

London to get a 2,400-seat classical venue



**Pearly king**  
Prince praised as industry looks back at '91

**19 1991 charts**  
Charts analysed examines annual LP/singles Top 100



**Chill out**  
Emap man shows the seeds of New Age cult



# music week

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## Stars rescue 1991

**MW Awards switches to mid-week slot**

A dramatic burst of sales in the final quarter saved a recession-hit 1991 from disaster, according to initial reports from Gallup.

Album sales for the last three months appear to have lifted the whole year's figures to 1990 levels, says Gallup chart manager John Pinder.

The results, which are still being analysed and will be released officially next week, show album sales for the final quarter up 10% on the same period last year, while singles took a 2% drop.

The fall in singles sales looks likely to be repeated throughout the whole year, but a small rise in album sales should lift the overall industry turnover to 1990 level.

Virgin Retail product and marketing controller John Taylor puts the remarkable improvement down to a flood of strong product.

Gallup's Pinder says the



Simply Red's Stars pipped Eurythmics' Greatest Hits at the post to become the biggest album of 1991.

The East West act overtook RCA's Eurythmics on Saturday December 28 — the very last chart day of 1991 — having sold a total of 1.32m units of their album in just 14 weeks. Eurythmics took 42

trend first started in the late summer, ending a 12-month slump in sales which started

weeks to reach their year-end total of 1.29m units.

East West managing director Max Hole (above, left) says, "We knew we were on to a winner when we presented it to retailers at our sales conference."

Responding to Simply Red's success, RCA marketing director Gareth Harris said only, "Damn!"

in summer 1990.

Tower Records managing director Ken Sockolov says his

December sales were up 13% compared with last year, 1% of which is due to the Piccadilly Circus store opening on four extra Sundays.

HMV operations director Steve Knott says sales have been improving since September, before Freddie Mercury's death accelerated sales further.

Sockolov says Tower was up 16% for the whole of 1991 compared with 1990.

"We had a terrible first half of the year but things really picked up," he says. "We're very happy."

Paula Connerney, managing director of Sam Goody parent The Musicland Group, confirms that the chain's second UK Christmas salvaged a poor year.

Virgin's John Taylor adds: "Sales have also carried on after Christmas, which can only be encouraging going into the new year."

In a break with tradition this year's Music Week Awards are to take place on the evening of Wednesday February 26.

The move from the established Monday lunchtime follows a survey of guests at last year's event who overwhelmingly opted for the mid-week timing.

The venue is again the Great Room of the Grosvenor House Hotel in London's Park Lane.

Tickets for the awards dinner — which recognises the people behind the hits — cost £100 each (including VAT).

The first deadline for entries is next Monday, January 13 for the Best Promo Video category.

Directors, production companies or labels which have not yet received entry forms should call Jane Herd on the Awards Hotline: 071-620 3636 ext 5478.

## Polydor takes over Motown

Polydor has taken over marketing and promotion of Motown in the UK following parent company PolyGram's worldwide licensing deal with the US label.

Key staff Mervyn Lyn and Gordon Frewin moved with the label from BMG to PolyGram on January 1.

Lyn takes the title of general manager Motown Records, PolyGram International. Frewin is label manager.

Polydor general manager Andrew Jenkins, who oversees the changeover, says the company aims to streamline catalogue and step up development of new artists.

"It is a tremendous catalogue that has not been handled properly in the past," he says. "We are also very excited about new acts like Boyz II Men and Shanice."

Under the new deal PolyGram licenses Motown worldwide outside the US where it handles sales and distribution.

## UK winner foils Midem's plans

Midem's prestigious Man Of The Year prize is to go unawarded this year because its proposed UK recipient is unable to attend the Cannes convention.

Mystery surrounds the identity of the proposed winner who was selected in the summer.

Midem chief executive Xavier Roy elected to withhold the prize rather than present it to a second choice.

A Midem spokesman says the award is not being scrapped, however, and should return next year.

"Meanwhile there have been 500 entries for the new International Visual Music awards which make their debut at this year's Midem.

These have now been narrowed down to 54. The semi-

finalists will be announced tomorrow (Tuesday) in Paris together with details of the jury, headed by film director Ken Russell.

A total of 350 UK companies are already scheduled to be at Midem putting attendance in line with previous years, says UK managing director Peter Rhodes.

Almost all UK companies who eventually took up stands at last year's Gulf War-hit event have increased their participation because of its success, he adds.

Among the artists lined up to appear at a series of 11 shows confirmed are Smokey Robinson, Gipsy Kings, Jason Rebello, Zoe, Tori Amos and Rozella.

Further acts may be added over the next fortnight.

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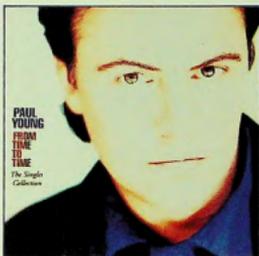
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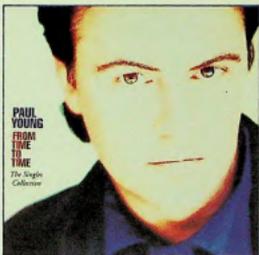
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**UK - Double Platinum**

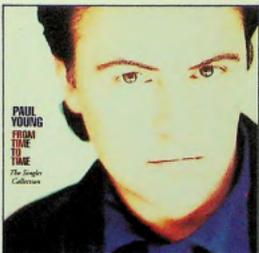


**Holland - Platinum**



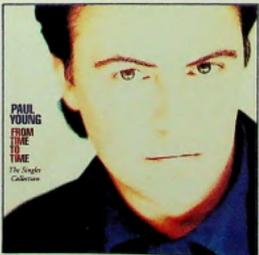
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# Berry launches 'untrendy' label

Former Pinnacle boss Tony Berry is returning to the record business with a new label and music publishing company.

And the man who as a distributor helped to make hits of Renee and Renato's *Save Your Love* and Black Lace's *Agadoo* is determined that his label will not be fashionable.

"The last thing this industry needs at the moment is another trendy label," he says.

Berry is being backed in his new ventures, Cavell Records and Cavell Music, by William Prendergast, who worked at Chrysalis in the Seventies and has since moved into the



recruitment business.

An associated management company, Astral Weeks Management, will work with un-signed acts.

Berry is fiercely critical of the "trend-driven" A&R policies of most record companies, and argues for a return to traditional songwriting talent.

"I don't think the standard of the industry is pitching for its high enough," he says. He is particularly scornful of the "disproportionate" power wielded by weekly magazines *NME* and *Melody Maker*. His role model is PWL, he says.

Cavell's first release is *I Need You More by Ouch*, which will be released on January 26. Distribution is through Total/BMG, with radio promotion by Gail Beavon and PR by Judy Totton Publicity.

The label currently has five acts signed, while the management company has seven.

Berry was running the music division of Pinnacle when problems at its electronics division forced the whole company into receivership in 1985. It was then that Steve Mason bought the company to create what is now the UK's most successful independent distributor.



Does Obie deserve a knighthood? Does Brian McLaughlin warrant a baronetcy? Should Robin Godfrey-Cass perhaps get a seat in the House of Lords?

Alas it seems we will never know. When it comes to the twice-yearly honours lists the music business might as well not exist.

Of course it's a bit embarrassing, and a knighthood does nothing for your chances of getting served at the Mean Fiddler bar on a steamy night.

But the BPI in particular must feel a bit miffed after all the work it has done trying to persuade the Government that this is indeed a serious business.

This industry's top executives are every much as entitled to go on as some pen-pushing Whitehall bureaucrat with a PhD in brown-nosing.

Music tends to suffer at the hands of TV programmers during important times for ratings like the Christmas break. It's just not popular enough, they say.

So who can explain Channel Four's bizarre decision to run a full one-hour documentary on the Saw Doctors on New Year's Day?

The station's obligation to minorities is well-known. But taking a guess at the number of Saw Doctors fans out there, it might have been more cost-effective to send them all a free video of the band — by courier.

In 1979 Mick Hucknall was a Frantic Elevator with a singing voice like the proverbial castrated cat. The band were actually quite good, if a little bit of a joke around their native Manchester.

More than a decade on, Hucknall has just overtaken Everythings by a whisker to achieve the biggest-selling album of 1991.

It's a bumper for BMG, but it's a brilliant achievement for Hucknall, his management, record company and publisher.

Congratulations to all of them.

Steve Redmond

## Sanctuary seals Zomba buy-out

Zomba has sold its 75% stake in the Sanctuary group back to its co-founders, Roger Rod Smallwood and Andy Taylor.

The main activity of the 10-year-old Sanctuary is artist management where it handles Iron Maiden, Helloween and Wasp, but it also includes a business management company, a travel agency and a Loyds insurance broker.

The move comes two years after Zomba raised its stake in the group from 25% and made a substantial cash injection into the company.

Zomba group chairman Clive Calder says the move is part of Zomba's restructuring and re-focusing of its UK operations. "The areas Sanctuary operates in no longer fitted our long-term plans," he says.

Zomba has however taken over Sanctuary's 80% stake in insurance broker Stafford Knight.

## Losses force Rage to fold

Maxwell Consumer Magazines' fortnightly music title *Rage* has closed 15 months after its launch.

The title failed to move into profit and was axed as all areas of the troubled Maxwell business empire come under financial review.

Managing editor Tony Stewart says: "This was not out of the blue given all the recent events since Maxwell's death."

*Rage* was launched in October 1990. Pitching itself between *Smash Hits* and the "inkies" it reached an estimated circulation of 40,000.

Head of press at East West, Lee Ellen Newman, says: "It is very disappointing to see a magazine so dedicated to music having to close."

# Health watchdog slams noisy gigs

Promoters could be forced to print health warnings on concert tickets unless sound levels are drastically cut.

A study by the Health and Safety Executive has discovered that sound levels exceed recommended limits at most concerts.

More than half of the 18 concerts monitored exceeded continuous noise levels laid out in the HSE's new consultation paper on concert safety. And just one remained within limits specified in the GLC pop code.

Dangerously high peak

levels were recorded at more than a quarter of the concerts, which included rock, pop, MOR, rap and house events.

Rock and rap concerts in smaller venues were shown to be the most frequent offenders, although excessive limits were also recorded at MOR gigs and large outdoor shows.

In its consultation document on new safety guidelines, the HSE says promoters and venue management should warn all staff of the risks and protect them where possible.

The report also suggests that

audiences should be warned on tickets and posters if noise levels are likely to exceed recommended limits of 104 decibels for continuous noise and 140dB at peaks.

Concert promoter Paul Fenn of Asgard says the new research shows the guidelines to be unworkable. "They are just showing that their limits are not realistic," he says.

But a spokesman for the HSE says staff, musicians and audiences could suffer permanent hearing damage if levels are not reduced.

# Monday's: 'we are touts'

The Happy Mondays' manager Nathan McGough has admitted the group touts its own tickets.

But top booking agent Ian Flocks who recently signed Happy Mondays to his Wasted Talent agency says the revelation will not disrupt the deal.

McGough admits in *Q* magazine's February issue: "Sure we tout our tickets." He adds that half of the group's allocation may be sold on to touts.

In the same article touts report seeing lead singer Shaun Ryder and other members of the group touting at their own shows.

"Touts are our kind anyway," McGough tells *Q*. "They are from the streets and so are we."

Flocks denies any knowledge of the alleged black market trading of tickets. He says: "What they choose to do is their



Happy Mondays' Shaun Ryder: touting allegation

business. Obviously we are going to have different views and this is one of them."

But he adds: "I really do think we must do everything

we can to ensure tickets are available at face value."

McGough was unavailable for comment as *MW* went to press.



Musical publishing has, in the eyes of the record industry, become a much-derided occupation. But for those with any perception this is ironic.

Unless one has been the guest of some Middle Eastern autocracy for far longer than Terry Waite, the question of who has not overpaid when acquiring musical copyrights cannot be news. Record companies have consistently invested in copyrights to the extent that most standard repertoire now resides firmly in the hands of multinational publishers who are either user-controlled or, to use a common euphemism, affiliated.

Why then should there have been such a furor surrounding the Copyright Tribunal?

Does it matter what the left or right hand is doing when they are both part of the same corporate body?

Many are unaware that the UK once "borrowed" an inappropriate anti-monopoly device, the compulsory licence, from early US Copyright Law. It is hardly surprising that such a shabby contrivance as the Controlled Compositions clause, also having American origins, should have been thrown out by the Tribunal to the delight of the music publishing fraternity.

Publishers have realised with pleasure that the Tribunal decision implies that the record industry must look to itself, rather than the vagaries of the law, to protect its margins.

As we move into 1992, the question of publisher vs record company is of little importance.

What is paramount to the whole industry is that British repertoire — whatever the means of exploitation — should generate its true worth in Europe, unhampered by double commissions and indefensible "cultural" deductions.

*Jonathan Simon is director of the music division of The Really Useful Group and president of the Music Publishers Association.*

# VCI joins in laser disc drive

Pioneer is linking up with Video Collection International to launch laser disc in the UK.

The European software company Pioneer Laser Disc Corporation Europe has appointed VCI as its UK distributor. The major launch campaign begins this month.

Pioneer's pan-European spring marketing spend on hardware will be some £4.4m

with about £500,000 spent on marketing software in the UK.

Using the slogan The Best Sound You Will Ever See, the campaign will push the digital sound and improved picture quality aspects of the format.

Pioneer will be using specialist audio and video magazines to promote laser disc hardware and releases.

The company intends to re-

lease 100 titles next year. A single two-sided pop disc, such as Madonna's Blonde Ambition Tour 90, will have a dealer price of £13.61 and an expected retail price of £19.99.

A catalogue of releases will be made available to retailers for ordering and display.

PLDCE marketing manager Guy Warren says most major retailers are stocking the for-

mat or are "seriously considering it."

On the distribution deal, he comments: "We chose VCI because of their success in the video market."

"It's taken us this long to get the deal finalised and the marketing campaign ready because we wanted to wait until a reliable flow of titles was available."

# Wembley builds classical profile

The 2,400-seat Wembley Conference Centre will become London's newest classical music venue on February 29, writes *Phil Sommerich*.

A pilot performance featuring the Philharmonia Orchestra and pianist Gwendolyn Mok will be followed by a series of six concerts between November and May 1993 featuring international orchestras and artists.

Classic Wembley, is being sponsored by scientific instrument maker the Blundell group, Wembley Stadium Limited and Brent Council.

Classic Wembley artistic director Geoffrey Simon, who conducts the first concert, says residents of London's suburbs are eager to have a concert hall on their doorsteps.



Mok: pilot concert

"Everyone knows there are only four concert venues worth talking about in London — the South Bank, the Barbican and the Albert and Fairfield Halls.

"This leaves the whole of north and west London with no easy access to a venue."

Jarvis Astaire, deputy chairman of Wembley Stadium, adds: "We have a beautiful hall, the acoustics are good and the orchestras love it. We want to build up a regular following for classical concerts in this venue."

The pilot concert will feature Mahler's First Symphony and the Ravel Piano Concerto — a test of Simon's theory that suburban audiences want "popular" programmes.

Details of the autumn schedule are not being released officially, but one programme will feature the BBC Concert Orchestra conducted by Sir Charles Mackerras.

Ultimately Classic Wembley plans also to offer operetta and evenings of staged opera excerpts.

## Royal Northern honours PRS chief Fregard

PRS chief executive Michael Fregard has been made an honorary member of the Royal Northern College of Music.

Fregard accepted the honour from the president of the college, the Duchess of Kent.

"I regard this as recognition of the unique role played by the Performing Right Society in the musical life of this country," he says.

In 1975, Fregard was made an honorary member of the Royal Society of Musicians and received the BASCA Gold Badge Award in 1986.

PRS is scrapping the under 30 age limit for its Vivian Ellis Prize which recognises new writers for musical theatre. It will be presented on July 16 this year.

## Euro-sponsorship agency eyes UK

Radio production and syndication agency Rock Over London is attempting to sign UK radio stations to a pioneering pan-European sponsorship agreement.

The deal, signed last month after 12 months negotiation, currently operates in Italy, France and Spain through national networks, covering a total of 15m listeners.

It allows potential sponsors or radio stations looking for backing to tie up a deal with one call, says Rock Over London managing director Steve Saltzman.

The company has started in the three continental countries because the presence of national networks means their



Saltzman: radio deals

radio markets are less fragmented than those of the UK and Germany, he says.

"The networks we have signed with are national networks, while in Germany and Britain there are regional networks," he says. "But we want to bring both countries in."

Rock Over London currently syndicates programming to 500 radio stations worldwide.

## Eavis unveils green plan for Glastonbury

The first acts are due to be announced next week for the Glastonbury Festival, which takes place on the weekend of June 26.

"This year's event, the first since 1990 and the 15th since it began in 1970, is to raise money for Greenpeace."

The long-standing anti-nuclear cause has been dropped in favour of the more "topical" charity.

Promoter Michael Eavis says: "We've done CND for 10 years, but the pressure has come off that now and environmental issues have come to the fore."

Ticket prices have been raised to £48 for three days, to cover the £3m cost of holding the event. An extra 200 acres have been hired to enlarge the site to 600 acres, adds Eavis. Last year's event was "travellers" after problems with travellers.

## Pluggers aims at campus

A new student plugging service has emerged as the battle for college-led hits heats up.

Beatwax! will target campus radio, press and DJs in a similar manner to that of established pluggers Streets Ahead.

The company's emergence has already sparked a row, with Streets Ahead taking legal advice on claims allegedly made by Beatwax!'s founder Chris Ward.

But the competition is welcomed by record companies. They see colleges as an area of growing influence.

"We could move towards the US situation of the college circuit breaking bands on its own," says East West Records' director of promotions Alan McGee.

Ward, formerly an artist manager, believes UK companies have undervalued the benefits of a student fan base.

Ward can be contacted on 071-221 6032.

## London band notches up Russian coup

An unsigned band has scored a coup after representing the UK on a Russian TV show which is being shown around the world to benefit the Children of Chernobyl charity.

The Transcenders — who consist of London-based Daniel Lewis and Nicki Haron — travelled to Moscow just before Christmas for the recording of the show, part of Russia's popular Bravo music TV series. The programme is now expected to be shown at the end of the month throughout Europe.

The duo tied up the deal through their management company Kahutsa International. Now the Transcenders hope to return to Russia in June for a benefit concert planned for Red Square.

● One of the last acts of Mikhail Gorbachev, last president of the now defunct Soviet Union, was to receive a gold disc of the Scorpions hit song, Wind Of Change, which was inspired by his policies, from PolyGram Germany president Wolf-D Gramatke (see below). The company has donated the £30,000 licence revenue generated by sales of the record in the former USSR to the Chernobyl children's charity.

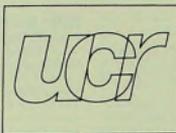


# Circa dance label targets specialists

Circa Records is launching a new independently distributed label, Union City Recordings, headed by Rob Manley and Simon Gavin.

Circa, like parent label Virgin, is normally distributed by PolyGram. But it already has one independently distributed label, Hut, through APT/RTM. Manley says the aim of his label is to target small, specialist dance shops.

Manley, who retains his position as Circa's A&R manager and joint head of promotions with Simon Gavin, says: "With



an independent distributor you are more hands on with the back-street stores that are going to be selling your records."

Union City will concentrate

on low cost, small turnover releases of about 6,000 sales primarily with acts from outside the UK, says Manley. The first three releases will be out late in January or early February, with plans for up to 25 singles a year.

Although the label will deal mainly with singles, compilation albums are likely if it produces hits, he adds.

The label, initiated by Manley and Gavin, is intended to act as a breeding ground for new acts feeding into the main Circa organisation.

## Brambles boost in R1 reshuffle

A major shake up at Radio One will see Gary Davies quit his weekday lunchtime show and Liz Kershaw axed by the station.

Davies is to move to the weekend breakfast show, allowing him more time to pursue a TV career. His midday slot is taken over by Jakki Brambles.

But Kershaw, who currently co-presents the weekend breakfast show, will not be found a new role when the changes take effect in March.

Confusion remains over how the changes affect the show's producers, although Ted Weston is expected to continue to work with Davies.

MCA head of radio promotions Miranda Leckie welcomes the changes but says

playlist policy will mean little change for pluggers. "They will all operate the list in the same way," she says.

Beerling says: "There is no significant music change — Gary wanted to move and that gave me the opportunity to streamline the schedule."

"Jakki has now got a significantly larger audience, as I consider her the brightest young jock here," he adds. Brambles, 24, was poached from London ILR station Capital in 1989.

New night time presenter Lynn Parsons also joined the station from Capital earlier this month.

Kershaw is to host Ask The Controller, a live phone-in with Johnny Beerling at 9pm this evening (Mon).

## APRS elects Harries to fight slump

Air Studios' director Dave Harries has been elected chairman of the Association of Professional Recording Studios (APRS).

Harries, who replaces Roger Bain, says the body's major priority in the coming year is to get its new Studio Accord fully functioning and help the studio industry work its way out of the recession.

Rapidly improving technology and the recession have combined to put UK studios under pressure, he says. "The technological developments over the last two years have been tremendous but unfortunately, due to the economic situation, many studios have not been able to keep up."

Record companies looking to cut costs have added to the pressure, forcing many studios into price cutting, he adds.

Former Rough Trade artists the Sundays have signed a five-album deal with EMI label Pasiophone for the UK and the rest of the world, excluding the US, where the band are signed to Geffen. Their second album is due in late spring.

US independent label SST has settled its "passing off" case over the Negativland single called U2 by agreeing to pay U2 record label Island and music publisher Warner Chappell around \$45,000. The label is now asking the Irish group to play a benefit concert to help pay its legal costs.

