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battle of airwaves



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Profile of MCPS
troubleshooter
Frans de Wit



musicweek

For Everyone in the Business of Music

1 FEBRUARY 1992 £2.50

Video giant in retail bid

US rental giant Blockbuster is set to become a major player in the UK retail video market within three weeks — if its bid for the RitZ Video chain goes ahead, as expected.

The group's aggressive expansion plan could even see it move into music retailing.

Blockbuster's agreed £75m bid for Cityvision — owner of the 875-strong chain — received new heart last week, after dissident shareholders, made up of former Cityvision management failed to block it.

The bid is backed by PolyGram parent Philips, keen to show its commitment to the video software market. Philips has an option to buy 50% of Cityvision if the deal goes ahead.

RitZ has suffered in the declining video rental market, but Blockbuster has prospered in the shift towards retail.

Blockbuster UK managing director Michael Toll says:

"Our core business is video rental and always will be. But we are in the home entertainment business and video sales is growing in importance to us."

"The significance of this sector was illustrated by some great sales results over Christmas."

Toll confirms that as a joint venture partner Philips will take part in future talks on Blockbuster's expansion plans, including looking at music retailing.

Philips spokesman Ben Geerts says: "These discussions cannot take place before the sale is completed. No thing is decided and I am not able to comment further."

Blockbuster is understood to have considered a move into music retailing before and is now carrying out market research in the area.

Blockbuster has extended the closing date of bid for Cityvision until February 12.

EMI share leaps in final quarter

EMI had a stunning fourth quarter, according to latest album market share data from CINE, dramatically improving its share in both the company and distributor rankings.

But despite strong performances from its Tina Turner compilation and its Now joint venture, it was the death of Freddie Mercury which had the greatest impact, leading to the quarter's number one single, Bohemian Rhapsody, EMI's second biggest album, Queen's Greatest Hits II.

But it was a poor quarter for PolyGram. Though retaining its dominance of both singles and albums, it suffered reverses in both categories.

● PolyGram Record Opera-

HOW THEY FARED	
Albums market share Final quarter 1991	
	Versus previous quarter
EMI	+85.5
PolyGram	-20.3
Sony	-10.0
Virgin	+ 8.2
Warner	- 0.8
© CINE	

tions made a number of staff redundant on Friday. The company refused to disclose how many, but said it amounted to less than 3% of staff, and followed a £1m investment in the Chadwell Heath site. **Market share details p6.**



Nazareth: delighted

UK triumphs at Midem 92

The British contingent dominated last week's Midem by outnumbering every other country and walking away with the highest accolade in the first International Visual Music Awards.

China Rocks, a documentary on Chinese rock star Cui Jian, was awarded the overall Grand Prix prize, as well as a Croisette by an international jury headed by film director Ken Russell.

Midem was attended by 377 UK companies, compared with 302 from France, 256 from the US and 191 from the reunited Germany.

Midem's UK managing director Peter Rhodes says the turnout was "tremendous". "It shows that British companies still have spirit, despite the economic situation," he says.

The UK lagged only behind France in the number of delegates at the event, with 1,278 compared with the host nation's 1,692. The US-provided 926 and Germany 798. A highest ever total of 8,360 attended compared with 6,475 last year and 8,200 in 1990.

China Rocks, a 60-minute film, was produced by Penumbra Productions for the BBC and directed by Greg Lanning. "We're knocked out by it, both surprised and delighted," says HO Nazareth, the film's producer.

Palace Pictures' Red Hot and Blue was the only other UK Croisette-winner.

Rights rivals bury hatchet

The marathon two-and-a-half year mechanical rights battle between the BPI and MCPS drew to a close in just three hours 25 minutes on Thursday.

The two sides reached an historic agreement on the final unresolved points on the first day of a hearing scheduled to last two days.

Both sides welcomed the end of a bitter feud. MCPS chief Frans de Wit was "delighted" at tying up the final loose ends.

"The case has been on the minds of this company for a number of years," he said. "It's good that we now know exactly where we are."

BPI chairman Maurice Oberstein agreed, hailing the agreements as the beginning of a new era of co-operation be-



Oberstein: new era

tween the two sides.

"The fact that the two sides, in free negotiation, have settled between them issues of great consequence is a very good tone to set for the future of the industry," he said.

A hearing is expected next month to settle the only unresolved issue, costs. The final draft of the Tribunal's report is also expected in March.

Frans de Wit, p22.

Feel My Rhythm



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THE STATION OF THE STARS

Springsteen set for twin March release

Columbia Records is planning the simultaneous release of two new Bruce Springsteen albums at the end of March possibly to be followed by a major tour.

The albums *Human Touch* and *Lucky Town*, Springsteen's tenth and eleventh releases, follow MCA's twin release of two Guns N' Roses albums *Use Your Illusion 1* and *Use Your Illusion 2*, which entered the UK chart at 2 and 1 last September.

It is four-and-a-half years since Springsteen's last album release, *Tunnel Of Love*, in October 1987.

A single is planned before the album release, but no track has been decided yet.

The only track from either album yet heard is *Soul Driver*, a country song aired on a number of local radio stations in the US in December. *Human Touch* consists of 14 tracks, while there are 10 tracks on *Lucky Town*.

● Sony label Epic is believed to be stalking Pulse 8's Zambian singer Rozalla who has had two Top 20 singles in the past six months.

Informed sources suggest the label is negotiating with Pulse 8 over a move after the new single, *Are You Ready To Play*. While Pulse 8's managing director Frank Sansom denies the artist has moved, it is understood that talks are continuing over compensation for the dance label.

New Radio Three boss angles in on early music

The new controller of Radio Three Nicholas Kenyon is staying tight lipped about his detailed plans for future content of the station until he takes up office on March 1, replacing John Drummond.

But Kenyon, the editor of *Early Music* magazine and chief music critic at *The Observer*, confirms that his interest in music "outside the late 18th and 19th century music that form the mainstream of Western tradition" will be reflected in future programming.

Says Kenyon: "I am equally committed to contemporary and early music. Times have changed and there is new music of all kinds from all over the world that merits hearing."

Kenyon refused to comment on how he views the future positioning of Radio Three.

Band Aid closes at £110m

Band Aid has wound up its activities seven years after Bob Geldof launched the record breaking charity.

Final accounts reveal a total expenditure of £110m split equally between development projects and relief work with just 2% going towards administration.

The Band Aid Trust now in-

tends to channel remaining income, currently around £100,000 a year, into other similar funds.

Lawyer John Kennedy, one of the six trustees, says: "Band Aid had to run much longer than intended because Bob Geldof made sure money was spent on long term projects as well as emergency aid."

Sources of revenue still active include private bequests and royalties from radio play of the singles and use of TV footage.

In a brochure marking the closure Bob Geldof writes: "It was only meant to last seven weeks but I hadn't counted on the fact that hundreds of millions of people would respond."

BBC pulls plug on Number One

BBC Magazines has closed pop weekly *Number One* leaving *Smash Hits* unrivalled in the teenage music market.

The title's collapse comes after months of declining ad revenues and follows the closure of Maxwell Consumer Magazines' *Rage* by just two weeks.

Despite a 33% circulation boost in its January to June 1991 ABC figure of 137,112, *Number One* failed to hit targets set by the BBC when it took it over in March 1990.

Editor Nicky Smith is to take over as sister title *Fast Forward* which will now incorporate *Number One* although aiming at a younger market.

"It is unfortunate we didn't get more support," says Smith. "Now their record companies are left with just *Smash Hits*. They have made a rod for their own back."

WEA UK head of press Barbara Charone adds: "It is no good for anyone to have just one title left."



Hawken: 'advertisers go with success'

Smash Hits publisher Sue Hawken says: "Advertisers will go with success. *Number One*, like *Rage*, was not good enough."

EMAP's *Smash Hits*, with a circulation of 420,239 at the latest ABC audit, unveiled a redesign in the week that *Number One* closed. New features include a pull out songwords section using



promo video images. Hawken denies that the new look *Smash Hits* will offer fewer music features though she accepts that the trend is away from pop stars.

Polydor press director Lee Leschasin comments: "It is worrying that film and TV is taking over but when so few pop stars are launched who is to blame?"

PolyGram casts net wide for Brits album

PolyGram has unveiled a 32-track line up for its TV advertised Brits Awards double album, released in a fortnight.

Aiming at a wide age band the compilation includes artists as diverse as Barrington Pheloung and EMF. PolyGram head of TV projects Brian Berg, who compiled the album, says he has been delighted by licensees' co-operation.

Although the Brit Awards are essentially a showcase for



UK music, the album includes 14 overseas acts with Guns N' Roses the only foreign

nominee missing. But Berg says, "The overseas acts are in proportion to the nominations."

The Brits brochure, which will be given away free to consumers, begins distribution exclusively through Bard retailers today (Monday) and the album is due for a February 10 release.

Wienerworld's accompanying Brit Awards video, which contains the bulk of the tracks on the album, is launched next Monday (February 5).

COMMENT



Last week's Midem was a huge success. Despite the return of the Americans, cowed last year by the Gulf war, the British dominated.

Quantity of delegates of course means nothing in itself, but what was most striking about the Britons at this year's event was the optimism, dynamism even, which characterised them.

This September sees the launch of In The City, the Manchester-based music industry convention. Preparations are gathering pace and a large number of companies have declared their commitment to its more A&R and conference-led programme.

It would be glib to suggest that In The City will oust Midem or New York's New Music Seminar from the UK industry's diary.

But the success of this year's Midem only goes to reinforce the case for a UK-based event.

Jean-Loup Tournier, the outspoken president of Biem and Sacem, managed a unique achievement in Cannes last week, alienating both the BPI and the MCPS with his ill-chosen comments on the Copyright Tribunal.

Given the increasingly angry mood of UK and US publishers at the free-spending and unaccountable ways of the European collection societies (see Profile p22), Monsieur Tournier would do well to learn to hold his tongue.

The pressure for a one-stop European mechanical rights society is growing.

It will not come this year, nor next year, nor even the year after.

But when it does happen, the owners of the dominant Anglo-American repertoire will ensure that it is somewhere convenient for them.

The way Tournier has been performing, I wouldn't bet on any new Euro-society being based in Paris.

Steve Redmond



Dance music seems to be a perennial subject of debate these days: maybe it's something to do with the public buying so much of it. Yet almost every article I've read in the past year seems to contain the same old theme: dance music sells singles, but doesn't sell albums. Rob Manley's article (*MW*, Jan 18) reinforces that belief.

Well, believe it or not, some of us are trying to sell albums, and are quite often succeeding.

Without blowing our own trumpet, in the last two and a half years Cooltempo has sold nearly one and a half million UK albums, achieved mainly across acts like Kenny Thomas, Adeva, Innocence and Monie Love.

Albums can be sold and careers developed. However, the UK record business does it all too infrequently.

A&R personnel need to find acts that have talent; to spend time seriously developing that talent; to help give them a musical and visual direction.

It's hard work but it can be done and is financially rewarding for all concerned. I'm tired of dance A&R people thinking that it's all about picking up the latest import or white label, be it from New York or Antwerp. That's not A&R; the person who signed and originally made the record deserves the A&R credit.

No act ever makes a record with the intention of being a one-hit wonder; they'd all love to make a career of it. We, the so-called UK dance A&R people, are not making the most of the enormous amount of talent around today.

I want the Top 10 albums chart to be overflowing with acts that are based in and have developed through UK dance music. Right now I'm not sure that Genesis feel that threatened by what we are achieving.

When I read somebody saying that dance compilations are an absolute waste of time, I feel that once again we've shot ourselves in the (dancing) foot. Ken Grunbaum is A&R director of Cooltempo Records

MIDEM NEWS

Pioneer in copyright plea

Electronics giant Pioneer appealed to UK publishers and songwriters at Midem last week to co-operate over its LaserKaraoke systems which could be worth millions of pounds a year in extra mechanical rights revenue.

The Japanese company is holding talks with MCPS to get clearance for songs written in the UK, which make up a huge percentage of their most popular karaoke repertoire.

Kaz Uchida, managing di-



Karaoke: 'let's talk'

rector of Pioneer LaserDisc Corporation Europe, says full agreement is in the best interests of both sides.

"If music publishers don't

co-operate with Pioneer they are ruling out additional income from this new business."

Mechanical rights generated a total of \$60m in Japan and \$0.5m in the US during 1990, he says.

The use of lyrics and video images in the LaserKaraoke system require both synchronisation and graphic right clearance, which cannot go through MCPS's general system, says the body's general licensing controller Mark

Isherwood. "Video and other visual product is, in general, more sensitive to copyright owners," he says.

Pioneer is continuing discussions with full clearance while two other companies have pulled out, he says. And some machines could be operating without full clearance.

"It is possible that some of the discs are not correctly licensed, but it is very difficult tracking them down."

R1 hires Unique for documentary

Radio One has made a rare move into the independent sector by commissioning two new series from syndicator Unique Broadcasting.

Unique's documentary series will focus on six songwriters including Diane Warren and Albert Hammond, while By Request will be an occasional show in which established artists answer questions and play requests for an invited audience.

"We see this deal as an accolade for Unique as it is the first time an independent has been commissioned to make a brand new programme for Radio One," says the company's programme director Tim Blackmore.

Radio One controller Johnny Beerling says the



Beerling: indie first for two series

shows will be financed from a £50,000 budget allocated to the network for independent projects by the BBC.

Earlier, at a Midem Radio conference panel, Beerling made a plea for royalty payments to be waived for promotional plays of new releases.

"I have a twisted smile at the huge amount broadcasters are charged," he said, "for the privilege of exposing those songs which the record industry wants us to play." Radio One's PPL bill for 1990/91 was £2.3m.

● R1 shapes up, p21

Warner invests in Erato

Warner Music International is planning a major A&R expansion of French classical label Erato after completing its multi-million pound takeover of the company, including a string of releases.

Warner previously held a 30% stake in Erato and it is

believed the purchase cost Warner \$6m plus settling the label's debts of about £2m.

Bill Holland, general manager of Warner Classics UK, says: "This massive investment in what was really a label in limbo gives the green light to an ambitious new re-

coding programme." "It will also result in a major promotional campaign for back catalogue product."

In addition to the Libretto opera catalogue there will be exploitation of the Residence orchestral budget series and the Emeraude mid-price label.

Tape manufacturers rally against Euro levy

Blank tape manufacturers are grouping to oppose a levy as the industry braces itself for a European Commission ruling on home taping.

Lawyers meeting at Midem reported signs that commissioners are considering the introduction of a pan European levy.

But with the EC directive expected within a few months, the European Tape Industries Council is renewing its battle to defend its interests.

"The restructuring of ETIC will expand both its role and its campaign activities, especially striking an equitable resolution of the copyright

levy argument," says ETIC president Volker Trautz.

IFPI spokesman Mark Kingston comments: "We hear from sources close to the commission that a levy is viewed favourably."

When the commission last reported its findings in 1988 it called for more guidance on

issues such as the onset of DAT, DCC and hi-tech protection systems. Levies currently operate in Germany, France and Holland.

The UK commercial radio body AIRC has joined with eight other national industry bodies to form the Association of European Radio.

Red-faced IFPI loses legal expert Haffey

Anti-piracy lawyer Ian Haffey has defended his decision to quit the IFPI and join Wilhelm Mittrich's Phonomatic Group, which he has investigated under copyright legislation.

Haffey, IFPI's London-based senior legal advisor for five years before defecting a fortnight ago, says his former company has an inaccurate view of Mittrich's affairs.

"If they are saying I am coming here knowing the loopholes about copyright law and looking to drive a bus through them they are wrong," says Haffey.

Phonomatic, whose UK firm Mainline Record Company has a £6m turnover, specialises in the manufacture, marketing and exploitation of back catalogue material through several companies across Europe.

IFPI is understood to be embarrassed by Haffey's move, as it clashed with Phonomatic several times over copyright legislation, notably in 1985 and 1987.

Mittrich says a number of shareholders who had "questionable business practices" left the group five years ago.

The pair spoke at Midem last week after announcing details of an eight-year worldwide deal to license Sony Music Special Products Readers Digest (Ardon), Monument, Signature Jazz, New Birth and Springboard catalogues.

The IFPI refuses to comment about the loss of Haffey.

WH Smith charity drive to enlist industry support

WH Smith aims to enlist the help of the record industry in raising £1m for the Samaritans as part of the retailer's bicentenary celebrations.

The Samaritans Link-Line appeal, launched by WH Smith chairman Sir Simon Hornby, will help the Samaritans achieve their goal of having a national telephone network with just one number.

WH Smith plans a series of auctions of music memorabilia through its Our Price Music stores.

Our Price spokeswoman Rachel Brettle stresses the plans are still in the early stages of development, but confirms that record companies will be approached for items such as tour jackets and other memorabilia for the in-store auctions.

Our Price will also include its own promotional material such as "standees" — free-standing POS — for which there is public demand.

WH Smith is also running a bicentenary "loyalty promotion" throughout 1992 on CDs.

Senior music product group manager Brian Worrall explains customers will receive a stamp for every £8 spent on CDs. Once eight stamps are collected they can be traded in for a £5 gift voucher to be spent in the store. If 12 stamps are collected, meaning a total outlet of £96, the customer is entitled to a £13 CD voucher.

Dons will teach sync skills

The Royal Academy of Music is to train composers for film and TV work in recognition of the growing influence of sync music.

The new course in commercial music will cover jingles, rock and pop styles and provide a grounding in studio

techniques such as sampling.

Director of the four year degree course is Nick Ingman — the composer of TV themes and a music director whose pop clients have included Paul McCartney and Right Said Fred.

"The idea is to teach people

to be equally fluent playing a Bach rip-off as a hard rock pastiche," says Ingman.

"It is a problem trying to earn a living with a training in classical music alone. The Academy recognises things are tough," he adds. The course opens in September.

Tournier slammed over slurs on MCPS

European rights chief Jean-Loup Tournier has angered the MCPS and the BPI over claims that the UK mechanical rights body has no future in central licensing.

Tournier, president of European mechanical rights organisation BIEM, says the new rate imposed by the Copyright Tribunal — at 8.5% of dealer price, 10% below BIEM's 9.504% — will discourage composers and publishers from using the MCPS.

Both UK organisations insist the ruling will have no impact however, with payments made generally according to the rates and conditions of the country of release.

Tournier says clarification of the situation is needed. "A question arises when records are made in Britain, bought by a wholesaler and shipped from



Tournier: new row

Britain to France," he says. Custom pressings made for a UK company by its affiliate in Europe could also be paid under either rate, he adds.

"It's obvious that composers have no interest in having

their records made in Britain rather than in Europe, because their fee is lower," he adds.

MCPS chief executive Frans de Wit admits there are still some points which need clarifying, such as custom pressing payments, but says he is baffled by Tournier's comments. "I do not understand the comments and I don't know why he made them," he says.

MCPS will be actively involved when existing central licensing agreements come up for renewal, he adds.

BPI spokesman Jeremy Silver says: "While we have had our differences there is no question that the MCPS systems are very satisfactory. They are extremely well set up to act as a central licensing organisation."

Sally Army strikes up big brass bonanza

The Salvation Army is scrapping a regulation that has been in force since its formation in 1865, and is to allow its instrumental music to be sold to and played by non-Salvation Army musicians.

This major policy change effective from March 1 will re-

lease more than 10,000 titles, mainly brass band music, to the public domain and raise extra funds for the Salvation Army. Its vocal music has been freely available for several years.

Commissioner John Larsson, leader of the Salvation Army

in the UK says: "For too long the Salvation Army has had a ghetto mentality when it comes to its music. The Lord has lavished on the Army a unique measure of the gift of music and for too long we have kept it to ourselves."

Larsson is one of several

prolific composers within the ranks of the movement over the generations. In that time the music has been available through various record companies including EMI and many more recently on the Salvation Army's own label.

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Queen puts EMI ba

Sadly, the final quarter market share figures were always going to be dominated by the death of Queen front-man Freddie Mercury on November 24.

As it is, the re-release of Queen's Bohemian Rhapsody/These Are The Days Of Our Lives not only ended up as the year's second biggest selling single, beaten only by Bryan Adams' record-breaking (Everything I Do) I Do It For You, but it had a dramatic effect on the share of the market taken by label Parlophone and its parent company, EMI.

Parlophone did not appear in the previous quarter's Top 10 labels; this quarter it was number one. EMI did not appear in the companies listing last time around; this quarter it tripled its share to leap from sixth to second place. Meanwhile in distribution, EMI jumped from fifth to second and more than doubled its share.

Inevitably this put pressure on market-leader PolyGram. London was the best-performing PolyGram label, for the second quarter running, in fifth place. And PolyGram suffered a fall in share in both the company and distribution listings over the quarter and over the same period last year.

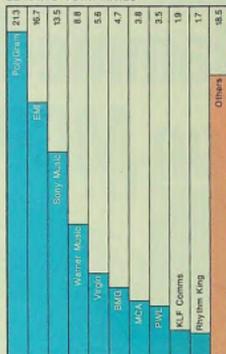
Chairman Maurice Oberstein will no doubt be disappointed that his distributor share was three points below the average for the year and his company share was two points, but the third quarter's astonishing 37% share of singles distribution was always unlikely to be sustained in a sector as volatile as the UK singles market.

Smaller labels are still making the running in the fast-moving dance sector. PWL Continental's 2.5% label share being almost wholly attributable to the success of 2 Unlimited's Get Ready For This. But it is worth noting that for all the talk of dance dominating the singles market, the 2 Unlimited track is the only out-and-out dance track in the quarter's Top 10.

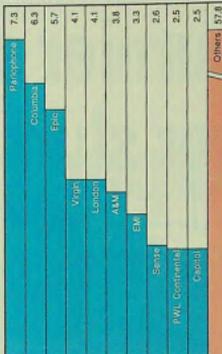
As at every Christmas and most quarters it is novelty acts or mainstream crossover acts singing ballads which have the best chance of achieving big sales; hence those strong showings from Vic Reeves, George Michael/Elton John, Diana Ross and The KLF/Tammy Wynette.

