give you 13 plays a week, but the difference is in six months' time they'll still be playing tracks off the album."

But the new emphasis on post-1950 music, which has actually been in place since the early summer, means there are now opportunities for melodic new releases.

"I've liked what I've heard," says Jackie Gill. "There's more gold material, and they're being encouraged to play more new artists." And although Radio Two's listeners are not traditionally big music buyers — the first of Gallup's monthly music buyers' polls in July revealed just 10%

of over 45s had bought albums in the previous four weeks, compared with 75% of 16 to 34-year-olds — the industry is beginning to wake up to the station as a promotional outlet.

One long-time plugger roasts: "You can't move for new pluggers round there these days."

But Radio Two's David Vercoe points out what he believes is an extraordinary error still being made by some majors: "Files of CDs of new albums from the likes of Collins, McCartney or de Burgh are left in the Radio One reception, and we're sometimes still on the 'phone two weeks later trying to get a copy," he says.

"It's an industry fallacy to think of Radio Two as a gold station: we're a melodic popular station," Vercoe emphasises. "Our commercial value, though not our main aim, is often forgotten."

It's not just the success of the gold stations that has prompted the change of musical emphasis. Vercoe also sees the forthcoming Classic FM, playing music such as the Onedin Line theme, and INR2 — which industry gossip predicts will be a gold service — as potential challengers.

At the time they start, we will be able to argue that we, the BBC, are providing pop music for all ages, which I don't think we're quite doing at the moment," he says.

But before that happens, Radio Two has yet another potential hurdle to clear: the new service on FM, the BBC.

The corporation's 16 task forces and strategy groups, one of which is dedicated to radio, are about to report.

The novel gazing is to find out how to ensure the renewal of the BBC's Royal Charter in 1996. "No-one's telling me anything," jokes Line.

Radio Two clearly hopes its current musical modifications will protect it, but there are some ominous signs. The decision to preserve Test Match Special on Radio Three FM shows the corporation reversing its policy on keeping music services on FM.

Meanwhile, BBC Radio's plan to launch a rolling news service has yet to announce what frequency it will be on. With Radio Five on Radio Two's old AM frequency yet to prove itself, the game of frequency musical chairs is not necessarily over yet.

And then there's the whisper about privatisation. Some say Radio Two, with its purpose less clearly-defined than Radios One, Three, Four or even Five, would be the first to go.

Ironically, at a time when the record industry is beginning to view the network as a major marketing prospect for promoting its product, Radio Two's future depends on its being able to justify its existence.

Clearly it is moving in a direction which will plug a gap at the BBC, but nationally — with yet more competition in the shape of Classic FM and possibly INR2 looming — playing pop music for middle-aged people may not be enough.

## GETTING ON THE GRID

If Radio Two is being mused out of the promotional mix by pluggers, it may be because there is no clearly defined way of securing a slot on the station.

Unlike most other radio stations in the UK, Radio Two does not operate a playlist.

Its music department is, however, changing the way it arranges its programming. It's still producer-led, in traditional BBC style, but there is an increasing level of organisation.

What's new is that after the weekly meeting of show producers has taken place to assess what new music has come into the station, a "grid" is drawn up which will include between six and 12 new singles, and perhaps two key albums.

"The grid is not a playlist," emphasises head of music David Vercoe. "It's merely to prevent new records which we know several producers are keen to play turning up on-air in adjacent shows."

For example, the grid will inform producers of the Jimmy Young programme that if they want to play Kiri Te Kanawa's *World In Union*, they can play the record on their Tuesday and Thursday shows, but not on other days when the option is allocated to adjacent shows. No record is likely to get more than a maximum of eight plays a week.

Guidelines introduced this summer also suggest producers stick to material recorded after 1950 in daytime peak hours. These guidelines do not apply between 7pm and midnight, or at weekends, when the station broadcasts specialist music programmes such as *Folk On Two* and *Jazz Parade*.

Producers may also select their options from the grid, and many choose their own "album of the week". They will probably fill the rest of the show with a mixture of music from their own personal mini-libraries in their offices, as well as drawing on the 20m-plus titles in the BBC gramophone library.

Pluggers deliver records to producers up to two weeks before they are due to be released, because running orders are often drawn up between 10 days in advance. Pluggers report most now prefer to receive CDs.

The programming system is still manual — "rather strings and papers," I'm afraid," says Vercoe — but is in the process of being computerised to link with the main BBC library.

Vercoe says the whole system is designed to ensure a varied musical mix. "All we ask our daytime producers is that they balance their programmes, to represent the whole breadth of music whether vocal or instrumental, in whatever form and style," he says. "Within an hour or two of continuous listening we want to hear five breaths coming across. I wouldn't want to hear five Sixties records all squashed up together."