Sony Music International is sponsoring an exhibition by final year students of the Royal College of Art.

Our Price Music launches a month-long promotion this Wednesday (9) featuring the Class of '91, a collection of 40 selected albums and 10 videos released in the past year. Consumers buying three titles will receive a £3 gift voucher.

Eddy Grant has signed a distribution deal with Pinnacle for his Ice Records label. Ice managing director Mike Dolan will shortly name a new general manager for the label, which releases the Grant single Paco And Ramone today (Monday), followed by Grant's first album for three years, Paintings Of The Soul, on February 10.

Pic-a-Tape has won a contract to install its Entertainment Stop fittings in shops of the Wilkisons DIY chain. It is aiming for a presence in 10 stores by the end of 1992.

Shoot The Canary, a CD-only compilation featuring 17 groups from Norwich is launched by Do Different Discs at the City's Waterfront venue on January 10.

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# 1991: Best of times

It started with a war in the Gulf and ended with a battle over Europe. It was a year when the

## LISA ANDERSON

**Executive producer, Brits, and international consultant, Mute**  
"My favourite record was **Electronic's** debut album. It's the perfect blend of ingredients, but sounds perfectly fresh and new, without being horribly fashionable. Plus I love the way Bernard sings slightly off centre.

"The worst thing that happened was getting made redundant by RCA. The best thing was having the summer off, although I worked part time for the Brits. I lived a life of leisure. It sounds nappy-pammy, but for the first time, I got to take my two children to school."

## STANLEY APPEL

**Executive producer, Top Of The Pops**  
"Even prior to Freddie's death, **Queen's The Show Must Go On** was my favourite record this year. I'm a Queen fan for a start, and I just love the sentiment of the record. It's a typical Queen production, with lots of great Brian May riffs, and the video was wonderfully entertaining and brilliantly put together, with all the clips from previous promos.

"The best thing about 1991 was our move to the **Elstree studio**, and the change in **Top Of The Pops** after many years. To have album charts and exclusives from outside the charts makes it more interesting, as does having everybody sing!

## JO BOLDSOM

**Product manager, MCA/Geffen**  
"Nirvana's **Nevermind** album blew me away. I loved it from the sleeve down to the songs and everything in between. I loved the band's attitude — they're not precious about things in any way. Nothing smacks of careerism. They're also completely off the wall. Only one UK hire company will work with them now, which is silly because they always pay for what they damage. They're mischievous and we love them.

"The best thing this year was **Guns N'Roses** selling out Wembley Stadium, their albums charting at one and two, and **The Black Crowes** selling out twice at Hammersmith Odeon."

## PAUL BROWNE

**Deputy chief executive, Radio Authority**  
"My favourite track was **Prince's Diamonds And Pearls**. It had a brilliant production and the lyrics and the performance are beautiful. My favourite album was **Pet Shop Boys' Discography**.

"The best thing was the change in regulations for radio, which allowed commercial radio to sound more commercial than it has in the past, with more freedom over advertising and sponsorship."

## GAIL COULSON

**Manager**  
"Sex's **Let's Talk About Sex** was a really catchy pop single. In fact, the male voices on the track had an even catchier part.

"The best thing that happened had to be **Jesus Jones going platinum** in America. I never thought they'd be that successful this early in their career. It was totally on the back of **Right Here, Right Now**, which became an anthem in America when the Gulf war started. It took six months to break — to work a single for that long is incredible."

## ANTOINE DE CAUNES

**Presenter and producer, Rapido**  
"My favourite record of the year was **Weld** by Neil Young because it's not half-assed, dimwit, hartsy-sartsy, pasteurised, synthetic hairdresser's music, and it kicks one's ass!"

## CATHY DENNIS

**Artist**  
"My favourite album was **Prince's Diamonds And Pearls**. It's one of the best albums he's ever done — it's much more soulful than the usual **Prince**. The best thing that happened to me was winning the **Billboard** award for **Best New Female**, and being nominated for two **Brits** awards. It's always nice when other people, especially in the music industry, give you a pat on the back and say 'you're alright after all!'"

## TONY DIATRE

**Presenter, Top Of The Pops**  
"I loved **Seal's** album and **Prince's Diamonds And Pearls** at different times of the year. Without doubt, **Summertime** by **DJ Jazzy Jeff & The Fresh Prince** was the best dance record of the year, and **Baby Baby** by **Amy Grant** the best pop record by miles. Like a can of lager, it kept bubbling up.

"My highlight of 1991 was coming back from LA and, while waiting for my luggage, phoning the BBC to hear I'd got the job with **Top Of The Pops**. It's exciting to be involved in something that, love it or hate it, everyone watches."

## LINDA DUFF

**Pop columnist, Daily Star**  
"My favourite record was **Sabrina Johnston's Peace**. It had a fantastic tune which you could shout along to. If I wasn't going for something that people have heard of, which you have to do in my job, I'd choose the white label of **Sultans Of Ping FC's Where's Me Jumpin'?** on **Rhythm King**. They're the funniest group I've seen, like a Nineties **Ramones** from **Cork**. The best thing, personally and professionally, was the redefinition of **Fleet Street's** pop columns. In September, we changed our dreadful name **Splash to Rave**. We write about bands that matter like **Blur**, not grumpy rock like **Tina Turner**. **Elton John Coughed** would be a lead story in **The Sun**."



Seal: plaudits aplenty, while Prince again su...

## STUART GALBRAITH

**Director, MCP**  
"My favourite albums were **EMF's Schubert Dip**, **Nirvana's Nevermind**, **Billy Bragg's Don't Try This At Home** and **Simply Red's Stars** but **Extreme's Pornograffiti** has to be the one. "The best thing this year was promoting the **Chippendales**, who've been phenomenally successful. Two troupes have been on tour in the UK since May, selling out 1,500-2,000 capacity theatres, six nights week. It's a timeless form of entertainment."

## DIANA GRAHAM

**MD, Arista**  
"My favourite record was **Extreme's single, More Than Words**. I think they're a great band — a very complete band, with good, melodic songs recorded well, and they look good. After so much dance music, it was a breath of fresh air.

"The best thing was joining **Arista** from **BMG Publishing**. It will be completely different dealing with one country rather than the world, and it will certainly be more difficult. What sells here doesn't necessarily sell around the rest of the world, plus it's more difficult to break acts here than nearly any other country."



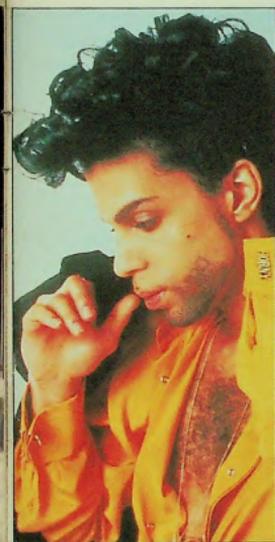
## INGRID BRANDSTATTER

**ASR manager, Virgin Music**  
"Everyone's going to slag me off but **OMD's Seven Seas** was my definition of the perfect empty-you-head-of-problems type of pop record. **Mercury Rev's Single Car Wash Hair** was my record of the year, there's something about it that really clicks. They sound very real, as well as fresh and original. I must have played it 20 times the first day I got it. Even their name is brilliant.

"Workwise, **The Adventure Babies** are my promising hope for next year. **Steve Lillywhite** was the only producer the band wanted, and he's going to do it. To be quite honest, this year's been hard work, balancing everything between children and work. But the release of **Terry Waite and John McCarthey** was a positive boost."

# ...worst of times...

...hostages came home but Maxwell didn't. But what about the music biz? by Martin Aston



...ceps the board

## SAM HOUNSELL

Consumer, eight years old

"My favourite record of the year was **Black Or White** by Michael Jackson. He's my favourite singer. When I saw him on Moonwalker, he was caring about people and not just a good singer. He's a fast dancer too. Most other stuff is just showing off. I like the bit when he turns into a panther."

## ALAIN LEVY

President and chief executive, PolyGram International

"My favourite record of the year was the **Black Sheep** album, because of the name and because at times, I feel like I could be a member of the group. The best thing that happened was finally getting a chance to discover where Eindhoven was."

## STEVE 'SILK' HURLEY

Producer

"One of my favourites was **Black Box's** Everybody single because it was very similar to my own music, so I could relate to it. It was a really catchy song, but still had a groove. I also really liked **Keith Sweat's** **Keep It Coming** single and **Maria Carey's** stuff. I like music that's melodic but still has some kind of soul — then you

get the best of two worlds.

"There were some monumental things this year, like remixing for Prince and Roberta Flack. But my biggest moment was knowing **Kym Sims** would achieve some pop success."

## SARA JOHN

Head of legal affairs, BPI

"My favourite record of the year was **Lenny Kravitz's** **It Ain't Over Till It's Over**. It's a very good song, very well sung, which reminded me of Motown and Jimmy Ruffin in particular. I love classical music equally — I played **Glenn Gould's** **Goldberg Variations** by JS Bach over and over. It's a brilliant piece played in a special way.

"The highlight of the year was holidaying in the Seychelles with my boyfriend, for all the obvious reasons. I then spent the whole year on the MCPS issue, which was a huge drain. I didn't think the result would be as good as it was, although it deserved to be. Winning the tribunal case was the work highlight of my career."

## JONATHAN KING

Producer, Brits

"I don't like naming names as people think my choice influences the Brits, but **Carter The Unstoppable Sex Machine** remain my favourite band, so my album of the year must be **30 Something**. They manage to combine anarchic enthusiasm with great melodies and terrific lyrics. I'd

also like to support the NWA album because I feel very strongly about any kind of censorship. Island is record company of the year for having the balls to fight censorship and win.

"It's been a very joyous year for me. Mainly, there was **Revolution**. We reached break even by the fourth issue, by which time we had to close. I was undercapitalised and overambitious but I'm not ashamed of having done it."

## JUDD LANDER

Director of promotions, Chrysalis

"I loved **Chris Whitley's** album **Living With The Law**. It had an American roots, cajun, Ry Cooder feel to it, with all that slide guitar. I love his musical attitude. I also loved **The KLF** and **Tammy Wynette** fusion. They've got such a sense of humour and adventure.

"The best thing for me this year was the birth of my daughter Danielle. Musically, it was receiving the **Buffy Saint Marie** demos. I'm a lyric man, and she's excellent at getting a message across in a special way. The other highlight was shooting 12 clays in a row."

## SUZANNE LEWIS

Associate producer, The Chart Show

"Both the music and the video for **Vic Reeves's** **Dizzy** made me laugh a lot. I watch about 40 videos a week, and he brought a smile to my face. We usually have a category for the funniest video of the year but not this year. Everybody's far too serious



## NEIL FERRIS

Ferret And Spanner Promotions

"Massive **Attack's** **Blue Lines** was a wonderful album. It's got the magic of a debut album, is very diverse, and has real soul. I was reminded of UB40's debut album, although not musically. That hasn't lost its magic in 11 years, and this won't either.

"One of the highlights was my dog was born. I had a deprived childhood and wanted one for years, though we waited until our son was 10 and would appreciate a dog. Industry wise, it would be **Ferret & Spanner** having one, two and three in the album charts with **Erasure's** **Simply Red** and **Senny Thomas**, and **U2** with the number one single. It proves our belief in our artists is absolutely right, and that our artists are fantastic."

about everything at the moment.

"The end of the **Gulf war** was one of the best things. So was the new **Simply Red** album. I had a brilliant holiday in Rhodes. The only reason I came back was that I enjoy work."

## MARC MAROT

MD, Island

"Massive **Attack's** album **Blue Lines** was my favourite, despite having a self-interest, as I signed their publishing deal. It's a milestone in British rap music — in fact, it's not even a rap record, or a dance record, or a soul record. It breaks the mould and broadened the horizons, with a more disparate musical heritage, from **Wally Badarou** to **Billy Cobham**. It has real durability.

"The best thing ought to be winning the **NWA** case against all odds, but it's been overdone. But my absolutely favourite thing was **Chris Blackwell** winning the **Marley** case. There is no better person to look after the **Marley** legacy than **Chris Blackwell**. Once again, justice has been done."

## ALAIN DE LA MATA

Joint MD, Vinyl Solution

"Cream by **Prince** should have been a number one single, and **Nirvana's** **Nevermind** was a perfect album. They manage to be so American, almost like a **Marlboro** ad. They appeal across the spectrum, from hardcore to metal with **REM-type** melodies. **Butch Vig's** production is clean and powerful and **Kurt Kobain's** voice is incredible. He's almost a new **John Fogerty**. When a band moves to a major, they usually lose something, but the energy is very well retained for a studio album. They made it commercial in the right sense of the word — it's what pop music's about."

## PAUL MCGUINNESS

Manager

"Am I allowed to say my favourite record this year is **It's Aching Baby? (No! - Ed)** It absolutely confirms why I became their manager 13 years ago. It's a huge personal thrill that they've made their best record to date. I always hoped they'd keep improving. Also **The Shaun O'Riada Retrospective** on **Gael Linn Records** — he was a very self-destructive artist who died of drink, but his music lives on. It's enormously emotional orchestral music with Irish soul instruments. When Irish people hear it, they get a tear in their eye.

"The best thing was seeing the **Brian Friel** play **Dancing At Lughnasa** become the biggest legitimate hit on Broadway for years."

CONTINUES P8 ▶

## ► FROM P7

### DAVID MURRELL

Head of media and entertainment division, KPMG Peat Marwick McLintock

"3AM Eternal by The KLF was a great new sound — from time to time, something completely different comes along. I'm a former country & western singer — 25 years ago, I was playing the Camden Palais on a Friday night, so I love what The KLF did with Tammy Wynette on Justified Ancients Of Mu Mu.

"Undoubtedly, the best thing was being the adviser to six of the 15 winning regional ITV compantes in October, which included three of the big five. It was a real highlight because it was an open, competitive tender, exposed to the whole world. The worst thing was Rough Trade Distribution's formal insolvency, in a situation that could have been salvaged by going to a major but would have negated the indie ethos.

### MANDY NOBLE

Manager, Groove Records

"Kym Sims' Too Blind To See It was a cracking record, a great club record, and my kind of sound. When you're in the shop and you hear so much of the same rave and hardcore stuff, it's nice to hear a really good song. If Steve Silk' Hurley has anything to do with it, it's bound to be good. Everything he touches just seems to pump. My hero.

"The best thing was staying open through the recession, and not going under. People had difficult times last year. The worst thing is that we're closing down because we lost our lease. We fought in the courts for over a year, but we lost."

### DANIEL O'DONNELL

Artist

"I have to vote for Bryan Adams' single (Everything I Do) I Do It For You. It was a super song, I loved his voice, and it had a good story.

"It's been a good year all round. Playing and selling out Carnegie Hall was a highlight. I got a lot of publicity over the uproar surrounding the country chart, when the powers that be decided I wasn't country enough after four years in the chart. When I first made the country chart, I didn't even know there was one. I don't know what I see myself as, but I know that what I do, which is country, Sixties-type songs, and Irish songs, is all closely linked."

### PRINCE B

Artist, PM Dawn

"I have three favourite albums from last year — Prince's Diamonds And Pearls, REM's Out Of Time and Seal's album. I love the vibe of all three. If I took just one, I'd take Prince — Seal has a wicked voice and REM are just brilliant, but Prince is such a genius.

"The best thing that happened to me this year was going to Disneyworld with my family. I'd never had a vacation like that before. I didn't like that that much, I just liked the fact that I went. Getting to number one in America was fun too, but I don't want my head to get too big."

### ANNE RUMNEY

Principal, School for the Performing Arts



U2 take the motoring award (top); Extreme find new friends (bottom left) as do My Bloody Valentine

### and Technology

"My favourite album was Queen's Greatest Hits, Volume II. I liked Bohemian Rhapsody when it first came out. Also U2's Achtung Baby — I think it's... interesting.

"With no hesitation, the best for me this year was the opening of this school, and the opportunity to start a completely new establishment which is unique in this country, and to work with a talented and committed group of staff and students."

### BOB SULLIVAN

General manager, Sheffield Arena

"My favourite record was the Five Guys Named Moe soundtrack, but I also loved some of the

interpretations on the Elton John/Bernie Taupin LP like Kate Bush and Sinead O'Connor.

"The best thing was opening the Sheffield Arena, where we could service so many different types of events to a market that's been overlooked for so long. I was living in Niagara Falls, and had the choice to work in America, but I chose the challenge of opening a building in a foreign country. I was pleasantly surprised by Sheffield after the things we'd heard."

### CARY TAYLOR

MD, Metropolis Studios

"Only a couple of things interested me last year — Seal was one, and I wouldn't even call his album

incredible. 1991 was the graveyard shift of creativity in the British music industry. Crowded House's Chocolate Cake was fresh, and Lenny Kravitz also impressed me, so there are glimmers of people making up to what we need, which is artists aiming for long-term careers and serious international development.

"The best thing was triumphing over adversity, beating all the odds stacked against everybody. It was the worst year of my career, and I'm so relieved to see the back of it."

### GEOFF TRAVIS

MD, Rough Trade Records

"My favourite record this year must be Car Wash Hair by Mercury Rev. The single was unclassifiable, emotive, and intelligent. It had a simple lyric extending the hand of friendship to somebody, which was touching, and the wit was sharp and incisive too. That the year finished was the best thing that happened. It's all been said about Rough Trade. There's nothing to add."

### IVO WATTS-RUSSELL

MD, 4AD

"My Bloody Valentine's album Loveless was incredibly imaginative and pretty and the group tried to create something new, and you can't demand any more than that. It's the kind of record that, if I was 12 years old, one would hope would have the kind of effect that Pink Floyd's Piper At The Gates Of Dawn album did. I'd also like to mention PJ Harvey, who are one of the best bands I've ever seen in my life, and one of the most original."

### FRANS DE WIT

Chief executive, MCPS

"Queen have been a favourite group of mine for years, but The Show Must Go On became my record of the year following Freddie Mercury's death. He must have written it with a certain degree of anticipation. It's tragic that he's no longer around us.

"The best thing was my appointment as chief executive of the MCPS. Regarding the tribunal, the result has left some issues unresolved, which I hope soon will be. That will set the pattern for things to come, as far as our relationship with the BPI is concerned, hopefully without any further reference to the tribunal."

### CHRIS RICH

Chairman, Chrysalis Records

"People thought it was disappointing, but I liked Dire Straits' On Every Street album. I also rate the Nirvana, Bonnie Raitt and Metallica albums too. For a pop record, Roxette's album was very good. Overall, I don't think it was a brilliant year for records.

"We started off the year with Sinead O'Connor not doing the Grammys, which, from her standpoint, wasn't wrong to do. But with the Gulf war controversy, the album didn't cross over like it should. We ended up with the EMI buy-out so, no, it wasn't a good year. 1992 will be better because it's a new start. Projects I've been working on will come to fruition, like the Slaughter album. However I did have a very good year with my horses, finishing in the top 20 owners in the UK."



### ADELE NOZEDAR

Joint MD, Rhythm King

"I don't think there was anything particularly stunning this year but I did like Nirvana's Nevermind album. I'd especially like Kurt Cobain hosed down and wheeled in. Rave music was Meccasised this year — and it became sanitised and clichéd as a result, although, again, I loved MC Kinky's Inna Wee Kingdom. I bought a lot of old records — The Beach Boys, Nancy Sinatra and film soundtracks like Breakfast At Tiffany's.

"The best thing was falling in love. I also was made joint MD of Rhythm King. I must mention a great, strange experience I had when I saw ghosts at a haunted manor house. I returned and took some pictures, which reproduced very well, and were published in *Psychic News*."



# music week

# datafile

The Information Source for the Music Industry

11 JANUARY 1992

## CHART FOCUS

The most astonishing shake-out in singles chart history sees 18 records entering the Top 40 this week, while 33 debut on the top 75. Both figures far exceed previous records, and the wholesale nature of the change is such that not one of the records listed between number 50 and 75 last week has survived. The sales-based dance singles chart is even more volatile, with nine new entries in the Top 10 — the one record which did survive there being the Prodigy's 'Everybody In The Place' EP, which only charted last week because of a distribution leak.



Inevitably the extraordinary product blitz is going to make further progress extremely difficult for many, and casualties are bound to include some records which would ordinarily fare much better, but as a short-term way of offsetting the new year sales slump, it's a winner. Sales of singles last week declined a mere 14% over the previous week, much less than is

the previous week.

The number one single remains Queen's Bohemian Rhapsody, KLF hold at number two and Right Said Fred climb to number three, but neither poses a threat. Ditto Wet Wet Wet's Goodnight Girl, but in climbing to number nine it represents a triumph for the group, giving them their first Top 10 since 1989.

Highest new entry is Ce Ce Peniston's We Got A Love Thing. It makes the transition from dancefloor to shop with surprising ease, considering her previous dance anthem Finally reached only number 29 on the Gallup chart after topping the club listings. Finally, as Erasure's Am I Right? slides from number 37 to number 73, their new EP of the same title debuts at number 22. Their 17th hit, it includes new remixes of their last three singles (Am I Right?, Love To Hate You, Chorus) and a brand new tune entitled B3.

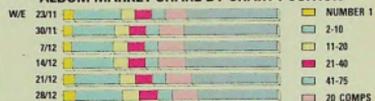
Alan Jones

## UPDATE

### SALES

Index of unit sales. 100=weekly average in 1990	Last week	This week	% diff	This week last year	% diff
Albums	278	109	-55	+13	
Singles	103	78	-14	+25	
Music Video	421	113	-67	+25	

### ALBUM MARKET SHARE BY CHART POSITION



Share % 0% 25% 50% 75% 100%  
Four week rolling average. © CIN

### TOP 10 DISTRIBUTORS

1 POLYGRAM	6 PINNACLE
2 EMI	7 RITM
3 BMG	8 PRISM LEISURE
4 SONY MUSIC	9 TERRY BLOOD
5 WARNER MUSIC	10 PICKWICK

Compiled by ERA from Gallup data. Based on Top 200 album charts Nov 25 to Dec 21 1991.