SINGLES: QUARTERLY SNAPSHOT

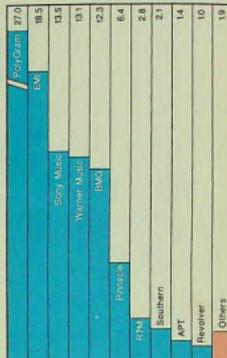
LEADING COMPANIES



LEADING LABELS

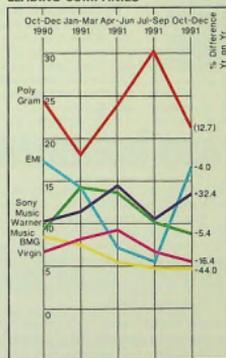


LEADING DISTRIBUTORS

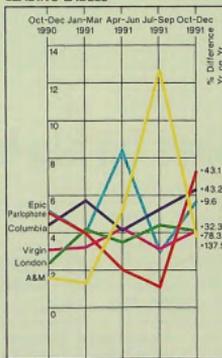


SINGLES: 12 MONTH TREND

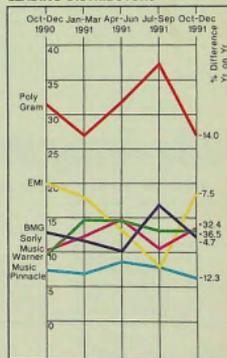
LEADING COMPANIES



LEADING LABELS



LEADING DISTRIBUTORS



SINGLES CHART PERFORMANCE

ARTISTS

- Queen
- Vic Reeves & The Wonder Stuff
- Bryan Adams
- 2 Unlimited
- Michael Jackson
- George Michael/Elton John
- Diana Ross
- The KLF
- Scorpions
- Kiri Te Kanawa

PRODUCERS

- Roy Thomas Baker
- Queen/David Richards
- Mick Glossop
- Robert John 'Mutt' Lange
- Bill Wild/Jean-Paul de Coster
- Michael Jackson/Bill Bottrell
- George Michael
- Peter Asher
- Charlie Skarbak
- Keith Olsen/Scorpions

TOP 10 SINGLES

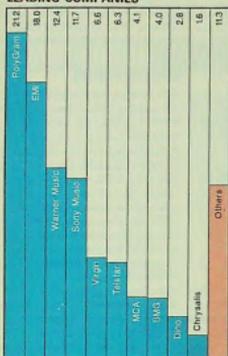
- Bohemian Rhapsody/These Are The Days Of Our Lives (Queen) Parlophone
- Dizzy (Vic Reeves/The Wonder Stuff) Sense
- Get Ready For This (2 Unlimited) PWL Cont
- Black Or White (Michael Jackson) Epic
- Don't Let The Sun Go Down On Me (George Michael/Elton John) Epic
- (Everything I Do) I Do It For You (Bryan Adams) A&M
- When You Tell Me That You Love Me (Diana Ross) EMI
- Justified & Ancient (The KLF/Tammy Wynette) KLF Comms
- World In Union (Kiri Te Kanawa) Columbia
- Wind Of Change (Scorpions) Vertigo



ck in strong contention

ALBUMS: QUARTERLY SNAPSHOT

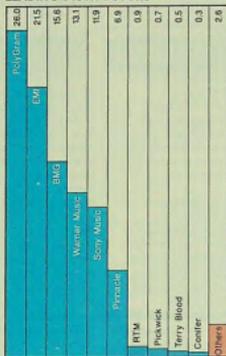
LEADING COMPANIES



LEADING LABELS



LEADING DISTRIBUTORS



Columbia's highest placed title may only have been its Paul Young compilation at number six, but it is a testament to the depth of the label's roster that it managed once again to capture the crown of top label in the fourth quarter.

But that was bad news for Telstar, however, which at what is traditionally its busiest time of the year was pushed into second place for the first time since 1988. And while it had three titles in the Top 10, the highest, 'The Best of Dance '91, came in only at six.

The most striking label performance of all, however, has to be that of East West. With the aid of Simply Red's Stars, the biggest-selling album of the year, the Warner Music label lifted its share by a factor of six from just 0.6% in the third quarter to 3.9%.

Among the companies, market-leading PolyGram slipped back, but EMI, Sony, MCA and compilations specialist Dino all flourished. BMG continued to languish, as it was unable to sustain the momentum of its hugely successful Eurythmics compilation, which so dominated album sales in the second and third quarters.

And as if proof that the final quarter is the one in which the fundamentals really show, the listing of top distributors for the final quarter exactly mirrors that of the last quarter of 1990.

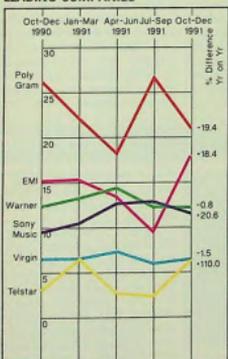
Again PolyGram's share was depressed, with its highest-placed distributed album, We Can't Dance by Genesis on Virgin at number five. Its highest-placed album from one of its own companies was U2's Achtung Baby from Island at eight, which has as yet failed to achieve its expected potential.

But, just as with Epic's Michael Jackson album, Dangerous, it is too early to close the book on U2. Further singles and potential tours seem almost certain to do the business for both.

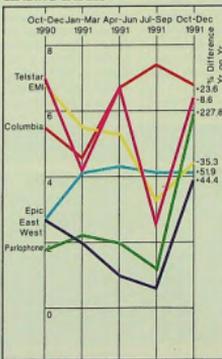
Compiled by ERA from statistics supplied by Gallup based on a weekly sample of singles sales and full price and mid price album sales through 900 retail outlets in the UK Oct-Dec inclusive. Minimum dealer prices for albums, LPs and cassette tapes £2.00 or over. CDs £4.00 or over. © CIN 1991

ALBUMS: 12 MONTH TREND

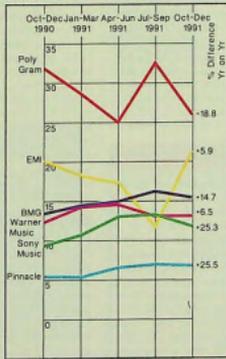
LEADING COMPANIES



LEADING LABELS



LEADING DISTRIBUTORS



ALBUMS CHART PERFORMANCE

ARTISTS

- Queen
- Simply Red
- Tina Turner
- Michael Jackson
- Genesis
- Paul Young
- Enya
- Michael Bolton
- U2
- Michael Crawford/RPO

PRODUCERS

- Stewart Levine
- Queen/David Richards
- Britten/Hammond/Nine/Hartman/Lord-Alge/Lyle/Spector/Ware/Walsh
- Riley/Jackson/Swedien/Bill Bottrell
- Genesis/Nick Davis
- Latham/Hartman/Pedgung/Hong/Livesey/Wingfield
- Jeff Jarratt/Don Redman
- Daniel Lanois/Brian Eno
- Walter Afanasyev/Michael Bolton
- Nicky Young

TOP 10 COMPILATIONS

- Now That's What I Call Music 20 (EMI/Virgin/PolyGram)
- Hardcore Ecstasy (Dino)
- Moods (Virgin Television)
- Essential Opera (Decca)
- Smash Hits 1991 (Dover)
- The Best Of Dance 1991 (Telstar)
- Two Rooms — Elton John & Bernie Taupin (Mercury)
- The Greatest Hits Of 91 (Telstar)
- Essential Hardcore (Dino)
- Love At The Movies (Telstar)

TOP 10 ARTIST ALBUMS

- Stars (Simply Red) East West
- Greatest Hits II (Queen) Parlophone
- Simply The Best (Tina Turner) Capitol
- Dangerous (Michael Jackson) Epic
- We Can't Dance (Genesis) Virgin
- From Time To Time — The Singles Collection (Paul Young) Columbia
- Performs Andrew Lloyd Webber (Michael Crawford) Telstar
- Achtung Baby (U2) Island
- Time, Love & Tenderness (Michael Bolton) Columbia
- Shepherd Moons (Enya) Warner Brothers

MAINSTREAM

Albums

Noting that it is "banned in three countries", Musidisc makes much of the high profanity count of 2 Live Crew's 1989 album *As Nasty As They Wanna Be*, which is finally released here. The foul-mouthed rappers have enough good ideas juxtaposing def rhythms and their sprightly raps not to use notoriety as a gimmick. — **Me So Horny** could easily have been a major hit had it not been so offensive.

A wider ranging collection of contemporary rap is represented on Columbia's *The Rhythm Is Fin!*, a stunning selection of material by active acts to Sony Music labels. Established faves like Public Enemy, LL Cool J, 3rd Bass and Nikki D are here, and still delivering the goods, but the best performance are provided by relative newcomers Nice 'N' Smooth, whose

amusing Hip Hop Junkies is an adaptation of the Partidge Family's *I Think I Love You*, and The Don who recounts a make-out (natch) in *In There*, which probably packs more lyrics into four minutes than most manage in 10, and does it in an inoffensive, albeit mildly vulgar manner, 2 Live Crew. Listen up.

The belated release of Touch Dance means that all of Eurythmics' albums are now on CD. Featuring selections from the Touch album, remixed by Benitez and Kevoarkin, it's not an essential purchase seven years on, but there's enough of the original artistry of Dave & Annie shining through what are, frankly, now rather dated dance mixes to make it an enjoyable trip in the time warp.

A more sophisticated and subtle brace of newly assembled compilations is the Chi-Lites' *Love Songs* and Jackie Wilson's *The Greatest Hits*. On BMG's Ariol label, both should enjoy healthy sales.

PICK OF THE WEEK

CE CE PENITON: Finally (A&M 397182). As disco diva goes, Ce Ce has not been blessed with the best voice, but that rapidly recorded album, her debut, reprises her enormously popular dance anthems, *We Got A Love Thing* and *Finally*, and includes several in the same class, many with the potential. Not a stayer, but should burn brightly for a few weeks.

Singles

Mick Hucknall's confident boast that he is one of the finest singers in Britain today is put to the test on *For Your Babies*, the third single from Simply Red's album, *Stars*. An uncluttered and pretty ballad with no hiding place, it certainly draws a fine performance from Hucknall, full of nuances and pure, clear phrasing. A smash. Coincidentally, this week sees the release of Money's *To Tight (To Mention)* by the Valentine



Jackson: another hit

Brothers. Their original recording of the song, dating back to 1983, was subsequently covered by Simply Red and became their first hit.

Those generation terrorists, Manic Street Preachers, return with *You Love Us*. Despite their well-documented antics, the MSPs are shifting ever closer to the mainstream, at least musically, and this single should be their biggest hit yet. With hints of Eddie & The Hot Rods and a rocking outro of the kind Fluff Froeman has been playing on *Radio One* for years, it will appeal not only to the MSP's own fans, but

also to casual purchasers. Heavily hyped by the teen press, *Talk That Follow up* their *Top 40 Hit, Promises*, with *Once You've Tasted Love*. Irrespressibly bouncy with a sheen borrowed from PWL, it's actually a fairly decent song, but it tries a little too hard to steer a middle course between being a pop record and being a dance record, so could fail to realize its full potential. A tighter mix, geared in either direction, could do the trick.

PICK OF THE WEEK

MICHAEL JACKSON: *Remember the Time* (Epic 657742). One of the more tuneful new jack swing cuts from a dangerous disc is destined to be a major hit for two reasons: first, radical new mixes from Teddy Riley and man of the moment Steve 'Silk' Hurley; second, all formats feature Jack's cover of the Beatles' *Come Together*, previously available only to purchasers of the video *Moonwalker*. **Alan Jones**

HEAVY METAL

Seattle, the city that spawned Soundgarden, Mudhoney and, most notably, Nirvana, has again produced another hot rock act, **Pearl Jam**.

The fizzing guitar band have a single, *Alive*, released by Epic on February 3 to coincide with a nine-date UK tour. An album follows on February 24.

Another band certain to prosper are Australian four-piece **Baby Animals**. A single, *One Word*, is out now through Imago Records and they should benefit from the exposure afforded by supporting Bryan Adams on his recent UK tour.

If rock bands with female frontpersons are becoming something of a trend — see *Baby Animals* — then Gefen signings **Nymphs** are certainly among the front-runners.

Excellent Video releases three titles worthy of note. *Night Of The Guitar 2* Volume One and Volume Two feature some legendary plank spankers — recorded live at London's Town & Country Club in April 1991.

Asia Live In Moscow is yet another supergroup to record their trip to Russia. Both titles are distributed by Revolver with a £7.48 dealer price.

Warner Music Vision also rolls out some highly-stylable releases. *Crema*, *Strange Brew*; *Badlands*; *Dag The Giblets*; and *White Lion: Escape From Brooklyn* should attract moderate sales.

The Best Of Hard'N' *Heavy Part 1*, a two-hour ret-

spective of the immensely popular video magazine may prove one of the month's biggest selling titles.

PICK OF THE WEEK

RED HOT CHILLI PEPPERS: Funky Monks (WMV). A one-hour documentary on the recording of the Chili Peppers' latest album *Blood Sugar Sex Magik* — this column's favourite record of last year — should shift units in respectable numbers on the back of the band's forthcoming UK tour.

Andrew Martin

CLASSICAL

Naxos, distributed by Select, has launched into the budget video market with 12 classical titles in digital sound, at a dealer price of £6.12. European landscapes and buildings provide the video accompaniment to works such as Haydn and Mozart symphonies, Beethoven's violin concertos and baroque works. On the audio side, Naxos releases the final two discs in the enthusiastically received Dvorak Symphony cycle from Stephen Gunzenhuser and the Slovak Philharmonic.

Hard-working conductor **Neeme Jarvi** (100 recordings in 10 years for Chandos alone) breaks new ground with the label with a disc of Stravinsky's *Jeu de Cartes* and Orpheus, with the *Chandos* has also announced imminent release of its second opera recording, Mozart's *Don Giovanni*, with **Renato Bruni** in the title role and, you guessed it, Jarvi conducting the Cologne Radio Sym-

phony Orchestra. Bruns also features in a song recital on one of the nine new mid-price CD release from Chandos.

Also away from familiar ground, the contract Philip Pickett's early music group the **New London Consort** has with L'Oiseau Lyre allows it to record two discs a year elsewhere, and one will be for Linm, of music from the time of Columbus, for release later in the year.

ASV issues the first recording it has produced in Russia, appropriately enough featuring **Loris Tietknavorian** conducting the **Armenian Philharmonic Orchestra** in works by Khaচারյան and Ippolitov-Ivanov.

PICK OF THE WEEK

PUCCINI: Madama Butterfly. Czechoslovak Radio Symphony Orchestra/Alexander Schar, Naxos-Select. Miriam Gauci? Never heard of her? You son will, judging by the pure, bell-like voice which makes her a sensational Butterfly.

Phil Sommerich

DANCE

Despite the fact that it has been dominating the singles chart in recent years, dance music has produced very few "pop stars". **Rozalla** looks like bucking the trend by scoring that all-important third hit with her new single, *Are You Ready To Fly* (Pulse 8 12LOE21). Which is in such the same vein as Faith (In The Power To Love) and Everybody's (Free To Feel Good).

M People follow up their recent hit, *How Can I Love You*

More, with a reissue of their debut single, *Colour My Life* (de/Construction PT45242). Another classy soul song, it comes with two strong new remixes plus the more housey *Sex Freedom*.

IX continue to exploit the considerable remix talents of the Leftfield production team on their new single, *Everything And More* (MCA WMCST1606). *Free And Equal* by ICP (Baders/Polydor RAD22) also owes much of its underground popularity to Leftfield mixes. Neither single is likely to make the mainstream charts but they should sell reasonably well.

PICK OF THE WEEK

N-Joi: Live In Manchester (de/Construction). Ravegeers should be unable to resist this value-for-money 12-inch single from the outfit that have already charted with *Anthem* and the *Adrenalin EP*. Recorded live at Manchester's Academy club, it is a complete 29 minute set which megamixes around 12 different tunes to great effect.

Andy Bevers

REISSUES

Oddest record of the week — and probably of the year — is undoubtedly **Joe Meek's** concept album, *I Hear A New World* (RPM 103). Recorded in 1959-60 the would-be hymn to the sounds of outer space was never issued and in the wake of Meek's cult status is bound to do well with collectors. It's actually not that good, it lacks any epic feel and, despite titles like *March Of The Dribrots*, a sense of drama, but it will sell to Meek fans. An oddity with

a less guaranteed market is *Sequel's* double CD devoted to **Ral Donner** (NED CD 190), a man who built a brief career on the basis of his vocal similarity to Elvis Presley.

Far more straightforward in its appeal is Columbia's five-volume history of country music from the Thirties (and the likes of **Bob Willis**, **Roy Acuff** and **Patsy Montana**) to the present day. And **Rodney Dangerfield**, **Wilson** and **Ricky Skaggs** on Columbia Country Classic (4681 192), 202, 212, 222 and 4681 232). The pre-eminence of the label in country music guarantees the quality of the artists but what makes the series so fascinating is the way compiler **Greg Geller** has mapped the changes.

Carly Simon, **Don McLean** and **Lou Ann Wainwright** all come from folk backgrounds, but their careers have developed very differently. My Romance (Arista 462019) sees Simon tackling the same songs with wit and verve while McLean's Best of (EMI CDP 7983602) reveals him as a gentle commentator on our times. Not so Loudon the twofers *Fame & Wealth/In All Right* (Styl CD 711) sees him (in 1983/5) still angry after all these years, hurt by women, by the death of John Lennon and confused (by parenthood) but still able to laugh (The Grammy Song, *How Old Are You*).

PICK OF THE WEEK

ABBA: The Hits Box (Pickwick Box D1). It's all you want, all the hits from *Waterloo* to *Supertruder*, from pop's jolliest quartet.

Phil Hardy

music week

datafile

The Information Source for the Music Industry

1 FEBRUARY 1992

CHART FOCUS

With a very healthy increase in sales, Wet Wet Wet's Goodnight Girl moves further ahead at the top of the singles chart. Even its notional rivals—the FWL singles Give Me Just a Little More Time by Kylie Minogue and Twilight Zone by 2 Unlimited—are actually further behind than they were a week ago, despite impressive chart moves of two and three respectively.

Minogue's single is one of four remakes of old hits in the Top 30, and all have improved on the chart peaks scaled by the originals. Give Me Just a Little More Time was a number three hit for Chairmen Of The Board in 1970. God Gave Rock And Roll To You, originally a number 18 hit for Argent in 1973, last week climbed as high as number four for Kiss, while DNA and Sharon Redd's remake of Sharon's 1981 number 31 hit, Can You Handle It debuts at number 28 this week, and the Pasadena's restyling of New York City's 1970 number 20 hit,



I'm Doing Fine Now, makes it's introductory chart appearance at number 12.

The Pasadena single is the week's highest debutant, beating off the challenge of Kicks Like A Mule's The Bouncer. In specialist dance shops, however, the Kicks Like A Mule record is easily the biggest seller of the week, outpacing its two closest rivals—Nebula II's Seance and DJ Doc Scott's NHS EP (both remixed reissues)—by a margin of nearly three to one.

Other reissues faring well include Dr Hook's When You're In Love With A

Beautiful Woman, a 1979 chart-topper that returns at number 44, and Another Girl/Another Planet, the Only Ones' very well-known but previously uncharted 1978 single reissued as a taster for the highly successful Columbia TV compilation The Sound Of The Suburbs, as well as the group's own Best Of The Only Ones album, which is due soon.

On the album chart, Simply Red's Stars continues to shine brightest of all, and is number one for the eighth time, beating the seven week residency of their only previous number one, 1989's A New Flame. Meanwhile, the two highest new entries aren't new albums at all—Carter The Unstoppable Sex Machine's 30 Something, reissued on Chrysalis, debuts at number 21 almost a year after it reached number eight on Rough Trade, while the repackaged and slightly expanded Airhead album Ho! enters at number 29, having been flopped at number 160 when first released three months ago. **Alan Jones**

UPDATE

SALES

Index of unit sales. 100=weekly average in 1990	Last week	This week	% diff	This week last year	% diff
Albums	74	68	- 8	- 8	
Singles	93	95	+ 2	- 5	
Music Video	72	64	- 11	- 19	

SINGLES MARKET SHARE BY FORMAT



Four week rolling average. © CIN

ROOKIES

1 VOICES	6 MCMXCA AD	(44)
Kenny Thomas (Columbia)	Enigma (Virgin Int)	(44)
2 THE COMMITMENTS	7 CMB	(60)
The Commitments (MCA)	Color Me Badd (Giant)	(60)
3 EVERYBODY MOVE	8 MABC COHN	(84)
Cathy Dennis (Polydor)	Marc Cote (Atlantic)	(84)
4 BEVERLY CRAVEN	9 LOVE AND KISSES AND ...	(—)
4 BEVERLY CRAVEN	Dani Minogue (MCA)	(—)
5 LITTLE EASTCOAST	10 INSPECTOR MORSE	(54)
Tori Amos (East West)	Barrington Pheasant (Virgin TV)	(54)

Compiled by ERA from Gallup data. Best selling debut albums from previously uncharted acts. Figure in brackets is last week's chart position. Sales period: Dec 23 1991 to Jan 18 1992.

ANALYSIS

When it comes to reviving careers it seems that a new album and a new look can count for less than a new year. Wet Wet Wet's improved fortunes show the value of playing a waiting game.

When Phonogram opted to release the Wet's single, Goodnight Girl, on December 23 it chose the same launch date as last year's first new number one.

But while Iron Maiden's Bring Your Daughter... hit the top through EMI's inspired use of multiple formats, Wet Wet Wet can thank a more conventional campaign.

Just as early January releases once allowed acts to gain prominence by beating the rush, opportunity now seems to knock loudest in late December.

But Phonogram marketing director Nick Rowe says he was led more by the schedule of TV appearances.