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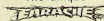
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## STUDIO UPDATE

Who's recording where and with whom

| ARTIST/PROJECT                                 | COMPANY/A&R EXECUTIVE             | STUDIO/PRODUCER  |
|--|-----------------------------------|--|
| 808 STATE<br>Track                             | ZTT<br>Liam Teeling               | Fon, Sheffield<br>Artist   |
| MARC ALMOND<br>B-Side                          | WEA<br>Michael Rosenblatt         | Strongroom, London<br>John Koxan   |
| ANTHEM<br>Album                                | King (Japan)                      | Battery, London<br>Chris Tsangrides  |
| BASS KRUNCHER<br>Single                        | LAFAYETTE<br>Dave Howell          | Opaz, London<br>Artist   |
| DANIEL ASH<br>Album                            | BEGGARS<br>BANQUET<br>Roger Trust | Woodbine,<br>Warwickshire<br>Artist/John Rivers                            |
| AZTEC CAMERA/<br>RYUICHI<br>SAKAMOTO<br>Tracks | WEA<br>Michael Rosenblatt         | Unique, NY<br>Ryuichi Sakamoto   |
| JAMES BROWN<br>Remix album                     | RUMOUR<br>Dave Brooker            | Platform 16, London<br>Artist  |
| KEVIN BROWN<br>Tracks                          | CHRYSALIS<br>John Williams        | Westside, London<br>Peter Van Hooke  |
| CHARLATANS<br>Album                            | BEGGARS<br>BANQUET<br>Roger Trust | Rockfield, Mormouth<br>Flood   |
| SHERYL CROW<br>Tracks                          | A&M Inc.                          | Townhouse, London<br>Hugh Padgham  |
| DEL AMITRI<br>Mixing                           | A&M<br>David Rose                 | Master Rock, London<br>Gil Norton  |
| EVERYTHING<br>BUT THE GIRL<br>Tracks           | blanco y negro<br>Geoff Travis    | Livingston, London<br>Ben Watt/Jerry Boys                                  |
| THE KLF<br>Mixing                              | KLF<br>Communications<br>Artist   | Metropolis, London<br>Mark Stent   |
| MAIRE<br>Album                                 | RCA<br>David Donald               | Metropolis, London<br>Calum Malcolm  |
| PETER MURPHY<br>Album                          | BEGGARS<br>BANQUET<br>Roger Trust | Stereo Society, NY<br>Mike Thorne  |
| THE OUTFIELD<br>Mixing album                   | MCA<br>Jeff Young                 | Battery, London<br>Nigel Green   |
| PROCLAIMERS<br>Tracks                          | CHRYSALIS<br>John Williams        | Castle Recordings,<br>Nashville<br>Barry Beckett                           |
| SAFFRON<br>Tracks                              | WEA<br>Michael Rosenblatt         | Orinoco &<br>Strongroom, London<br>Lenny D'Eric<br>Kupper/Neil<br>McLellan |
| TERMINAL<br>POWER<br>COMPANY<br>Album          | BEGGARS<br>BANQUET<br>Roger Trust | Express Bongo<br>Artist  |
| THAT<br>UNCERTAIN<br>FEELING<br>Single         | DEAD DEAD GOOD<br>Andy Wood       | Air, London<br>Chris Allison   |
| UTAH SAINTS<br>Single                          | frr<br>Pete Tong                  | Lion, Leeds<br>Artist  |
| X<br>Mixing                                    | BIG LIFE<br>Tim Parry             | Metropolis, London<br>Youth  |

Confirmed bookings week ending Nov 22. Source: ERIA.

Creation dives in  
to S via SBK link

Observers in the UK may be lamenting the paucity of exciting new artists, but the nation is still regarded across the Atlantic as a breeding ground for fresh, alternative talent.

One of the leading exponents of this theory is Michael Mena, SBK's senior director of new music marketing and promotion, described as "thermonuclear" by industry tip-sheet *The Hard Report*.

"I'm often accused of liking UK music more than American music," admits Mena. "But the UK alternative scene is great, with its abundance of bands backed up by a good image and plenty of substance."

Mena, credited with launching Food bands Jesus Jones and Blur in the US, has now signed a deal with UK independent Creation to secure first refusal on US album releases by all the label's artists.

The first Creation band to benefit from the deal — which does not include artists who are already signed to other labels such as Ride and Primal Scream (both on Sire) — is Slowdive.