## ANALYSIS

After a year of recession, strength in depth has helped the record industry's wish for bumper Christmas sales come true.

In album sales, each of the last seven weeks of the year were up compared with the same period in 1990, with both a flurry of new studio albums from big name artists and the seasonal surge in compilations playing equally important roles.

The Christmas week chart (see table) showed as many compilations as ever. But although new product from Simply Red, Michael Jackson, U2, Michael Bolton, Genesis and Lisa Stansfield helped studio albums fill 11 of the top 20 compared with just seven last year, it was outside the bigger placings where the biggest gains were made.

Despite this year's overall increase in sales the top 10 fared much the same as last year's, with Christmas week sales of around 1.4m albums.

In 1990, however, sales were boosted by the huge success of

### CHRISTMAS ALBUMS: HOW THEY COMPARE

1990	1991
1 IMMACULATE COLLECTION — Madonna	1 GREATEST HITS II — Queen
2 VERY BEST OF... — Elton John	2 STARS — Simply Red
3 NOW! 18 — Various	3 PERFORMS A LLOYD-WEBBER — Michael Crawford
4 FROM A DISTANCE — Cliff Richard	4 SIMPLY THE BEST — Tina Turner
5 IN CONCERT — Carretero/Domingo/Pavarotti	5 DANGEROUS — Michael Jackson
6 SERIOUS HITS LIVE! — Phil Collins	6 NOW! 20 — Various
7 SOUL PROVIDER — Michael Bolton	7 TIME, LOVE AND TENDERNESS — Michael Bolton
8 SINGLES COLLECTION — Jimmy Somerville	8 GREATEST HITS — Queen
9 I'M YOUR BABY... — Whitney Houston	9 ESSENTIAL HARDCORE — Various
10 RHYTHM OF THE SAINTS — Paul Simon	10 THE DEFINITIVE... — Simon & Garfunkel

Source: CIN

Elton John and Madonna collections — both of which outsold any of this year's albums over Christmas week.

While such close comparisons are flawed by the fact that Christmas Day fell on a Wednesday — depriving this year's chart of an extra pre-Christmas shopping day

— such details further highlight the strength of sales at the lower reaches of the chart.

With 1991 finishing on an extraordinarily high note — the last week's sales up 43% on 1990 — the industry must hope the sales boom will continue. Martin Talbot

## The music week Awards Dinner

the evening of  
Wednesday, February 26, 1992

Table reservation and entry forms are now available.

Call Jane Herd on the Music Week Awards hotline

071-620 3636  
(ext 5478 or ext 5470)

# TOP 75 SINGLES

## THE OFFICIAL music week CHART

11 JANUARY 1992

LES AZ (WRITERS)

new Add B's

This Week	Last Week	Title	Artist (Producer) Publisher	Label 7" (12") (Distributor) Cassette/CD
1		<b>BOHEMIAN RHAPSODY/ THESE ARE THE ...</b>	Queen (A) Baker/A&M Queen/Reprise Various	Capitol 9259-1 (12) 9259-2 (C)
2	6	<b>JUSTIFIED AND ANCIENT</b>	The KLF/Jimmy Wynne (The KLF) EGZoo/WB/MG	Capitol 9259-1 (12) 9259-2 (C)
3	2	<b>DON'T LET THIS KISS</b>	Right Said Fred/Jonny Drow/ Tommy D/H&M	Capitol 9259-1 (12) 9259-2 (C)
4	4	<b>ADDAMS GROOVE</b>	Ronson (Hawes/Platte) B! Bust It	8007 89671 (W) 88672 (C) 88623 (D)
5	10	<b>TOO BLIND TO SEE IT</b>	Kym Sims (Hurley) CC	8007 89671 (W) 88672 (C) 88623 (D)
6	3	<b>WHEN YOU TELL ME THAT YOU LOVE ME</b>	Diana Ross (A&M) Empire/WC	EMI 12ZEM 2112 (W) 2112 (C) EM 217 (C)
7	7	<b>ROBBAR &amp; CUSTARD</b>	Shut (Hochstadt/Hughes) MCA/De Waele	Phonogram TABO 101 (F) TABMC 100 (F) 100 (C)
8	1	<b>DON'T LET THE SUN GO DOWN ON ME</b>	George Michael/Elton John (Michaels/Big Big)	8007 89671 (W) 88672 (C) 88623 (D)
9	20	<b>GOODNIGHT GIRL</b>	Wet Wet Wet (Red Wet Wet) Precious Jewels	Phonogram TABO 101 (F) TABMC 100 (F) 100 (C)
10	40	<b>EVERYBODY IN THE PLACE (EP)</b>	The Prodigy (Howlett/Stevens) Virgin	7L XL 37 (S)
11	11	<b>LIVE AND LET DIE</b>	Guns N' Roses (Cinik/Guns N' Roses) MPL	Geffen GCSF117 (BMG) GFSIC 10FGS121 (S)
12	10	<b>DRIVEN BY YOU</b>	Brian Auger (May/Michael) Queen/EMI	Parlophone 12ZR 8304 (E) TCR 8304 (E) 8304 (C)
13	14	<b>WE GOT A LOVE THING</b>	Carole Peniston (Hurley) no credit	AMMC 849MCA 346 (E)
14	NEW	<b>RUBBISH</b>	By Car (USA) (J) S&M/Casablanca 314	Capitol 9259-1 (12) 9259-2 (C)
15	15	<b>RIDE LIKE THE WIND</b>	East Side Story (Hendry) WC	RSO 65200-2 (12) 65200-3 (C)
16	16	<b>RUNNING OUT OF TIME</b>	Digital Gunguis (Adams/Chan/Jade 40) PolyGram	Dead Dead Good 40002 (S) 40002 (C)
17	NEW	<b>DIFFERENT STROKES</b>	Isotonia (Pruitt) no credit	Phonogram TABO 101 (F) MISC 101 (F) 101 (C)
18	18	<b>EASY TO SMILE</b>	Seventeen (Thorn/Levine/Senseless Things) WC	Epic 65789516-5 (W) 65789516-6 (C)
19	17	<b>MARTIKA'S KITCHEN</b>	Martika (Plessey/Park) WC	Columbia 65789457-5 (W) 65789457-6 (C)
20	21	<b>ALL WOMAN</b>	Lisa Stansfield (DeVany/Morris) Big Life	Columbia 65789457-5 (W) 65789457-6 (C)
21	NEW	<b>GOD GAVE ROCK &amp; ROLL TO YOU</b>	Intarsage 48997 (F) 48998 (C)	Intarsage 48997 (F) 48998 (C)
22	NEW	<b>AM I RIGHT? (REMIX)</b>	Erasure (Philpotts) Musical Moments/Andy Bell/Sony	Mute 412MUT 134 (BMG) ALCOMUTE 134 (C)
23	12	<b>STARS</b>	Simply Red (Levine/Hucknall) No What/EMI	East West YZ 62671 (W) YZ 62672 (C) 62673 (D)
24	18	<b>THE COMPLETE DOMINATOR</b>	Humbly (Lynch/Brown/Mo) MCA	R&S/Outer Rhythms 8RSUK 41 (BMG) 8RSUK 41 (C) 41 (C)
25	6	<b>JOSEPH MEGA-REMIX</b>	Janet Jackson/Vanous (Lloyd Webber/Wright) Really Useful	Really Useful RUCR19 (F) RUCR20 (C)
26	NEW	<b>(CAN YOU) FEEL THE PASSION</b>	Blue Pearl (Young) EGZoo/WB/MG/Sarswati/B! Big	8007 89671 (W) 88672 (C) 88623 (D)
27	NEW	<b>HIT</b>	The Sugarbabes (Lloyd) PolyGram	One Little India 821 7719 (F) 8217 (C) 8217 (D)
28	NEW	<b>WATERFALL</b>	The Stone Roses (Leslie) Zomba	Shimron ORE 35 (F) ORE 35 (C) 35 (C)
29	NEW	<b>FEEL SO HIGH</b>	Deez (Deez) Sony	Dated Sound 65789615-5 (W) 65789615-6 (C)
30	NEW	<b>THIS NEW YEAR</b>	Call Richard (Lynch/Mo) MCA	EMI 12ZEM 2112 (W) 2112 (C) EM 217 (C)
31	NEW	<b>OLD RED EYES</b>	The Beautiful South (Kelly) no credit	Capitol 9259-1 (12) 9259-2 (C)
32	7	<b>YOU SHOWED ME</b>	Salt N' Pepa (Koolhaas/The Invisibles) TRO-Easax	RSO 65200-2 (12) 65200-3 (C)
33	14	<b>THE BARE NECESSITIES: MEGAMIX</b>	Call Richard (Lynch/Mo) MCA	EMI 12ZEM 2112 (W) 2112 (C) EM 217 (C)
34	NEW	<b>BLACK OR WHITE</b>	Michael Jackson (Jackson/Bottrell) WC	Epic 65789457-5 (W) 65789457-6 (C)
35	NEW	<b>FOR LOVE (EP)</b>	Ladyfinger (Dill) Carlin (1) Island (C) 1	440 484D 200184CD 200184D 200184 (BMG) 200184 (C) 200184 (C)
36	NEW	<b>EVERYBODY MOVE</b>	Cathy Dennis (Dennis/Bodger/Peterson) EMIVWC	Phonogram CATD101 (F) CATD101 (C)
37	NEW	<b>HOME SWEET HOME ('91 REMIX)</b>	Motley Crue (Werman) WC	Delta 83 134 (F) 83 134 (C)

This Week	Last Week	Title	Artist (Producer) Publisher	Label 7" (12") (Distributor) Cassette/CD
38	NEW	<b>CREDO</b>	Fish (Kinnear) Fish/H&M no credit	Polydor FISHY 25531 (F) 25531 (C)
39	NEW	<b>MEANIE</b>	Crystal Waters (The Basement Boys) no credit	AMM AMY 943 (F) AMMC 843MCA 843 (C)
40	NEW	<b>CAN'T LET GO</b>	Mariah Carey (A&M/Jay/Z) WC/Sony	Columbia 6578621-7 (W) 6578621-8 (C)
41	NEW	<b>THE TRUTH</b>	The Real People (Street) Sony	Columbia 6578621-7 (W) 6578621-8 (C)
42	NEW	<b>SAFETY</b>	Alicia Bush (Bush) PolyGram	Mercury 7180073 (F) 7180073 (C) 7180073 (D)
43	23	<b>ROCKET MAN (I THINK IT'S GONNA BE A GOOD YEAR)</b>	Kate Bush (Bush) PolyGram	Mercury 7180073 (F) 7180073 (C) 7180073 (D)
44	NEW	<b>NIGHTBIRD</b>	Convert (Rampton/Van Wauwel) no credit	AGM AMY 943 (F) AMMC 843MCA 843 (C)
45	NEW	<b>I CAN'T DANCE</b>	Genesis (Genesis/Davis/Banks/Colinno/Rutherford/H&M & Run)	Virgin YV 3889-5 (W) YV 3889-6 (C)
46	NEW	<b>HALF THE WORLD</b>	Balinda Carlisle (Faldman) Virgin/Mechanical Panther	Virgin YV 3889-5 (W) YV 3889-6 (C)
47	31	<b>PLAYING WITH KNIVES</b>	Verly/Sonnet/STORM 38530 (W) 38530 (C)	STORM 38530 (W) 38530 (C)
48	4	<b>COUNTING SEAS</b>	Kevin Costner (H&M) WC	ION 400K 400M (C)
49	NEW	<b>PERFECT PLACE</b>	Voice Of The Beehive (Tamey) Virgin	London LON11 31 (F) LON11 31 (C)
50	24	<b>ACT A (COME WITH ME)</b>	Alvin & Aymon (B) Kool/Kat/Virgin	Network MWMT1 34 (F) MWC 34MCA 34 (C)
51	27	<b>GET READY FOR THIS</b>	2 Live Crew (Wildcat) Capitol/MCA	PWL Commercial PWT 11 (F) 11 (C) 11 (C)
52	NEW	<b>FUNKIN' FOR JAMAICA (1991 REMIX)</b>	Tom Brown (Gouvis/Royall) MCA	Arista 11688614936-6 (W) 64936 (C)
53	25	<b>IF YOU GO AWAY</b>	New Kids on the Block (Alanastief) WC	Columbia 6578621-7 (W) 6578621-8 (C)
54	25	<b>MYSTERIOUS WAYS</b>	U2 (Linnell/Howe) Blue M	Island 129501 500 (F) CS 500 (C) 500 (C)
55	NEW	<b>INSTRUMENTS OF DARKNESS (ALL OF US)</b>	Art Of Noise (Howlett/Siviera) WC/Atlantic	Claudio WKMT2 10 (F) WKMC 210WKOC 20 (C)
56	NEW	<b>GODHEAD</b>	Nile (H&M) Island/Flood/MCA	Island 129501 500 (F) CS 500 (C) 500 (C)
57	12	<b>DIZZY</b>	Ice Cube & The Wonder Stuff (Glossop) PolyGram	Island SIGR 129501 P121 (F) SIGR 129501 P121 (C)
58	4	<b>WHAT IS IT Worth IT?</b>	Pat Shop Boys (Pat Shop Boys/Rhodes) In The City	Parlophone 12R 8304 (E) TCR 8304 (E) 8304 (C)
59	6	<b>DIAMONDS &amp; PEARLS</b>	Prince & The New Power Generation (Prince/NPG) WC	Paisley Park W 00371 (F) W 00371 (C) 00371 (C)
60	4	<b>MAGIC'S BACK</b>	Malcolm McLaren/Alicia Keys (McLaren/Street/Waterman) MCA	RSO 65200-2 (12) 65200-3 (C)
61	NEW	<b>SHOW ME THE WAY</b>	Osmond Boys (Wright) WC	Curb 6377221 (S) 6377221 (C)
62	NEW	<b>TAKE UP</b>	Soundboyz (F) Hook) WC/Hagen/Medusa	RSO 65200-2 (12) 65200-3 (C)
63	NEW	<b>I DON'T WANNA TAKE THIS PAIN</b>	Danni Minogue (Adams/Frech) Island/Millennium	MCA 8580021 300 (W) 8580021 300 (C)
64	NEW	<b>MY HAND OVER MY HEART</b>	Marc Almond (Horn) WC/Virgin	Some Bizzare YZ 63377 (F) YZ 63377 (C) 63377 (D)
65	NEW	<b>FEVER CALLED LOVE</b>	R&S/Outer Rhythms 8RSUK 41 (BMG) 8RSUK 41 (C) 41 (C)	
66	37	<b>SOUND</b>	James (Youth) Blue M	Fennell JAM 211 (F) JAM 211 (C) 211 (C)
67	NEW	<b>MONKEY WAH</b>	Radical Rock (the credit) Rising High/R&S	R&S/Outer Rhythms 8RSUK 41 (BMG) 8RSUK 41 (C) 41 (C)
68	NEW	<b>THE RIVERS OF BEL</b>	Virgin International DANTS 112 (F) DANTS 112 (C)	Virgin International DANTS 112 (F) DANTS 112 (C)
69	35	<b>FAIRYTALE OF NEW YORK</b>	The Pogues feat. Kirsty MacColl (Lizella/Hall) Pogues/Pare	Phonogram YZ 62671 (W) YZ 62672 (C) 62673 (D)
70	NEW	<b>SHOT OF POISON</b>	Lita Ford (Werman) EMI April/Libella/Aim/Teastayme/Vreach	RSO 65200-2 (12) 65200-3 (C)
71	34	<b>A HAZY SHADE OF WINTER/SILENT NIGHT</b>	Columbia (S) MCA	Columbia 6578621-7 (W) 6578621-8 (C)
72	NEW	<b>WE SHOULD BE TOGETHER</b>	Chiff Richard (Richard/Mossell) Sony	EMI 12ZEM 2112 (W) 2112 (C) EM 217 (C)
73	37	<b>AM I RIGHT?</b>	Erasure (Philpotts) Musical Moments/Andy Bell/Sony	Mute 412MUT 134 (BMG) ALCOMUTE 134 (C)
74	47	<b>13XV</b>	Shades Of Rhythm (Shades Of Rhythm) Perfect	ZTT 226 241 (F) 226 241 (C)
75	49	<b>RHYTHM IS A MYSTERY</b>	K-Clax (K-Clax) MCA	Deconstruction/Parlophone 12R 8304 (E) TCR 8304 (E) 8304 (C)

This Week	Last Week	Title	Artist (Producer) Publisher	Label 7" (12") (Distributor) Cassette/CD
76	NEW	<b>ACT A (COME WITH ME)</b>	Alvin & Aymon (B) Kool/Kat/Virgin	Network MWMT1 34 (F) MWC 34MCA 34 (C)
77	NEW	<b>ACT A (COME WITH ME)</b>	Alvin & Aymon (B) Kool/Kat/Virgin	Network MWMT1 34 (F) MWC 34MCA 34 (C)
78	NEW	<b>ACT A (COME WITH ME)</b>	Alvin & Aymon (B) Kool/Kat/Virgin	Network MWMT1 34 (F) MWC 34MCA 34 (C)
79	NEW	<b>ACT A (COME WITH ME)</b>	Alvin & Aymon (B) Kool/Kat/Virgin	Network MWMT1 34 (F) MWC 34MCA 34 (C)
80	NEW	<b>ACT A (COME WITH ME)</b>	Alvin & Aymon (B) Kool/Kat/Virgin	Network MWMT1 34 (F) MWC 34MCA 34 (C)
81	NEW	<b>ACT A (COME WITH ME)</b>	Alvin & Aymon (B) Kool/Kat/Virgin	Network MWMT1 34 (F) MWC 34MCA 34 (C)
82	NEW	<b>ACT A (COME WITH ME)</b>	Alvin & Aymon (B) Kool/Kat/Virgin	Network MWMT1 34 (F) MWC 34MCA 34 (C)
83	NEW	<b>ACT A (COME WITH ME)</b>	Alvin & Aymon (B) Kool/Kat/Virgin	Network MWMT1 34 (F) MWC 34MCA 34 (C)
84	NEW	<b>ACT A (COME WITH ME)</b>	Alvin & Aymon (B) Kool/Kat/Virgin	Network MWMT1 34 (F) MWC 34MCA 34 (C)
85	NEW	<b>ACT A (COME WITH ME)</b>	Alvin & Aymon (B) Kool/Kat/Virgin	Network MWMT1 34 (F) MWC 34MCA 34 (C)
86	NEW	<b>ACT A (COME WITH ME)</b>	Alvin & Aymon (B) Kool/Kat/Virgin	Network MWMT1 34 (F) MWC 34MCA 34 (C)
87	NEW	<b>ACT A (COME WITH ME)</b>	Alvin & Aymon (B) Kool/Kat/Virgin	Network MWMT1 34 (F) MWC 34MCA 34 (C)
88	NEW	<b>ACT A (COME WITH ME)</b>	Alvin & Aymon (B) Kool/Kat/Virgin	Network MWMT1 34 (F) MWC 34MCA 34 (C)
89	NEW	<b>ACT A (COME WITH ME)</b>	Alvin & Aymon (B) Kool/Kat/Virgin	Network MWMT1 34 (F) MWC 34MCA 34 (C)
90	NEW	<b>ACT A (COME WITH ME)</b>	Alvin & Aymon (B) Kool/Kat/Virgin	Network MWMT1 34 (F) MWC 34MCA 34 (C)
91	NEW	<b>ACT A (COME WITH ME)</b>	Alvin & Aymon (B) Kool/Kat/Virgin	Network MWMT1 34 (F) MWC 34MCA 34 (C)
92	NEW	<b>ACT A (COME WITH ME)</b>	Alvin & Aymon (B) Kool/Kat/Virgin	Network MWMT1 34 (F) MWC 34MCA 34 (C)
93	NEW	<b>ACT A (COME WITH ME)</b>	Alvin & Aymon (B) Kool/Kat/Virgin	Network MWMT1 34 (F) MWC 34MCA 34 (C)
94	NEW	<b>ACT A (COME WITH ME)</b>	Alvin & Aymon (B) Kool/Kat/Virgin	Network MWMT1 34 (F) MWC 34MCA 34 (C)
95	NEW	<b>ACT A (COME WITH ME)</b>	Alvin & Aymon (B) Kool/Kat/Virgin	Network MWMT1 34 (F) MWC 34MCA 34 (C)
96	NEW	<b>ACT A (COME WITH ME)</b>	Alvin & Aymon (B) Kool/Kat/Virgin	Network MWMT1 34 (F) MWC 34MCA 34 (C)
97	NEW	<b>ACT A (COME WITH ME)</b>	Alvin & Aymon (B) Kool/Kat/Virgin	Network MWMT1 34 (F) MWC 34MCA 34 (C)
98	NEW	<b>ACT A (COME WITH ME)</b>	Alvin & Aymon (B) Kool/Kat/Virgin	Network MWMT1 34 (F) MWC 34MCA 34 (C)
99	NEW	<b>ACT A (COME WITH ME)</b>	Alvin & Aymon (B) Kool/Kat/Virgin	Network MWMT1 34 (F) MWC 34MCA 34 (C)
100	NEW	<b>ACT A (COME WITH ME)</b>	Alvin & Aymon (B) Kool/Kat/Virgin	Network MWMT1 34 (F) MWC 34MCA 34 (C)