Launched with an airing on Tonight With Jonathan Ross on the day of release, the

WET WET WET'S FALL AND RISE 1989-1992

Peak positions of singles since their last top 20 hit

Dec 1989	Broke Away	19
Mar 1990	Hold Back The River	31
Aug 1990	Stay With Me Heartache	30
Sep 1991	Make It Tonight	37
Nov 1991	Put The Light On	56
Dec 1991	Goodnight Girl	1

single went on to score three showings on the Chart Show and two on Top Of The Pops before reaching number one.

Prominent use during Coronation Street's Christmas disco on December 21 is seen as another key to its success. Though the single knocked Queen from the top spot with a below par weekly sale, a four-week run-up saw it achieve a total approaching 200,000 units by last week.

The Wets certainly look set to make a bigger splash than last year's first chart toppers. Bring Your Daughter reached just 186 in Gallup's end of year chart for 1991.

As the third single to be taken from the album High On The Happy Side, Goodnight Girl has given Phonogram a late focus for the album campaign.

Its delayed release, until January 27, is attributed to the group's late decision to add bonus tracks. However it came about, it seems like another waiting game well and truly won.

With one-time contemporaries Curiosity Killed The Cat now playing cabaret set at Butlins, the Wets must be more than glad they held on.

Matthew Cole

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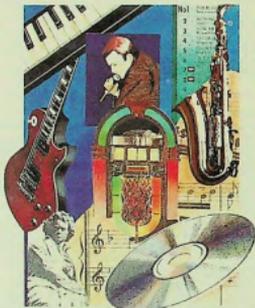
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TOP 75 SINGLES

THE OFFICIAL music week CHART

1 FEBRUARY 1992

TITLES AZ (WRITERS)

This Week	Last Week	Title Artist (Producer) Publisher	Label # (12") (Distributor) Cassette/CD
1	1	GOODNIGHT GIRL New! (See What We've Got In These Chrysalis)	Parsons JRE1 137 / JAGMCA 71201 CD 17
2	5	GIVE ME JUST A LITTLE MORE TIME Kylie Minogue (Stock/Waterfall) Chelsea	PWL PWL1 212 10 / PWL12 212 10
3	2	TWILIGHT ZONE 2 Unlimited (Wolke De Coster) MCA	PWL Consonance PA1 211 03 / PWL 211 03
4	2	BOHEMIAN RHAPSODY (THE ARE THE...) Queen (A. Baker) Queen/Parlophone/EMI	Parlophone QUEEN 20 / TCQUEEN 20 QUEEN 20
5	5	EVERYBODY IN THE PLACE (EP) The Prodigy (Howett/Stevenson) Virgin	XLS XLS 20 12 26 HM / XLS 20 12 26 HM
6	4	GOD GAVE ROCK & ROLL TO YOU II Kiss (no credit) Vanamco/IBCA	Interscope A1896 PT 1 / A1896C 1 896C
7	26	I WONDER WHY Curtis Stagers (Richard Somy) MCA	Arista 114716 6476 HM/CA 67388 6474
8	11	WELCOME TO THE CHEAP SEATS (EP) The Wonder Stuff (Glossop) PolyGram	Polygram GONE XI 14 / GONE XI 14
9	7	I CAN'T DANCE Genesis (Gemma Davis) Banks/Collins/Rutherford/Hill & Renshaw	Virgin GENES 7 (GENES 7) GENES 7
10	27	STAY Shakemasters Sister (Shakemasters) London/UK 314	London LON 314 12 (LON 314) LON 314
11	6	WE GOT A LOVE THANG Ce Ce Peniston (Hurley) no credit	A&M A&M 846 FM / A&M 846A&M 846
12	NEW	I'M DOING FINE NOW The Passions (Lynch/Gullatt) Virgin	Columbia 6671 87 6671 87 HM / 6671 87 6671 87
13	NEW	THE BOUNCER Slick Rick (Rick Holmes/Russell) MCA	Tribal Beat TRS 25 (TRS 25) TRS 25
14	10	JUSTIFIED AND ANCIENT The KLF/Tommy Wynette (The KLF/EG Zoo/WBMG)	KLF COM 9 / KLF 901 / RTM/PAF / RTM 901
15	4	[CAN YOU] FEEL THE PASSION Big Bear (no credit) WGS/Sarasua/Big Life	Big Bear BB 10 (BB 10) BB 10
16	4	FEEL SO HIGH Des're (Ingram) Sony	Dusted Sound 65768 65768 65768 65768
17	10	TOO BLIND TO SEE IT Kym Sims (Hurley) CD	A&M A 866 711 / B 866 711 866 711
18	22	ADDAMS GROOVE The Addams Family (Patterson) EMI	Capitol 1121 06 1121 06
19	13	VIBES Vibeology (AUSA) WGS/5313	Virgin America WGS 5313 / WGS 5313
20	21	CAN LET GO Maniah Carey (Ainsworth/Carey) WGSony	Columbia 65366 21 / SM 65366 21 65366 21
21	4	HIT The Supremes (Fox) PolyGram	One Little Indian 07 7162 7191 / 07 7162 7191
22	NEW	BOOM OF FRUSTRATION James (Youth) Blue Mist	Fortana JIM 101 12 / JIM 101 12
23	11	PRIDE (IN THE NAME OF LOVE) Cherilles & Co (Reichman/Collet Blue) MCA	Columbia 65791 65791 65791 65791
24	29	FEEL SO REAL Dream Frequency/Dobbie Sharp (Blument) Momentum	Chrysalis CDRC 763 763 / CDRC 763 763
25	21	SHUT 'EM DOWN Public Enemy (Roberts/Deppes/G Wu/The JB's) Island	Def Jam 65761 65761 65761 65761
26	10	LOVE YOURS Dany Chansavady (Chansavady/Miller) London	Decca DVA1 001 (DVA1) Columbia 65734 001 / 65734 001
27	NEW	YOU LOVE US Miami Street Preachers (Brown) Sony	EMI 1126 21 1126 21
28	NEW	DNA FEATURING SHARON REDD Can You Handle It (DNA/Davidge) Petrussem & Co	EMI 1126 21 1126 21
29	29	DON'T TALK JUST KISS High School Free/Sooty/Brown/Gomez/Di Hi/Ron	CGSND 210 06 210 06 / CGSND 210 06
30	4	OLD RED EYES IS BACK The Beatles (Spector/Kelly/Gal/Tommy) G&P	Capitol CD 020 020 020 020
31	25	TAKE ME AWAY Cappella feat. Lokietta Holloway (Personne/Peri) All Stars	PWL Consonance PA1 210/PWCA 210 / PWCA 210
32	51	LOVE MOVES (IN MYSTERIOUS WAYS) Lulu (no credit) Virgin	Coca 19 79 79 / FCS 320 02 320 02
33	4	HIGHWAY 53 The Blesing (Dorfman) BMG	NCA MSC1 160 160 / MSC 160/MSC 160
34	11	WHEN YOU TELL ME THAT YOU LOVE ME Diana Ross (Asher) Empire/WGC	EMI 1126 21 1126 21
35	41	LOVE IS EVERYWHERE Lulu (no credit) Virgin	Scepter CHD 01 01 / FCS 320 02 320 02
36	27	MOVIN' Marshall (Marshall/Fehrmann) Ed Brisking/Gluck	Ten Ten 200 200 / TENC 200 200
37	4	PERFECT PLACE Voice Of The Beehive (Tamey) Virgin	London/LON 310 310 / LON 321/LON 310

This Week	Last Week	Title Artist (Producer) Publisher	Label # (12") (Distributor) Cassette/CD
38	27	ALL WOMAN Lisa Stansfield (Stansfield/Morley) Big Life	Arista 115020 115020 / BMG 4120 15 8600 10
39	NEW	SO WHAT! Ronny Jordan (Jordan) WGC	Arista 127AM 11 / WGC 11
40	23	MY HAND OVER MY HEART Marc Almond (Horn) WGC/Virgin	Some Bizarre 12 633 PT 1 / 12 633 633 CD
41	23	DIFFERENT STROKES 4 Non Blondes (Paul) London/EMI	Virgin 7483 10 / FASCIM 10/18 6210
42	NEW	I'LL CRY FOR YOU Europe (Hill) WGC	Europe 65877 65877 65877 65877
43	24	ROBBARS & CUSTARD Shaft (Prichard/Hughes) MCA De Wolfe	Piccadilly TABX 100 / FASCIM 10/18 6210
44	NEW	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN Capitol (EMM 4) A&E/CAPT 4/EMM 4/E	Capitol 65877 65877 65877 65877
45	20	BLACK OR WHITE (CLIVILES & COLE REMIXES) Michael Jackson (Jackson/Bottrill) WGC	Capitol 65712 65712 65712 65712
46	6	INSTRUMENTS OF DARKNESS (ALL OF US...) Art Of Noise (Howarth/Stevens) WGC/Perfect	Chrysalis WNO 2012 / WGC/Perfect WNO 2012/WNO 2012
47	32	IDIOTS AT THE WHEEL (EP) Kingmaker (Collery) WGC	London LON 314 12 / LON 314 12
48	51	DIAMANTE Zucchero with Randy Crawford (Rusconi) EMI/PolyGram	London LON 314 12 / LON 314 12
49	48	FALL TO LOVE Oasis (Parker) Virgin/Latham WGC	Food 10 F000 02 02 / 10 F000 02 02
50	7	RUBBISH Camer: The Unstoppable Sex Machine (Sex Machine/Panama) BMG	Capitol 65877 65877 65877 65877
51	NEW	CHINA Tom Amos (Stanley) Sward & Stone	East West 75311 / A 75311 75311
52	50	VISIONS OF YOU Janet Jackson (Ravens) EMI	One World 10371 / OWD 10371
53	1	THE SAINT Thompson Twins (Barley/Currey) Point/BMG	Warner Bros 90 9000 / 10 9000 9000
54	2	EASY TO SMILE Senseless Things (Lazard/Senseless Things) WGC	Virgin 65798 65798 65798 65798
55	NEW	SEANCE AT THEMA Senseless Things (Lazard/Senseless Things) WGC	Virgin 65798 65798 65798 65798
56	42	DON'T LET THE SUN GO DOWN ON ME George Michael/Eton John (Michael/Bell) WGC	Capitol 65747 65747 65747 65747
57	NEW	ANOTHER GIRL-ANOTHER PLANET The Only Ones (no credit) no credit	Columbia 65751 51 / 65751 51
58	3	ROCK 'TIL YOU DROP Sonic Youth (Rosen) PolyGram	Virgin VGO 021 01 / 02 02 02 02
59	47	HALF THE WORLD Belinda Carlisle (Feldman) Virgin/Musician	Virgin VGO 1386 / VSC 1386 / VSC 1386
60	49	RUNNING OUT OF TIME Digital Organism (Adams/Khan/Jade) Judo PolyGram	Virgin VGO 021 01 / 02 02 02 02
61	43	RIDE LIKE THE WIND East Side Story (Horn) WGC	FCS 118 02 118 02
62	NEW	WHAT IS LOVE (EP) LFO (LFO) Warp/Virgin	Warp-AT 110 / WAP 110
63	10	STARS Simply Red (Lymer/Hucknall) No What/EMI	East West 125 626 11 / 125 626 11
64	NEW	N.I.H.S. (EP) DJ Doc Scott (DJ Doc Scott) CD	Parlophone 2-ARS 9010 (SRO)
65	62	DRIVEN BY YOU Brian Auger (May/Richards) Queen/EMI	Parlophone 12 630 630 / TCR 630/CA 630
66	49	SHOW ME THE WAY Omarion (Rosen) PolyGram	Capitol 65722 65722 65722 65722
67	4	LIVE AND LET DIE Guns N' Roses (Cokin/Guns N' Roses) MPM/EMI	Geffen GFE 71 186 2 / GFE 71 186 2
68	43	WATERFALL The Stone Roses (Lackie) Zomba	Silverstone 09E 21 01 / 09 21 01
69	4	NIGHTBIRD Conway Twinn (Conway Twinn/Van Waas) MCA	A&M A&M 846 / FCS 320 02 320 02
70	58	THE RUSH Luther Vandross (Vandross/Miller) EMI/MCA	EMI 65723 65723 65723 65723
71	NEW	SHAMELESS Garth Brooks (Brooks) EMI	Capitol 61 646 / E 1 / TCC 646/CD 646
72	52	THE COMPLETE DOMINATOR Human Nature (Horn) MCA	R&S Outer Rhythm 185-AS / CA (RTM/PAF) / R&S 185-AS
73	50	MARTIKA'S KITCHEN Martika (Patsley Park) WGC	Columbia 65768 65768 65768 65768
74	NEW	COMIN' ON STRONG Dezza feat. Melissa Thomason (A) WGC	Blackwood 112MKT 21 / COMKT 1
75	4	FUNKIN' FOR JAMAICA (1991 REMIX) Tom Brown (Grain/Rosen) MCA	Arista 11495 61 646 646 646

This Week	Last Week	Title Artist (Producer) Publisher	Label # (12") (Distributor) Cassette/CD
1	1	ADONIS (Gross/Anthem)	18
2	2	ALL WOMAN (Stansfield)	19
3	3	DEARONE (Morrison)	20
4	4	ARCHER (Horn)	21
5	5	PURE PLEASURE (Morrison)	22
6	6	BLACK OR WHITE (Cliviles & Cole)	23
7	7	ARCHER (Horn)	24
8	8	BOHEMIAN RHAPSODY (Queen)	25
9	9	EVERYBODY IN THE PLACE (Prodigy)	26
10	10	BOHEMIAN RHAPSODY (Queen)	27
11	11	EVERYBODY IN THE PLACE (Prodigy)	28
12	12	EVERYBODY IN THE PLACE (Prodigy)	29
13	13	EVERYBODY IN THE PLACE (Prodigy)	30
14	14	EVERYBODY IN THE PLACE (Prodigy)	31
15	15	EVERYBODY IN THE PLACE (Prodigy)	32
16	16	EVERYBODY IN THE PLACE (Prodigy)	33
17	17	EVERYBODY IN THE PLACE (Prodigy)	34
18	18	EVERYBODY IN THE PLACE (Prodigy)	35
19	19	EVERYBODY IN THE PLACE (Prodigy)	36
20	20	EVERYBODY IN THE PLACE (Prodigy)	37
21	21	EVERYBODY IN THE PLACE (Prodigy)	38
22	22	EVERYBODY IN THE PLACE (Prodigy)	39
23	23	EVERYBODY IN THE PLACE (Prodigy)	40
24	24	EVERYBODY IN THE PLACE (Prodigy)	41
25	25	EVERYBODY IN THE PLACE (Prodigy)	42
26	26	EVERYBODY IN THE PLACE (Prodigy)	43
27	27	EVERYBODY IN THE PLACE (Prodigy)	44
28	28	EVERYBODY IN THE PLACE (Prodigy)	45
29	29	EVERYBODY IN THE PLACE (Prodigy)	46
30	30	EVERYBODY IN THE PLACE (Prodigy)	47
31	31	EVERYBODY IN THE PLACE (Prodigy)	48
32	32	EVERYBODY IN THE PLACE (Prodigy)	49
33	33	EVERYBODY IN THE PLACE (Prodigy)	50
34	34	EVERYBODY IN THE PLACE (Prodigy)	51
35	35	EVERYBODY IN THE PLACE (Prodigy)	52
36	36	EVERYBODY IN THE PLACE (Prodigy)	53
37	37	EVERYBODY IN THE PLACE (Prodigy)	54
38	38	EVERYBODY IN THE PLACE (Prodigy)	55
39	39	EVERYBODY IN THE PLACE (Prodigy)	56
40	40	EVERYBODY IN THE PLACE (Prodigy)	57
41	41	EVERYBODY IN THE PLACE (Prodigy)	58
42	42	EVERYBODY IN THE PLACE (Prodigy)	59
43	43	EVERYBODY IN THE PLACE (Prodigy)	60
44	44	EVERYBODY IN THE PLACE (Prodigy)	61
45	45	EVERYBODY IN THE PLACE (Prodigy)	62
46	46	EVERYBODY IN THE PLACE (Prodigy)	63
47	47	EVERYBODY IN THE PLACE (Prodigy)	64
48	48	EVERYBODY IN THE PLACE (Prodigy)	65
49	49	EVERYBODY IN THE PLACE (Prodigy)	66
50	50	EVERYBODY IN THE PLACE (Prodigy)	67
51	51	EVERYBODY IN THE PLACE (Prodigy)	68
52	52	EVERYBODY IN THE PLACE (Prodigy)	69
53	53	EVERYBODY IN THE PLACE (Prodigy)	70
54	54	EVERYBODY IN THE PLACE (Prodigy)	71
55	55	EVERYBODY IN THE PLACE (Prodigy)	72
56	56	EVERYBODY IN THE PLACE (Prodigy)	73
57	57	EVERYBODY IN THE PLACE (Prodigy)	74
58	58	EVERYBODY IN THE PLACE (Prodigy)	75
59	59	EVERYBODY IN THE PLACE (Prodigy)	76
60	60	EVERYBODY IN THE PLACE (Prodigy)	77
61	61	EVERYBODY IN THE PLACE (Prodigy)	78
62	62	EVERYBODY IN THE PLACE (Prodigy)	79
63	63	EVERYBODY IN THE PLACE (Prodigy)	80
64	64	EVERYBODY IN THE PLACE (Prodigy)	81
65	65	EVERYBODY IN THE PLACE (Prodigy)	82
66	66	EVERYBODY IN THE PLACE (Prodigy)	83
67	67	EVERYBODY IN THE PLACE (Prodigy)	84
68	68	EVERYBODY IN THE PLACE (Prodigy)	85
69	69	EVERYBODY IN THE PLACE (Prodigy)	86
70	70	EVERYBODY IN THE PLACE (Prodigy)	87
71	71	EVERYBODY IN THE PLACE (Prodigy)	88
72	72	EVERYBODY IN THE PLACE (Prodigy)	89
73	73	EVERYBODY IN THE PLACE (Prodigy)	90
74	74	EVERYBODY IN THE PLACE (Prodigy)	91
75	75	EVERYBODY IN THE PLACE (Prodigy)	92

As used by Top Of The Pops and Radio One

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TOP 75 SINGLES

CHINA

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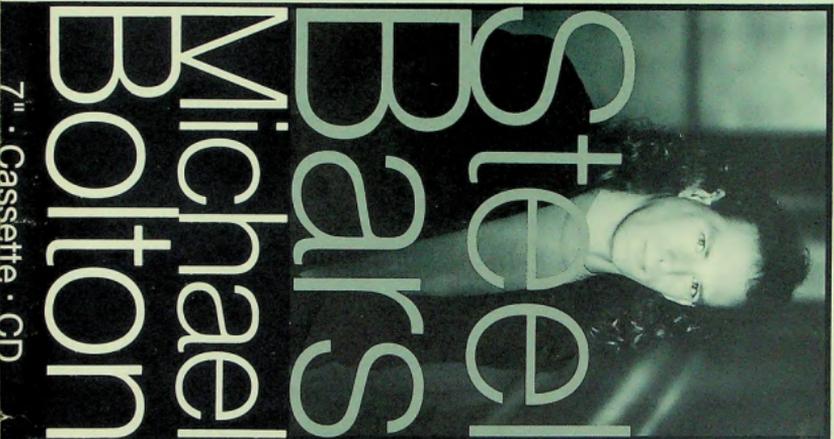


TOP 75 SINGLES

THE OFFICIAL **Music week** CHART



1	GOODNIGHT GIRL	Precious
	1 Wet Wet Wet	
2	GIVE ME JUST A LITTLE MORE TIME	
	5 Kylie Minogue	PWL
3	TWILIGHT ZONE	
	9 2 Unlimited	
4	BOHEMIAN RHAPSODY/THESE ARE THE DAYS OF OUR LIVES +	PWL Continental
	Queen	Pathephone
5	EVERYBODY IN THE PLACE (EP)	
	3 The Prodigy	XL
6	GOD GAVE ROCK & ROLL TO YOU II	
	4 Kiss	Interscope
7	I WONDER WHY	
	7 26 Curtis Stigers	Arista
8	WELCOME TO THE CHEAP SEATS (EP)	
	11 The Wonder Stuff	Polystar
9	I CAN'T DANCE	
	9 7 Genesis	Virgin
10	STAY	
	27 Shakespears Sister	London
11	WE GOT A LOVE THANG	
	6 Oz & Johnson	A&M
12	I'M DOING FINE NOW	
	NEW 11 The Passions	Columbia
13	THE BOUNCER	
	NEW Kicks Like A Mule	Trials Bass
14	JUSTIFIED AND ANCIENT ○	
	10 The KLF (lead vocal: Miss Fanny Wineel)	KLF Communications
15	[CAN YOU] FEEL THE PASSION	
	14 Blue Pearl	Big Life
16	FEEL SO HIGH	
	13 Des'ree	Dusted Sound
17	TOO BLIND TO SEE IT ○	
	7 Kym Sims	Azco
18	ADDAMS GROOVE	
	12 Hammer	Capitol
19	VIBES/OLOGY	
	15 Paula Abdul	Virgin America
20	CAN'T LET GO	
	31 Mariah Carey	Columbia
21	HIT	
	11 The Sugarbushes	One Little Indian
22	BORN OF FRUSTRATION	
	NEW James	Fontana
23	PRIDE (IN THE NAME OF LOVE)	
	15 Civilies & Code	Columbia
24	FEEL SO REAL	