Mena believes Slowdive reflect Creation managing director Alan McGee's "amazing" taste in music. He expects to release the band's debut SBK album in January.

"We have a lot of faith in Alan," says Mena. "And the success of artists like The Soup Dragons and The Charlatans



Slowdive: following Blur and Jesus Jones across the Atlantic

demonstrates that alternative music is definitely at its most potent in the US."

Market saturation is Mena's game plan. He broke Jesus Jones in the US through intensive "meet and greet" at radio stations and record shops plus a widespread poster campaign.

Mena is planning to take a novel approach with Slowdive, however: stenciling the band's name on the pavements surrounding MTV and local radio stations.

It is this single-minded approach that has attracted Creation. "Michael Mena was relentless in his pursuit of the

label and it is that type of passion that artists deserve," says McGee.

And SBK gets results, too. David Balfe, managing director of Food, believes that the success of Jesus Jones in the US — two singles reached *Billboard's* Top five and the album, *Doubt*, has just gone platinum — owes much to SBK's aggressive marketing and distribution.

For Creation the agreement with SBK offers considerable potential, allowing Slowdive and others the chance to break into the lucrative US market.

Paula McGinley

## Go! Discs uncorks Frank

Go! Discs has broken with its tradition of signing only untested acts by taking on The Frank And Walters.

The Cork three-piece were signed to Setanta six months ago by label owner Keith Cullen and, since relocating to London and playing a showcase at Camden Underworld, have earned themselves billing as the Irish band most likely to

Cullen's reputation as the man who discovered Enigma's *Into Paradise* and Polydor's *Power Of Dreams* has fuelled much of the interest, but it was Alan James PR's careful promotion which got the media buzzing.

"You could call it manipulative," says James, "but I made sure I got the right mix of journalists down to that first gig: some heavyweights, some young freelancers with weight on their papers."

The subsequent positive



Frank And Walters: 'quality act'

press led to a publishing deal with Chrysalis Music and also triggered an A&R scramble.

At first EMI seemed set to clinch a deal, but Cullen says: "Their corporate thinking and the demands of their contract ruled them out."

Then Go! Discs' A&R director Jona Cox, impressed by the

quality of their second EP, caught them supporting *Blue Aeroplanes* in Newcastle.

"All I can say is that they were brilliant," he enthuses.

The band were keen to sign with the "more indie" Go! Discs, but insisted on retaining their link with Setanta. All future releases will carry both labels' logos, while management and A&R direction will remain with Setanta.

Vocalist Paul Linehan says: "Keith signed us from nowhere, so we were keen to return a favour."

As Go! Discs's experience is with development acts, there will be no pressure for instant hits. And, given Cox's commitment to establishing them as a "quality act", The Frank And Walters are unlikely to follow other touted Irish acts such as Microdisney and Cactus World News into oblivion.

Leo Finlay

**THE LAST RECORD I BOUGHT**  
by  
**DENNIS COLLOPY**



"I bought about nine albums on CD at the end of October/early November.



"I bought the new Prince album *Diamonds & Pearls*, Paul Young's compilation, the Leonard Cohen *I'm Your Fan* tribute, the new Bryan Adams — although the single put me off — and the new CD *Madness Volume*.

"I'm quite an avid buyer and I don't just wait for the freebies.

"At the moment, I'm in hospital but I've brought my Walkman with me. Music is my hobby as well as my job."

Dennis Collopy has just set up his Menace group of music companies.

**Plugging the Santa clause**

The industry's pluggers have taken the Christmas spirit to heart with plans for their very own party with proceeds going to Nordoff-Robbins Music Therapy.

Top heads of promotion have got together — with the independents as well — to hold the bash at Zouzou in London on Friday December 13.

Chrysalis promotions director Judd Lander, who organised the event, says he'll be putting on a magic show for the guests.

"I haven't decided whether to saw a programme controller in half or a daytime producer but I'm already honing the rough edges of the chainsaw," he says.

Mind you, radio and TV staff



The winner of *Gramophone's* newcomer of the year award won't be rushing out to cut his first disc.

In fact, conductor Mark Wiglesworth (27) is adamant there are too many records around at the moment.

Despite being the first recipient of the annual *Gramophone* Technics prize — a £20,000 grant for a previously unrecorded artist — he intends to take his time. "I've talked to some record companies but it's early days yet," says Wiglesworth, who is busy conducting a run of

Don Giovanni at the South Bank for Opera Factory.

"I would want to record a piece about which I would have something to say that was relatively new lasting or something new which hasn't been recorded yet.

"There are so many records about — too many, in fact — and I'm nervous about just adding to the collection. I will only record something when I really want to," he says.