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# rave

featuring

the klf  
east side beat  
altern 8  
k-klass  
bassheads  
bizarre inc  
the prodigy  
blue pearl



**The KLF**  
justified and ancient  
(all bound for mu mu land)  
**Bassheads**  
is there anybody out there?  
**Blue Pearl**  
(can you) feel the passion  
**Altern 8**  
activ 8 (come with me)  
**Art Of Noise**  
instruments of darkness(all  
of us are one people)  
**Rozalla**  
everybody's free (to feel  
good)  
**East Side Beat**  
ride like the wind  
**K - Klass**  
rhythm is a mystery  
**Oceanic**  
insanity  
**Bizarre Inc.**  
playing with knives

**The Prodigy**  
charly  
**Human Resource**  
dominator  
**Shades Of Rhythm**  
extacy  
**The Love Decade\***  
so real  
**Shaft**  
roobarb & custard  
**Anticappella\***  
2\231  
**2 Unlimited**  
get ready for this  
**Moby\***  
go  
**U.H.F.**  
u.h.f.  
**SL2**  
dj's take control  
**Altern 8\***  
frequency

**Bizarre Inc.**  
such a feeling  
**Rozalla**  
faith (in the power of love)  
**Sabrina Johnston**  
peace  
**Seal**  
killer  
**Control\***  
dance with me (i'm your  
ecstasy)  
**Channel X\***  
groove to move  
**The Justified Ancients Of  
Mu Mu\***  
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# TOP 75 SINGLES

THE OFFICIAL **music** week CHART



<b>1</b>	<b>BOHEMIAN RHAPSODY/THESE ARE THE DAYS OF OUR LIVES *</b>	Queen	Parlophone
<b>2</b>	<b>JUSTIFIED AND ANCIENT</b>	The KLF (Lead vocals: Miles Jammy/Wynette)	KLF Communications
<b>3</b>	<b>DON'T TALK JUST KISS</b>	Right Said Fred (Guest vocal: Jocelyn Brown)	Tug
<b>4</b>	<b>ADDAMS GROOVE</b>	Hammer	Capitol
<b>5</b>	<b>TOO BLIND TO SEE IT</b>	Kym Sims	Atco
<b>6</b>	<b>WHEN YOU TELL ME THAT YOU LOVE ME</b>	Diana Ross	EMI
<b>7</b>	<b>ROOBARR &amp; CUSTARD</b>	Shaft	Firestorm
<b>8</b>	<b>DON'T LET THE SUN GO DOWN ON ME</b>	George Michael/Eton John	Epic
<b>9</b>	<b>GOODNIGHT GIRL</b>	Wet Wet Wet	Precious
<b>10</b>	<b>EVERYBODY IN THE PLACE (EP)</b>	The Prodigy	XL
<b>11</b>	<b>LIVE AND LET DIE</b>	Guns N' Roses	Geffen
<b>12</b>	<b>DRIVEN BY YOU</b>	Brian May	Parlophone
<b>13</b>	<b>WE GOT A LOVE THANG</b>	Ce Ce Peniston	A&M
<b>14</b>	<b>RUBBISH</b>	Carder-The Unstoppable Sex Machine	Big Cat
<b>15</b>	<b>RISE LIKE THE WIND</b>	East Side Story	frfr
<b>16</b>	<b>RUNNING OUT OF TIME</b>	Digital Organism	Dead Deer Good
<b>17</b>	<b>DIFFERENT STROKES</b>	Isotonic	Firestorm
<b>18</b>	<b>EASY TO SMILE</b>	Senseless Things	Epic
<b>19</b>	<b>MARTIKA'S KITCHEN</b>	Martika	Columbia
<b>20</b>	<b>ALL WOMAN</b>	Lisa Stansfield	Arista
<b>21</b>	<b>GOD GAVE ROCK &amp; ROLL TO YOU</b>	Kiss	Interscope
<b>22</b>	<b>AM I RIGHT? (REMIX)</b>	Erasure	Mute
<b>23</b>	<b>STARS</b>	Simply Red	East West
	<b>THE COMPLETE DOMINATOR</b>		

# GSMOND BOYS

THE BRAND NEW SINGLE

# SHOW ME THE WAY



<b>38</b>	<b>NEW</b>	<b>CREDO</b>	Fish	Polydor
<b>39</b>	<b>NEW</b>	<b>MEGAMIX</b>	Crystal Waters	A&M
<b>40</b>	<b>NEW</b>	<b>CAN'T LET GO</b>	Mariah Carey	Columbia
<b>41</b>	<b>NEW</b>	<b>THE TRUTH</b>	The Real People	Columbia
<b>42</b>	<b>NEW</b>	<b>SAY IT</b>	ABC	Parlophone
<b>43</b>		<b>ROCKET MAN (I THINK IT'S GOING TO BE A...)</b>	Kate Bush	Mercury
<b>44</b>	<b>NEW</b>	<b>NIGHTBIRD</b>	Convert	A&M
<b>45</b>	<b>NEW</b>	<b>CAN'T DANCE</b>	Gemsis	Virgin
<b>46</b>	<b>NEW</b>	<b>HALF THE WORLD</b>	Belinda Carlisle	Virgin
<b>47</b>		<b>PLAYING WITH KNIVES</b>	Bizarre Inc.	Vinyl Solution
<b>48</b>		<b>COUNTING SHEEP</b>	Alread	Korona
<b>49</b>	<b>NEW</b>	<b>PERFECT PLACE</b>	Face Of The Beatrice	London
<b>50</b>		<b>ACTIV 8 (COME WITH ME)</b>	Admiral's	Network
<b>51</b>		<b>GET READY FOR THIS</b>	Z Unlimted	PWL Continental
<b>52</b>	<b>NEW</b>	<b>FUNKIN' FOR JAMAICA (1991 REMIX)</b>	Tom Browne	Arista
<b>53</b>		<b>IF YOU GO AWAY</b>	New Kids On The Block	Columbia
<b>54</b>		<b>MYSTERIOUS WAYS</b>	I2	Island
<b>55</b>	<b>NEW</b>	<b>INSTRUMENTS OF DARKNESS (ALL OF US...)</b>	Art Of Noise	China
<b>56</b>	<b>NEW</b>	<b>GODHEAD</b>	Nitzer Ebb	Mute
<b>57</b>		<b>DIZZY</b>	Vic Reeves & The Wonder Stuff	Island
<b>58</b>		<b>WAS IT WORTH IT?</b>	Pet Shop Boys	Parlophone
<b>59</b>		<b>DIAMONDS &amp; PEARLS</b>	Prince & The New Power Generation	Paisley Park
<b>60</b>		<b>MAGIC'S BACK (GHOSTS OF OXFORD ST. THEME)</b>	Malcolm McLaren featuring Alison Limerick	RCA
<b>61</b>	<b>NEW</b>	<b>SHOW ME THE WAY</b>	Diamond Boys	Curb
<b>62</b>	<b>NEW</b>	<b>TAKE ME UP</b>		

# RECORD MIRROR

11 JANUARY 1992 FREE WITH MUSIC WEEK

U P D A T E

## Chart

new s

BY ALAN JONES

### ROSS ON THE REBOUND

**T**he last chart before Christmas is traditionally one in which little movement takes place, and the 1991 chart was no exception to this rule, with only two new entries and three re-entries. The remainder of the pack was subject to the smallest of re-shuffles.

The major upset was **Diana Ross**'s ballad 'When You Tell Me That You Love Me' rebounding from number four to number two, after posting a significant

increase in sales. It came nowhere near to unseating **Queen**'s 'Bohemian Rhapsody', which outsold it by a margin of more than four to one, but it did surprise everyone, including bookmakers William Hill, who gave odds of 10-1 against it returning to number two for Christmas, even a couple of days before the chart was announced.

'When You Tell Me That You Love Me' is **Ross**' third biggest solo hit in Britain, behind the chart-topping 'I'm Still Waiting' (1971) and 'Chain Reaction' (1986).

It's an odd fact that, even though her US chart career has, on the whole, been even more illustrious than her British one, none of her three most popular singles in the UK did at all well stateside. 'I'm Still Waiting' reached number 63 in America before fizzling out, and 'Chain Reaction' fared even worse, initially peaking at number 95, before being remixed and reissued. Second time around it reached number 66. Still, even that's better than 'When You Tell Me That You Love Me', which failed to enter the Hot 100 at all.

● 1991 was a curious year for **Jocelyn Brown**, who ended up fronting the biggest hit of her career when 'Don't Talk Just KISS' climbed to number five just before Christmas. In so doing, it topped the number six peak of 'Always There', her summer hit with **IncoGNiTo**. Between these two hits, she also featured as guest vocalist on **Jamestown**'s number 57 hit 'She Got Soul'. **Brown**'s biggest solo success was her 1984 smash 'Somebody Else's Guy', which reached number 13. She has, however, twice contributed to number one hits without getting a credit.

In 1984, she was the female ad-libber on **Foreigner**'s 'I Want To Know What Love Is', and a sample from her single 'Love's Gonna Get You' was used by and gave the title of **Snap**'s 1990 number one 'The Power'.

● Finding its way onto UK dancefloors first as an Italian import, and later as a domestic release on **Dead Dead Good**, **Katherine E**'s 'I'm Alright' was one of last year's biggest dance hits, taking fifth position in *Record Mirror*'s tabulation of the top club records of 1991.

It narrowly missed out on becoming a major pop smash too, peaking one place outside the all-important Top 40.

Initial reports that **Katherine** was an Italian have proved incorrect. In fact, **Katherine E** is from **Los Angeles**, but she moved to **Italy** in order to break into the European dance market.

To prove her initial breakthrough was no fluke, **Katherine** is currently getting club play throughout the continent with her new single 'Then I Feel Good', a storming house track. **Katherine**, whose own favourite singers are **Grace Jones** and **Anita Baker**, takes no prisoners, and while some may find her intense, full-blooded and theatrical style a little much to take, 'Then I Feel Good' is making all the right playlists to break big here, and has just been released by the currently in-vogue **PWL Continental** label.



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40 NEW SHOT OF POISON

Line Ford

20 JUSTURED AND ANCIENT

The KLF/Machine Heaven

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# SOUL MAGIC

## YBU

FEATURING JONELL

### STREET DATE: 13.1.92

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25	26	27	28	29	30	31	32	33	34	35	36	37
JK	IC	HT	W	FE	GU	OT	YK	TR	BL	FC	EC	MM
13	NEW	NEW	NEW	NEW	NEW	NEW	16	14	11	NEW	20	NEW

Julie

(love moves in) mysterious ways  
 She's happy ever after - new year, new song, new single  
 from the multi-platinum album 'Julie Brown' - she's  
 featured in the new drama, feature movie 'The Butcher's Wife'

# Chart

n e w s

BY ALAN JONES

## UP FRONT DOWN UNDER

Australians talk about the "tall poppy syndrome", which basically means the bigger a star becomes the more they get chopped down to size by a press that sometimes makes even Fleet Street seem benign and benevolent by comparison. One of the effects of this is that once an Aussie makes it overseas they suffer a backlash at home which can severely damage their popularity.

This applies to singers as much as anyone else, and most — particularly pop-oriented singers — have a tough time once they enter the international arena. So congratulations are due to Kylie Minogue, who has had a few flops along the way, but finally raised her tally of Aussie Top 10 hits to double figures a few weeks ago with "Word Is Out" scraping in for one

week before slipping backwards. Kylie's album "Let's Get To It" had a somewhat difficult first few weeks down under, and has yet to advance higher than number 17.

Back in the UK, Kylie's next single will be "Give Me Just A Little More Time", her cover of the 1970 **Chairmen Of The Board** smash, which is already very familiar to millions, having been used extensively on TV advertisements for Accrurit Watches. It's certain to give Kylie another pop smash here.

Meanwhile, after the dancefloor success of "I Guess I Like It Like That", which served as the B-side of her last single "If You Were With Me Now", club disc jockeys have been serviced with an anonymous white label of what is undoubtedly Kylie singing a song *not* on her album, title apparently being "Do You Dare".



● Hardcore, like garage before it, was originally used to describe a specific type of rock music, before being hijacked and applied to an unrelated strain of dance music.

But, having established hardcore dance as a recognisable and fashionable sub-genre, some record companies are trying to change its parameters by using it as a broadbased buzzword. Specifically guilty of this crime are Cookie Jar and Dino. Quite apart from the obvious fact it actually includes hits from 1991, Cookie Jar's 'Steamin — Hardcore '92' features several tracks which are light years away from hardcore, tracks like 'Best Of You' by Kenny Thomas and 'Change' by Lisa Stansfield. Dino's 'Hardcore Ecstasy' is similarly less than 100% true to its title, including two rap hits.



● Most unfortunate casualty of the pre-Christmas logjam was Kym Sims, whose 'Too Blind To See It' saw its sales soar two weeks in a row while it remained rooted at number seven in the chart, a position it has now held for three weeks on the trot.

Sims is currently putting together her debut album with superhot Steve 'Silk' Hurley, but found time to make a guest appearance backing fellow diva Ce Ce Peniston's new single 'We Got A Love Thang', just out in seven mixes.

Said single is also a Hurley creation, and is included on Ce Ce's upcoming album — named after her first hit — which is out at the end of the month.

Limited editions of the initial vinyl pressing will include a free 12-inch with six mixes of the quite brilliant title track, 'Finally'.



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IN JANUARY 1992  
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CHAMP 12.292-MIG-29 BY MIG-29  
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OUT ON  
**BASS RECORDS**  
IN JANUARY 1992  
BSS-12.17-AUM 80  
MIND CONTROLLER REMIXES'  
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2 RM UPDATE

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
BT	JL	DL	AL	TK	W	R	D	G	E	L	LI	DB	NEW	NEW	RE	RE	NEW	NEW	M	AI	LI	NEW	NEW
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24



# TOP 75 SINGLES



# dj directory

## Definition Of Sound

Seen at the time as Britain's answer to the Stateside 'daisy age' fad, Definition Of Sound's 'Wear Your Love Like Heaven' was one of last year's most offbeat rap successes. But that very success brought with it certain problems, most notably the matter of following it with something just as good.

'Moira Jane's Cafe' could be just the tune to succeed where that follow-up, 'Dream Girl', sadly failed. Lifted from their exceptional debut album and given some drastic remixes by E-Smoove and Maurice Joshua, the track now rides garage-style rhythms and the seediest organ sound around.

As with all Definition Of Sound offerings, the lyrics of 'Moira Jane's Cafe' actually bear listening to. "It's meant to be about an imaginary place where relationships take place without you having to do anything," says DonWon, one half of the duo.

Since 'Dream Girl', the pair have toned down their colourful and slightly flamboyant dress sense and set their eyes on the US market, a seductive proposition for British rap acts.

"We want people to see we can do other things too," says DonWon. "And once that's established, the wild suits may make a comeback!"

Davyd Chong



Moira Jane's Cafe' is released by Circa on January 27

Tel: 0253 2490149219

Distributed by The Total Record Company

Tel: 071-978 2300

## 40 NEW SHOT OF POISON

Lisa Ford

## 20 JUSTIFIED AND ANCIENT

The KLF/Machine Harvey

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# can you handle it

featuring Sharon Redd

the new single out 20th January

available on 12" • 7" • Cassette Single • CD Single

12" & CD Single feature remixes supervised by Steve 'Silk' Hurley

EMI

*(love moves in) mysterious ways*  
How happy even in the new year, every song, new single  
to watch on the radio and to see in the new year  
compared in the new year, more movie "the butler's wife"

RM UPDATE 3

25	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37
JK	BL	BI	TI	TI	DE	DE	CI	CI	YK	TI	BL	FC	EV	CI	CI	CI	CI	CI	YK	TI	BL	FC	EV	CI	CI



# dj. directory

## Wishdokta

As its name suggests 'Bannana Sausage' is a flavour few will have tasted before. The track brewed up by 20-year-old Wishdokta is a strange soup of samples that bubble along on the bass riff from Beltram's Energy Flash with plenty of added seasoning via the Dokta's Casio sampler.

But it is far more than the sum of its parts. "This is the kind of record that should be around but no-one ever gets quite funky enough," says Wishdokta, whose DJ alter ego is Mixmaster Gee.



'Bannana Sausage' is released by Slip 'n Slide on January 27.

rough but funky feel marks a slight departure from the usual techno diet, but it's recognisably still part of the genre. "The tune takes techno in a different direction. I see it as more trancey than hands in the air," says Wishdokta. The truth is, it's a bit of both.

Matthew Cole

"I've been DJing for years and just did tracks like this for fun at home," he says. "I used to play all the disco tunes but then was grabbed by the acid thing. I've never been the same since."

After contributing two tracks to Kickin's 'Champion Sound' compilation, Wishdokta's latest is being used to launch the company's new label Slip 'n Slide. Its

## Dodge City Productions

"We have been tied in with the jazz thing, but we're nothing to do with that really," explains Dodge of Dodge City Productions. "We do use jazz, but we're influenced by soul, funk and reggae as well."

Much to their chagrin, the West London rap duo — Dodge and his partner I.G. — have found themselves tucked neatly into a "jazz rap" pigeonhole, perhaps due to their links with the Young Disciples or just their occasional use of jazz samples.

The two mixes of 'The Road In Front Of Us' compress all their musical influences into concentrated chunks of quality hip-hop, with mellow undertones and a strong message.

Dodge and I.G. started recording their first demo almost two years ago, one track becoming their debut single, 'Ain't Going For That'. It generated considerable interest among record companies and they chose 4th & B'way, which released their debut last June.

With two fine singles under their belt, Dodge City Productions look set fair for the future. Davydd Chong



'The Road In Front Of Us' is released by 4th & B'way on January 27.

## Nightlife 10

- |  |                  |
|--|------------------|
| 1 (NEW) DISCO FEVER VOL 1 — Life Force       | (Centrestage 12) |
| 2 (3) DO YOU WANT IT? — Degrees In Motion    | (Esquire 12)     |
| 3 (8) HEY HEY — Riviera Tracks Vol 1         | (Antima 12)      |
| 4 (7) WE CAN DO IT — James Howard            | (Emotive 12)     |
| 5 (1) WHEN LOVE CALLS — Shay Jones           | (ID Records 12)  |
| 6 (NEW) ATOMIC BRAIN — Atomic Brain          | (Shakedown 12)   |
| 7 (NEW) EVERYBODY IN THE PLACE — The Prodigy | (XL Records 12)  |
| 8 (NEW) DIFFERENT STROKES — Isotonik         | (Freedom 12)     |
| 9 (NEW) DANCE NO MORE — E-Illustrous         | (M.O.S. 12)      |
| 10 (NEW) TALL & HANDSOME — Outrage           | (Junk Rock 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/Virgil Zone (London); Eastern Bloc (Manchester); 23rd Precinct (Glasgow).

# Dream Frequency FEATURING DEBBIE SHARP

# FEEL SO REAL

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4 RM UPDATE

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	
B	J	D	A	K	W	R	G	E	L	U	B	W	R	E	D	N	S	M	A	G	N	E	S	A



## Paris Red

Sometimes there's nothing stranger than reality. Take Paris Red for example. The Californian was, until recently, appearing in the US television series 'Santa Barbara'. She played a singer who goes to Germany, returning home later to adulation as a successful pop star. A story with a happy ending.

When you then discover that Paris has indeed left for Germany and is creating a minor frenzy of club attention with her debut release 'Good Friends', you begin to wonder where fiction ends and fact starts.

Inspired by the songs of Diana Ross and Whitney Houston, the soulstress Paris won the US national TV talent show 'Star Search' four times in a row. And in the cut-throat world of America's television ads circuit, her voice has now been heard on more than 600 records, commercials and soundtracks.

"When you can survive that level of pressure," she laughs, "you are pretty much ready for anything in life."

Now, with the help of leading German dance producer Torsten Fenslau, Paris looks set for a hit in the UK charts.

Produced by Torsten, and penned by Nosie Katzmann, the debut cut from Paris' album delivers impressive gospel-meets-Philly vocals over insistent electro basslines, spacious synth and Italo-style piano. It's a good 'un.

Dom Foulsham

'Good Friends' is currently available on Import.