38	ALL WOMAN	Arista
	24 Lisa Stansfield	
39	SO WHAT!	
	NEW 33 Ronny Jordan	Amiles
40	MY HAND OVER MY HEART	
	33 Marc Almond	Some Bizzare
41	DIFFERENT STROKES	
	12 Isonix	Freedom
42	FILL CRY FOR YOU	
	NEW Europe	Epic
43	RODBARB & CUSTARD	
	24 Steve Nieve	Friedman
44	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN	
	NEW D'Lock	Capitol
45	BLACK OR WHITE (CIVILIES & CODE REMIXES) ○	
	Michael Jackson	Epic
46	INSTRUMENTS OF DARKNESS (ALL OF US...)	
	42 Art Of Noise	China
47	IDIOTS AT THE WHEEL (EP)	
	32 Kimpriker	Scorch
48	DIAMANTE	
	51 Zucchero with Randy Crawford	London
49	FALL TO LOVE	
	48 Diesel Park West	Fond
50	RUBBISH	
	36 Carter The Unstoppable Sex Machine	Big Cat/Crysalis
51	CHINA	
	NEW 101 Atmos	East West
52	VISIONS OF YOU	
	NEW Jari Wobble's Invaders Of The Heart	Oval
53	THE SAINT	
	54 Thompson Twins	Warner Bros
54	EASY TO SMILE	
	30 Senseless Things	Epic
55	SEANCE/ATHEMA	
	NEW Nebula II	Renforced
56	DON'T LET THE SUN GO DOWN ON ME ○	
	42 George Michael/Tina Turner	Epic
57	ANOTHER GIRL-ANOTHER PLANET	
	NEW The Only Ones	Columbia
58	ROCK 'TIL YOU DROP	
	38 Steve Q	Vertigo
59	HALT! THE WORLD	
	41 Bettina Carrise	Virgin
60	RUNNING OUT OF TIME	
	40 Digital Organism	Dead Dead Good
61	HIDE LIKE THE WIND	
	43 East Side Beat	Hfr

TOP 50 AIRPLAY CHART

THE OFFICIAL **music** week CHART

Pos	Title	Artist	Label	Station with Most Plays	Pos	Title	Artist	Label	Station with Most Plays
1	I CAN'T DANCE	Genesis	Virgin	Capital FM	26	STARS	Simply Red	East West	Power FM
2	FEEL SO HIGH	DeVine	Dusted Sound	Cry	27	CAN YOU HANDLE IT	DNA featuring Sharon Redd	EMI	Children Network
3	OLD RED EYES IS BACK	Beautiful South	Go! Discs	Power FM	28	PRIDE (IN THE NAME OF LOVE)	Cloves & Cola	Columbia	Children Network
4	I WONDER WHY GUNS SINGERS		Arista	Capital FM	29	WHELP THE WORLD	Boyz n the City	Virgin	Capital FM
5	TOD BLIND TO SEE IT	Kyle Sims	East West	Children Network	30	WHEN YOU TELL ME THAT YOU LOVE ME	Diana Ross	Capitol	Children Network
6	VIBESLOGY	Paul Abdul	Virgin America	Children Network	31	ALL WOMAN	Lisa Stansfield	Arista	Children Network
7	JUSTIFIED & ANCIENT	KLF/Tommy Wynette	KLF Communications	Capital FM	32	MARTIKA'S KITCHEN	Martika	Columbia	Power FM
8	WE GOT A LOVE THANG	Ge Ce Peniston	ASL	Children Network	33	DRIVEN BY YOU	Brian May	Parlophone	Power FM
9	GIVE ME JUST A LITTLE MORE TIME	Kylie Minogue	PWL	Children Network	34	FALL TO LOVE	Diesel Park West	Food	Coof FM
10	GOODNIGHT GIRL	Wet Wet Wet	Process Organisation	Clyde One FM	35	STAY SHAKESPEARE'S SISTER		London	Capital FM
11	ADDAMS GROOVE	Hamer	Capitol	Capital FM	36	TWILIGHT ZONE 2	Unlimited	PWL/Conental	Children Network
12	BORN OF FRUSTRATION	James	Fontana	Piccadilly Key 103 FM	37	BEATEN UP IN LOVE AGAIN	Doves	Elektra	Piccadilly Key 103 FM
13	DON'T TALK JUST KISS	Right Said Fred (featuring Jocelyn Brown)	Tug	Children Network	38	RUBBISH	Carter-Slovis/Spear/Sax Machete	Big Cat	Forty FM
14	CAN YOU FEEL THE PASSION	Blue Pearl	Big Life	Children Network	39	DIAMANTE	Zucchero with Randy Crawford	London	Essex
15	I'M DOING FINE NOW	Pasadenas	Columbia	Children Network	40	THE WAY I FEEL ABOUT YOU	Karyn White	Warner Brothers	City
16	WELCOME TO THE CHEAP SEATS	Wonder Stuff	Island	Clyde One FM	41	MYSTEROUS VESVES	U2	Island	Piccadilly Key 103 FM
17	BLACK OR WHITE	Michael Jackson	Epic	Red Rose Rock FM	42	MOVIN' ON UP	Primal Scream	Creation	Children Network
18	GOD GAVE ROCK & ROLL TO YOU	Kiss	Interscope	Piccadilly Key 103 FM	43	LOVE IS EVERYWHERE	Oceano	Spanghars	Children Network
19	CAN LET GO	Marah Carthy	Columbia	Children Network	44	FOR YOUR BABIES ONLY	Redd Foxx	East West	Children Network
20	PERFECT PLACE	Voice Of The Beehive	London	City	45	HAIL HAIL ROCK & ROLL	Garland Jefferys	Not Known	BBC Radio 1
21	KING'S HIGHWAY	Tom Petty & The Heartbreakers	NCA	Capital FM	46	STEEL BARS	Michael Doolan	Columbia	Children Network
22	THESE ARE THE DAYS OF OUR LIVES	Queen	Parlophone	Piccadilly Key 103 FM	47	YOU LOVE ME	Yoko Ono	DEVA	BBC Radio 1
23	MY HAND OVER MY HEART	Marc Almond	Some Bizarre	Children Network	48	YOU LOVE US	Mancie Street Prosechens	Heavenly	BBC Radio 1
24	HIT SUPERGRASSES	One Little Indian	Inevicta FM	Children Network	49	ROCK TIL YOU DROP	Status Quo	Vertigo	Clyde One FM
25	HIGHWAY 5	The Blessing	NCA	Power FM	50	WATERFALL	Stone Roses	Silverstone	Piccadilly Key 103 FM

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TOP 10 BREAKERS

Pos	Title	Artist	Label
1	I'LL CRY FOR YOU	Europe	Epic
2	MORIA JANE'S CAFE	Definition Of Sound	Circia
3	CHINA	Toot Armes	East West
4	LOUISIANA 1927	Auran Neville	ACA
5	ONCE YOU'VE TASTED LOVE	Tate	RCM
6	JOYRIDE	Tobee	Sloish
7	COME ON UP	John O'Kane	Virgin
8	EVERYBODY GETS A SECOND CHANCE	Mike & The Mechanics	Circia
9	BALLOON	Catherine Wheel	Fontana
10	SO WHAT	Benny Jordan	Artesian

The following records are outside the Top 50 Airplay Chart and do not appear on last week's ON Top 200 singles sales chart. Figures in brackets in overall position.

REGIONAL CHOICE

Pos	Title	Artist	Station
1	HIGHWAY 5	The Blessing	2CR
2	HIGHWAY 5	The Blessing	BRMB FM
3	GOODNIGHT GIRL	Wet Wet Wet	Coof FM
4	GOODNIGHT GIRL	Wet Wet Wet	2CR
5	DON'T TALK JUST KISS	Right Said Fred/featuring Jocelyn Brown	Capital FM
6	FEEL SO HIGH	DeVine	Tay
7	I'M DOING FINE NOW	Pasadenas	Essex
8	WE GOT A LOVE THANG	Ge Ce Peniston	Capital FM
9	WE GOT A LOVE THANG	Ge Ce Peniston	Essex
10	OLD RED EYES IS BACK	Beautiful South	Essex

Top 10 titles showing most regional bias.

AIRPLAY PROFILE

SELECTED TITLE: CAN YOU HANDLE IT DNA featuring Sharon Redd Sally Griffin/Dawn Rad (EMI)

Station	Plays	Station	Plays
1	Children Network	6	Trent
2	Capital FM	7	Fourth FM
3	Fox FM	8	Inevicta FM
4	Power FM	9	Essex
5	Radio 1	10	Red Dragon

Stations showing most play for selected title.

THIS WEEK'S CONTRIBUTORS:

ASA FM, BRMB FM, Capital FM, City, Clyde One FM, Coof FM, East West, Essex, Fort FM, Heaven, Inevicta FM, Mercury, NorthSound, BBC Radio 1, Piccadilly Key 103 FM, Power FM, Red Dragon, Red Rose Rock FM, Signal, The Voice, 2CR, 210 FM. This represents 68.7% of total pay radio listening in the UK.

US TOP 50 SINGLES

Pos	Title	Artist	Label
1	DON'T LET THE SUN...G	Michael & John	Columbia
2	I LOVE YOUR SMILE, Sunshine	Moonz	Atlantic
3	ALL I LOVE, Color Me Badd	Giant	28
4	DIAMONDS AND PEARLS, Prince & NPG	Paschy Park	28
5	CAN'T LET GO, Mariah Carey	Columbia	30
6	I'M TOO SEXY, Right Said Fred	Charm	32
7	FINALLY, Ge Ce Peniston	Arista	32
8	SMELLS LIKE TEEN SPIRIT, Nirvana	Geffen	34
9	BLACK OR WHITE, Michael Jackson	Epic	35
10	TELL ME WHAT YOU WANT ME TO DO, Tompcat	Capitol	35
11	MYSTEROUS WAYS, U2	Island	37
12	THE WAY I FEEL...Karyn White	Warner Brothers	37
13	2 LEGIT 2 GO, Hammer	Capitol	38
14	TO BE WITH YOU, Mr Big	Atlantic	38
15	NO SON OF MINE, Genesis	Arista	39
16	ADDAMS GROOVE, Hamner	Capitol	41
17	IT'S SO HARD TO SAY GOODBYE, Boyz II Men	Motown	42
18	KEEP IT DEF ON MEMORY BLISS, PM Dawn/Ge Street	Elektra	42
19	WE'VE GOT IT COMING, Keith Sweat	Elektra	42
20	REMEMBER THE TIME, Michael Jackson	Epic	42
21	CAN I MAKE YOU LOVE ME, Bonnie Raitt	Capitol	42
22	GOOD FOR ME, Amy Grant	ASL	42
23	WILDSIDE, Minky Mark & The Funky Bunch	Interscope	42
24	BROKEN ARROW, Rod Stewart	Warner Brothers	42
25	VIBESLOGY, Paul Abdul	Capitol	42

Charts courtesy Billboard. 1. February 1993 • *Bullets are awarded to those products demonstrating the greatest airplay and sales gain. [UK] UK signings.

US TOP 50 ALBUMS

Pos	Title	Artist	Label
1	NEVERMIND, Nirvana	GGC	26
2	ROPIN THE WIND, Garth Brooks	Capitol	27
3	DANGEROUS, Michael Jackson	Epic	28
4	TO LEET TO GO IT, Hammer	Capitol	29
5	NO FEELINGS, Baby U2	Capitol	30
6	ACHTUNG BABY, U2	Island	31
7	COLORHYPERHOMONY, Boyz II Men	Motown	32
8	METALLICA, Metallica	Capitol	32
9	TIME LOVE AND TENDRESS, Michael Bolton	Columbia	34
10	EMOTIONS, Mariah Carey	Columbia	35
11	DIAMONDS & PEARLS, Prince	Paschy Park	36
12	USE YOUR ILLUSION II, Guns N' Roses	Geffen	37
13	C.M.B., Color Me Badd	Giant	38
14	LUCK OF THE DRAW, Bonnie Raitt	Capitol	38
15	UNFORGETTABLE, Narayan Cole	Elektra	39
16	USE YOUR ILLUSION II, Guns N' Roses	Geffen	39
17	WAKING UP THE NEIGHBOURS, Bryan Adams	ASL	40
18	WE CAN'T DANCE, Genesis	Arista	40
19	TWO ROOMS, ELTON JOHN, Vanous	Polydor	40
20	SPELLBOUND, Paula Abdul	Capitol	40
21	FOREVER MY LADY, Jodeci	NCA	40
22	JUST THINGS, Getho	Soul	40
23	J.I.N., Twin Campbell	Quest	40
24	MUSIC FOR THE HEART, The Soul, PM Dawn	Ge Street	40
25	HEART IN MOTION, Amy Grant	ASL	40

Charts courtesy Billboard. 1. February 1993 • *Bullets are awarded to those products demonstrating the greatest airplay and sales gain. [UK] UK signings.

RECORD MIRROR

DEO

1 FEBRUARY 1992 FREE WITH MUSIC WEEK

U P D A T E

Chart

n e w s

BY ALAN JONES

GENESIS CAN DANCE

Nearly 18 years after they first registered a hit single with 'I Know What I Like (In My Wardrobe)', Genesis are currently enjoying the 22nd hit of their stop-start career with 'I Can't Dance', which climbed to number seven last week. Their last single 'No Son Of Mine' reached number six. They've never previously had consecutive Top 10 hits, nor, indeed had two Top 10 hits off the same album (both of the above are from 'We Can't Dance').

Interestingly, 'I Can't Dance' is

turning into the Genesis hit that people can dance to, courtesy of Howard and Trevor Gray's percussively accented, vocally subdued and generally beefed up seven minute 'sex mix'. It may not attract enough support to give Genesis a Top 100 club hit, but it's an interesting twist.

Meanwhile, Junior Vasquez's mixes of the upcoming John Mellencamp single 'Love & Happiness', particularly the 'Factory Dub' could help the rocker to find a whole new audience.

● After a slow start, Debbie Malone's 'Rescue Me' has soared into the Top 10 of Record Mirror's club chart. Originally recorded in 1989, it now sports a wicked Phil Kelsey remix. With a massive P.A. tour in support (released February 3), Debbie could soon be giving Pulse-8 labelmate Rozalla a good run for her money.



● The steady advance of CD and cassette singles means that before too much longer, vinyl will be the minority medium for singles for the first time ever. Last week, for example, cassettes and CDs were responsible for 46% of the singles market. Soon some hit singles won't be available on vinyl at all. It's a path down which the US has already gone, with only 73% of last week's Hot 100 commercially available on vinyl.

Here, the only non-vinyl Top 75 chart hit to date remains Bow

Wow Wow's 1980 offering 'Your Cassette Pet', which wasn't exactly an overwhelming success, peaking at number 58. The Cowboy Junkies' current EP 'Southern Rain', available only on CD entered the Top 200 at number 91 last week.

For some, of course, vinyl will remain the main, and sometimes only, medium. For example, the Wedding Present's 'Blue Eyes' was released only as a good old-fashioned 7-inch single.



● THE ALL-DANCING GENESIS

Label	PMI
Genre	VC4112
	PMI
	MVB9913243
Music Club	MC 2032
	PMI
	MVP 9910112
Aega-Remix	PolyGram 0842723
he Best	PMI
	MVD 9913083
	PMI
	MVP 99 1259 3
ature Book	WMV
	903175040
ROTTI	PolyGram Video
	CVV 11122
ve	PMI
	MVF 9901013
Park	PolyGram Video
	0711503
	PMI
	MVP 9913273
rnirs & ...	Telstar
	TVE1034
ph...	4 Front/PolyGram
	LED 80152
Music Club/Video	Cal
	MC 2003

12 MUDA 1

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10 Chart

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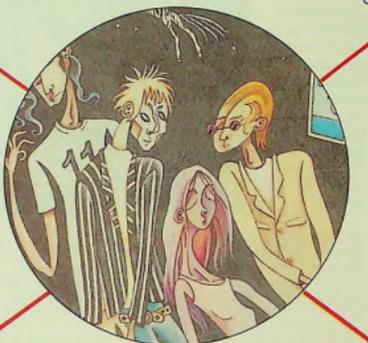
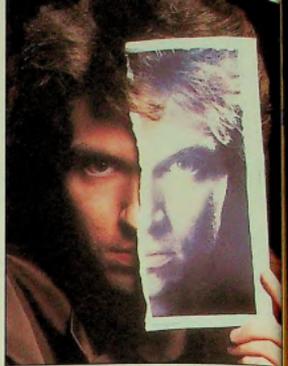
BY ALAN JONES

CHAINSAW REACTION

After struggling to establish itself among all the latest hardcore rave faves, **Daisy Chainsaw's** 'Love Your Money' turned into a genuine chart contender last week, sprinting from number 66 to number 35, two months after it was first released. An enchanting retro punkabilly pearl, featuring the manic vocals of painfully frail Katie Jane, its success is something of an irony and

embarrassment to the band, its commercial edge exemplifying everything they hate about music, the other two tracks on the single — 'Get Real Pleasure' and 'Sick Of Sex' — being more typical of DC's sound. 'Love Your Money' is only a little over 2½ minutes long, but Daisy Chainsaw is one band that certainly believes in giving the punter value for money — the seven-inch retails at just 99p, making it the cheapest single in the chart.

● Ambushing your favourite pop star and handing over a tape of your songs is probably never going to replace the traditional A&R route to getting a record deal — but it can work. Richard Marx, (right) shows his reissued single 'Keep Coming Back' is bubbling just outside the Top 75, but his initial break after pressing a cassette of his best songs into the palm of **Lionel Richie** as he left a concert. He was amazed when Richie later 'phoned him and invited him to write songs and contribute backing vocals to Lionel's solo album, since he has never looked back. It worked for **Cicero** too. The US-born, but extremely Scottish 21-year-old keyboard player and singer, whose bizarre mix of Hi-NRG, rap and disco baggages 'Love Is Everywhere' is currently climbing the chart, made his move on the Pet Shop Boys after they had played a gig in Glasgow and was subsequently signed up as the first act on their label Spaghetti Recordings.



● 'Bohemian Rhapsody' finally dipped to number two in the singles chart last week, after a five-week run at the top. With nine weeks in pole position when it was originally released in 1975, it brings its cumulative weeks

at number one to 14, something only two other singles can match. **Slim Whitman's** 'Rose Marie' spent 18 weeks at number one in 1953, and **Bryan Adams'** 'Everything I Do I Do It For You' was top for 16 weeks last year.

● It's going to be a busy and rather expensive year for fans of the **Wedding Present**, if they fulfil their promise of releasing a single on the first Monday of every month. Leading off the series, 'Blue Eyes' was the band's eighth hit to date, and one of their biggest, its number 26 peak almost equalling their best-ever chart placing (number 24 for 1990's 'Brassneck') and easily outranking their last single, 'Lovesend', which peaked at a lowly number 56 six months ago. Some industry observers have already pointed out that if the Wedding Present manage to catch each of their 1992 singles, they may well accumulate more hits in the year than the rest of RCA's roster of artists added together.

● US reports suggest that since **Bryan Adams** first cut it, his single 'Everything I Do I Do It For You' has been attracting cover versions around the world at the rate of more than one a week. It has certainly made its mark here, with no fewer than three different covers released as singles in recent weeks — **Richard Clayderman** and **James Last** set the ball rolling with an instrumental version, while the **London Symphony Orchestra** and **Royal Choral Society's** hit album 'Wind Of Change — Classic Rock' has spun-off a single that is currently placed just outside the Top 75. This week sees the release of a cover by **Astaire**, the third Hi-NRG version of the song, though the other two were US only.

Rank	Title
1	I CAN'T DANCE
2	FEEL SO HIGH
3	OLD RED EYES
4	I WONDER WHY
5	TOO BLIND TO SEE
6	VIBEDOLEY
7	JUSTIFIED & R
8	WE GOT A LOVE
9	GIVE ME JUST A
10	GOODNIGHT GIRL
11	ADDAMS GROOVE
12	BORN OF FRUSTR
13	DON'T TALK JUST
14	CAN YOU FEEL I
15	I'M DOING FINE
16	WELCOME TO TH
17	BLACK OR WHITE
18	GOD GAVE ROCK
19	CAN'T LET GO
20	PERFECT PLACE V
21	KING'S HIGHWAY
22	THESE ARE THE
23	MY HAND OVER I
24	HIT SUGARBOES
25	HIGHWAY 5 THE B

TOP 10 BI

Rank	Title
1	FILL CRY FOR YOU
2	MORHA JANE'S CAI
3	CHINA
4	LOUISIANA 1927
5	ONCE YOU'VE TAST
6	JYRIDE
7	COME ON UP
8	EVERYBODY GETS J
9	BALLOON
10	SO WHAT

The following records are out Top 200 singles sales chart.

US TO

Rank	Title
1	DO NOT LET THE SU
2	I LOVE YOUR SMIL
3	ALL 4 LOVE
4	DIAMONDS AND PE
5	CAN'T LET GO
6	FM TOO SEXY
7	FINALLY
8	SMELLS LIKE TEEN
9	BLACK OR WHITE
10	TELL ME WHAT YOU WA
11	MYSTERIOUS
12	THE WAY FEELS
13	2 LEGIT 2 QUIT
14	TO BE WITH YOU, I
15	NO SON OF MINE
16	ADDAMS GROOVE
17	IT'S SO HARD TO SAY

18	SET UP ON MEMORY BLISS	FM Dawn/Gee Street
19	KEEP IT COMING	Kat Sweet
20	REMEMBER THE TIME	Michael Jackson Epic
21	CAN'T MAKE YOU LOVE ME	Bonnie Raitt Capitol
22	GOOD FOR ME	Amby Grant AAM
23	WILDSIDE	Mark & The Funky Bunch Interscope
24	BROKEN ARROW	Rud Stewart Warner Brothers
25	VIBEDOLEY	Paula Abdul Caprisse

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44	SENDO ME AN ANGEL	The Scorpions	Mercury	
45	MISSING YOU NOW	Michael Bolton	Columbia	
46	DON'T CRY	Guns N' Roses	Geffen	
47	BREAKIN' MY HEART	Mina Condition	Perspective	
48	CHANGE	Lisa Stansfield	Arista	
49	PAPER DOLL	PM Dawn	Gea Street	
50	THE UNFORGIVEN	Meshaia	Elektra	
18	WE CAN'T DANCE	Genesis	Arista	
19	TWO ROOMS	ELTON JOHN	Various	Polydor
20	SPELLBOUND	Paula Abdul	Caprisse	
21	FOREVER MY LOVE	Jadece	MCA	
22	JUICE	IOSTI	Various	Soul
23	GARTH BROOKS	Garth Brooks	Capitol	
24	MUSIC FOR THE	Mark Funky Bunch	Interscope	
25	HEART IN MOTION	Amby Grant	AAM	
43	VAGABOND HEART	Red Stewart	Warner Brothers	
44	REAL LOVE	Lisa Stansfield	Arista	
45	BLOOD SUGAR	Rudnicki Chili Peppers	Warner Bros	
46	FOR UNLAWFUL CARNAL	Van Halen	Warner Bros	
47	T.E.V.I.N.	Tevin Campbell	Quest	
48	OF THE HEART, THE SOUL	PM Dawn	Gea Street	
49	MUSIC FROM FOR THE BOYS	Bone Mulder	Arista	
50	HOMEBASE	DJ Jazzy Jeff/Fresh Prince	Jive	

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CD directory

The Temptations

There's a graveyard for Sixties soul legends somewhere out there; it's called the supper club circuit. Most fading acts either end up there, retreading tired material, or contributing drivel to film soundtracks.