Rumours that he is simply waiting to bid for the next World Cup theme are unconfirmed.

has been invited and Lander hopes some of them might return the favour.

"We need some prizes for the lucky tickets so maybe they can offer a week's heavy rotation."

**End of play at Radio Scally**

If precocious David Nixon, the world's youngest ever radio pirate, plans to go legit, he is in for a long wait.

The 10-year-old scally from Merseyside has been forced to close down his Radio 6&7 station by the DTI, after broadcasting from his garden shed for almost two years.

The Radio Authority insists it won't stand in Nixon's way if he

goes for a proper licence. "There are no restrictions on age," says spokeswoman Tracey Mullins. "But if he applied he would probably have to do so through his parents."

With an ILR licence demanding an eight-year commitment, the youngster's best chances would be to go for a 28-day restricted service licence during the school holidays, she suggests.

But with a £240 application fee to be paid, Master Nixon could be saving his pocket money well into his teens.

**QUOTE OF THE WEEK**

"It's all about making music. It's not about full employment." EMI Music president and CEO Jim Fiffeld on the realities of the Chrysalis deal.

Call it divine intervention, or whatever, but someone seems to be on Michael Jackson's side. Sony Music head of corporate press Jonathan Morrish, who claims he's never been near the Cromwell Road site in London, says: "I always knew that the company had the answer to the question why, but I never knew it was on such a cosmic scale."



**DOOLEY'S DIARY**

Remember where you heard it: Marc Almond to play Dorian Gray on the London stage? . . . Epic revealed at its lavish media playback for the Jackson album that it had shipped 4m units in the UK and Europe. By Friday Jackson had a certified double platinum ship-out. Arch rivals U2 were only single platinum, but were still confident . . . Wednesday night also saw the Stiff reunion at swanky Fitzrovia eaterie Zouzou. Messrs

Riviera and Robinson failed to show — the latter having a good excuse, the birth of his third son — but among those there were the ubiquitous P. Conroy, Ray Cooper and Knocker Knowles. . . The charming Bob Geldof revealed that he thinks the Brits are "crap" on Radio One on Thursday: bang goes that invitation, Bob. . .

Congratulations to everyone involved in Thursday night's Music Therapy Pop Quiz, sponsored by HMV, which raised £17,500. Winners were newcomers The Great Organisation, led by Martin Patton. . . A team from Carlin Music was due to hand over a cheque for more than £2,000 on Friday's Children in Need show after a 24-hour marathon session of Monopoly and Scrabble. . .

MCA and BMG are now the only majors not to have had the Rolling Stones on their books. . . Sources suggest there's more than a Scintilla of truth in the rumour that Ralph Simon is to start a new label. . .

Congratulations to Kiss FM DJ Jazz Nelson who won the station's cock-up of the year award last week after he played a Jazz FM jingle by mistake on air. . . Best wishes to promoter Paul King whose wife Heather had a son Charles Henry William. . . It was certainly an eventful week for Chris Wright, who on Wednesday picked up the Cartier Racing award for the best two-year-old filly with Culture Culture at the Inn On The Park, London. "I need a bit of cheer," he says. . .

**MUSIC BIZZ LEAGUE**

|                       | P  | W | D | T | Pts |
|-----------------------|----|---|---|---|-----|
| 1. Octave Music       | 7  | 5 | 2 | 0 | 17  |
| 2. J&H Allstars       | 9  | 5 | 1 | 3 | 16  |
| 3. Frank Sinatra      | 10 | 3 | 3 | 4 | 12  |
| 4. Aspen              | 7  | 3 | 3 | 1 | 12  |
| 5. Billboard Top 5    | 7  | 4 | 0 | 3 | 12  |
| 6. EMI Music          | 9  | 3 | 2 | 4 | 11  |
| 7. Sirena & Co        | 9  | 2 | 4 | 3 | 10  |
| 8. Telstar            | 7  | 1 | 3 | 6 | 6   |
| 9. Warner Chappell    | 7  | 1 | 3 | 6 | 6   |
| 10. Statham Gill      | 3  | 1 | 1 | 4 | 4   |
| 11. PMI               | 5  | 1 | 0 | 4 | 3   |
| 12. Concorde Artists  | 0  | 0 | 0 | 0 | 0   |
| 13. Audio Services    | 0  | 0 | 0 | 0 | 0   |
| 14. Racing Club Gol   | 0  | 0 | 0 | 0 | 0   |
| 15. Virgin Records    | 0  | 0 | 0 | 0 | 0   |
| 16. Lightning Records | 0  | 0 | 0 | 0 | 0   |

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**music week**  
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