## Cool Cuts

- |          |  |                    |                       |
|----------|--|--------------------|-----------------------|
| 1 (NEW)  | BLACK OR WHITE (C&C REMIXES)   | Michael Jackson    | Epic                  |
|          | Spaced out remixes of this former number one give it a new lease of life       |                    |                       |
| 2 (NEW)  | ALRIGHT  | Da Yeeone          | Flying                |
|          | Loads of mixes to choose from on this excellent Euro garage cut                |                    |                       |
| 3        | (4) SEDUCED 7  |                    | Soma                  |
| 4 (2)    | WE GOT A LOVE THANG  | Ce Ce Peniston     | A&M                   |
| 5 (NEW)  | SCREAMADELICA  | Primal Scream      | Creation              |
|          | This hazy, lazy Weatherall work-out is the flip to their forthcoming single    |                    |                       |
| 6        | (5) WHAT TO DO   | Regime             | Repro                 |
| 7 (NEW)  | SPIRIT OF DESTINY  | Sly & Lovechild    | Citybeat              |
|          | Another spunky house tune from this fast emerging outfit                       |                    |                       |
| 8        | (1) PRIDE (DEEPER LOVE)  | Cliviles & Cole    | Columbia              |
| 9 (NEW)  | THE SAINT  | Thompson Twins     | White label           |
|          | The Twins strike again with the help of some deft Morales mixes                |                    |                       |
| 10 (NEW) | LOST IN THE MUSIC  | Maibu              | DFC                   |
|          | From the Bambataas family comes another catchy Euro hip house track            |                    |                       |
| 11       | (14) LOVE ON MY MIND   | Monica Deluxe      | CT                    |
| 12 (NEW) | HOLY DAYS  | Zoo                | M+G                   |
|          | A funky anthemic song to bring in the new year                                 |                    |                       |
| 13 (NEW) | GOTTA RELEASE IT   | Elkair Vitae       | Great Asset           |
|          | A bass-driven house track currently causing a stir in the capital              |                    |                       |
| 14 (NEW) | EVERYTHING'S GONNA BE ALRIGHT  | Naughty By Nature  | Big Life              |
|          | With a famous Bob Marley line as its chorus this could cross over in a big way |                    |                       |
| 15       | (6) GOOD FRIEND  | Paris Red          | Dance Pool            |
| 16       | (3) THE DEEP   | The World Upstairs | 3 Beat                |
| 17 (NEW) | ATOMIC BRAIN   | Atomic Brain       | Shakedown Productions |
|          | This hard-to-find Italian track gets a deserved UK release                     |                    |                       |
| 18       | (16) THE BAND PLAYED THE BOOGIE  | NW1                | Ninja Tune            |
| 19 (NEW) | KEEP THE FAITH   | C-Bounce           | Gem                   |
|          | An uplifting northern disco-house cut from the Gem stable                      |                    |                       |
| 20 (NEW) | BANNANA SAUSAGE  | Wahdokta           | Slip 'n Slide         |
|          | Well-produced club cut from Kickin' Records new sub-label                      |                    |                       |



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

Phone now to hear the hot dance tracks

Cool Cuts clubline  
**0898 334334**

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

Tel: 0253 249074/9219

Distributed by The Total Record Company  
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40 NEW SHOT OF POISON

Lita Ford

20 s JUSTIFIED AND ANCIENT

The KLF/Machine Harvey

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# PAULA ABDUL

## VIBEOLGY

REMIXED BY  
STEVE 'SILK' HURLEY

NEW SINGLE  
OUT NOW

AVAILABLE ON

7" · 12" · Cassette · CD



RM UPDATE 5

25	26	27	28	29	30	31	32	33	34	35	36	37
NEW												



(love moves in) mysterious ways  
New happy ever after, new year, new song, new single  
from Paula Abdul's new album 'The Love Train' - Cool Cuts  
featured in the new demi-nature movie 'The Butcher & Wife'



# Directory

## Hot vinyl

BY JAMES HAMILTON

**JAMIE PRINCIPLE**  
**'You're All We Waited 4'**  
(Urban 1991/Polydor URXB 85)  
Finally out here, differing now from both its import and earlier UK promo, the lachrymose whining house pioneer's Steve 'Ski' Hurley co-produced almost Smokey Robinson style breathily cooed maddy jangling chugger has an infectious 'Don't Push It, Don't Force It'-type rhythm in its 120-120.30rpm 'Hurley's 12' House Mix, 120-3-120.20pm Dub/Instrumental and Steve & Jamie's brand new 120-8-120.25rpm Urban Mix, with Maurice Joshua's sexy 'yes, close your eyes' mumbling jiggly more 'You Got The Love'-like 120.26pm Maurice Mix and UK-only 120.19pm Maurice Dub, plus Eric Miller's even steamier percussively surging 0-120.19pm Eric Smooth Late Mix Mix.

**CAPPELLA** feat **Loieatta Holloway**  
**'Take Me Away'**  
(PWL Continental PWLT 210, via Warner Music)  
Loieatta's cappella of 'Love Sensation' (now again provides the vocal samples for an italo house producer, this consequently old fashioned but powerful organic galloper having her E-1124.7-08pm Extended and 124.6-08pm Techno Mixes, licensed from Italy's Media Records.

**NIKITA WARREN**  
**'I Need You'**  
(Raiders Records RADZR 5, via Polydor)  
From Italy, the Jamrock girl's attractive husky crooned chanter here boogie-ooie-ooies in Dave Lee's hustling late Seventies jazz-funk style 9-120.80pm. Joey Negro's Frisky Disco Mix, Disco Dub Mix and Joey Negro Edit releases, topped by the BR-Team's piano planked more staidly strolling 114.40pm Extended Original, shifting synth twiddled 0-114.1-08pm Flute and shuffling 114.30pm RMXs, out next week if not already.

**DAYBREAK**  
**'Tomorrow (New Remix by DJ Herbie)**  
(Italian Flying Records FLY 096)  
Gently wailed by Karen Jones, this Gmo Woodsy/Branco Campese/Fizza & Dom Scuderi created jaunty italo jangler in its DJ & Easy 8's purposeful jiggly chugging 121.80pm Tomorrow Remix and Tomorrow Global Out Remix.

**V 4 VISIONS PRESENTS:**  
**'Endangered Species From ... The Endangered Species'**  
(V 4 Visions VIS 07 EP)  
Labelled on its promo with a typewritten sticker that reads strangely but is reproduced as written, this jazz house four-track has the janky leaping breezy 'Ping Pong' (possibly based on an Art Blakey & The Jazz Messengers tune) in Tony Rallo-sh vocal produced jazzy warbling Jack Topley sung 123.10pm. Featuring Jacqui T and 'real jazz, just for those who feel jazz' crooning Kofe Aghana punctuated brassier 123.40pm Real Jazz Mix versions, topped by the excellent instrumental pure late Seventies style shuffling jazz-funk samba 120.20pm 'Endangered Species (Remix)' and Norman Connors adapting frantic 0-133.70pm 'Mother Of The Future' with waltz checking.

6 RM UPDATE

**COLONEL ABRAMS**  
**'You Don't Know (Somebody Tell Me)'**  
(Urban 1991/Scotti Bros/Acid Jazz URXB 89)  
1993's 'Trapped' star, the moaning bantone solo star returns in sleeker style with a sturdily declaimed specialist mid-Seventies flavoured jigger backed by the Brand New Flavours, in Tony Papa's sparsely rolling 104.6-104.3-104.50pm Papa's Club, 104.10pm Dub, 104.40pm Radio, 104.00pm The Colonel's Mixes, plus Freddy Beatone's beelier but rambling 0-110.00pm Bass Tone Club Mix and Accappella, out next week if not now.

**R. KELLY** and **PUBLIC ANNOUCEMENT**  
**'She's Got That Vibe'**  
(Live JIVE T 292)  
Getting attention on import especially in London for some time already, this gritty crazy chattering here-in-type group's repeatedly "vibe" hawkinging 0-113.20pm sracky jacking jiggler is sure in Up All Night No Sleep Till Bedtime Mix (Sad Excuses), No Talk/No Rap, LP Version and Instrumental.

**KATHERINE E**  
**'Then I Feel Good'**  
(PWL Continental PWLT 213, via Warner Music)  
Following her Dead Dead Good released 'I'm Alright' club smash last spring, the Italy based glamorous Los Angeles' latest leader is in spoken mixed jangly surging 0-122.60pm House Mix, drum fluttered wobbling odd 0-123-00pm Indian Riem, trumping organ 122.7-00pm Club Mix and sparse 122.60pm Piano-A-Pops.

**SONZ OF A LOOP DA LOOP ERA**  
**'Far Out'**  
(Suburban Base SUB BASE 008, via SRO)  
Briefly on the subsidiary Boogie Times label (and now with a remix to follow), this "give yourself to me" charmed exciting nervy jittering 134.7-08pm scratchy jangler is flipped by the jekily raving 0-129.5-08pm 'higher', still with a satirically long list of thanks ended in their run-in groove!



**LUTHER VANDROSS**  
**'The Rush'**  
(Epic 65723 6)  
Getting the uncited immediate response "Oh, I really like that!" when mentioned in passing to people who already know it, this ten-

derly tortured humming tense jiggly sweaver remixed by David Morales is in 94.10pm Morales 12' Mix, strange judicious polythymic Morales Rush Dub, jinkly jolting Rush Vibe Dub, more mellow 9-94.10pm Morales Radio Edit, and its original 94.00pm Album Version.

**KID 'N PLAY**  
**'Ain't Gonna Hurt Nobody'**  
(Select ERK 1397, via WEA International)  
Based on the odds of the same name by Brick (1977's 'Dazz' group), this rapped and charmed jiggly chugger from the stars of the two US hit 'House Party' movies is in producer Quick-silver's own 0-110.20pm Radio and Kool & The Gang 'Get Down On It' interspersed jittery scratching 110.10pm Hip Hop Mixes, Clark Kent & Fred Murray's further samples woken 110.50pm Fred & Clark's 'RHRJ Joint Mix', plus Clark's the Mohawks 'The Charm' organ produced 110.00pm 2-Hype Supremes and The Breakbeats Mix.

**EQUINOX**  
**'Nightmare'**  
(Immortal Storm BTON 001, via Great Asset 071-713 1022)  
Created on a Brighton based label (his own) by 17 years old Jake Williams, this 'Twilight Zone'-ish "they say a dream takes only a second or so" overdrabbed dooming frantic 134-00pm Belgian-style techno galloper is flipped by the "let the game begin" intoned pounding skittery 0-133.8-08pm 'Identify Yourself'.

**R.H.C.**  
**'Fever Called Love'**  
(R & S Records/Cute Rhythm RSLUK 9, via Rough Trade Media/Pinnacle)  
Created by The Hypnotist and A Homeboy, A Hippie & A Funk Droid's Collecta Point, Peter Smith and Marc Williams, but released first in Belgium, the Rising Third Collector's friskily bounding simple sparse 128bpm rhythm groove keeps right on throbbing through episode bursts of meekly ecstatic female mumbled by Pevka Lonich and ferocious attacks of the acidic waltzes, with different restlessly parting though unrevised 134.00pm London Mix instrumental and unvaried 134.00pm A1: Vox Mix versions as flip.

**L.F.O.**  
**'Love Is The Message'/Tan Ta Ra'**  
(US Tommy Boy TB 501)  
On a hot import double-sided, the WARP act's female title line produced 'Love Is The Message' (not the 4F58 classic) is in Eric Kupper & Mohamed Rose's bassily thrummed unrhymed stinging lush and only gently billy 9-122.1-0-122.1-08pm Beware Of Bass Remix, plus its very different sluttish jittery linked and bleaped but gossamer light 0-126.10pm Album Version, coupled with the breezily twirling 'Tan Ta Ra' in a jinkly bounding 120.00pm Moby Remix (which alone will lead an alternative UK four-track on January 20), and its clockie chime jaunty lightweight 0-128.10pm Album Version.

**JOY SALINAS**  
**'The Mystery Of Love'**  
(Italian Flying Records/One Thousand Records FLY 088)  
The lady diva's awesomely wailed 122.30pm careerer is a bit of a carter's egg in its Classic Club Mix, tab while she's singing but less interesting whenever the rhythm track takes over, but however a lighter brightly bounding Soaked Out Radio Out and nice vibes climaxed wiggler Jazzment.

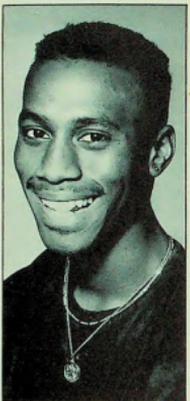
**DEBBIE MALONE**  
**'Rescue Me (Crazy 'Bout Your World) (The KA Remix)**  
(Pulse-R 8 Records 120E 22, via To-Tall/BMG)  
The wailing Texan's 1989 track is now remixed in Phil Kealey's dramatically if undanceably swiften then squiggly pulsating italo house style 0-121.3-121.50pm Uplifting Elephants Club Mix and starkly stripped down 121.30pm Nodding Dog Club plus original producers Scrip Sargeant & Micky Mangler's loping bass throbbie accented jangling and twirling 0-119.90pm Crazy Mix, coupled with the ambient then twittily jiggling semi-instrumental 0-1124.80pm Olla J & Ben Mix of 'Say What You Want' that was out recently on CHASE Records.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	
NEW																								

**WHAT IT IS**

**'Do You Believe'**  
(Other Side CS-002/T, via Great Asset 071-713 7022)  
The second UK release on Marshall Jefferson's own label (and I think he knows how to spell co-producer Umotia's name), this Ray Davis Jer penned reworking "do you believe, I believe" mutated and almost "The 400 Number" on buzzing sax tone honked angrily purposeful 120.16pm loop in its Marshall's Club and Album Mixes plus Bigger Than Life's joggler B.T.L. Mix, out here as a limited pressing.

**LORENZA 'Jerusalem'**  
(ZTT ZANG25T, via Warner Music)  
Passively inspired by It's Been Up North... or England's (Sister) producer Damien Barry & Spike Burdige update Perry's patriotic 19th century hymn with a nasally wailed and beatfully muffled jigger joggling Soul II Soul treatment in its 0-131.36pm Green and Pleasant Mix, or a denser tensely rumbling 0-91.756pm Tynel Three Wise Men, and really pleasant attractively dodgy 0-99.96pm Paradise Lost version (daily reminiscent of Depeche Wapacks).



**MICHAEL KAY**  
**'Missing You'**  
(S.M.P. SMP 001, via Jet Star)  
Sounding fine and likely to be big in London, this cool harmonies supported genre UK soul star's Mike McEvoy produced rumbering-jiggling 108.66pm funk sweaver has Paul Walker's slightly less silky Turbo Mix as flip.

**M-D EMM 'Get Down'**  
(Strictly Underground STUR 13)  
Mark Ryder's latest creation is a violent janky chunky 0-132.56pm rave instrumental in 'Mentasm' synth sliced hardware Ravers and more organ-like chordal riffs in The Air Mixes, the sound of the Essex suburbs, currently out with a Strictly Limited label.

**RHYTHMATIC 'Nu-Groove'**  
(0742/Network NWK 36, via Pinnacle)  
Labelled with their own 0742 loop ahead of full Network release, this stop-start jumpy electro canterer is in "Don't you like music?" 1980s music dialogue infused then rap overblurred, by same ambient and bleeping 0-126.16pm New Groove and bassier brooding ready techno 125.48pm Original Groove versions, with the latterful filtering 0-132.706pm 'Vinyl Scene' and bippy stark galloping 0-133.56pm 'Make Some Noise'.

**GLENN GOLDSMITH featuring MC Juice**  
**'Understanding'**  
(CHASE Records CSYSE 13, via Independent Music Distribution)  
1988's 'Dreaming' hit-maker agonises, with a brief rap break from Juice, through wiggly bumping 103.86pm sampled beats on a post-up jacking style scuffling jitterer that's less cluttered and better in the flip's sparse 0-103.76pm Space Mix (sic).

**Z.O.I.D. 'Jump'**  
(Mercury MEXR 359)  
Created by Queen's Park ravers Andy Wright & Paul Corbett, this Simons-eyed and "wry-bo-dy" repeating Claudia Fontaine wailed scurrying 122.46pm hip house pop jigger does indeed "jump to the rhythm"... "When Does Day", like a more fully finished MC Hammer 'Pray' (EGT and 122.36pm instrumental) tool.

**JOINT VENTURE**  
**'Love and Happiness'/'The Move'**  
(JLS Strictly Rhythm SR 1268)  
This joint venture is a double-sider which teams the DJ Pierre produced jaunty scat and rumbering bass produced densely chugging 'Love and Happiness', in 120bpm Chicago House and 120.16pm New York Club Mixes, with George More's varyinging synth and piping beeps produced jouncing instrumental 'The Move', in 122.66pm The Groove and Back Room Mixes.

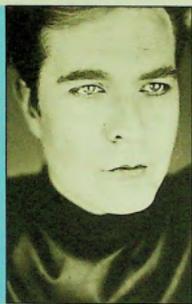
**CARTOUCHE 'Hold On'**  
(JLS Scotti Bros Records 72392 75303-1)  
Freddy Balstone goes Dutch, co-creating with Serge Ramekiers this plaintive George Jones warbled soul jigger in his sharply snapping 108.36pm Album Version, Balstone Club Mix and cool jittery Rub A Dub Mix, plus Tony Papa's mellow juddering 108.46pm Rapa Mix, 0-108.46pm Papa's Club Mix and Papa's Dub.

**Beats & Pieces**

**JAMES BROWN** once said, almost, "It's a brand new year, so let a man come in and do the funky popcorn" — and who can argue with that? Happy New Year! ... **Kylie Minogue** is this time disguised as **Angel K** on white labels of the galloping 07128-00pm 'Do You Dare' in Hi-NRG instrumental and raver more vocal mixes, which in some form will appear commercially as her next 12-inch B-side ... **Antwerp Express's** appropriately chugging techno 126.56pm 'Get On The Groove' will not be out at home, having been pre-released before contracts had actually been signed (so if you've got a promo, hang on to it!) ... **Keith Nunnally's** hot new import 'Freedom' is being rash released here next week on **GiantWB**, a fortrigh ahead of **Pulse-8 Records'** already promoted remake of 'Green' by **Inflution** featuring **Keith Nunnally** ... **Apollo 440** and **Umotia** (now even promoted, on seven inch at least, as 'Umotia') are due out this week, having been reviewed last month, while similarly **J.T., Overnight Pooch** featuring **Ce Ce Peniston, McCoy** and (much delayed) **Dream Frequency** are all out next week, **Janis 13** ... **Apollo 440's** <<blackout>>, incidentally, has also been promoted as a 200 copies only single-sided in faster ficerally raving 0-131-06pm **Diller Killy** (Trash Mental Blackout Ultra Remix) and ridiculously frantic 0-1154-12pm **The Fast Remix** versions, which must surely be out at some stage too? ... **Sophia Hendriks** is trying to compile a DJ mailing list at **Henriks Records Limited** (the label).

**Morgan Khan** is helping to run, **Bray Film Studios**, Down Place, Water Oakley, Windsor, Berkshire SL4 3UD (phone 0628 221111 fax 0628 781871) ... **Tantyl Records/KPR Productions**, claiming to have created a new "progressive" type of dance sound for 1992, are compiling a DJ mailing list at 103 Tregenna Avenue, South Harrow, Middlesex HA2 6QR ... **Mark Ryder's** ill Romford, Essex, based **Strictly Underground Records** label has moved from Brentwood Road to 45 Junction Road, RM1 3DR ... **The Video Pool** at 170a Holland Park Avenue, London W11 4AH (phone 071-603 1478), is selling a new **Kaoss** range of computer generated ambient background visuals designed to pulsate brightly in time with any music, two tapes being available so far, 'Hard Core' and 'Soft Core' respectively at fast and slower tempos, £34.50 each or £58.75 the pair ... **Public Enemy** and **Soft Core** are set to tear up Manchester's **Apollo Theatre** this Saturday, and then **Briton's Academy** on Sunday (Jan 12) ... **Reggie Hall's 'Music'**, originally the debut release on **Marshall Jefferson's** label **Other Side** here, is getting a fuller UK release with new remixes in about a month on **Everton Webb's** label **Final Vinyl**, via **Big Life** ... **Motown** is now marketed and distributed by **Polydor** (as in the US), following its original association with **Atlantic** and latterly **RCABMG** — mind you, it's the early UK releases on **London, Fontana, Oriole** and **StarLine** that are worth most ... **AND THE BEAT GOES ON!**

**ABC 'Say It (The Black Box Mix)'**  
(Parlophone 12R 6298)  
This back out week, this Black Box mixed **Genesis** disco string stashed 119.76pm slick jiggly rolling chugger has deceptively facile typical **Martin Fry** lyrics, with a possibly preferable better brightly cantering 119.86pm **The Abracadabra Mix** plus 119.86pm **The Black Box Instrumental** and tortuous half-tempo vocal 59.9-119.86pm **Piano-Forte** versions.