One group you won't find in cobwebbed tuxedos, however, are The Temptations. Though they have experienced a few personal changes in their 30-year career, the group — currently consisting of Melvin Franklin, Otis Williams, Richard Street, Ali Woodson and Ron Tyson — have clung stubbornly to the dance market.

A good job too. Their new single, "The Jones", from their 50th album, "Milestones", is startling proof of their enduring relevance. Initially easing into a silky melody then kicking into a tough jazz groove, the tune could almost be a Talkin' Loud release.

There are two versions provided though there is little discernible difference between the '12-inch Surgery Mix' and the slightly longer 'Full Surgery Mix'.

When asked about the lasting appeal of The Temptations, Otis Williams, the 'rock of the group', explains it quite simply.



"We keep trying to do the unexpected," he says, "and keep what is essentially and undeniably The Temptations — while keeping up with 'The Jones' of other groups, so to speak." Get ready, 'cos here they come . . .

Davydd Chong

"The Jones" is released by Motown/Polydor on February 17

DEO

Label	
Cat No	
PMI	VC4112
PMI	MVB913243
Music Club	MC 2032
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Mega-Remix	Polygram 0842723
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- CUBA GOODING**
vs **ALFERN 8**
Happiness Is Just Around
The Bend
- EAST SIDE BEAT**
Ride Like The Wind
(Factory Mix)
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10j directory

- 14 **THE** **TOP** **10** **NEW** **ALBUMS**
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 - 3 OLD RED EYES IS
 - 4 I WONDER WHY
 - 5 TOO BLIND TO SEE
 - 6 VIBEOLOGY
 - 7 JUSTIFIED & ANCIENT
 - 8 WE GOT A LOVE
 - 9 GIVE ME JUST A
 - 10 GOODNIGHT GIRL
 - 11 ADDAMS GROOVING
 - 12 BORN OF FRUSTRATION
 - 13 DON'T TALK JUST
 - 14 (CAN YOU) FEEL
 - 15 I'M DOING FINE
 - 16 WELCOME TO THE
 - 17 BLACK OR WHITE
 - 18 GOD GAVE ROCK
 - 19 CAN'T LET GO
 - 20 PERFECT PLACE
 - 21 KING'S HIGHWAY
 - 22 THESE ARE THE
 - 23 MY HAND OVER
 - 24 HIT Supercubes
 - 25 HIGHWAY 5
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The Infinite Wheel



The 'Dharma Sunburst EP' is released by Brainiak on February 17

With track titles such as 'Dharma Sunburst' and 'Elevan Dimensions', you could easily assume The Infinite Wheel are a pair of crystal-shaking New Age spiritualists. Their second release, the 'Dharma Sunburst EP' trends nicely between ambient house and techno, picking up some unusual samples along the way. The overall effect is hypnotic.

"We wanted to use sounds that had some sort of depth to them, rather than pure bleeps," explains James Johnstone. "So it's a mixture of deep and shallow."

North London-based Johnstone and co-Wheeler Mark Smith have dipped their thumbs in many musical pies in the past; most notably, Johnstone was the top gun in Pigbag. New York's Nu-Groove released the first Infinite Wheel offering, 'Segun International', a year ago, after receiving a tape through the post. This time, the lads tried the same method with London's Brainiak with equal success.

The one track on the EP which has received the greatest response is the pulsating 'Self-Realisation In The Art Of Sensual Love'. But is it a dance track or a sex manual? "The title's a bit tongue-in-cheek really," says Johnstone. "It just sounded a bit crazy. We're not experts!" Davydd Chang

Dayeene

With their first UK clubland excursion 'Alright', Swedish disco divas Dayeene have delivered a solid garage stomper.

They arrived in the UK with no less than four labels unsuccessfully vamping company cheque books at them. The soul sisters, Diane and Jeanette, have now signed to a fifth (currently undisclosed) UK independent.

Jeanette admits that Sweden's clubland is hardly extensive. "If you were to draw a circle around Stockholm, you'd have covered the best part," she says. "There's a lot of clubs opening and shutting right now, I'm afraid. We've got our very own recession in Sweden."

'Alright' is lifted from the Stonebridge-produced 'Primetime', an album with more four-to-the-floor than their admittedly-stronger debut 'United Soul Power'.

It is still available only on import - from Sweden via Italy. Its delivery to the UK has presented some logistical problems, but the fact that someone has bothered is evidence in itself of the track's popularity. **Dom Foulsham**



'Alright' is available on import from Flying UK

TOP 10 B

- 1 ILL CRY FOR YOU
- 2 MOIRA JANE'S CA
- 3 CHINA
- 4 LOUISIANA 1927
- 5 ONCE YOU'VE TAS
- 6 JOYRIDE
- 7 COME ON UP
- 8 EVERYBODY GETS
- 9 BALLOON
- 10 SO WHAT

The following records are our Top 200 singles sales chart.

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- 1 DON'T LET THE SMI
- 2 I LOVE YOUR SM
- 3 ALL & LOVE Color
- 4 DIAMONDS AND P
- 5 CAN'T LET GO, M
- 6 I'M TOO SEXY, Bi
- 7 FINALLY, Ce Ce Fon
- 8 SMELLS LIKE TEE
- 9 BLACK OR WHITE
- 10 TELL ME WHAT YOU
- 11 MYSTERIOUS
- 12 THE WAY I FEEL
- 13 2 LEGIT 2 QUIT, H
- 14 TO BE WITH YOU
- 15 NO SON OF MINE
- 16 ADDAMS GROOVING
- 17 IT'S SO HARD TO SA

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4 RM UPDATE

- | | | | |
|----------------------------------------------------------|--------------------------------------------------------------|-------------------------------------------------------------|---------------------------------------------------------|
| 18 [] SET ADAPT ON MEMORY BLISS, Phil Daw/Gee Street | 43 [] ON A SUNDAY AFTERNOON, A Lighter Shade Of Brown, Pump | 18 [] WE CAN'T DANCE, Genesis Atlantic | 43 [] VAGABOND HEART, Rod Stewart Warner Brothers |
| 19 [] KEEP IT COMING, Keith Sweat Elektra | 44 [] SEND ME AN ANGEL, The Scorpions Mercury | 19 [] TWO ROOMS - ELTON JOHN... Various, Polydor | 44 [] REAL LOVE, Lisa Stansfield Arista |
| 20 [] REMEMBER THE TIME, Michael Jackson Epic | 45 [] MISSING YOU NOW, Michael Bolton Columbia | 20 [] SPELLBOUND, Paula Abdul Capricorn | 45 [] BLOOD SUGAR... Red Hot Chili Peppers Warner Bros |
| 21 [] I CAN'T MAKE YOU LOVE ME, Bonnie Raitt Capitol | 46 [] DON'T CRY, Guns N' Roses Geffen | 21 [] FOREVER MY LADY, Jodeci MCA | 46 [] FOR UNLAWFUL CARNAL... Van Halen Warner Bros |
| 22 [] GOOD FOR ME, Amy Grant A&M | 47 [] BREAKIN' MY HEART... Mini Condition Perspective | 22 [] GARTH (OST), Various Saus | 47 [] T.E.V.I.N., Twin Campbell Quercus |
| 23 [] WILDSIDE, Marcy Mark & The Funky Bunch Interscope | 48 [] [] CHANGE, Lisa Stansfield Arista | 23 [] JARVIS BROOKS, Garth Brooks Capitol | 48 [] OF THE HEART, THE SOUL... PJ Dave Geffen |
| 24 [] BROKEN ARROW, Rod Stewart Warner Brothers | 49 [] PAPER DOLL, Phil Daw Geffen | 24 [] MUSIC FOR THE... Baby Face/Nancy Ferguson Interscope | 49 [] MUSIC FROM 'FOR THE BOYS', Baha Mader Atlantic |
| 25 [] VIBEOLOGY, Paula Abdul Capricorn | 50 [] THE UNFORGIVEN, Metallica Elektra | 25 [] HEART IN MOTION, Amy Grant A&M | 50 [] HOMEBASE, DJ Jazzy Jeff/Fresh Prince Jive |

Charts courtesy Billboard. 1. February 1992. * Bullseye are awarded to those companies demonstrating the greatest airplay and sales gain. [] UK signings.

N-Joi

N-Joi's decision to release a recording of one of their live shows as their next single may seem a strange move. Clocking in at just under 29 minutes, 'Live In Manchester' incorporates around a dozen different tunes which make it far from radio friendly. Club DJs will also have to be very selective: shouts of "Manchester massive" will not go down very well in Leeds or Liverpool.

But the Essex-based duo of Mark Franklin and Nigel Champion have very good reason for releasing the record: "We have spent one-and-a-half years putting together our live set," says Franklin. "It includes lots of short linking tracks which work well within our show but would not make complete tracks. We did not want them to go to waste so we decided to release the whole thing."

"It's something for all the fans who have been to see us," he adds. "Hopefully they will be really pleased to get a half hour live set for the price of a 12-inch single."

They certainly will not be disappointed by the non-stop techno madness: although the style and content of N-Joi's shows have influenced many other rave acts, few can generate the same levels of energy or excitement.

Despite the fact that many DJs will incorporate different sections of the single in their sets, Franklin is wary that some of them might be alienated by the live release. The group therefore intend to follow it up very quickly with a more conventional four-track EP including a Moby remix of their US single, 'Mindflux'. **Andy Beavers**

'Live In Manchester' is released by de/Construction on February 3



Cool Cuts

- | | | |
|----|-------------------------------------------------------------------------------------------------------|-------------------|
| 1 | (1) TESTIFY (REMIXES) Sounds Of Blackness | A&M |
| 2 | (2) A WATCHER'S POINT OF VIEW PM Dawn | 4th & B'way |
| 3 | (NEW) TAKE ME AWAY Mass Order | Columbia |
| | Out of circulation at last in new mixes after last year's bootleg fiasco | |
| 4 | (NEW) CLOSER Mr Fingers | MCA |
| | The irresistible combination of Larry Heard and Robert Owens back with a mellow song in several mixes | |
| 5 | (4) PRESSURE Sunscreen | Columbia |
| 6 | (NEW) FINEDAY Opus III | PWL Continental |
| | An old indie song gets the dance treatment in fine style | |
| 7 | (3) EVERYTHING AND MORE II | MCA |
| 8 | (NEW) THE BOTTLE Tyrrel Corporation | Cooltempo |
| | Innovate new track from this up and coming duo | |
| 9 | (10) DON'T LET IT SHOW ON YOUR FACE Adeva | Cooltempo |
| 10 | (8) ARE YOU READY TO FLY Rozalla | Pulse 8 |
| 11 | (NEW) SKINTHEVES Moodswinga | Arista |
| | A heavy driving cut which features Jeff Beck on guitar on the flip | |
| 12 | (12) MAGIC FLUTE Bass Kruncher | Lafayette |
| 13 | (NEW) DEEP INSIDE (OF YOU) Shafty | Media |
| | Italian club music at its best in long, seductive mixes | |
| 14 | (14) GET ON UP/SAY IT LOUD THE R.A.S.E. | US Strobe |
| 15 | (NEW) THE TRUE MEANING OF LOVE Jomanda | US Big Beat |
| | The Jomanda girls and Backroom Productions combine to produce another great garage groove | |
| 16 | (NEW) WELCOME TO THE FUTURE Eskimos & Egypt | One Little Indian |
| | E&E return with another hard EP to devastate the dancefloor | |
| 17 | (8) OOOH SO NICE House Beat Mechanics | Slam |
| 18 | (NEW) LET NO MAN PUT ASUNDER A Separate Reality | Hard Discs |
| | Well crafted bootleg mix of the old First Choice classic | |
| 19 | (17) ALL NIGHT DJ Ivan | UMM |
| 20 | (NEW) RAVE GENERATOR Toxic Two | US Dancefloor |
| | Simple but effective techno instrumental with across the board appeal | |



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NEYX LANTON

'I Am'
 (Flying Records UK FLYUK 12T, via Pinnacle)
 From Milan, Giovanni Vitale's again jazzily scatted originally a Bobby McFerrin sample now re-recorded and sometimes vice-accented follow-up to "Yoo Too" is differently treated in six horned, somberly looping 118.2bpm Low Frequency and brighter lightly cantoring 0-120.2bpm Cry Versions on its House Side, calmly joggling 108.3bpm Star and chunkier piano joggling 0-108.5bpm Analog Versions on its Swing Side, more garage than anything.

JOMANDA

'The True Meaning (Of Love)'
 (US Big Beat 0-10034)
 Printed on the sleeve as above and on the label as True Meaning Of Love, the warbling girls' latest Backroom Music Production creation is a hooking sax punctuated jauntily rocking bouncer in Andrew Komis remixed 121.3bpm Hudson St. Club Mix, 121.1-121bpm Komix Dub, 121.2bpm True Meaning Of House and Radio Versions.

STAYSHON 2 STAYSHON

'My, My, My'
 (US KarDust Records KD-70011)
 A delightful top tappin' jazz-funk swinger, this episodic girl and guy scatted, fute and sax belted, piano ploried and drum tapped snappy wrangly jigger is in 120.4bpm The Main

Joint Mix, Dance Naked 2 My Dub, Mood Swing Sex (Instr.), 120.3bpm Chancietas 2 The Bark, Dedicated 2 High-End Women versions.

THE PASADENAS
'I'm Doing Fine Now'

(Columbia 657718 6)
 Co-produced by Ian Levine and Billy Griffin, this revival of new York City's catchy 1973 snagging hit in Steve 'Silk' Hurley's repetitiously padded trotting 118.2bpm Silk Soul Mix and similarly piano-ploried Sexy Soul Dub, Eric Miller's gentle throbbing 0-118.8bpm E-Smoove's Late Night Mix and vibes linked 118.1bpm Smoove Dub Mix, plus — the only one to showcase the real actual song — Ian & Billy's less "cool" more 1973-like traditional soul vocal group 118.2bpm Original 12" Mix.

RIVIERA TRAXX
'Vol. 1'

(Italian Antima Records/IRMA ANT 005)
 Four tracks in fact, this good loose limbed string instrumental EP has the City's Cong-CCO-ish 1979 disco tinged ambient lush 122.3bpm 'Parfume 1', sparser thumping 122.4-122.3bpm 'Hey Hey', and conversationally jolting jolting 0-120.2bpm 'Low' (although the female sample suggests that this should be the one called 'Hey Hey').

27th CENTURY
'Turn It Up/Turn It Out'

(US Strictly Rhythm SR 1270)
 Far from being a rap, MC Crazy-Ez's creation in its DJ Pierre remixed form suddenly erupts from a mournfully dooling start to become an Enjai and Lavette chanting joyously romping gospel-ish Hi-NRG gallop worthy of the Weather Girls, in 33:56-1:22bpm Pierre's Disco House, Just For Da Radio and 122.1bpm Da Fruit Juice Instrumental Mixes, with Ed's own pumped jiggly lurching 121.3bpm The Full 12 Inches (Original Mix) and jiggly rapping 122.3bpm 27th Century 'The Movie' versions.

SHAFTY

'Deep Inside (Of You)'
 (Italian Heart Beat/Media Records HB 00)
 Largely created by Andrea Gemolotto, this efficient (if not terribly spectacular) 118.2bpm instrumental trotter is differently treated in Soul Trance, The Jungle and The Temple, Touch And Go, The Deep Creep and tempestuous A Love Romance versions, most punctuated with an occasional "you know" I need the love that's deep inside of you" throaty female comment.

D.T.R. PRODUCTION
'Ralphie's Groove'

(US Rey-D Records RD 1954)
 Guessed from the catalogue number, Ralph 'DTR' (sister for his Mum?) is probably 38 this year, while his braising Latin trumpet punctuated and real sounding bass bumped, Carlos Sanchez keyboarded instrumental chugger rambles through 120.4bpm 12 Minutes Of Pressure Mix, Your Choice and 117.5bpm My Choice versions.

Beats & Pieces

ROZALLA, in a hotly rumoured label change, appears to be moving to Epic but her upcoming 'Are You Ready To Fly' (scheduled for release in a fortnight) looks like staying on Pulse-8 Records. . . **Mess Order's** 'Left Your Voice (Take Me Away)' — the Basement Boys creation that was bootlegged as just 'Take Me Away' after a DAT copy got into someone's fitchy fingers at the New Music Seminar last summer — is due either late this or early next week on a Columbia promo twirp-pack in 12 new remixes, six by the B. Boys and six by Tony Humphries. . . **Michael Jackson's** follow-up single for February 3 rush release will be one of his new album's best tracks, 'Remember The Time', in Steve 'Silk' Hurley remixes — despite producer **Teddy Riley** also having delivered no fewer than 36 mixes himself. . . **L.C.P.'s** 'Free & Equal' on its commercially released single 12-inch prober to have the twirp-pack promo's Howard Main Mix, Left-Field Remix, Left-Field Tribal Mix and Bonus Beats (reviewed last week). . . Ashford, Kent, based pop/dance music plugging The Solution Promotion Company has set up an international division and increased its ties with the Entity Records label, **Colin Levine** moving to the USA in April to represent the interests of both. . . **Romford's** **Suburban Base Records**, specializing in blase/techno, is launching a separate **Bass Groove Productions** logo for rap/jacking. . . **MC Jammy Hammy** (known these days, following the lead set by Ham-

mer, as just plain Hammy!) contrives this his next guest vocal to **Greed's** 'Keep Comin' On', due as a B-side on **Dance Zone Records**. . . **Stockport's** **Harvey's** nightclub (formerly Hamiltons) in Turncross Lane, Offerton, this Monday starts a weekly 7-10.30p.m. junior Mega Rave for 14-17 year olds. . . **Talkin' Loud's** next generation of label signings go on an extensive UK tour throughout February, soul/funk Perception and jazz/rap The K Creative each playing a half hour live set with DJ support from either **Glenn Peterson**, Norman Jay or Paul Martin, at **Cardigan's Jazz Cafe** (5), Liverpool's **051 Club** (6), **North Staffordshire Polytechnic** (7), **Oxford's Venus** (10), **Cambridge's Junction** (13), **Hatfield Polytechnic** (14), **Northwich's Waterfront** (15) **Nottingham's Venus** (18), **Manchester's Boardwalk** (19), **Newcastle University** (20), **Glasgow's Sub Club** (21), **Aberdeen's Pelican** (22), **Brighton's Zap Club** (25), **Portsmouth Polytechnic** (27), **Canterbury Technical College** (28), **Brixton's Fridges** (29). . . **Force Ruling Devil's** 'Rubo It In (The Remixes)' (React 12 REACT R3), with male muted rhythm Hi-NRG 0-130.6bpm 'Keep Moving In Time Vocal', sleeping 0-130.4-0bpm **Absolute Modulation** and chanting jiggly 0-128.4-0bpm **Ruling Radio Mixes**, was inevitably sent for review packaged with a pair of **Vicksa VapoRub**, and arrived so warped that I could hardly play it. . . **AND THE BEAT GOES ON!**



A HOMEBOY, A HIPPIE AND A FUNKI DREDD
'Start Da Panic'
 (Rising High Records RHM 12, via SRD)
 Double-H-F-D's 'Start The Panic' still brings the noise in its best losing pauses filled man mix,

the huskily rapped 0-132.2bpm galloping biter now also having "we're on a mission from God" started jiggly thumping Pleasure Vibes and raving outwards Top Buzz Mixes (but not the promo's Outtakes dub), plus the bass juddered 131.1bpm 'Get Wind'.

DEO

	Label
	PMI VCA112
	PMI MVB991243
ou	Music Club MC 2022
	PMI MVP 9910112
Mega-Remix	Polygram 0842723
The Best	PMI MVD 9913053
	PMI MVP 99 1259 3
icture Book	WMV 903734343
AROTTI	PolyGram Video CFV 11122
ove	PMI MVF 9961013
Je Park	PolyGram Video 0711500
	PMI MVP 9913273
renirs & ...	Telstar TVE1034
igh ..	4 Front/PolyGram LED 89152
	Music Club/Video Col MC 2002

M - R - E - A - M

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THE RECORD MIRROR

THE RECORD MIRROR CLUB CHART IS FEATURED ON THE MARK GOODIER SHOW ON RADIO 1 FM EVERY MONDAY AT 7.10pm

COMPILED BY ALAN JONES FROM A SAMPLE OF OVER 100 DJ RETURNS



Pos	Title
1	I CAN'T DANCE
2	FEEL SO HIGH
3	OLD RED EYES IS
4	WONDER WHY
5	TOO BLIND TO
6	VIBEDULOGY Paula Abdul
7	I JUSTIFIED & AN
8	WE GOT A LOVE
9	GIVE ME JUST A
10	BLACK OR WHITE
11	ADAMS GROOMS
12	BORN OF FURIOUS
13	DONT TALK JUS
14	CAN YOU FEEL
15	IM DOING FINE
16	WELCOME TO TI
17	BLACK OR WHI
18	GOD GAVE ROCK
19	CANT LET GO
20	PERFECT PLACE
21	KING'S HIGHWA
22	THESE ARE THE
23	MY HAND OVER
24	HIT Sugarcubes
25	HIGHWAY 5 The

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TOP 10 B

Pos	Title
1	TILL CRY FOR YOU
2	MORRA JANE'S CA
3	CHINA
4	LOUISIANA 1927
5	ONCE YOUVE TAST
6	JOYRIDE
7	COME ON UP
8	EVERYBODY GETS
9	BALLOON
10	SO WHAT

The following records are our Top 200 singles sales chart

US TO

Pos	Title
1	UNDELET THE 1E
2	I LOVE YOUR SM
3	ALL 4 LOVE, Color
4	DIAMONDS AND I
5	CAN'T LET GO, M
6	IM TOO SEXY, B
7	FINALLY, Ce Ce Pe
8	SMELLS LIKE TEE
9	BLACK OR WHITE
10	TELL ME WHAT YOU
11	MYSTERIOUS
12	THE WAY FEEL...
13	2 LEGIT 2 QUIT...
14	TO BE WITH YOU
15	NO SON OF MINE
16	ADAMS GROOMS
17	IT'S SO HARD TO SA
18	SET OFF ON MEMORY BLISS, PM Dawn Gees
19	KEEP IT COMING, Ken Sweat
20	REMEMBER THE TIME, Michael Jackson
21	CAN'T TAKE YOU LOVE ME, Bonnie Raitt
22	GOOD FOR ME, Amy Grant
23	WILDSIDE, Moby Mark & The Funky Bunch Interscope
24	BROKEN ARROW, Rod Stewart
25	VIBEDULOGY, Paula Abdul

TW L W

1	PRIDE IN THE NAME OF LOVE (TECHNO REMAKE CLUB MIXY) Deeper Love (Club Mix) - Culture & Core	Columbia
2	WE GOT A LOVE THANG (SILKY HOUSE THANG) Ce Ce Preston	A&M
3	MOVIN' (MIXES) Tashen	Ten
4	MORRA JANE'S CA (E-SHOWS GROOVY MIX) DeFinition of Sound	Circa promo
5	ARE YOU READY TO FLY (RAINBOW MIX) Ruffalo	Pulse-B promo
6	LOVE AGAIN (DUB NEGRO MIX) Kamata	Delicious Vinyl 4th & B's way promo
7	THE JONES' 113 (SURGERY MIX) Compulsion	Motown promo
8	BLACK OR WHITE (CLUB & CORE REMIXES) Michael Jackson	Epic
9	I NEEDED YOU (MIXES) Nikki Warren	Raiders
10	RESCUE ME (PKA CLUB MIX) SAY WHAT U WANT	Motown promo
11	CRUSHED (MIXES) (DUB) The Padmasim	Pulse-B white label
12	IM DOING FINE NOW (SILKY SOUL MIX) The Padmasim	US RCA
13	NEW TESTIE (MIXES) (DUB) (MIXES) Perspective/A&M double pack promo	PWL Continental
14	TWILIGHT ZONE (RAVE VERSION) (MIXED) Thompson Bros.	Warner Bros.
15	THE SAINT (REMIXED BY FEEDBACK MAX) Thompson Bros.	Warner Bros. promo
16	CHEE MYSIQUE (MIXES) Chic	Giant
17	FREEDOM (MIXES) (Club Remix) Chic	Champion white label
18	MIG-39 (HOUSE) MIG 29	US Equire
19	DO YOU WANT IT RIGHT NOW (KING ST. MIX) Degrees of Reason featuring Bli	Big Life
20	CAN YOU FEEL THE PASSION Blue Pearl	Orangefreedom
21	DIFFERENT STROKES Jacksons	4th & B's way promo
22	SO CONFUSED (EXTENDED REMIX) B Barrio	Atco/East West
23	TOO BLIND TO SEE IT Kym Sims	XL Recordings
24	EVERYBODY IN THE PLEASURE UP THE SOUND SYSTEM	East West
25	FORCE (ENERGY FLOW) RAY HAIN (MIXED) (MIXED) (ORIGINAL SHELTER MIX) Michael Westford	Pulse-B
26	GREEN (New Normal) Fusion	US L.S.D.
27	WHEN LOVE CALLS (MIXES) Sha Jones	Reprise promo
28	YOU (YOU'RE THE ONE FOR ME) (MIXES) Evr-Girl and	Mendoza white label
29	ON DE BALL (SHAKIN' A FIERCE ONE MIX) D & B	Strictly Underground
30	GET DOWN - (MIXES) Tribal Bass	Antilles
31	THE BOUNCER (HOUSE QUAKE MIX) Judd Luke & Mike	Big Life promo
32	NEW WHAT? Rommy Jordan	Raiders
33	EVERYTHING'S GONNA BE ALRIGHT (CITY LICK MIX) Naughty By Nature	PWL Continental
34	FREE & EASY C.P.	EMI promo
35	TAKE ME AWAY Camilla Lett Loretta Holloway	Warner Bros
36	CAN YOU HANDLE IT (MIXES) DNA featuring Sharon Field	V4 visions promo
37	THE WAY FEEL ABOUT YOU (MIXES) (Club) (WHIPPED SPECIES (REMIX) (MIXED) V4 visions promo	V4 visions promo
38	PING PONG (FEATURING JACKIE TYNDANGERED SPECIES (REMIX) (MIXED) V4 visions promo	V4 visions promo
39	WHO NEEDS EMERGENCY (PUMPED UP CLUB MIX) Final Vinyl	Black Mark
40	COMIN' ON STRONG (MIXES) Deeva feat. Melissa Yammakou	Acid jazz/rfrr promo
41	DREAM COME TRUE (REALITY MIX) (MIXED) (RESPECTED BY PAUL DAKRYNE) (MIXES) (MIXED) Ton Son Ton white label	riff raff
42	TAKE CHILD (48 HOURS REMIX) ZYX promo	ZYX promo
43	QUY ON HIGHER (remix Lucas) Disco Fever Volume 1 (EP) FEEL YOUR BODYSTRATEGICAL/TUNDE/BAUCING IN THE KEY OF LOVE/HEMO D.O.T.C. Life On Earth present Liferance	Centragree
44	THE GREEN HAN AUTOBIOGRAPHY OF A CRACKHEAD Shut Up And Dance promo	Shut Up And Dance promo
45	FREEFOM (PERFECT MIX HOW LONG) Micky Smply Red East West promo	East West promo
46	UNITY (GUY NEGRO MIXES) Umja (Umja's) Urban	Urban

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

47	TAN TA RA (MOBY REMIX) J.O	Warner Bros
48	NIGHTBIRDWORK STATION (Live) Hollywood promo	Australian Razor
49	TREATY (You're Tuff) Lucretia	MCA
50	EVERYTHING'S MORE (LIVE MIX) Regine	Repro
51	WHAT TO DO (CABALLANCA MIX) Regine	Repro
52	I LIKE IT (DEF PARTY RADIO MIX) Overground	A&M
53	WE CAN GET IT (WAKE UP) Claret Diskom presents James Howard	XL Recordings white label
54	OUR NIGHT'S DONE (MIXES) Brand New Heaven	US Emotive
55	WE GOT IT (WAKE UP) Claret Diskom presents James Howard	Acid Jazz/Urban
56	YOU DON'T KNOW (SOBEBODY TELL ME) (PAPA'S CLUB MIX) Michael Jackson	US Emotive
57	STAY THIS WAY (MIXES) Brand New Heaven	Acid Jazz/Urban
58	YOU TOOK MY LOVE (EARTH MIX) Caribon	US Delectious Vinyl
59	FROM THE GETTTO (Mixed) (MIXES) (The Modern Love Age Fam)	Acid Jazz/Urban
60	NEW FINE DAY (DUB) XL Recordings white label	PWL promo
61	NEW FINE DAY (DUB) XL Recordings white label	PWL promo
62	VERTIGO (VERY HIGH MIX) PUMP IT UP (ADRENALIN MIX) Michael Jackson	Rumour promo
63	SHUT THEM DOWN (PE-THE ROCK MIX) Public Enemy	Def Jam
64	COLOUR MY LIFE (MIXES) M People	Deconstruction
65	THE RUSH (MORALE) 12" MIX) Luther Vandross	PWL
66	YOU DARE (NEW RAVE MIX) Kyle Mingo (Angel K)	EPIC
67	ALIGHT (MIXES) DJ-Trevo	Italian Flying
68	GOOD FRIEND (FUNK) Red Hot	German Dance Pool
69	SCREAMBELLA/MONON ON UP Phoral Scream	Creation promo
70	FEEL (DUB) New Lation	MCA promo
71	I AM (LOW FREQUENCY VERSION) New Lation	Flying UK promo
72	FREEDOM FIGHTERS (PRAYING BY THE SEA MIX) DEPTH DISCO	Urban
73	EXTENDED MIX) System 7	Colombia
74	TAKE CONTROL OF THE PARTY (MIXES) B.G. Prince Of Rap	Colombia
75	NEW SHADES OF PARANOIA (THE CARL CX MIX) Art Of Noise	China promo
76	KEEP IT COMIN' (PUNK HOUSE MIX) Herb Sweet	3 Beat Music promo
77	BELOW (FLUTE MIX) New Atlantic	Freeform
78	ROOBARS & CUSTARD Shark	Signa
79	LOVE AT FIRST SIGHT (GROOVE GROOVE & BLACK BOX MIXES) Signa	Epic promo
80	REPRIS (DUB) New Atlantic	Genie
81	AMERICA! WHAT TIME IS LOVE! The KLF	KLF Communications promo
82	THEY FEEL GOOD (MIXES) Adova	PWL Continental
83	NEW DON'T LET IT SHOW ON YOUR FACE (MIXES) Adova	Coolestemps promo
84	NEW DAS BOO (TECH VERSION) Jive	Love promo
85	RE'S GOT THAT VIBE (UP ALL NIGHT, NO SLEEP TILL BEDTIME MIX) (SAX EXCUSE) R. Kelly & Paul Anka	Jive
86	RE LEAVE THE GUNS AT HOME Arthur Baker & The Beatbox Diptics	RCA
87	VIBEDULOGY (HURLEY'S HOUSE MIX) Paula Abdul	Captiva/Virgin America
88	WHO GOT THE LAST LAUGH (ORIGINAL VERSION) (MIXED) Circa promo	Circa promo
89	INTENSE LOU FEEDBACK Lux	POP promo
90	THAT'S THE WAY I WANT YOU	Chase promo
91	THE THINGS THAT DO (DJ Jazz Fly & The Fresh Prince)	Jive promo
92	SOUL MAGIC (DJ featuring Brent)	Spish promo
93	NEW THE COVER-UP EP: LOVE THING FREE YOUR MIND/HARDWARE	Positive Vinyl promo
94	NEW RAVE GENERATOR (DUB) Lux	US Dancefloor
95	LET THERE BE LOVE (FRESH PARADOX)	US Elektra
96	73 (LITTLE FELLOW (Saxophone featuring Brent/Kyle)	Acid Jazz promo
97	NEW REALITY USED TO BE A FRIEND OF MINE (C.P.'S CLUB MIX) A WATCHER'S POINT OF VIEW (DON'T CHA THINK) ONCE YOUVE TASTED	Geo Street promo
98	NEW ZIGGARETS OF CINNAMON (TECHNO PHAROAH MIX) Arne & Jaz	China promo
99	NEW IS MUTHA F*CKER Digital Boy	Flying UK white label
100	NEW ARE YOU READY Robbie Robertson	Debut white label

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18	WE CAN'T DANCE, Genesis	Atlantic
19	TWO ROOMS, ELTON JOHN, Various	Polydor
20	SPELLBOUND, Paula Abdul	Capitive
21	FOREVER MY FAITH, Jodeci	MCA
22	JUSTE (OST), Various	Soul
23	GARTH BROOKS, Garth Brooks	Capitol
24	MUSIC FOR THE... Moby Mark & The Funky Bunch	Interscope
25	HEART IN MOTION, Amy Grant	A&M
43	VAGABOND HEART, Rod Stewart	Warner Brothers
44	REAL LOVE, Lisa Stansfield	Arista
45	BLOOD SUGAR, Red Hot Chili Peppers	Warner Bros
46	UNLAWFUL CARNAL, Van Halen	Warner Bros
47	Y.I.N.I., Twin Campbell	Geant
48	OF THE HEART, THE SOUL, PM Dawn	Geo Street
49	MUSIC FROM 'FOR THE BOYS', Steve Miller	Atlantic
50	HOMEBASE, DJ Jazz/Jeffrey Prince	Jive

TOP 30 VIDEO

THE OFFICIAL **music week** CHART

Rank	ARTIST TITLE Category/running time	Label Cat. No.	Rank	ARTIST TITLE Category/running time	Label Cat. No.
1	NEW ROBIN HOOD - PRINCE OF THIEVES Action/2 hr 17 min	WHV PES 12220	16	LEGS, BUMS 'N' TUMS Special Interest	Video Gems R 1438
2	FANTASIA Children's/1 hr 55 min	Walt Disney D211322	17	ALL DOGS GO TO HEAVEN Children's/1 hr 21 min	WHV PES 95352
3	GHOST Drama/2 hr 1 min	CIC VHR 2496	18	DOCTOR WHO: Robot Sci-Fi/23 min	BBC BBCV 4714
4	ROSEMARY CONLEY'S WHOLE BODY PROG 2 Special Interest/1 hr 2 min	BBC BBCV 4706	19	TOTAL RECALL Sci-Fi/1 hr 48 min	Guild Home Video GLD 50952
5	HOME ALONE Children's/1 hr 38 min	Foxvideo 1866	20	DOCTOR WHO: The Caves Of Androzani BBCV 4713	BBC BBCV 4713
6	THE LITTLE MERMAID Children's/1 hr 19 min	Walt Disney D209132	21	ROSEMARY CONLEY: Whole Body Prog. Special Interest/1 hr	BBC BBCV 4457
7	THE LOVERS' GUIDE Special Interest/1 hr	Lifetime/Pickwick LTV 001	22	ROY CHUBBY BROWN: Helmet Rides PolyGram Video	0836623
8	QUEEN: Greatest Flix II Music/1 hr 20 min	PMI VC4112	23	PRETTY WOMAN Comedy/1 hr 55 min	Touchstone D410272
9	THE AMAZING ADV. OF MR. BEAN Comedy/1 hr	Thames/Video Call TV 8134	24	CALLANETICS Special Interest/1 hr	CIC VHR 1325
10	QUEEN: Box Of Flix Music/3 hr 20 min	PMI MVF9913243	25	QUEEN: Greatest Flix Music/1 hr 3 min	PMI MVP 9910112
11	BILL & TED'S EXCELLENT ADV. Comedy/1 hr 25 min	Castle Pictures CAS 9158	26	NEW JASON DONOVAN/CAST: Joseph Mega Music/16 min	Polygram 0842723
12	THE EXCITING ESCAPADES ... Comedy/55 min	Thames/Video Call TV 8140	27	SHIRLEY VALENTINE Comedy/1 hr 44 min	CIC VHR 2404
13	PINGU - BARREL OF FUN Children's/48 min	BBC BBCV 4653	28	A.W.O.L. - Absent Without Leave Action/1 hr 43 min	Guild GLD 59942
14	BILLY CONNOLLY LIVE Comedy/1 hr 30 min	Virgin VVD 863	29	NEW ROSEMARY CONLEY: 7 Day Workout Special Interest/1 hr 17 min	BBCV 4676
15	QUEEN: We Will Rock You Music/1 hr 30 min	Music Club/PMI MC 2032	30	NEW OLIVER Musical/2 hr 20 min	Cinema Club/Video Co CC 1118

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TOP 15 MUSIC VIDEO

Rank	ARTIST TITLE Category/running time	Label Cat. No.	Rank	ARTIST TITLE Category/running time	Label Cat. No.
1	QUEEN: Greatest Flix II Compilation/1 hr 20 min	PMI VC4112	1	QUEEN: Greatest Flix II Compilation/1 hr 20 min	PMI VC4112
2	QUEEN: Box Of Flix Compilation/2 hr 40 min	PMI MVB9913243	2	QUEEN: Box Of Flix Compilation/2 hr 40 min	PMI MVB9913243
3	QUEEN: We Will Rock You Live/1 hr 30 min	Music Club MC 2032	3	QUEEN: We Will Rock You Live/1 hr 30 min	Music Club MC 2032
4	QUEEN: Greatest Flix Compilation/1 hr 3 min	PMI MVP 9910112	4	QUEEN: Greatest Flix Compilation/1 hr 3 min	PMI MVP 9910112
5	JASON DONOVAN: Joseph Mega-Remix Video Single/16 min	Polygram 0842723	5	JASON DONOVAN: Joseph Mega-Remix Video Single/16 min	Polygram 0842723
6	TINA TURNER: Simply The Best MVD 9913083	PMI MVD 9913083	6	TINA TURNER: Simply The Best MVD 9913083	PMI MVD 9913083
7	QUEEN: At Wembley Live/1 hr 15 min	PMI MVP 99 1259 3	7	QUEEN: At Wembley Live/1 hr 15 min	PMI MVP 99 1259 3
8	SIMPLY RED: Moving Picture Book WVW 9031754343	WVW 9031754343	8	SIMPLY RED: Moving Picture Book WVW 9031754343	WVW 9031754343
9	CARRERAS/DOMINGO/PAVAROTTI PolyGram Video CFV 11122	PolyGram Video CFV 11122	9	CARRERAS/DOMINGO/PAVAROTTI PolyGram Video CFV 11122	PolyGram Video CFV 11122
10	NEW HAMMER: Addams Groove Music Single/30 min	PMI MVF 9901013	10	NEW HAMMER: Addams Groove Music Single/30 min	PMI MVF 9901013
11	LUCIANO PAVAROTTI: In Hyde Park Live/1 hr 30 min	PMI MVP 9911503	11	LUCIANO PAVAROTTI: In Hyde Park Live/1 hr 30 min	PMI MVP 9911503
12	ROXETTE: The Videos Compilation/1 hr 10 min	PMI MVP 9913273	12	ROXETTE: The Videos Compilation/1 hr 10 min	PMI MVP 9913273
13	FOSTER & ALLEN: Souvenirs & ... Telstar TVE1034	Telstar TVE1034	13	FOSTER & ALLEN: Souvenirs & ... Telstar TVE1034	Telstar TVE1034
14	STATUS QUO: Rocking Through ... 4 Front/PolyGram LED 80152	4 Front/PolyGram LED 80152	14	STATUS QUO: Rocking Through ... 4 Front/PolyGram LED 80152	4 Front/PolyGram LED 80152
15	LUCIANO PAVAROTTI: ... Music Club/Video Col MC 2003	Music Club/Video Col MC 2003	15	LUCIANO PAVAROTTI: ... Music Club/Video Col MC 2003	Music Club/Video Col MC 2003

The

music week

Incorporating Record Mirror

Awards Dinner

the evening of Wednesday, 26th February, 1992

to secure your table reservations...

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hotline

071-620 3636

(ext 5478 or ext 5470)

25	SHUT 'EM DOWN	Dream Frequency/Vaseline Sharp	Columbia
26	LOVE YOUR MONEY	Del Jun	Dava
27 <small>NEW</small>	YOU LOVE US	Maïnic Street Preachers	Columbia
28 <small>NEW</small>	DNA FEATURING SHARON REDD	Can You Handle It	EMI
29	DON'T TALK JUST KISS	Right Said Fred (guest vocal: Jocelyn Brown)	Tug
30	OLD RED EYES IS BACK	The Beautiful South	Gen Discs
31	TAKE ME AWAY	Cappella featuring Cleopatra Holloway	PMI Continental
32	LOVE MOVES (IN MY MYSTERIOUS WAYS)	Julia Fordham	Clea
33	HIGHWAY 5 '92	The Blessing	MCA
34	WHEN YOU TELL ME THAT YOU LOVE ME	Diana Ross	EMI
35	LOVE IS EVERYWHERE	Cicero	Spanghetti
36	MOVIN'	Marathon	Ten
37	PERFECT PLACE	Voice Of The Beehive	London

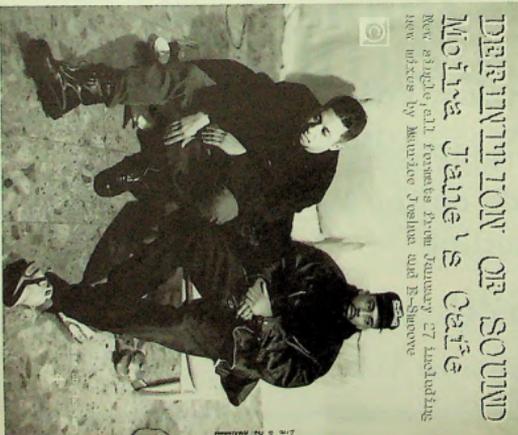


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1 <small>NEW</small>	THE BOUNCER	Kick Live & Move	21	THE N.H.S. (EP)	DU Disc Scott
2	TWILIGHT ZONE	2 Unlimited	22	BLACK OR WHITE	BLACK REMIXES Island/Japan
3	EVERYBODY IN THE PLACE	The Prodigy	23	DIFFERENT STROKES	Rezonance
4	FEEL SO REAL	Dream Frequency/Delade Sharp	24	INSTRUMENTS OF DARKNESS	ART Of Noise
5	SHUT 'EM DOWN	Public Enemy	25	WHAT IS HOUSE (EP)	UFO
6 <small>NEW</small>	I'M DOING FINE NOW	The Pastidasas	26	TOO BLIND TO SEE IT	Kym Sims
7	WE GOT A LOVE THANG	Cicero/Fusion	27	FEEL SO HIGH	Dee-see
8 <small>NEW</small>	CAN YOU HANDLE IT	DNA featuring Sharon Redd	28	COMM' ON STRONG	Devery
9	MOVIN'	Marathon	29	I WONDER WHY	Curtis Stigers
10 <small>NEW</small>	BORN OF FRUSTRATION	Jahnes	30	ILL CRY FOR YOU	Europe
11 <small>NEW</small>	YOU LOVE US	The Manic Street Preachers	31	VIDEOLOGY	Paula Abdul
12 <small>NEW</small>	SEANGE/A THEAMA	Nebula II	32	THE SAINTS	Thompson Twins
13 <small>NEW</small>	SO WHAT!	Ronny Jordan	33	NIGHTBIRD	Convert
14	HIT	Sugarbabes	34	FEEL THIS WAY	M&M featuring Rachel Wallace
15	GIVE ME JUST A LITTLE MORE TIME	Nyah Mongoose	35	JUSTIFIED AND ANCIENT	The KLF/Chrisine Hayward
16	TAKE ME AWAY	Capital/Cleopatra Holloway	36	FREE & EQUAL	ICP
17	WELCOME TO THE CHEAP SEATS (EP)	The Khorror Stuff	37	VISIONS OF YOU	Jay Webster/Island/Thelma
18	PRIDE (IN THE NAME OF LOVE)	Divinyls & Cole	38	LOVE IS EVERYWHERE	Cicero
19	[CAN YOU] FEEL THE PASSION	Blue Pearl	39	IDOTS AT THE WHEEL (EP)	Kingmaker
20	LOVESICK PLEASURE	Daisy Chainsaw	40	RUNNING OUT OF TIME	Digital Domain