**20** JUSTIFIED AND ANCIENT THE KLIFMAXINE HARVEY 40 NEW SHOT OF POISON NEW LIB

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**Julie** (love moves in) mysterious ways The happy even as the seas swirl song, new single from Friday sixth on the same label and four, three and two featured in the new demt. movie 'the butcher's wife'

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25	26	27	28	29	30	31	32	33	34	35	36	37
JK	BL	HT	TT	DE	CH	OT	YC	TS	LU	BL	FC	EA
13	NEW	NEW	NEW	NEW	NEW	NEW	16	14	11	NEW	10	NEW
JA	BI	TT	TT	DE	CH	OT	YC	TS	LU	BL	FC	EA
14	NEW	NEW	NEW	NEW	NEW	NEW	17	15	12	NEW	11	NEW
15	BI	TT	TT	DE	CH	OT	YC	TS	LU	BL	FC	EA
16	NEW	NEW	NEW	NEW	NEW	NEW	18	16	13	NEW	12	NEW
17	BI	TT	TT	DE	CH	OT	YC	TS	LU	BL	FC	EA
18	NEW	NEW	NEW	NEW	NEW	NEW	19	17	14	NEW	13	NEW
19	BI	TT	TT	DE	CH	OT	YC	TS	LU	BL	FC	EA
20	NEW	NEW	NEW	NEW	NEW	NEW	20	18	15	NEW	14	NEW
21	BI	TT	TT	DE	CH	OT	YC	TS	LU	BL	FC	EA
22	NEW	NEW	NEW	NEW	NEW	NEW	21	19	16	NEW	15	NEW
23	BI	TT	TT	DE	CH	OT	YC	TS	LU	BL	FC	EA
24	NEW	NEW	NEW	NEW	NEW	NEW	22	20	17	NEW	16	NEW
25	BI	TT	TT	DE	CH	OT	YC	TS	LU	BL	FC	EA

RM UPDATE 7



25	<b>JOSEPH MEGA-REMIX</b> Jason Donovan/Vincent Blue Pearl	Really Useful
26	<b>NEW CAN YOU FEEL THE PASSION</b> Blue Pearl	Big Life
27	<b>HIT</b> The Sugarbushes	One Little Indian
28	<b>WATERFALL</b> The Stone Roses	Silverstone
29	<b>FEEL SO HIGH</b> Darius & The Shants	Dusted Sound
30	<b>THIS NEW YEAR</b> Cliff Richard	EMI
31	<b>OLD RED EYES IS BACK</b> The Beautiful South	Go! Discs
32	<b>YOU SHOWED ME</b> Salt 'N' Pepa	frfr
33	<b>THE BARE NECESSITIES MEGAMIX</b> UK Mixmasters	Connect
34	<b>BLACK OR WHITE</b> Michael Jackson	Epic
35	<b>FOR LOVE (EP)</b> Lush	4AD
36	<b>EVERYBODY MOVE</b> Cathy Dennis	Polydor
37	<b>HOME SWEET HOME ('91 REMIX)</b> Molley Crue	Elektra



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1	<b>EVERYBODY IN THE PLACE</b> The Prodigy	21	<b>NEW FEVER CALLED LOVE</b> RMC
2	<b>DIFFERENT STROKES</b> Isionik	22	<b>INSTRUMENTS OF DARKNESS</b> An O'Noise
3	<b>WE GOT A LOVE THANG</b> Co Co Peniston	23	<b>MONKEY WAH</b> Radical Rob
4	<b>CAN YOU FEEL THE PASSION</b> Blue Pearl	24	<b>FLUNKY FOR JAMAICA</b> 1991 Remix / Tom Browne
5	<b>EASY TO SMILE</b> Senseless Things	25	<b>MEGAMIX</b> Crystal Waters
6	<b>GOD GAVE ROCK &amp; ROLL TO YOU!</b> J Kiss	26	<b>RIDE LIKE THE WIND</b> East Side Beat
7	<b>HOME SWEET HOME</b> Molley Crue	27	<b>GODHEAD</b> Nitzer Ebb
8	<b>NIGHTBIRD</b> Convent	28	<b>FEEL SO HIGH</b> D.J. Free
9	<b>HIT</b> Sugarbushes	29	<b>THIS NEW YEAR</b> Cliff Richard
10	<b>TOO BLIND TO SEE IT</b> Kym Sims	30	<b>SAY IT</b> ABC
11	<b>THE COMPLETE DOMINATOR</b> Human Resource	31	<b>THE TRUTH</b> Real People
12	<b>AM I RIGHT (Remix EP)</b> Erasure	32	<b>PLAYING WITH KNIVES</b> Bizarre Inc
13	<b>FOR LOVE (EP)</b> Lush	33	<b>THE WAY I FEEL ABOUT YOU</b> Karyn White
14	<b>RUDDISH</b> Carter The Unexplicable Sex Machine	34	<b>MAGIC'S BACK</b> Madison McCreary/Alison Limerick
15	<b>RUNNING OUT OF TIME</b> Digital Organism	35	<b>DON'T TALK JUST KISS</b> Right Said Fred (feat. Joolin Brown)
16	<b>ROOBARB &amp; CUSTARD</b> Shant	36	<b>EXTACY</b> Shades Of Rhythm
17	<b>TAKE ME UP</b> Soundsource	37	<b>COUNTING SHEEP</b> Airhead
18	<b>WATERFALL</b> The Stone Roses	38	<b>OLD RED EYES IS BACK</b> The Beautiful South
19	<b>CREDO</b> Fish	39	<b>ALL WOMAN</b> Les Stansfield
20	<b>JUSTIFIED AND ANCIENT</b> The KLF/Maxine Harvey	40	<b>SHOT OF POISON</b> Lita Ford

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63	<b>I DON'T WANNA TAKE THIS PAIN</b> D. M. Brown	MCA
64	<b>MY HAND OVER MY HEART</b> Mickie Howard	Some Bizzare
65	<b>FEVER CALLED LOVE</b> H.V.C.	R&S/Outer Rhythm
66	<b>SOUND</b> Jarrmes	Fordana
67	<b>MONKEY WAH</b> Radical Rob	R&S/Outer Rhythm
68	<b>THE RIVERS OF BELIEF</b> Enigma	Virgin International
69	<b>FAIRYTALE OF NEW YORK</b> The Pogues feat Kirsty MacColl	PM
70	<b>SHOT OF POISON</b> Lita Ford	RCA
71	<b>A HAZY SHADE OF WINTER/SILENT NIGHT</b> Simon And Garfunkel	Columbia
71	<b>WE SHOULD BE TOGETHER</b> Cliff Richard	EMI
73	<b>AM I RIGHT?</b> Erasure	Mute
74	<b>EXTACY</b> Shades Of Rhythm	ZTT
75	<b>RHYTHM IS A MYSTERY</b> K-Klass	Deconstruction/Parlophone

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# TOP 60 DANCE SINGLES

## THE OFFICIAL **music week** CHART

This Week	Last Week	Title	Artist	Label (12")	(Distributor)
1		<b>EVERYBODY IN THE PLACE</b>	Prodigy	XL XLT 26 (W)	
2	NEW	<b>DIFFERENT STROKES</b>	Isotonik	ffireedom TABX 101 (F)	
3	NEW	<b>WE GOT A LOVE THANG</b>	Ce Ce Peniston	A&M AMY 846 (F)	
4	NEW	<b>NIGHTBIRD</b>	Convert	A&M AMY 845 (F)	
5	NEW	<b>FUNKIN' FOR JAMAICA (REMIX)</b>	Tom Browne	Arista 614998 (BMG)	
6	NEW	<b>(CAN YOU) FEEL THE PASSION</b>	Blue Pearl	Big Life BLRT 67 (F)	
7	NEW	<b>TAKE ME UP</b>	Soundsource	ffr FX 177 (F)	
8	NEW	<b>FEVER CALLED LOVE</b>	RHC	R&S/Outer Rhythm RSUK 9 (RTMP)	
9	NEW	<b>MONKEY WAH</b>	Radical Rob	R&S/Outer Rhythm RSUK 8 (RTMP)	
10	NEW	<b>INSTRUMENTS OF DARKNESS</b>	Art Of Noise	China WOKT 2012 (P)	
11	2	<b>TOO BLIND TO SEE IT</b>	Kym Sims	Atco B 86777 (W)	
12	3	<b>THE COMPLETE DOMINATOR</b>	Human Resource	R&S RSUK 4X (RTMP)	
13	NEW	<b>MEGAMIX</b>	Crystal Waters	A&M AMY 843 (F)	
14	4	<b>ROOBARB &amp; CUSTARD</b>	Shaft	ffireedom TABX 100 (F)	
15	5	<b>CLOSE YOUR EYES</b>	Acan	Production House PNT 034 (Self)	
16	NEW	<b>FEEL SO HIGH</b>	Des'ee	Dusted Sound 6576896 (SM)	
17	5	<b>RUNNING OUT OF TIME</b>	Digital Organism	Dead Dead Good GOOD 9T (REP)	
18	NEW	<b>SHE'S GOT THAT VIBE</b>	R Kelly/Public Announcement	Jive JIVET 292 (BMG)	
19	4	<b>THE HARDCORE EP</b>	The Hypnotist	Rising High RSN 13 (SRD)	
20	7	<b>EXTACY</b>	Shades Of Rhythm	ZTT ZANG 242 (W)	
21	18	<b>MAGIC'S BACK</b>	Malcolm McLaren/Alison Limerick	RCA PT 45224 (BMG)	
22	7	<b>MANIC MINDS</b>	Manix	Reinforced RIVET 1209 (SRD)	
23	NEW	<b>GODHEAD</b>	Nitzer Ebb	MUTE 1MUTE 135T (RTMP)	
24	10	<b>LOOK WHO'S LOVING ME</b>	Escoffereys	East West America A 5928T (W)	

This Week	Last Week	Title	Artist	Label (12")	(Distributor)
25	RE	<b>FROM THE GHETTO</b>	Dread Ilimstone/MTA Family	Urban URXB 87 (F)	
26	13	<b>I LOVE YOUR SMILE</b>	Shanice	Motown 2T 4490 (BMG)	
27	11	<b>REACHIN'</b>	Joey Negro presents Phase II	Republic LICIT 160 (P)	
28	26	<b>IT'S EASY/FEELIN' FREE</b>	Tamsin	Lafayette LA 24126 (P)	
29	NEW	<b>SAY IT</b>	ABC	Parlophone 12R 6298 (E)	
30	28	<b>WHEN LOVE CALLS</b>	Shay Jones	ID ID 1010 (Import)	
31	21	<b>OASIS</b>	Helen Baylor	Expansion EXPAND 20 (P)	
32	NEW	<b>THE WAY I FEEL ABOUT YOU</b>	Karyn White	Warner Bros W 0073T (W)	
33	29	<b>EVIL SURROUNDS US</b>	Wishdoka	Kickin KICK 13 (SRD)	
34	12	<b>WE'RE THE ALARM</b>	Fu-Schnickens	Jive JIVET 291 (BMG)	

This Week	Last Week	Title	Artist	Label (12")	(Distributor)
35	42	<b>SO REAL</b>	Love Decade	All Around The World 12GLOBE 106 (BMG)	
36	32	<b>I'LL BE YOUR FRIEND</b>	Robert Owens	Perfecto PT 45162 (BMG)	
37	48	<b>DO YOU WANT IT RIGHT NOW</b>	Degrassi Of Motion	Esquire ESQ 181 (Import)	
38	17	<b>HORSEPOWER</b>	Revelational III	R&S/Outer Rhythm RSUK 8 (RTMP)	
39	14	<b>SILENT NITE</b>	En Vogue	East West America A 8644T (W)	
40	37	<b>ALL WOMAN</b>	Lisa Stansfield	Arista 615000 (BMG)	
41	23	<b>FREE YOUR BODY</b>	Praga Khan featuring Jade 4 U	Profile PROFIT 347 (P)	
42	4	<b>THE OMEN</b>	Beltam Program 2	R&S RSUK 7 (RTMP)	
43	18	<b>JUSTIFIED AND ANCIENT</b>	The KLF/Maxine Harvey	KLF Comms KLF 89X (RTMP)	
44	15	<b>RIDE LIKE THE WIND</b>	East Side Beat	ffr FX 176 (F)	
45	NEW	<b>GOOD FRIEND</b>	Paris Red	Epic (USA) 74157 (I)	
46	18	<b>PLAYING WITH KNIVES</b>	Bizarre Inc.	Vinyl Solution STORM 38 (SRD)	
47	31	<b>FIND THE TIME (PART 1)</b>	Quadruphonia	ARS 6576265 (SM)	
48	20	<b>PRIDE</b>	Civilites & Cole Project	Columbia (USA) 4474135 (I)	
49	RE	<b>SENSORY DECEPTION</b>	MK 12	Rhythm Section SSR 1001 (Self)	
50	38	<b>STAY THIS WAY</b>	Brand New Heavies	Delicious Vinyl 4228661871 (Import)	
51	26	<b>INSTRUCTIONS OF LIFE</b>	Turntable Symphony	D-Zone DANCE 016 (SRD)	
52	28	<b>JAMES BROWN IS DEAD</b>	LA Style	ZYX ZYX 658612 (EMS/GY)	
53	27	<b>FEEL THE NEED</b>	JT Taylor	MCA MCST 1592 (BMG)	
54	43	<b>ONLY LOVE CAN BREAK YOUR HEART</b>	St Etienne	Warner Brothers (USA) 9362401960 (Import)	
55	24	<b>ACTIV 8 (COME WITH ME)</b>	Altern 8	Network NWK734 (P)	
56	NEW	<b>RISE</b>	Speedy J	Plus 8 Plus 8014 (I)	
57	RE	<b>LET ME BE YOUR FANTASY</b>	Haywire	Rumour PROCT 3 (P)	
58	53	<b>PAPUA NEW GUINEA</b>	Future Sound Of London	'Jumpin' & Pumpin' 12TOT 17 (P)	
59	NEW	<b>BLACK AND WHITE (C &amp; C REMIXES)</b>	Michael Jackson	Epic (USA) 74999 (F)	
60	38	<b>COMING ON STRONG (EP)</b>	Rhythm Section	Rhythm Section RS 005 (Self)	

## TOP 10 DANCE ALBUMS

This Week	Last Week	Title	Artist	Label/Cassette	(Distributor)
1	1	<b>REAL LOVE</b>	Lisa Stansfield	Arista 2123009/412300 (BMG)	
2	2	<b>ESSENTIAL HARDCORE</b>	Various	Dino DINTV 23/DINMC 33 (P)	
3	3	<b>DA DANGEROUS</b>	Michael Jackson	Epic 465802/4658024 (SM)	
4	5	<b>DIAMONDS AND PEARLS</b>	Prince & The NPG	Paisley Park WX 432/WX 432C (W)	
5	NEW	<b>JUICE</b>	Original Sound Track	MCA MCA10462 (F)	
6	4	<b>NOISE</b>	Various	Jumpin' & Pumpin' LP/TOT 3MCTOT 3 (P)	
7	12	<b>VOICES</b>	Kenny Thomas	Cooltempo CTP 24/CMTAC 24 (E)	
8	6	<b>KEEP IT COMIN'</b>	Keith Sweat	Elektra EKT 103 (W)	
9	NEW	<b>DEEP HEAT 11 - SPIRIT OF...</b>	Various	Telstar STAR 2595/STAC 2565 (BMG)	
10	8	<b>DEATH CERTIFICATE</b>	Ice Cube	Priority SL 57155/ (Import)	

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THE STATION OF THE STARS

# MARKET REPORT 1991

REM's *Out Of Time* was the best album of 1991, according to *Music Week's* poll of writers' and contributors' picks of the year.

The *Music Week* Top 10 Chart (right) was compiled on the basis of votes from MW journalists and contributors to our weekly Market Report stocking guide.

Below our market reporters give their personal Top 10 selections from the various genres they cover each week.

*Out Of Time* was a clear overall winner, but headed a list of over 50 titles showing a remarkable breadth of taste.

The second-placed Massive Attack and their debut *Blue Lines LP* continue the run of success they have enjoyed with critical plaudits in virtually every major music magazine.

Meanwhile, completing the top three U2 marked a return to form with an album that was quite as exciting as its marketing campaign promised.

Overall the Top 10 shows a marked bias towards dance with seven of the acts operating in or close to the dominant genre of 1991. Importantly, however, all are "real" acts writing new material, thus avoiding one of the oft-heard (though

clearly often unjustifiable) criticisms of the dance genre.

Those voting in the poll were: Andy Beavers; Matthew Cole; Karen Faux; Phil Hardy; Duncan Holland; Alan Jones; Andrew Martin; Steve Redmond; Nick Robinson; Phil Sommerich; Martin Talbot; and Selina Webb.

All of us would like to thank those artists, managers, studios, music publishers and record companies who made these records possible — and we look forward to being able to choose our 1992 Top 10 in a year's time.

Steve Redmond

## THE OFFICIAL MUSIC WEEK TOP 10 1991

1. <i>Out Of Time</i>	REM	Warner Bros
2. <i>Blue Lines</i>	Massive Attack	Circa
3. <i>Achtung Baby</i>	U2	Island
4. <i>Weld</i>	Neil Young	Warner Bros
5. <i>Real Love</i>	Lisa Stansfield	Arista
6. <i>Diamonds And Pearls</i>	Prince	Paisley Park
7. <i>Seal</i>	Seal	ZTT
8. <i>Stars</i>	Simply Red	East West
9. <i>Road To Freedom</i>	Young Disciples	Talkin' Loud
10. <i>Screamadelica</i>	Primal Scream	Creation

Compiled from votes of *Music Week* journalists

## MAINSTREAM

### Albums

- Diamonds And Pearls*: Prince (Paisley Park)
  - Out Of Time*: REM (Warner Bros)
  - Emotions*: Mariah Carey (Columbia)
  - Achtung Baby*: U2 (Island)
  - Shepherd Moons*: Enya (WEA)
  - Power Of Love*: Luther Vandross (Epic)
  - The Commitments*: Original Soundtrack (MCA)
  - Gonna Make You Sweat*: C&C Music Factory (Columbia)
  - Let's Get To It*: Kylie Minogue (PWL)
  - Mr. Lucky*: John Lee Hooker (Silvertone)
- Alan Jones

## INDIES

- Trompe Le Monde*: Pixies (4AD)
- Screamadelica*: Primal Scream (Creation)
- Bandwagoners*: Teenage Fanclub (Creation)
- Lovesex*: My Bloody Valentine (Creation)
- Electronic*: Electronic (Factory)
- Indie Top 20 Vol. 13*: Various Artists (Beechwood)
- The Aints*: The Aints (UFO Records)
- The Real Ramona*: Throwing Muses (4AD)
- Just For A Day*: Slowdive (Creation)
- Every Man And Woman Is*



A Star: Ultramarine (Brainiac)  
Nick Robinson

## COUNTRY

- Honky Tonk Heroes*: Various (Columbia)
  - Americana*: Various (Columbia)
  - Ropin' The Wind*: Garth Brooks (Capitol)
  - Where Blue Begins*: Sanne (Point Blank)
  - A Christmas Vol. 2*: Christmas (Warner Bros)
  - Will T Massey*: Will T Massey (MCA)
  - I Thought It Was You*: Doug Stone (Epic)
  - Shooting Straight In The Dark*: Mary Chapin Carpenter (Columbia)
  - Classics With Pride*: Charley Pride (Ritz Records)
  - Summer Nights*: Ken Johnson & Northwind (Stox Records)
- Karen Faux

## DANCE

- Deeper Love*: Clivillés & Cole (Columbia)
  - What Would We Do*: DSK (Boys Own)
  - Gett Off*: Prince Owens (Paisley Park)
  - Don't Fight It, Feel It*: Primal Scream (Creation)
  - Apparently Nuthin'*: Young Disciples (Talkin' Loud)
  - I'll Be Your Friend*: Perfecto Owens (Ribeiro)
  - Where Love Lives*: Alison Limerick (Arista)
  - Footsteps Following Me*: Frances Nero (Debut)
  - Energy Flash*: Balttram (R&S/Outer Rhythm)
  - Too Blind To See It*: Kym Sims (Atco)
- Andy Beavers

## FOLK & ROOTS

- Great Big Boy*: Leo Kottke (Private/BMG)
- Living With The Law*: Chris Whitley (Columbia)
- Fruit Tree*: Nick Drake (Hannibal reissue)



REM: Scoop the honours among MW's pollsters

- |  |  |
|--|--|
| <ol style="list-style-type: none"> <li><i>Bring It All Back Home</i>: Various Artists (BBC Enterprises)</li> <li><i>Don't Try This At Home</i>: Billy Bragg (Go! Discs)</li> <li><i>Home Fire</i>: Ron Kavana (Special Delivery)</li> <li><i>Rumour And Sigh</i>: Richard Thompson (Capitol)</li> <li><i>Smoke And Strong Whiskey</i>: Christy Moore (Newberry Records)</li> <li><i>The Bootleg Series Vol. 1-3</i>: Bob Dylan (Columbia)</li> <li><i>Who Knows Where The Time Goes</i>: Sandy Denny (Hannibal reissue)</li> </ol> | <ol style="list-style-type: none"> <li><i>Soundgarden</i> (A&amp;M)</li> <li><i>Nevermind</i>: Nirvana (Geffen)</li> </ol> |
|--|--|
- Andrew Martin

## JAZZ

- 1924-1930*: Louis Armstrong & The Blues Singers (Affinity)
  - Lemuria-Seascape*: Kenny Barron (Candid)
  - Live In Japan*: John Coltrane (Impulse)
  - Sketches Of Spain*: Miles Davis/Gil Evans (CBS)
  - The English Concerts (1969 & 1971)*: Duke Ellington (Sequel)
  - Highlights*: Stan Getz (Verve)
  - The Legend*: Billie Holiday (CBS)
  - The Language Of Truth*: Julian Joseph (East-West)
  - Live At Maybeck Recital Hall, Volume Eleven*: Roger Kellaway (Concord Jazz)
  - Various Artists*: Living Chicago Blues, Vols. 1-4 (Alligator)
- Stan Britt

## HEAVY METAL

- Blood Sugar Sex Magik*: Red Hot Chili Peppers (Warner Bros)
- Circle of Soul*: Circle Of Soul (Hollywood)
- Pornograffiti*: Extreme (A&M)
- I Love You: I Love You* (Geffen)
- Let It Scream*: Scream (Geffen)
- Use Your Illusion II*: Guns N' Roses (Geffen)
- The Heat*: Dan Reed Network (Mercury)
- Frankshow*: Bulletboys (Warner Bros)
- Badmotorfinger*: Pearl Jam (Geffen)

## MUSIC VIDEO

- Seal*: Seal (WMV)
- Videoography*: Pet Shop Boys (PML)
- Greatest Hits*: Eurythmics (BMG)

- This Film Is On*: REM (WMV)
  - Moving Picture Book*: Simply Red (WMV)
  - Unspoil By Progress*: Pop Will Eat Itself (BMG)
  - Justify My Love/MTV Vogue*: Madonna (WMV)
  - Greatest Video Hits*: Jason Donovan (PWL)
  - Moonshadows*: Enya (WMV)
  - Ragged Glory*: Neil Young And Crazy Horse (WMV)
- Selina Webb

## REISSUES

- Sings And Plays*: Mose Allison (Ace)
  - Extra*: William Bell (Stax)
  - Surrender To The Rhythm*: Brinsley Schwarz (EMI)
  - Early Morning Rain*: Ian & Sylvia (Vanguard)
  - The Collected Country Joe & The Fish*: Country Joe & The Fish (Vanguard)
  - Various Artists*: This Is Merseybeat (Edsel)
  - The Trip*: Donovan (EMI)
  - The Brightest Smile In Town*: Dr John (Demon)
  - Taj Mahal*: Taj Mahal Edsel
  - Tim Hardin 2*: Tim Hardin (Line)
- Phil Hardy

## CLASSICAL

- Mozart: La Clemenza Tito*: Gardiner (Archiv)
  - Mozart: The Magic Flute/Salti*: Decca
  - Casken*: Golem/Bernas (Virgin)
  - Bernstein: Candide/Bernstein*: Deutsche Grammophon
  - Prokofiev: Piano Sonatas/Lyry* (ASV)
  - Biber: Mystery Sonatas/Holloway* (L'Oiseau Lyre)
  - Brahms: Symphony No 1*: Norrington (EMI)
  - Mozart: The Magic Flute/Bescham* (Nimbus)
  - Maw: Odysseu/Rattle* (EMI)
  - Strauss, Headington*: Violin Concertos, Xue-Wei (ASV)
- Phil Sommerich

# Reaching for the Stars

Big name acts bombarded us with albums as never before last year, and while '91 was hailed as the year of dance music, the frontrunners in the annual singles chart tell a different story. Alan Jones examines the results of the Top 100 singles and albums charts featured on p20-21



1989 was a year with too many days for Simply Red (left). For much of it, their album *A New Flame* sat proudly atop the sales pyramid. But as the year ebbed away, Jason Donovan's *Ten Good Reasons* closed the gap, finally pulling ahead on Christmas Eve. *A New Flame* was thus denied the title of the year's best-selling album, even though it had sold well over 1.25m copies.