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Co-written with Bob Dylan

COLUMBIA 657725 7-4-2

63	STARS	Earl West
64 <small>NEW</small>	N.H.S. (EP)	Absolute 2
65	DRIVEN BY YOU	Parlophone
66	SHOW ME THE WAY	Cub
67	LIVE AND LET DIE	Geffen
68	WATERFALL	Shivone
69	NIGHTBIRD	ASMI
70	THE RUSH	Epic
71 <small>NEW</small>	SHAMELESS	Capitol
72	THE COMPLETE DOMINATOR	R&B/Outer Rhythms
73	MARTIKA'S KITCHEN	Columbia
74 <small>NEW</small>	COMM' ON STRONG	Blackmarket
75	FUNKIN' FOR JAMAICA (1991 REMIX)	Arista

DISAPPEARANCE OF SOUND

Motive Jane's Cafe

New single, with Remotes from January 27 including new mixes by Maurice Joshua and B-Shovone

TOP 75 ARTIST ALBUMS

THE OFFICIAL music week CHART

TOP 20 COMPILED ALBUMS

This Week	Last Week	Artist (Producer)	Label/Cassette (Distributor) CDLP
1	1	STARS ★ 4 Smiley Rod Levine	East West WX 421C (W) 901752842XK 427
2	2	WE CAN'T DANCE ★ 2 Gressis (Gressis/Dani)	Virgin GENMCA F1 GENCD 3249L P3
3	3	REAL LOVE ★ Lisa Stansel & Osbourne/Mars	Asava 41270 (BMG) 26230 21282
4	4	GREATEST HITS II ★ 4 The Tornars (Various)	Parlophone TCMPTV 11 (I) CDMPV 21PMY 2
5	11	NO REGRETS - THE BEST OF... 1965-1976 Scott Walker/The Walker Brothers (Franz/Vanous)	Fontana 5108314 (I) 5108312 150311
6	17	SIMPLY THE BEST ★ 3 The Tornars (Various)	Cap to TCE2V 11 (I) CDE2TV 1E57V 1
7	10	NEVERMIND Nirvana (Gibson)	DGC DGC 10425 (BMG) DGC 2425 DGC 2425
8	11	DIAMONDS AND PEARLS ★ Phish (The New River Generation/Phish)	Parlay Park WX 421C (W) 71802570292 432
9	7	GREATEST HITS ★ 10 Queen (Various)	Capitol QCEMT 30 (I) C03MTY 33EMT 1
10	12	PERFORMS ANDREW LLOYD WEBBER ★ Michael Crawford/BPO (Linn/Roadman)	Telstar ST25 254 (BMG) MCA Crawford/BPO (Linn/Roadman)
11	10	ACHTUNG BABY ★ 2 R.E.M. (Lanois)	Wax NHC 28 (I) CDU 18U 28
12	12	THE COMMITMENTS (OST) ★ The Commitments (Buckner/Kimball)	MCA MCA 10366 (BMG) MCA 10366 MCA 10366
13	13	DANGEROUS ★ 3 Michael Jackson (Ray/Jackson/Svedeen/Botner)	Epic 495004 (S&W) 4950022 468021
14	6	MAGIC AND LOSS Lou Reed (Reed/Rainier)	Sire WX 425C (W) 759596622 10X 425
15	14	OUT OF TIME ★ R.E.M. (Lanois)	Warner Bros WX 424C (W) 759245682 10X 424
16	14	LITTLE EARTHQUAKES Tom Amos & Jason/Keros Rose Stanley	East West 756328284 (W) 756328282 7563281
17	15	EMOTIONS Helen Reddy (Columbia/Cole)	Columbia 48851 (S&W) 48851 1000000 1000000
18	18	TIME LOVE & TENDERNESS ★ 3 Michael Bolton (Allensworth/Brown)	Columbia 49113 (S&W) 49113 12468 311
19	12	SHEPHERD MOONS ★ Alice Ryan	WEA WX 421C (W) 901752720 431
20	21	FROM TIME TO TIME - THE SINGLES COLLECTION ★ 2 Paul Young (Litha/Various)	Columbia 498254 (S&W) 498254 498254 498254
21	NEW	30 SOMETHING Chrisiada (The Unforgettable Sex Machine/Sea Machine/Parane)	Chrysalis ZBR 1387 (I) 1387 (I) 1387 (I)
22	15	JOSEPH—AMAZING TECHNOLOGICAL DREAMCATCHER ★ Jason Bonham (Scott/Lloyd Webber/Finlay)	Really Useful 511120451 (I) 511120451 (I) 511120451 (I)
23	13	THE DEFINITIVE SIMON AND GARFUNKEL ★ Simon and Garfunkel (Various)	Columbia MOOC2 11 MOOC2D 11 (S&W)
24	24	WIND OF CHANGE - CLASSIC ROCK LSD/Various (Various/Usamat/Reedman)	Columbia 491240 (BMG) 491240 1000000 1000000
25	24	LOVE HOURS ★ 3 Cari Yon	Geffen GEF 1740 (I) 614521402 614521402
26	25	DISOGRAPHY ★ Phil Spector (Various)	Parlophone TCMPTV 3 (I) PH 1 SPT 3 PMY 1 2
27	25	VOICES ★ Kenny Rogers (Green/Pepper/Lewis/Ferrme/Gunnell)	Columbia 21CT P 41 (I) CD 1890 1CT P 4
28	21	THE FORCE BEHIND THE POWER ★ Diana Ross (Carmichael/Wardner)	Epic TCE2ND 1023 (I) CD0E1 1033E 1023
29	NEW	BEING...! Ainold/Lomher	Karnica CDCE 16 (W) 901748326 16 (W)
30	26	WAKING UP THE NEIGHBOURS ★ 2 Brian Adams (Largel)	ABM 397164 (I) 397164 397164
31	27	SEAL ★ 2 Seal (Horn)	211 271 5E (W) 901745527 211
32	40	SCRAMADELICA Phish (Various/Waterfall/Orin/Melvin/Scream)	Creation CRE 618 (BMG) 618 618 618
33	22	INNUENDO ★ Queen (Queen/Prodani)	Parlophone TPCSD 31 (S&W) GPCSD 1595CD 31
34	31	THE GREATEST HITS Sally H. Hays (Various/The Hinchliffe/Esposito)	Reprise 20279 20279 20279
35	30	GREATEST HITS ★ 4 Eurythmics (Stewart/Miles/Souza)	RCA PK 74856 (BMG) PD 74856/R 74856
36	24	THE BEST OF ELTON JOHN ★ 7 Elton John (Juggles/Townsend/John/Franco/Wax)	Rocket 948474 (I) 948474 948474
37	36	USE YOUR ILLUSION II ★ Guns N' Roses (Cox/Rosen/Roski)	Geffen GEF 24415 (BMG) GEF 24415/G 24415

This Week	Last Week	Title Artist (Producer)	Label/Cassette (Distributor) CDLP
38	25	MARTIKA'S KITCHEN Martika (Pfeiffer/Martika/Cross/Cole)	Columbia 497188 (S&W) 497188 3171881
39	38	THE WHITE ROOM The Roots (The Roots)	KLIP Communications JAMMC 700 (APT) JAMMC 700 700 JAMMC 700
40	36	THE IMMOCULATE COLLECTION ★ 6 Madonna (Various)	Epic WX 129C (W) 759504402 10X 370
41	42	USE YOUR ILLUSION I ★ Guns N' Roses (Cox/Rosen/Roski)	Geffen GEF 2440 (I) 2440 2440
42	29	MOVE TO THIS Charly Davis (Dennis/Bojden/Denny/D Rodgers)	Polygram 945034 (I) 945034 945034
43	14	ESQUIRE III Exposure (Various)	Muse CSTMUM 96 (RCA) CDSTMUM 96/STUM 96
44	27	EXTRIME II PORNORAGAFFITI Extrime (Various)	ABM 395314 (I) 395312 395311
45	45	MMXX A D ★ Vince Emighan	Virgin International MCMV 1 (I) CDV 1 (LPR 1)
46	30	BEVERLY CRAVEN ★ Beverly Craven (Craven/Smyth)	Epic 497634 (S&W) 497632 497631
47	37	THE NEVERLOVED ELVIS The Memphis Soul Connection	Polygram 647254 (I) 647252 647251
48	37	TOGETHER AT LAST Richard Dreyfuss/James Last (Various)	Decca Dreyfuss/Philly 511525 (I) 511525 511525
49	18	INTO THE GREAT WIDE OPEN Tom Petty & The Heartbreakers (Lanois)	MCA MCA 10371 (BMG) MCA 10371 MCA 10371
50	NEW	LET'S GET TO IT Kylie Minogue (Stash/Waterman)	FW PRC 117 (I) CDV 1 (LPR 1)
51	58	BANDWAGON Terence Trent Darrow (Various/Therapy/Fanfare)	Creation CRE 106 (I) CRECD 106/CLP 106
52	47	SEX MACHINE - THE VERY BEST OF James Brown (Brown/Various)	Polygram 945834 (I) 945832 945831
53	40	JOYRIDE Roxette (Jovanotti)	Epic TCE2ND 1019 (I) CDE2V 1019E 1019
54	26	ON EVERY STREET ★ 2 The Sins (Kroeger/O'Connell)	Virgin 510404 (I) 510402 510401
54	25	INSPECTOR MURDOCK - MUSIC FROM TV SERIES The Inspector Murdock (Various)	Virgin TV 207V 2 (I) 207V 2 (I) 207V 2 (I)
56	53	WATERMARK ★ 2 Enya (Enya)	WEA WX 129C (W) 1409150 129 56
57	50	TO LEGIT TO CUIT Hawman (Hawman/Pala/Blackburn)	Capitol TCE257 28 (I) CCE257 28/EST 28
58	60	THE HUMAN VOICE Daniel O'Connell (I)	Riv RITZC 2 (I) 901958178 (I) RITZD 2 700
59	NEW	LYNNE LINDERS Lynne Linders (Various)	London 826234 (I) Voice Of The Beehive (Various)
60	49	LIVE YOUR LIFE BE FREE Linda Carlisle (Rosen/Edman/Pepper/Murdy)	Virgin TV 280V (I) CDV 280V 2 280
61	55	BEVING THE LAND The Lovin' Spoonys (I)	Decca WMLC 102 (I) WMLC 102/102 1022
62	1278	LEGEND ★ 4 Bobby McFerrin (The Walkers/Marye/Walkers/Blackie/Smyth)	Decca 490434 (S&W) 490432 (I) 490431
63	54	IN CONCERT ★ 5 The Roots (The Roots/Domingo/Jose Carreras/Batista)	Epic 495423 (I) 495421 495420
64	NEW	PICTURE BOOK Smiley Rod Levine	Epic 49727C (I) 49727C 49727C
65	75	BEST OF HALL & OATES - LOUDING BACK Daryl Hall & Oates (Various)	RCA/ABC PK 90388 (BMG) PK 90388/R 90388
66	80	MARC COHN ★ Marc Cohn (Cohn/Wischi)	Atlantic 756871784 (W) 756871787 756871787
66	11	THE BEST OF THE POGUES The Pogues (Various)	PM WX 426C (W) 901754200 426 430
68	NEW	THE BEST OF UB40 VOL 1 ★ 2 UB40 (Various)	Virgin UBTV 1 (I) UBTV 1/UBTV 1
69	NEW	SERIOUS HITS... VOL 1 ★ 3 Phil Collins (Collins/Colby)	Virgin PCCD 1 (I) PCCD 1/PCPL 1
70	62	METALLICA Metallica (Riefke/Hoflich/Cliff)	Vertigo 910024 (I) 910023 910021
71	54	TIMELESS - THE VERY BEST OF Neil Sedaka (Various)	Polygram Music/Polygram (I) 51144245 14425 14423
72	NEW	AN NEW NAME Smiley Rod Levine	4948580 342 (I) 4948580 342
73	NEW	THE BEST OF EAGLES Eagles (Smyth/EC)	Ayllum EMT SC (W) 9403242 (I) 9403242
74	NEW	GOLD LOST James Blunt (Gott/Giesma/Garcia/Nezami)	Fontana 948545 (I) 948543 948541
75	51	DANGEROUS CURVES Lisa Ford (Welman)	RCA PK 90382 (BMG) PD 90382/P 90382

This Week	Last Week	Title Artist (Producer)	Label/Cassette (Distributor) CDLP
1	1	THE ULTIMATE RAVE EMV (Various)	EMV (Various) TCE1V (I) CDE1V 2E1V 2
2	3	NOW THAT'S WHAT I CALL MUSIC 2001 ★ 3 Various	EMV (Various) TCDN 20 CDN 2001 20 (I)
3	2	ESSENTIAL HARDCORE Various	Dino DINC 33 (I) DINC 33/DIN 33
4	4	BILL & TED'S BOGUS JOURNEY (OST) Various	756791 756791/756791/756791/7251 (W) 4338272/4338271
5	6	ESSENTIAL OPERA ★ Various	Decca 433824 (I) 433823 433822
6	15	MOODS ★ Various	Virgin Television VTM 5 (I) VTCD 5/V 11P 5
7	15	TWO ROOMS - ELTON JOHN & BERNIE TAUPIN ★ Various	Mercury 945749/945749/945749/945749 (I) 945749 (I)
8	13	BEST OF DANCE '91 Various	Telstar ST 2537 (BMG) CD 2537/ST 2537
9	11	LOVE AT THE MOVIES Various	Telstar ST 2545 (BMG) CD 2545/ST 2545
10	11	DEEP HEAT 11 - SPIRIT OF ECSTASY Various	Telstar ST 2555 (I) CD 2555/ST 2555 (BMG)
11	14	HARDCORE CREST Various	Dino DINC 29 (I) DINC 29/DIN 29
12	11	THE GREATEST HITS OF '91 Various	Telstar ST 2536 (I) CD 2536/ST 2536 (BMG)
13	10	CLASSICAL MASTERS Various	Telstar ST 2549 (BMG) CD 2549/ST 2549
14	15	SMASH HITS 1991 ★ Various	Dover ZD 28 (I) CD 28/D 28
15	11	MORE ROCK 'N' ROLL Various	Dino DINC 30 (I) DINC 30/DIN 30 (I)
16	NEW	TOP GUN (OST) ★ 2 Columbia 4940296 (S&W) CBS 4940296 4940296	
17	15	STEAMIN' - HARDCORE '92 Various	Cosque JAP JARCT 1 (I) JARCT 1/JARCT 1
18	19	LEGENDS OF SOUL Various	Telstar ST 2489 (I) CD 2489/ST 2489 (BMG)
19	19	PARTY MIX Various	Dino DINC 32 (I) DINC 32/DIN 32
20	NEW	CLOSET CLASSICS VOL 1 Various	More Problem CMCC 1 (I) CMMD 1/CM 1

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THE L.S.D. 'R'Y	81		

* Plus sign indicates album was on combined unit sales chart.
 † Partial release of 50 or more records.
 ‡ Released in the U.S. but not available in this country.
 § New releases in 1991 or more over last year.
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MID-PRICE/CDGE CLASSICAL ALBUMS

#	Title	Composer	Label
5	Artists, Orch.		
		Cassette/CDLP (Distributor)	
1	PUCINI: TURANDOT (HIGHLIGHTS) Mariano Zanaboni/Pavotti	Decca Opera Gala CD 4213200/MC 4213204 (P)	
2	THE COLLECTION - IN CONCERT Favanti	CD 288555/MC 28858 (BMG)	
3	FANTASIA (OST) Puccini/Philharmonia	Philips/Classics CD 0520C 4520/MC 0521C 451 (P)	
4	DUETS FROM FAMOUS OPERAS Various	CFP CD CFP 4489/MC TCCP 4488 (E)	
5	DISCOVER THE CLASSICS MASTER DISC Various	Philips CD PCDS 64/MC PCDS 6 (P)	
6	BIZET, CARMEN-SCENES AND ARIAS Schoff	Decca Opera Gala CD 4213200/MC 4171254 (P)	
7	HOLST: THE PLANETS Loughran/Hall Orchestra	CFP 40243/TCFP 40243 (E)	
8	KING OF THE HIGH Cs Various	Decca Opera Gala CD 4213200/MC 4213254 (P)	
9	ELGAR: VIOLIN CONCERTO Kennedy/Handley/PO	Emence EMX 41205A/EMC 41205A (E)	
10	VIVALDI: FOUR SEASONS Virasolo/Or England	CFP CD CFP 40016/TCFP 40016 (E)	
11	TCHAIKOVSKY: 1812 OVERTURE Bachner/PO	CFP CD 10V10CCP/CFP 10	
12	ALBINONI/PACHEBEL/ETC Karanjani/BO	DG Galleries 419654/1419064 (P)	
13	BIZET/PUCINI/VERDI: DUETS Nemes/Melancioni/Alfonso/Tibaldi	ICA Victor 87795/87 87799 (BMG)	
14	PUCINI: ARIAS Various	CFP CCP 45857/TCFP 4569 (E)	
15	ALBERT HALL GALA CONCERT Pavotti/Adriani/PO	Decca Opera CD 4201710/MC 4201714 (P)	
16	HOLST: THE PLANETS Hollies/LO	Imp Classics CAMP 866/CAMP 865 (P)	
17	THE WORLD OF GILBERT & SULLIVAN D'Ally/Cant	Decca CD 4300952/MC 4300954 (P)	
18	DISCOVER THE CLASSICS: LOVE & ROMANCE Various	Philips CD PCDS 54/MC PCDS 5 (P)	
19	DISCOVER THE CLASSICS: MYTHS & LEGENDS Various	Philips CD PCDS 61/MC PCDS 6 (P)	
20	ALBINONI/CORELLI/VIVALDI/PACHEBEL Various	BE CD 431422/MC 431424 (P)	
21	TCHAIKOVSKY: BALLET MUSIC Danzon/Brown/PO	Philips CD 422265/MC 422264 (E)	
22	DISCOVER THE CLASSICS: POWER & GLORY Various	Philips CD PCDS 19/MC PCDS 10 (P)	
23	ORFF: CARMINA BURANA Jochum/Dresche/Orch	CD 423862/MC 423864 (P)	
24	BETHOVEN: SYMPHONY No. 9 Korogod/Yu/PO	DG CD 427892/MC 427824 (P)	
25	DISCOVER THE CLASSICS: SOUND & VIBRATION Various	Philips CD PCDS 7/MC PCDS 7 (P)	
26	HOLST: THE PLANETS, ETC Marsden/PO	Angelica CD ASP 5803/MC ASPC 3003 (CON)	
27	MOZART: PIANO CONCERTOS 20, 21, 28, 27 Anda/Sarubay/Musicon	DG CD 4136272/MC 4136214 (P)	
28	PRIMO TENORE Various	Decca Opera 41773/131773 (P)	
29	DISCOVER THE LAST NIGHT OF THE PROMS Grove/Sarah Waters/PO	Orion CIVL 5651/MC CIVL 501 (BMG)	
30	MOZART: REQUIEM Karanjani/PO/Ch	Philips 419681/1419674 (P)	
31	TCHAIKOVSKY BALLET SUITES Danzon/Brown/PO	Conifer CD 000 1413/MC 000 141 (CON)	
32	HOLST: PLANETS/ELGAR: ENIGMA, MARCHES ETC Various	DG CD 4138252/MC 4138234 (P)	
33	PUCINI: ARIAS AND DUETS Various	EMI Lyrar CD CDD 782502/MC L2 782504 (E)	
34	BIZET: THE PEARL FISHERS Prestipons/Orch	CD CDDP/CD 42121/MC TCCP/CD 421 (E)	
35	MOZART: THE MARRIAGE OF FIGARO Gulcher/Jobidon/Orch	CFP CD CDDP/CD 4214/MC TCCP/CD 424 (E)	
36	HANDEL: WATER MUSIC Gulcher/Jobidon/Orch	CFP CD ASP 561/MC ASPC 3071 (CON)	
37	HANDEL: MESSIAH Sargant/PO/Ch	CD CDDP/CD 4718/MC TCCP/CD 478 (E)	
38	VERDI: ARIAS Various	CFP CD CDDP 459/MC TCCP 45 (E)	
39	ASMF 30TH ANNIVERSARY JUBILEE SAMPLER Various	CFP CD 42652 (P)	
40	WARSAW CONCERTO Adini/Asbury/Bournemouth SO	CFP 414453/TCFP 414454 (E)	