In 1991, Simply Red were involved in a similar tussle for supremacy — and this time they won, their latest album *Stars* overtaking Eurythmics' *Greatest Hits* some time in the afternoon of 28 December to complete a stunning ascent.

Released a mere 14 weeks before the year ended, the album rose to the top on three separate occasions, stimulated by the singles chart success of the title track and *Something Got Me Started*.

*Stars* was one of many albums released in the latter part of the year that helped to dispel earlier gloom, the final seven weeks of 1991 all showing album sales running well ahead of 1990 levels, sometimes spectacularly so, with the final week a massive 43% up on the same week of the previous year.



Michael Jackson's *Dangerous* made an invaluable contribution too, selling 500,000 copies between 21 November and 28 December to reach triple platinum status faster than any previous album, except Phil Collins'... But Seriously.

1991 was notable for the sheer weight of product delivered by established acts. There were more releases last year by acts with multi-platinum pedigrees than ever before. Apart from Jackson and Simply Red, U2, Chris Rea (above), Genesis, Dire Straits and Erasure all came up with the goods, though some were less well received than might be expected. This was balanced by the upsurge in popularity of others, most notably R.E.M., who sold 500,000 copies of *Out of Time*, which yielded four of their six Top 40 singles in 1991.

Guns N' Roses delivered the biggest marketing coup of the year, releasing two-and-a-half hours of new music simultaneously on *Use Your Illusion I and II*. The albums both spun-off Top 10 singles, and finished the year among the Top 50.

The prominence of established acts

made the going tough for newcomers. Of the new intake, Seal (below) made the biggest splash, followed by Beverly Craven and Kenny Thomas.

The link between singles success and albums acceptance remains complicated. Despite their succession of hit 45s, the KLF ended up with their *White Room* album occupying a lowly number 50 berth on the list of top albums, while Danni Minogue's *Love And Kisses* album failed to gain a place among the year's Top 100 despite bombarding the singles charts with five Top 40 hits last year.



1991 was the year dance music took the singles chart by the scruff of the neck, and didn't let go... or did it? Looking at the list of the Top 100 singles of the year it's clear that, while 40% of the discs are dance-rooted, all the frontrunners were rock, pop or novelty, with Oceanic's *Insanily* ranked ninth overall, proving the most popular from the dance sector.

As it has done throughout much of the globe, *(Everything I Do) I Do It For You* by Bryan Adams (below) emerged as the year's biggest hit, though two further releases by the Canadian had much less success, and suggest he will have a very difficult time breaking the shackles that tie him to his 16 week chart-topper.

By contrast, the KLF showed great consistency throughout the year. Their number one single, *3AM Eternal*, emerged as the year's 12th biggest hit, while *Justified & Ancient* ranks 27th and *Last Train To Trancentral* is at number 30.



The tragic demise of Freddie Mercury (right) brought Queen's best-loved single, *Bohemian Rhapsody*, back for a three-week residency at the top of the chart at the end of the year, selling so heavily that when its 1975 and 1991 sales are added together it is the third biggest selling single ever in the UK.

*Bohemian Rhapsody* was only one of a number of reissues to make a significant impact on the chart, others including *Should I Stay Or Should I Go* by The Clash (number 19 of the year), *Always Look On The Bright Side Of Life* by Monty Python (number 44) and a remixed *Crazy For You* by Madonna (number 46).

Remakes showed their usual prominence too, with Cher's *The Shoop Shoop Song* (number three), Jason Donovan's *Any Dream Will Do* (number six) and Vic Reeves' *Dizzy* (number eight) leading the way.

Acts from many different countries had major hits in 1991, but few of them were consistent enough to challenge the Anglo-American duopoly, which still accounted for 88% of the year's Top 100.

Interestingly, the year's first number one — *Bring Your Daughter... To The Slaughter* by Iron Maiden — is nowhere to be seen in the year-end tabulation, its short chart career



Kyle: four more Top 20 hits

generating fewer sales than any number one for a long time. Other weekly chart spirit chumps that show less gloriously on the annual round-up are U2's *The Fly* (number 54 for the year) and Queen's *Innuendo* (number 70).



Kyle Minogue continued to impress, and four years after her string of hits started she has an unbroken sequence of 14 consecutive Top 20 hits, including a further four in 1991.

Identifying which were the biggest-selling singles of the year is the easy part. Explaining the reasons for their popularity is more difficult.

The exact ingredients required to guarantee a major hit remain a secret pursued by many but known at any given time by very few — and even they find that the recipe is prone to change at regular intervals.

Enthusiastic amateurs with no thoughts of stardom continue to prosper, while the best-laid plans of majors are frequently dashed.

The strange alchemy that takes place when a single is released frustrates those who would appreciate a more scientific explanation, and delights the rest of us, as the fragile balance between art and business is maintained.

Long may it continue. Next week 1991's top compilation albums



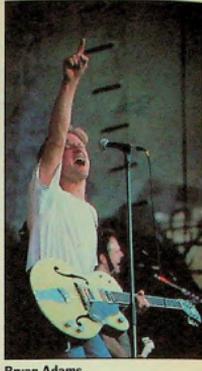
Guns N' Roses: biggest marketing coup of the year

# 1997 TOP 100 SINGLES

music week

Position	Artist (Producer)	Label (Distrib)	Case cat No
1	[EVERYTHING I DO] I DO IT FOR YOU * 2 Bryan Adams (Largus) MCA/Horizon/Columbia (Adam/Largo/Karnen)	AMM 789	AMM 789
2	SOHEMBAH BIRAPU... THESE ARE THE DAYS OF * Celine Dion (L'Amour) MCA/Atlantic/EMI (MCA/Atlantic/EMI)	TOOLZEN 10	TOOLZEN 10
3	THE SHOOP SHOOP SONG (IT'S IN HIS KISS) ● Cher (A&R) Carlin/Casablanca	Epic/BMG 69633A	Epic/BMG 69633A
4	HAT TOO SEXY * Right Said Fred (Tommy) DJ HR & Run Fairbairns/Fairbairns/Macoli	TSV (BMG) CAS1001	TSV (BMG) CAS1001
5	DO THE BARTMAN * The Simpsons (Lorenz) C. Lorenz	Geffen (BMG) GEF 8123	Geffen (BMG) GEF 8123
6	ANY DREAM WILL DO ● Jason Donovan (Wright) Real Gone Music/Ujard/Wibber/Rice	Real Gone Music (BMG) RGM 010	Real Gone Music (BMG) RGM 010
7	THE ONE AND ONLY ● Chesney Hawkes (Shacklock/Kershaw) WC (Kershaw)	Chrysalis (E) CHM 367	Chrysalis (E) CHM 367
8	DIZZY * Vic Reeves & The Wonder Stuff (Glossop) Lowery/BMG (Roar/Water)	Novelty (E) SGH 412	Novelty (E) SGH 412
9	INSANITY ● Deacon Blue (Hartley) Virgin (Hartley)	Dead Dazed Good (REP) DGD 42	Dead Dazed Good (REP) DGD 42
10	I WANNA SEX YOU UP ● Color Me Badd (D'Freeze/McVie) (Spiderman) EMI (D'Freeze)	WABCRC WABCRC	WABCRC WABCRC
11	GET READY FOR THIS ● 2 Unlimited (Wildebeest) MCA (Wildebeest/Coster)	PWL Continental (REP) PWC 206	PWL Continental (REP) PWC 206
12	3 A.M. ETHERAL ● The Notorious B.I.G. (The Notorious B.I.G.) (The Notorious B.I.G.) (The Notorious B.I.G.)	KLF Communications (REP) KLF 069C	KLF Communications (REP) KLF 069C
13	BLACK OR WHITE ● The Notorious B.I.G. (The Notorious B.I.G.) (The Notorious B.I.G.) (The Notorious B.I.G.)	Epic (BMG) EBF 5784	Epic (BMG) EBF 5784
14	LET'S TALK ABOUT SEX ● Sade (Sade) Epic (Sade)	RE (E) RE 10	RE (E) RE 10
15	DON'T LET THE SUN GO DOWN ON ME ● George Michael (Michael) Virgin (George Michael)	Epic (BMG) EBF 5784	Epic (BMG) EBF 5784
16	MORE THAN WORDS ● Extreme (Wiegman) Rondor (Bentzen/Cooper/Cherone)	AMMC 792	AMMC 792
17	WHEN YOU TELL ME YOU LOVE ME ● Dee Dee Bridgewater (Crosby) MCA (Bridgewater)	EMI (E) EMI 112	EMI (E) EMI 112
18	SUNSHINE ON A RAINY DAY (Remix) ● Zoe (Youth) EGG/BMG/Globe (Glover/Pollock)	MAGCS 14	MAGCS 14
19	SHOULD I STAY OR SHOULD I GO ● The Clash (Hendy) Island (Hendy)	Columbia (EMI) 69424	Columbia (EMI) 69424
20	SIT DOWN ● James (Norton) Blue Mountain (Booth/Good/Glenzie/Whelan)	JAM 423	JAM 423
21	WIND OF CHANGE ● The Scorpions (Oberschall) PolyGram (Meinel)	Virgin (E) VINE 58	Virgin (E) VINE 58
22	THE STONK ● Hake & Poca and the Storkers (May) (C) (Giffiths/Hale/Pace)	LOOKS 266	LOOKS 266
23	IF I WANNA GIVE YOU DEVIATION ● Nasiradeen (Nasiradeen) Real Gone Music (Nasiradeen)	Real Gone Music (BMG) RGM 010	Real Gone Music (BMG) RGM 010
24	NOW THAT WE'VE FOUND LOVE ● Hedy & The Boys (Riley) Warner Chappell (Gambell/Huff)	MCS75 150	MCS75 150
25	BABY BABY ● Ami (Sims) (Hawthorn) Virgin (Hawthorn)	AMM 711	AMM 711
26	CHARLY ● Prodigy (Sims) (Hawthorn) Virgin (Hawthorn)	XL (EMI) XL 21	XL (EMI) XL 21
27	JUSTIFIED & ANCIENT ● The KLF (The KLF) EGG/WC/BMG (Cautley/Drummond/Lytle)	KLF 069C	KLF 069C
28	WORLD IN UNION ● Koi Te Kanawa (Skarke) Skarke/Standard (Holt/Skarke)	Columbia (EMI) 69314	Columbia (EMI) 69314
29	PROMISE ME ● Beverly Hills (Sims) (Hawthorn) Virgin (Hawthorn)	Epic (BMG) EBF 5784	Epic (BMG) EBF 5784
30	LAST TRAIN TO WINDSOR ● KLF (KLF) EGG/WC/BMG (Cautley/Drummond/McFarland/Lytle)	KLF 069C	KLF 069C
31	YOU GOT THE LOVE ● The Notorious B.I.G. (The Notorious B.I.G.) (The Notorious B.I.G.) (The Notorious B.I.G.)	Real Gone Music (BMG) RGM 010	Real Gone Music (BMG) RGM 010
32	GYPSY WOMAN (LA DA DEE) ● Crystal Waters (Bassment Boys) BMG (Waters/Conway)	AMM 772	AMM 772
33	THINKING ABOUT YOU ● Kenny Rogers (Rogers) MCA/Horizon (Ward/Ward/Williams)	Columbia (EMI) 69314	Columbia (EMI) 69314
34	RHYTHM OF MY HEART ● Rod Stewart (Horn) WGC/Polygram (Lordon/Cape)	WABCRC WABCRC	WABCRC WABCRC
35	SET ADRIFF ON MEMORY BLISS ● PM Dawn (PM Dawn) MCA/Reformation (Cordes/Leung)	Gez Street (E) GEE 33	Gez Street (E) GEE 33
36	LOVE TO HATE YOU ● Easures (Phillips) Musical Moments/Sony/Adi/Bely/Sony (Clarke/Bell)	OMTE 121	OMTE 121
37	SADNESS PART 1 ● Eazy-D (Eazy-D) Virgin (Eazy-D)	Virgin Intertainment (E) VIR 0202	Virgin Intertainment (E) VIR 0202
38	CRAZY ● Seal (Horn) Beechwood/Sa (Seal)	ZTT 701	ZTT 701
39	MOVE ANY MOUNTAIN ● The Notorious B.I.G. (The Notorious B.I.G.) (The Notorious B.I.G.) (The Notorious B.I.G.)	Real Gone Music (BMG) RGM 010	Real Gone Music (BMG) RGM 010
40	ANYONE'S FREE TO FEEL GOOD ● Rozalla (SMI) Perle (Swanson/Cox)	Virgin (E) VIR 0202	Virgin (E) VIR 0202
41	SAL WATER ● Cher (A&R) Carlin/Casablanca (Cher)	Epic (BMG) EBF 5784	Epic (BMG) EBF 5784
42	SAILING ON THE SEVEN SEAS ● OMD (OMD) Real Gone Music (OMD/Kershaw)	Virgin (E) VIR 0202	Virgin (E) VIR 0202
43	WIGGLE IT ● 2 in a Room (Morrell) EMI (Morrell/Vargas)	SBK (E) TSCM 18	SBK (E) TSCM 18
44	ALWAYS LOOK ON THE BRIGHT SIDE OF LIFE ● Metryn (Metryn) Polygram (Lordon/Cape)	WABCRC WABCRC	WABCRC WABCRC
45	ALL 4 LOVE ● Celine Dion (L'Amour) MCA/Horizon (Ward/Ward/Williams)	EMI (E) EMI 112	EMI (E) EMI 112
46	CRAZY FOR YOU (REMIX) ● Madonna (Bentley) BMG (Bentley)	WABCRC WABCRC	WABCRC WABCRC
47	JOYRIDE ● De La Soul (Sims) (Hawthorn) Virgin (Hawthorn)	EMI (E) EMI 112	EMI (E) EMI 112
48	GET HERE ● Olga Adams (Ozabal/Basscombe) WC (Russell)	Foxygrove (E) FOXY 01	Foxygrove (E) FOXY 01
49	GETT OFF ● Princes & The New Power Generation (The New Power Generation)	WABCRC WABCRC	WABCRC WABCRC
50	YOU COULD BE MINE ● Guns N' Roses (Cinco) Guns N' Roses (Guns N' Roses)	Geffen (BMG) GEF 8123	Geffen (BMG) GEF 8123

Position	Artist (Producer)	Label (Distrib)	Case cat No
51	CHORUS ● Erasme (Phillips) Sony/Sony (Clarke/Bell)	MCA (E) MCA 121	MCA (E) MCA 121
52	THE WHOLE OF THE WHOLE ● The Waterboys (Scott) Toolzen/Diogenes (Scott)	TOOLZEN 10	TOOLZEN 10
53	THINGS THAT MAKE YOU GO HUMMM ... ● D.C. Mack (Hawthorn) Virgin (Hawthorn)	Columbia (EMI) 69424	Columbia (EMI) 69424
54	THE FLY ● U2 (Lanois/Ernst) Blue Mountain (U2)	Virgin (E) VIR 0202	Virgin (E) VIR 0202
55	WHAT CAN YOU DO FOR ME ● Dun Stacks (Hawthorn) Virgin (Hawthorn)	Virgin (E) VIR 0202	Virgin (E) VIR 0202
56	TOUCH ME (ALL NIGHT LONG) ● Paula Abdul (Sims) (Hawthorn) EMI (Lorenz)	Virgin America (E) VAS 28	Virgin America (E) VAS 28
57	IT'S TOO LATE ● Quarteto Inno. (Dina Carroll) (Quarteto) Screen Gems-EMI (King/Stern)	Mercury (E) HMM 33	Mercury (E) HMM 33
58	DO YOU WANT ME ● Salt N' Pipa (Harty) Blue Dog/Musicland (All Boys) (Fingerprints)	FCS 151	FCS 151
59	SENZA UNA DONNA (WITHOUT A WOMAN) ● Zucchero (Harty) Blue Dog/Musicland (All Boys) (Fingerprints)	London (E) LON 254	London (E) LON 254
60	TOUCH ME (ALL NIGHT LONG) ● Cathy Dennis (Dennis/Duggan) Dinosync/Memory Lane (Dennis/Camacho/Katana)	PolyGram (E) CAT 93	PolyGram (E) CAT 93
61	PEACE ● Salma Hayek (Johnston/Johnston) MCA (Johnston/Johnston)	East West (E) EW 216	East West (E) EW 216
62	RIDE LIKE THE WIND ● East Side Beat (Inno) (Credence) WC (Gibb)	FCS 178	FCS 178
63	SECRET LOVE ● The Real Gone Music (Gibb/Gibb/Gibb) Gibb Brothers/BMG (Gibb/Gibb/Gibb)	Warner Brothers (E) WB 121	Warner Brothers (E) WB 121
64	WINTER IN JULY ● Beverly Hills (Sims) (Hawthorn) Virgin (Hawthorn)	Shelton Gray (EMI) SG 121	Shelton Gray (EMI) SG 121
65	ACTIVE 8 (COME WITH ME) ● Allen & Allen (Sims) (Hawthorn) Virgin (Hawthorn)	Norfolk (E) NOR 121	Norfolk (E) NOR 121
66	MOVE YOUR BODY (ELEVATION) ● Xscape (Malone) Supreme (Malone/Spreckley)	Optimum (BMG) OPT 121	Optimum (BMG) OPT 121
67	LOVE... THEY WILL BE DONE ● Martha (Harty) Blue Dog/Musicland (All Boys) (Fingerprints)	Columbia (EMI) 69424	Columbia (EMI) 69424
68	BECAUSE LOVE YOU (THE POSTMAN SONG) ● Stevie B (Stevie B/Brooks) (Stevie B/Brooks)	POCS 126	POCS 126
69	SHINY HAPPY PEOPLE ● REM (Linn) (Linn) (Linn) (Linn)	Warner Brothers (E) WB 121	Warner Brothers (E) WB 121
70	ILL BE BACK ● Arnie Azou (The Temptations) EastWest/Virgin (EastWest/Woodman)	Epic (EMI) EBF 5784	Epic (EMI) EBF 5784
71	CONGONA MAKE YOU SWEAT ● C&C Music Factory/Freedom Fusions (Chiville/Carter/Virgin) (Civille/Chiville)	Columbia (EMI) 69424	Columbia (EMI) 69424
72	DRIVEN BY YOU ● Brian Auger (Brian Auger) Queen's Em (May)	Parlophone (E) TOR 624	Parlophone (E) TOR 624
73	WHAT DO I HAVE TO DO ● Kylie Minogue (Stock/Malone/Waterman) All Boys (Stock/Malone/Waterman)	PWC 121	PWC 121
74	ONLY YOU ● Pras (MacDonald/Goldenberg) CC (MacDonald/Goldenberg)	BMG 11	BMG 11
75	YOU BLIND TO ME ● Kym Sims (Hartley) C. Hartley	ANZ 101	ANZ 101
76	HIPPYCHICK ● Soho School (Polygram/WC (London))	SAMI (EMI) SAM 121	SAMI (EMI) SAM 121
77	ALL RIGHT NOW ● Five (Five/Kelly) Blue M. (Fraser/Rodgers)	WABCRC WABCRC	WABCRC WABCRC
78	RESCUE ME ● Madonna (Bentley) BMG (Bentley)	Sire/W (E) SWE 121	Sire/W (E) SWE 121
79	DON'T TALK JUST KISS ● Right Said Fred (Tommy) DJ HR & Run (Fairbairns/Fairbairns/Macoli)	CASNO2	CASNO2
80	PANDORA'S BOX ● Chad (Sims) (Hawthorn) Virgin (Hawthorn)	Virgin (E) VIR 0202	Virgin (E) VIR 0202
81	TAINTED LOVE ● Soft Cell/Marc Almond (Thorne) Burlington/WC (Cobb)	Mercury (E) HMM 33	Mercury (E) HMM 33
82	SUMMERTIME ● DJ Jazzy Jeff & Fresh Prince (Hawthorn/Variou) (Variou)	JIVE 121	JIVE 121
83	WHERE THE STREETS... HOW CAN YOU ● The Notorious B.I.G. (The Notorious B.I.G.) (The Notorious B.I.G.) (The Notorious B.I.G.)	Real Gone Music (BMG) RGM 010	Real Gone Music (BMG) RGM 010
84	SUCH A FEELING ● Blaine (Blaine) (Blaine) (Blaine)	Virgin (E) VIR 0202	Virgin (E) VIR 0202
85	RHYTHM IS A MYSTERY ● K-Lo (K-Lo/Klassi M. K-Lo/Stagg)	Deconstruction/Parlophone (E) TOR 624	Deconstruction/Parlophone (E) TOR 624
86	FROM A DISTANCE ● Bette Midler (Midler) (Midler) (Midler)	Atlantic (E) ATL 121	Atlantic (E) ATL 121
87	I BELIEVE ● EMF (Gabriel) WC (EMF)	Parlophone (E) TOR 624	Parlophone (E) TOR 624
88	STARS ● Sims, Red (Linn/Huskins) (Sims) (Linn/Huskins)	East West (E) EW 216	East West (E) EW 216
89	TOUCH MYSELF ● The Notorious B.I.G. (The Notorious B.I.G.) (The Notorious B.I.G.) (The Notorious B.I.G.)	Real Gone Music (BMG) RGM 010	Real Gone Music (BMG) RGM 010
90	LOVE REARS ITS UGLY HEAD ● Lana Del Rey (Lana Del Rey) (Lana Del Rey)	Epic (EMI) EBF 5784	Epic (EMI) EBF 5784
91	SOMETHING GOT ME STARTED ● Simply Red (Linn/Huskins) (Linn/Huskins)	East West (E) EW 216	East West (E) EW 216
92	OUTSTANDING ● Kenny Rogers (Rogers) MCA/Horizon (Ward/Ward/Williams)	Columbia (EMI) 69314	Columbia (EMI) 69314
93	HUMAN NATURE ● Gary Clail (Clail) U Sound System (Sherwood) Perfecto/Polygram (Clail)	PWC 121	PWC 121
94	CRY FOR HELP ● Rick Astley (Astley) BMG (Astley/Fisher)	ICA (BMG) ICA 121	ICA (BMG) ICA 121
95	THWIST & SHOUT ● Deacon Blue (Kelly/Poor) (Ross)	Columbia (EMI) 69314	Columbia (EMI) 69314
96	DEEP, DEEP TROUBLE ● De La Soul (Sims) (Hawthorn) Virgin (Hawthorn)	Geffen (BMG) GEF 8123	Geffen (BMG) GEF 8123
97	ALWAYS THERE ● Incoignite (Incoignite) (Incoignite) (Incoignite)	Talon (EMI) TAL 121	Talon (EMI) TAL 121
98	LOVE AND KISSES ● Blaine (Blaine) (Blaine) (Blaine)	BMG (EMI) BMG 121	BMG (EMI) BMG 121
99	20TH CENTURY BOY ● Marc Bolan & T. Rex (Vasconi) Wizard (Barnham) (Bolan)	MCA (E) MCA 121	MCA (E) MCA 121



Bryan Adams



The Clash



Lisa Stansfield



Salt-N-Pepa



Cher

# 1990 TOP 100 BUMBS

music week



Pet Shop Boys



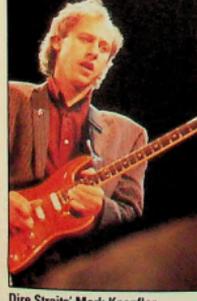
Eurythmics



Erasure



Tina Turner



Dire Straits' Mark Knopfler

Position	Original Position	Weeks on Chart	Artist (Producer)	Label (Distrib)	CD or MC No	Position	Original Position	Weeks on Chart	Artist (Producer)	Label (Distrib)	CD or MC No
1	1	12	STARS * 4 Simply Red (Levine)	East West (W)	903752842	51	11	3	THE FORCE BEHIND THE POWER * Diana Ross (A&H/Carrichand/Wonder)	EMI (E)	CDDEM1623
2	1	46	GREATEST HITS * 4 Eurythmics (Stewart/Williams/Lovine)	RCA (BMG)	PD 19459	52	12	31	EXTREME II — PORNOGRAFITTI * Extreme (Wagner)	AMM (F)	395312
3	1	4	GREATEST HITS I * 4 Queen (Richardson/Dove)	Parlophone (E)	COPTM72	53	14	8	TOGETHER AT LAST * Richard Claydon/James Last (Various)	Decca Delphic/PolyGram (F)	5119259
4	2	12	SIMPLY THE BEST * 3 Tina Turner (Carrichand/Levine)	Capitol (E)	90325711	54	1	28	CIRCLE OF ONE * Chris de Burca (Chrysalis/Warner)	Fantasia (F)	5127442
5	1	9	DANGEROUS * 3 Michael Jackson (Riley/Jackson/Sweeten/Bottrell)	Epic (SM)	465822	55	6	30	THE SIMPSONS SING THE BLUES * The Simpsons (Lorini)	Geffen (BMG)	GFCD2438
6	1	41	OUT OF TIME * 2 Madonna (Various)	Warner Bros (W)	70905652	56	2	4	I'M YOUR BABY TONIGHT * Whitney Houston (Various)	Arista (BMG)	GFCD2438
7	2	33	TIME, LOVE & TENDERNESS * 2 The Michael Ballou (Alanaise/Holton)	Columbia (SM)	467812	57	2	27	SPARTACUS * The Farm (Macherson)	Produce (F)	MLKCD1
8	1	56	THE IMMAGINE COLLECTION * 6 Madonna (Various)	Sire (W)	709056432	58	24	13	INSPECTOR MORSE * Baroness (Philips/Walker)	Virgin Television (F)	VTC22
9	1	27	LOVE HURTS * 2 Cher (Various)	Geffen (BMG)	GFCD2427	59	3	21	MOVE TO THIS * Cathy Dennis (Dennar/Bodger/Danny D'Dodgers)	PolyGram (F)	849632
10	1	16	FROM TIME TO TIME — THE SINGLES COLLECTION * 2 Paul Young (Edman/Various)	2+2columbia (SM)	468652	60	3	22	THE COMPLETE PICTURE — THE VERY BEST OF * Deborah Harry (Bionde Various)	Chrysalis (E)	CS21857
11	1	31	SEAL * 2 Seal (Horn)	ZT (W)	903716573	61	1	24	DOUBT * James Edwards (Edwards)	Food (E)	FOODCD2
12	1	13	WAKING UP THE NEIGHBOURS * 2 A&M (Various)	A&M (F)	3917642	62	3	10	C.M.B. * Julie Miller (Howie T)	Garr (W)	304424
13	1	6	WE CAN'T DANCE * 2 Genesis (Genesis/Dave)	Virgin (F)	GENCD3	63	2	14	GREATEST HITS * The Jam (Smith/Parr/Coppersmith/Heaven/Wilson/The Jam)	PolyGram (F)	849554
14	1	16	ON EVERY STREET * 2 The Streets (Knopfler/The Streets)	Vertigo (F)	5116162	64	1	124	LEGEND * The Who (Various) & The Wallers	TelCom (F)	EMFCD10
15	1	57	THE VERY BEST OF ELTON JOHN * 7 Elton John (Duggood/Thomas/John/Franks/Was)	Rocket (F)	848477	65	7	4	WE ARE IN LOVE * Halle Berry (Horn/Connick Jr/Shaiman)	Columbia (SM)	466726
16	3	32	BEVERLY CRAVVS * Beverly Cleven (Samwell-Smith)	Epic (SM)	4659332	66	4	4	BAT OUT OF HELL * 5 Meat Loaf (Hurdston/Gaffas)	Epic (SM)	CD42419
17	3	27	PERFORMS ANDREW LLOYD WEBBER * Michael Crawford/RPO (Jarrett/Redman)	Telstar (BMG)	TC22544	67	4	1	THE ULTIMATE COLLECTION * Marc Bolan & The Virgin (Various)	Telstar (BMG)	TC22529
18	2	5	ACHUNG BABY * 2 UZ (Lanois/Em)	Interscope (F)	CDU28	68	4	71	SOUL PROVIDER * 3 Michael Bolton (Ormant)	Telstar (BMG)	TC22529
19	1	2	AUBERGE * Chris Rea (Rea/Kelly)	East West (W)	903723682	69	1	18	MEMORIES * Foster & Allen (Ingram)	Telstar (BMG)	TC22529
20	1	7	SHEPHERD MOONS * Enya (Byan)	WEA (W)	903175272	70	12	28	MAMA SAID * Lenny Kravitz (Kravitz)	Virgin America (F)	VA9454
21	3	38	JOYRIDE * Roxette (Ulfarman)	EMI (E)	CDDEM1019	71	2	4	X * INXS (Thomas)	Maverick (F)	846662
22	3	14	VOICES * 4 Kenny Rogers (Green/Perley/Ferrino/Gunnar)	Columbia (SM)	CDCE921019	72	8	31	THE VERY BEST OF * The Bee Gees (Gibby/Gibby/Gibby/Various)	PolyGram (F)	8412382
23	4	4	GREATEST HITS 1977-1990 * 2 Eric S (SM)	Epic (SM)	8575412	73	1	7	THE ESSENTIAL PAVAROTTI * 3 Luciano Pavarotti (Various)	Decca (F)	4327012
24	1	14	JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT * Jason Donovan/London Cast (Lloyd Webber/Wright)	Really Useful (F)	5111302	74	4	28	THE SINGLES COLLECTION 1984/1990 Jimmy Smoglieva (Columbia/Dunson/Beal (Various)	London (F)	CD22625
25	1	27	GREATEST HITS * 10 Queen (Richardson/Dove)	Parlophone (E)	COPTM72	75	21	1	THEMES & DREAMS * The Doobie Brothers (Various)	PolyGram (F)	5123242
26	1	24	ESSENTIAL PAVAROTTI III * Luciano Pavarotti (Various)	Decca (F)	430425	76	11	17	THE DOORS (OST) * The Doors/Jim Morrison/Various (Rothchild/Various)	Elektra (W)	7558164
27	1	12	DIAMONDS AND PEARLS * Prince & The New Power Generation (Prince)	Paisley Park (W)	709257762	77	3	10	SCHUBERT DIP * JAMF (Gibson/Various)	Parlophone (E)	5123242
28	4	14	REAL LOVE * Lisa Stansfield (Davanny/Morisi)	Arista (BMG)	28200	78	7	19	LIVE YOUR LIFE BE FREE * Belinda Carlisle (Nowell/Feldman/Presley/Munday)	Virgin (F)	CDV2680
29	1	16	CHORUS * Erasure (Holliman)	Mute (F/T/W)	CDST144M 85	79	13	11	HIS GREATEST HITS * David Essex (Various)	Mercury (F)	513326
30	1	19	LISTEN WITHOUT PREJUDICE VOL. 1 * 3 George Michael (Michael)	Epic (SM)	467292	80	2	28	TO THE EXTREME * Vanilla Ice (Various)	SKR (E)	SNBCD3
31	1	20	INNUENDO * Queen (Richardson/Dove)	Parlophone (E)	COPTM2115	81	25	12	GOLD MOTHER * James Brown/Gottschalk/Garfield/Norton	Fantasia (F)	849663
32	4	19	THE COMMITMENTS (OST) * Various (Bushman/Killera/Parker)	NCA (BMG)	MCAD1038	82	1	18	THE SOUL GACES * Song (Padgham/Sing)	AMM (F)	396452
33	2	20	INTO THE LIGHT * Shona Eastman (Eastman/Casas/Oswald)	Epic (SM)	467782	83	1	16	DEDICATION — THE VERY BEST OF Runaway Horses (Various)	Vertigo (F)	848182
34	1	6	MC/MX AD * Enigma (Enigma)	Virgin International (F)	CDMR1	84	1	6	RUNAWAY HORSES * Belinda Carlisle (Nowell)	Virgin (F)	CDV2680
35	1	5	THE DEFINITIVE SIMON AND GARFUNKEL * Simon And Garfunkel (Various)	Capitol (E)	MOOCD21	85	2	1	ALL TRUTHS * Alexander O'Neal (Jimmy Jam/Lewis/Various)	Capitol (E)	465882
36	3	1	DISCOGRAPHY * Pet Shop Boys (Various)	Parlophone (E)	COPTM73	86	1	1	METALLICA * Metallica (Hocherfeld/Hughes)	Vertigo (F)	513072
37	3	30	CRICKED KAY * Chris Isaak (Jacobson)	Reprise (W)	709196132	87	3	16	NEVER MIND * The Wonder Stuff (Gostopp)	PolyGram (F)	847922
38	1	14	USE YOUR ILLUSION II * Guns N' Roses (Cline/Guns N' Roses)	Geffen (BMG)	GFCD2429	88	2	18	ELECTRIC SUNGUNS * Electronic Sun (Sungun/Marr)	Fantasy (F)	5123242
39	5	1	TOGETHER WITH CLIFF RICHARD * Cliff Richard (Richard/Moore/Pruss)	5418 (E)	CEMCD103	89	13	11	NEVERMIND (C) * Nirvana (Sullivan/May)	DGC (BMG)	DGCD21425
40	1	63	IN CONCERT * 5 Pavarotti/Domingo/Carreras/Paeboom	Decca (F)	4304232	90	1	18	LOVE AND KISSES * David Byrne (Byrne/Gibson/Beal/Almy)	NCA (BMG)	MCAD1038
41	2	24	REAL LIFE * Simple Minds (Lipson)	Virgin (F)	COV2640	91	1	11	THE BEST OF THE DOORS The Doors (Rothchild)	Elektra (W)	866345
42	1	2	USE YOUR ILLUSION I * Guns N' Roses (Cline/Guns N' Roses)	Geffen (BMG)	GFCD2429	92	1	11	THE BEST OF — LOOKING BACK * Dionne Warwick & John Denver (Various)	ACA/VG (BMG)	5123242
43	2	27	VACATION HEART * Rod Stewart (Stewart/Edwards/Horn/London/Warwick/Perry)	Warner Bros (W)	709165862	93	1	17	GONNA MAKE YOU SWEAT * C&C (Civiles/Coyle)	Columbia (SM)	4678142
44	3	27	SUGAR TAT * DMD (DMD/Crawford/Boards)	Virgin (F)	COV2640	94	4	28	PILLS N' THRILLS AND BELLACHES * Huggy Mendenhall (Lakeland/D'Addame)	Fantasy (F)	5123242
45	3	28	THE WHITE ROOM * The KLF (The KLF)	NLF Communications (RTM/AF)	JAMS/CD06	95	23	7	THE UNFORGETTABLE NAT' KING * COLE Nat King Cole (Various)	Capitol (E)	MOOCD21
46	3	28	PLEASE HAMMER DON'T HURT 'EM * 2 M.C. Hammer (Hammer/Various)	Capitol (E)	CECD1122	96	6	74	THE BEST OF ROD STEWART * 2 Rod Stewart (Various)	Warner Bros (W)	430942
47	2	23	FELLOW HOODLUMS * Deacon Blue (Kelly)	Columbia (SM)	465652	97	3	10	MR. LUCKY * John Lee Hooker (Piggara/Cooder/Santana)	Silverline (F)	ONECD1319
48	2	47	SERIOUS HITS — LIVE! * 3 Phil Collins (Collins/Collins)	Virgin (F)	PC211	98	2	28	ROCKING ALL OVER THE YEARS * 2 Status Quo (Various)	Vertigo (F)	848792
49	1	9	TIMELESS — THE VERY BEST OF * Neil Sedaka (Various)	Flying Music/PolyGram (F)	5114422	99	3	14	INTO THE GREAT WIDE OPEN * Tom Petty & The Heartbreakers (Lyne)	NCA (BMG)	MCAD1038
50	1	11	THE GREATEST HITS * Sade/N-Power (Haley/Lee/Bey/The Invinibles/Excalibur)	Reprise (W)	829212	100	1	14	GREATEST HITS * Jason Donovan (Stock/Aikawa/Waterman)	PA (W)	HFCD20

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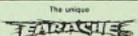
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replace two very worn out vinyl copies.

"I have replaced a lot of my old LP collection on CD. Disc technology here is the future of our industry."

Alan Phillips is vice president, sound technology marketing, Sony Software UK/Europe.

## Contest gives acts a break

There were looks of déjà vu on the faces of two judges at the Kit Kat-sponsored Make The Break band contest at London's Subterrania.

Despite widespread scepticism within the industry about the value of such contests, producer Mike Howlett and Fiction Records' chief Chris Parry were convinced — both of them had their own first breaks when they won similar events.

Coincidentally, both are antipodeans — Howlett from Australia, Parry from New Zealand — and suggesting just how undeveloped the music scene was down under 20 years ago, in both cases they won one way tickets to London gigging on liners.

In the event, it was neither an Australian nor a New Zealand band that won Make The Break and its prize of £3,000 worth of equipment, but the splendid Retreat from Plymouth.

There was an "unofficial" prize for runners-up: the Mighty Fall from Belfast. Producer Phil Wainman was in the audience and immediately invited them to record with him.

Who says competitions are a waste of time?

## Getting in to snow business

Visitors to the A&R department at Chrysalis cannot fail to spot a garish line-up of souvenir snowstorm models proudly on display.

The culprit is A&R administra-



Whereas new wave and new men came and went, New Age seems to have confounded the sceptical and is still with us.

Indeed Brian Davis, a man accustomed to innovation, is sure that New Age is about to outgrow its cranks-only image.

By day Davis is magazine publisher Emap's new projects maestro, but each Sunday he is the guru behind The Seed Club, enticing hundreds of New Agers to a feast of all things ambient in London's West End.

"The evening goes through three phases. It is a total trip," says Davis. "That's why I call the club The Seed. Everyone has this feeling of being at the

tor Maureen O'Donnell, owner of around 250 of the snow scene surrounds — a speciality of airport gift shops everywhere.

"I started out just looking for the tackiest ones I could find, but as soon as people notice them they start bringing in all kinds," she says. "Artists and managers always know what to bring back from tours."

But before anyone dismisses

start of something big."

In 1977 Davis's Rat Club was one of punk's prime pogo spots. But after immersing himself in rave culture for the past three years he says: "Now it is time for the ultimate chill out."

Massage, meditation and a cup of "psychoactive brain punch" provide a typical Seed welcome before the main attraction, which can range from Tibetan singing bowls to whale music or synthesised trance-dance.

But after the failure of one of his latest magazines, *Radio and Music*, Davis seems more optimistic about New Age.

"The Seed has broken even since day one," he beams.

her passion as pure eccentricity, O'Donnell thinks snowstorms present a real opportunity to the music business. "They would make great promotional items. I keep telling people but no one seems to be interested."

And as if to prove her point she reminds us that EMI used one last Christmas to plug Cliff Richard's Mistletoe And Wine — and look what happened to that.



From open-shirted hipsters 10 years ago to the besuited characters we see today, times have certainly changed for Muff Winwood, manager Ged Doherty and Paul Russell. But some things never change. Paul Young, pictured in 1981 signing to CBS, is still with the company and last month celebrated the 10th anniversary with the same staff — minus Mr Oberstein, of course, now at PolyGram.

## DOOLEY'S DIARY

Remember where you heard it: All this mystery about Midem's Man of the Year seems to be virgin on the ridiculous... Top plugger Guy Holmes says he has no intention of giving up his day job after achieving a second Top Five hit with Right Said Fred on his own Tug label. "At least I have proved they are not a one-off," he says. "They are a two-off"... Sharp End's Robert Lemon reports big interest in his planned Midem golf tournament from the likes of Peter Reichardt, Steve Mason, Steve Long and Tilly Rutherford.

Last-minute entrants should call him on 071-439 8442... Tony Berry reports that he found his partner in his new Cavell Records label, William Prendergast, through a *Music Week* small ad... Party of the year looks set to be Koppelman and Bandier's SBK thrash during Midem. Well, they can afford it... Straight-talking Gary Farrow found himself cleaned up when the *Sun* ran a quote taken from a Q feature on George Michael.

Farrow's affectionate description of Michael as a c\*\*\* turned in the *Sun* into "geezr"... Someone at TOTP was left looking a pudding when they lost the DAT backing track of Shaft's Roobarb And Custard, forcing the group back into the studio...

Recession? They've never heard of it at Jumbo Records in Leeds. Owner Hunter Smith says: "We were 20% up on the previous year most weeks. Because everybody's dropping vinyl, people are coming from all over Yorkshire to buy it from us." Talk about bucking trends...

After whittling down the original 600-odd entries for the Song For Europe, BASCA has narrowed it to "50 we are proud of", says general secretary Eileen Stow... Obie may have spent Christmas without a Top 10 album or single, but his racehorse Young Pokey produced the goods on Boxing Day, winning at Kempton in its first outing over the fences...

# music week

Incorporating Record Mirror

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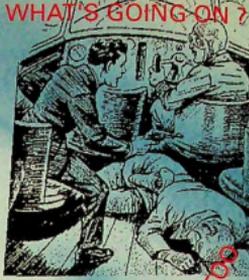
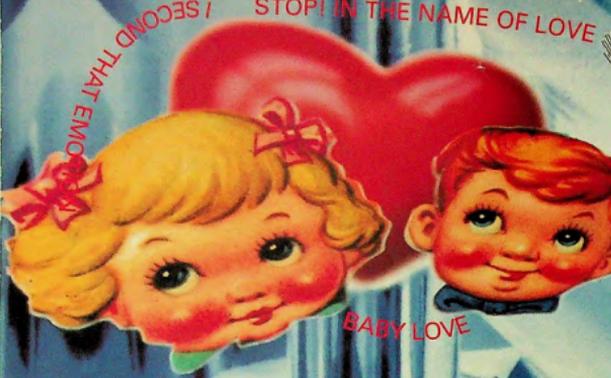
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