DISTRIBUTION: INDIE SINGLES*

#	Title	Artist	Label
7	17 (7)	(7)	(7)
			Label 7 (17) (Distributor)
1	JUSTIFIED AND ANCIENT KLF feat Tammy Wynette	KLF Comms KLF 9300 (RTM/ATP)	
2	HIT The Sugarcubes	One Little Indian 62 17P 82 1712 (P)	
3	USE YOUR MONEY Doris Day	Decca 0VA101 (01) (ATP)	
4	INSTRUMENTS OF DARKNESS Chris Wakelin	Chris Wakelin 2012 (P)	
5	RUNNING OUT OF TIME Carpis Graham	Dead Dead Good - (GOOD 91) (RP)	
6	WATERFALL The Stone Roses	Silverstone 082K12 (RP)	
7	THE COMPLETE DOMINATOR RBS/Outer Rhythms	RBS/Outer Rhythms - (RSUK 4) (RP)	
8	AM I RIGHT (REMIX EP) Various	Mute - (L12MUTE 134) (RTMP)	
9	COME ON Sade	Reverb RBV11 (00) (SAD)	
10	FOR LOVE (EP) Various	ABC BADC 2001 (BAD 2001) (SAD)	
11	PLAYING WITH KNIVES Various	Verity/Sound Storm 385 (STORM 38) (SAD)	
12	WHO IS ELVIS? Interactive	Z/YX/Z/Y 664517/Z/Y 664517 (Soft)	
13	INSANITY Various	Dead Dead Good 4000 (E) (ATP)	
14	FEVER CALLED LOVE R&B/Outer Rhythms	R&B/Outer Rhythms - (RSUK 8) (RTMP)	
15	ACTY 8 (COME WITH ME) Various	Network NWX174 (P)	
16	GOODHAE Various	Mute - (11MUTE 1287) (RTMP)	
17	OBSESSION Army Of Lovers	Decca Ton Son WOK11 (00) (P)	
18	AM I RIGHT (EP) Various	Mute (12MUTE 134) (RTMP)	
20	THE HARDCORE EP Various	R&B/Outer Rhythms - (RSUK 13) (SAD)	
21	PO TO YOURSELF Various	Rising High - (RSN 13) (SAD)	
22	MANIC MONS Various	Phonix CHAR 71 (P)	
23	THE OMEN Various	Reinforced - (RIVET 1266) (SAD)	
24	CLOSE YOUR EYES Various	R&S - (RSUK 7) (RTMP)	
25	HORSEPOWER Various	Production House - (PHNT 034) (Soft)	
26	JAMES BROWN IS DEAD Various	R&S - (RSUK 1) (SAD)	
27	WICKED LOVE Various	Z/YX/Z/Y 65867/Z/YX 65867 (Soft)	
28	CLIPPED Various	Dead Dead Good 500 (E) (RTMP)	
29	FAR FROM HOME The Lovelites	Anxious ANX15 (P)	
30	THE STRIP UP NORTH Various	Chung WOK11 2010 (P)	
31	BACKLOT Various	KLF Comms JAMS 5208/81 (T/MT/ATP)	
32	PAC & RAMONE Various	Reverb - (RVRT 026) (SAD)	
33	REACHIN' Various	Reverb - (RVRT 026) (SAD)	
34	HEAVY Various	Reverb - (RVRT 026) (SAD)	
35	MAD MONKS ON ZINC The Holy Ghost Inc.	Outer Rhythm/ROD 13C (FOOT 13) (P)	
36	DRESS Various	Two Pure TURE 51 (ATP)	
37	40 MILES Various	Inner Rhythms/HEART 01 (HEART 01) (RTMP)	
38	DIFFERENT STOPS Various	Dead Dead Good 200 (E) (RTMP)	
39	SILVER Various	Tusque TUPR15 20 (P)	
40	JUDGE FUDGE Huddy Mudd	Factory FAC 3322 (FAC 332) (P)	

DISTRIBUTION: INDIE ALBUMS*

1	ESSENTIAL HARDCORE Various	Dino DNTV 32 (P)
2	SCHRAMMDELICA Various	DCO 2404/2405 (E)
3	THE WHITE ROOM Various	KLF Communications JAMS/L 006 (ATP)
4	CHORUS Various	Mute STUMM 50 (RTMP)
5	LEVELLING THE LAND Various	Chung WOL 1022 (P)
6	BANDWAGONESQUE Various	Creation CREP 166 (P)
7	HARDCORE ECSTASY Various	Dino DNTV 29 (P)
8	101 DAMNATIONS Various	Big Cab 101 (RTMP)
9	LOVELESS Various	Creation CREP 060 (P)
10	NOISE Various	Junglist & Pumpin' LP/DT 3 (P)

METAL CHART

1	NEVERMIND Various	DCO 300C 3042S (BMG)
2	BILL & TED'S BOGUS... (OST) Various	Interscope 7567917254 (P)
3	USE YOUR ILLUSION II Various	75671725/75671725 (P)
4	WAKING UP THE NEIGHBOURS Various	AAK 90512/91 (P)
5	EX-TREM-E II - PORNOGRAPHY Various	78513/25023 (P)
6	USE YOUR ILLUSION II Various	Geffen GEF 24430 (BMG)
7	LEVELLING THE LAND Various	WOLCD 1022/1022 (P)
8	METALLICA Various	Verity 100224 (P)
9	DAWES Various	5190225/519022 (P)
10	BLOOD SUGAR SEX MAGIK Various	Warrner Bros/War 5411 (W)
11	IF THIS IS ROCK AND ROLL Various	Solid R/CCT 7 (P)
12	APPETITE FOR DESTRUCTION Various	Geffen GEF 2448 (BMG)
13	WELD Various	7892661/23590671 (W)
14	BAT OUT OF HELL Various	Cherrytree 402814 (SAD)
15	ROCKING ALL OVER THE YEARS Various	86792/86497371 (P)
16	CRAZY WORLD Various	8659928/865992 (P)
17	THE SKY IS CRYING Various	ACE 468454 (SAD)
18	PRETTY HATE MACHINE Various	781713/8713 (P)
19	DECADE OF DECADENCE Various	Elektra EKT 308 (P)
20	THE MUSIC MAKER Various	Del American 8429 (SAD)
21	SLAVE TO THE GRIND Various	Atlantic WX 423C (W)
22	SWALLOW THIS LIVE Various	7567324/2310X/423 (P)
23	HITS OUT OF HELL Various	Verity 100224 (P)
24	ROCK 'TIL YOU DROP Various	51043195/510411 (P)
25	CORNERSTONES 1967-1970 Various	Mercury 8472314 (P)
26	BLEACH Various	781713/8713 (P)
27	A WEAPON CALLED THE WORD Various	Messiah 185571 (ATP)
28	RITUAL DE LO HABITUAL Various	Warner Bros/War 50C (SAD)
29	ROLL THE BONES Various	Atlantic WX 426C (W)
30	PRETTY ON THE INSIDE Various	Cry Shade 61041 (SAD)

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TOP 60 DANCE SINGLES

THE OFFICIAL **music week** CHART

This Week Last	Title Artist	Label (12") (Distributor)
1 NEW	MOVIN' Marathon	Ten TENX 395 (F)
2 NEW	FEEL SO REAL Dream Frequency/Debbie Sharp	Citybeat CBE 1263 (W)
3	EVERYBODY IN THE PLACE Prodigy	XL XLT 26 (W)
4 NEW	TWILIGHT ZONE 2 Unlimited	PWL Continental PWL1 211 (W)
5	WE GOT A LOVE THANG Ce Ce Peniston	A&M AMY 846 (F)
6 NEW	SHUT 'EM DOWN Public Enemy	Def Jam 6577616 (SM)
7	DIFFERENT STROKES Hototok	freemove TABX 101 (F)
8	NIGHTBIRD Convert	A&M AMY 845 (F)
9	PRIDE (IN THE NAME OF LOVE) Civiles & Cole	Columbia 6577016 (SM)
10	TAKE ME AWAY Cappella/Loleatta Holloway/PWL Continental	PWL1 210 (W)
11	BLACK OR WHITE (REMIXES) Michael Jackson	Epic 6577316 (SM)
12	[CAN YOU] FEEL THE PASSION Blue Pearl	Big Life BLRT 67 (F)
13	FUNKIN' FOR JAMAICA (REMIX) Tom Browne	Arista 614998 (BMG)
14	FEEL SO HIGH Des'ree	Dusted Sound 6576896 (SM)
15	TOO BLIND TO SEE IT Kym Sims	Atco B 86771 (W)
16 NEW	THE SAINT Thompson Twins	Warner Bros W 00601 (W)
17	I LIKE IT Overweight Pooch/Ce Ce Peniston	A&M AMY 847 (F)
18	VIBESLOGY Paula Abdul	Virgin America VU5T 53 (F)
19	RUBB IT IN Fierce Posing Diva	React 12REACT 3 (BMG)
20	THEN I FEEL GOOD Katherine E	PWL Continental PWL1 213 (W)
21	CLOSE YOUR EYES Acen	Production House PNT 034 (Self)
22	UNITY Umsia	Urban URXB 83 (F)
23	INSTRUMENTS OF DARKNESS Art Of Noise	Ching WOKT 2012 (P)
24	COME ON! Solo	Reverb RV8T 008 (SRD)

This Week Last	Title Artist	Label (12") (Distributor)
25	RUNNING OUT OF TIME Digital Organism	Dead Dead Good GOOD 9T (RE/P)
26 NEW	LET ME GROOVE U JT	Atlantic A 86327 (W)
27 NEW	KEEP IT COMIN' Keith Sweat	Elektra EKR 1407 (W)
27 NEW	I NEED YOU Nikita Warren	Raiders RADZR 5 (F)
29	ROOBARR & CUSTARD Shut	freemove TABX 100 (F)
30	FEVER CALLED LOVE R&S/Outer	Rhythmic RJSUK 9 (RTM/P)
31 NEW	FREEDOM Keith Nuttally	Giant W 0079T (W)
32	THE WAY I FEEL ABOUT YOU Karyn White	Warner Bros W 0073T (W)
33 NEW	DO YOU WANT IT RIGHT NOW Degrees Of Motion	Esquire ESO 181 (Import)
34	TAKE CONTROL OF THE PARTY BG The Prince Of Rap	Columbia 6576336 (SM)

This Week Last	Title Artist	Label (12") (Distributor)
35	TAKE ME UP Soundforce	iffr FX 177 (F)
36	MANIC MINDS Manix	Reinforced RIVET 1209 (SRD)
37	THE COMPLETE DOMINATOR Human Resource	R&S RJSUK 4X (RTM/P)
38 NEW	WHO IS ELVIS? Interactive	ZYX ZYX 664516 (Self)
39	THE RUSH Luther Vandross	Epic 6577236 (SM)
40 RE	LOOK WHO'S LOVING ME Ecoferrers	East West America A 5928T (W)
41	THE HARDCORE EP The Hydnrotist	Rising High RSN 13 (SRD)
42 NEW	YOU DON'T KNOW Colonel Abrams	Urban URXB 89 (F)
43 NEW	NO MEMORY Scarlett Fantastic	Arista 615028 (BMG)
44 NEW	RAVE GENERATOR Toxic Two	Dance Floor (USA) DF 1229 (Import)
45	COMING ON STRONG (EP) Rhythm Section	Rhythm Section RSJ 005 (Self)
46 NEW	MAD MONKS ON ZINC The Holy Ghost inc.	Holy Ghost HG 005T (SRD)
47	RING THE ALARM Fu-Schnickens	Jive JIVE 291 (BMG)
48 NEW	LET'S STAY TOGETHER Guy	MCA (USA) MCA 54288 (Import)
49 RE	RING THE ALARM Fu-Schnickens	Jive JIVE 291 (BMG)
50 RE	KEEP THE FIRE BURNING House Crew	Production House PNT 029 (Self)
51 RE	THE OMEN Beltram/Program 2	R&S RJSUK 7 (RTM/P)
52	MEGAMIX Crystal Waters	A&M AMY 843 (F)
53	YOU GOT IT Just Us	Nervous NER 2008 (Import)
54	SHE'S GOT THAT VIBE R Kelly/Public Announcement	Jive JIVE 292 (BMG)
55	ALL WOMAN Lisa Stansfield	Arista 615000 (BMG)
56	SAY IT ABC	Parlophone 12R 6298 (E)
57	THE WAY I FEEL ABOUT YOU Karyn White	Warner Bros W 0073T (W)
58 RE	PING PONG/ENDANGERED SPECIES Endangered Species	V 4 Vision 12V5EP 1 (BMG)
59	OASIS Helen Baylor	Expansion EXPAND 20 (P)
60 RE	SILENT NITE En Vogue	East West America A 8644T (W)

TOP 10 DANCE ALBUMS

This Week Last	Title Artist	Label/Picassette (Distributor)
1 NEW	PRIVATE LINE Gerald Levert	East West 756791771/756791774 (Import)
2 NEW	OPINIONS Ecoferrers	Atlantic (USA) 756782301a (Import)
3	JUICE (OST) Various	MCA MCA 10462/MCAC 10462 (BMG)
4	THE ULTIMATE RAVE Various	EMI/Virgin/Polygram EVP 2/TCPEV 2 (E)
5	BORN IN THE 90'S R Kelly/P. Announcement	Jive JIVE 414692a (Import)
6	REAL LOVE Lisa Stansfield	Arista 212300/412300 (BMG)
7	SHADES Disco Of Rhythm	ZTT ZTT 8/ZTT 8C (W)
8 NEW	SHOCK FEVER VOL 1 Lifelorce	Centerstage CSTA 001a/Zebra 31
9	KEEP IT COMIN' Keith Sweat	Elektra EKT 103 (W)
10 NEW	STRICTLY BUSINESS (OST) Various	MCA MCA 10428/MCAC 10428 (BMG)

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SURVEY
ADVERTISING



Sony Music heads MW's advertising survey for December after spending

£291,000 on its finely tuned TV, radio and press campaign for Columbia's The Definitive Simon And Garfunkel collection. In the follow Christmas period when advertising spends traditionally dip after the flurry of autumn activity, Sony maintained its advertising momentum for Simon and Garfunkel, topping EMI's £265,000 spend for Tina Turner's greatest hits and Island's £262,000 spend for U2. Ian Groves, Sony Music's commercial marketing director, describes the Simon and Garfunkel TV campaign as "authentic". The use of old concert footage, complemented the early material which features on the album. "There is a healthy appetite for compilations and if you are seeing old music you have to get the advertising right," he says.

MONTHLY RUN-DOWN

- 1 **Simon and Garfunkel**
Sony (291)
- 2 **Tina Turner**
EMI (265)
- 3 **U2**
Island (262)
- 4 **Classic Christmas**
EMI (221)
- 5 **Michael Jackson**
Epic (219)
- 6 **Pet Shop Boys**
Parlophone (171)
- 7 **Deep Heat**
Teistar (165)
- 8 **Two Rooms**
Mercury (157)
- 9 **Genesis**
Virgin (157)
- 9 **The Shadows**
PolyGram (139)
- 10 **Cliff Richard**
EMI (135)

Source: MEAL (spends in £000s)

R1 shapes up for battle of airwaves

For the first time in almost 10 years a throaty greeting of "Hi", will no longer follow Radio One's Top 40 on Sunday evenings. For Anne Nightingale's popular slot has been put back one hour as part of an extensive shake-up of the network to be phased in by March 14.

Radio One is hoping its first reshuffle in five years will boost its 22.7% share of listeners (Jicar Oct to Dec 1991). Radio One is still the country's most popular radio station, but the BBC is steadily losing audience to ILR.

Radio One is hoping to stem this tide by increasing its emphasis on mainstream, particularly during the week when specialist programmes will begin at regular slots each day. "We've tried to draw up a more predictable schedule," says Radio One head of music Chris Lycett.

Indeed popular listening time has been extended, by shifting Bruno Brookes to the 4am-6am slot and adding an extra half hour to Steve Wright In The Afternoon.

Radio One is hoping the popular Brookes will encourage not only early and late shift workers and commuters to tune in but win over new listeners to the dawn slot.

"Our research shows that there are potentially another 2.5m people who aren't listening to radio at that time but could be," says Paul Robinson, editor of mainstream programmes.

Mark Goodier, too, will get more airtime: a half hour "hit music competition package" will follow Wright at 6pm. An extra half hour has been added to his evening show following News 92.



Lycett: 'We're presenting first division DJs across 24 hours'

Lycett says the move extends the station's commitment to new music. And it comes as welcome news to Island head of promotions Alan Jones. "Goodier has so far been very important in breaking new acts," says Jones.

A documentary programme follows Goodier's show. Nicky Campbell and Bob Harris' late night programmes remain unaffected. "What we're now presenting is first division DJs across the whole 24 hours," says Lycett.

Weekend changes are less widespread. Gary Davies takes over Brookes' slot to present a music-based breakfast show. "Simon Mayo's weekday breakfast show is up 300,000 on last year," says Robinson. "We're convinced that Gary's show will be as popular."

The most radical move is the introduction of an hour long dance show following the Top 40 on Sunday nights and host-

ed by Pete Tong. The network hopes the dance format will hold on to listeners who switch to commercial stations after Radio One's chart coverage.

Radio One says that strong evening audiences tend to spill into the next day and high Sunday night figures are crucial for beginning the week.

Neil Ferris, MD of promotions company Ferris and Spanner, welcomes the schedule shuffle. "You don't have to make many changes to give the format a fresher feel," he says. However, what we need to be doing is creating a larger radio audience — making the overall cake bigger.

Radio One's way of attracting new listeners — as well as reclaiming audience lost to ILR — is to offer extended mainstream programming coupled with a recognition of dance music's importance in meeting the changing ILR. Caroline Moss

EXPOSURE

MONDAY JANUARY 27

The Mix featuring Chuck D from Public Enemy, Radio 5: 10.10pm-midnight

TUESDAY JANUARY 28

Return To The Dome featuring The Farm and Living Colour, Channel Four: 12.15-1am

WEDNESDAY JANUARY 29

Wogan featuring Tori Amos, BBC1: 7.7-30pm
Rapido featuring James, The Cowboy Junkies and The Manic Street Preachers, BBC2: 7.30-8pm
Hit The North featuring Metal Monkey Machine, Radio 5: 10.10-midnight

FRIDAY JANUARY 31

The Word featuring Teenage Fan Club, Channel Four: 11.05pm-12.05am
The Hitman And Her, ITV: 2.40-4.40am (regions vary)

SATURDAY FEBRUARY 1

The ITV Chart Show, 11.30am-12.30pm
Classic Albums: ABC's Lexicon Of Love, Radio One: 2-3pm
Guitar Legends Concert featuring Bob Dylan, Keith Richards and Joe Cocker, Radio One: 6-7pm

SUNDAY FEBRUARY 2

Cue The Music featuring Level 42, ITV: 12.05-1am

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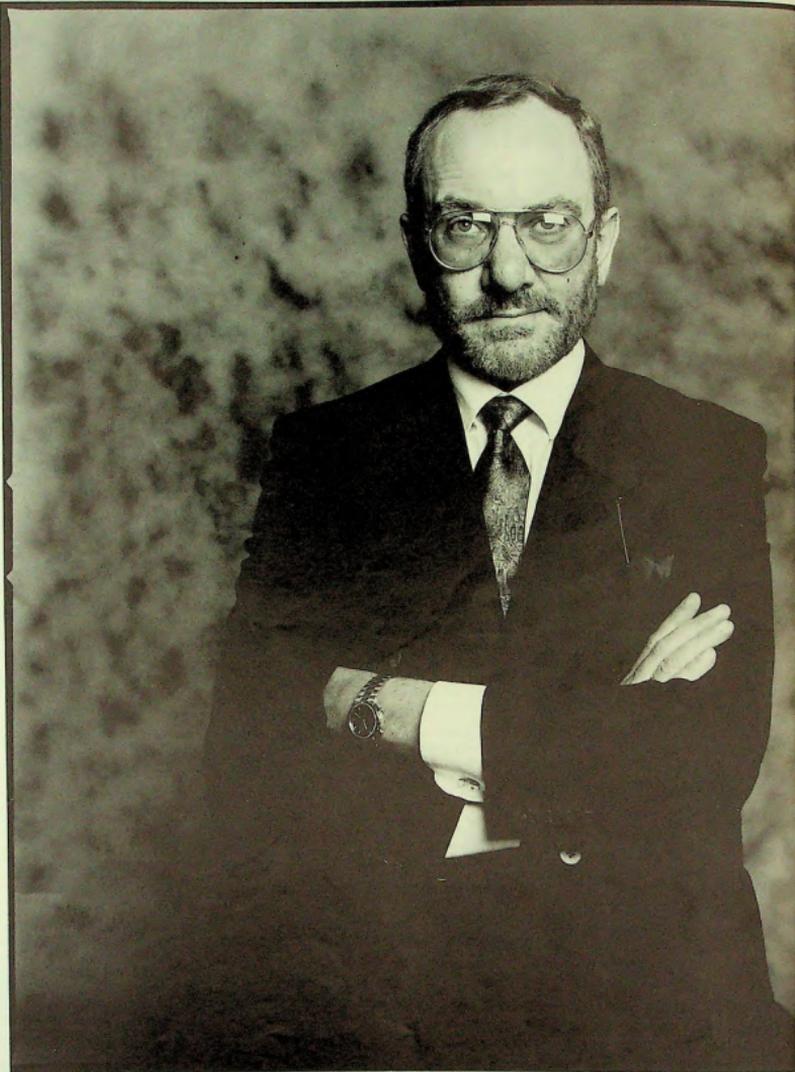
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A tough nut to crack



CURRICULUM VITAE

NAME: Frans Johannes Petrus de Wit.

BORN: July 4, 1946 in Eindhoven, Netherlands, the sixth of 10 children.

PARENTS: Father worked for a union of local retailers. Mother, housewife.

EDUCATION: Started degree course in English in order to become a teacher, but failed to get a scholarship. Played guitar semi-professionally in pop covers dance band The Playboys. Gave up the course after

18 months in order to support his wife who was pregnant.

CAREER:

1965: Sales manager in cardboard box factory.

1972: Professional manager, Intersong Bassart. "I walked in and asked for a job."

1978: Set up Warner Bros Music Publishing (Holland).

1980: Became MD of EMI Music Publishing (Holland), and served on the board of the Dutch MPA and mechanical rights society, Stemra.

1987: Managing director, EMI Music Publishing in London with responsibility for its European operations. "He would let you get on with the job. But if you didn't do it right, he'd give you a right bollocking" — former PR man Johnny Gordon.

Poacher turned gamekeeper, Frans de Wit is the Dutchman hired by the MCPS to take on the Europeans, writes Steve Redmond



The spirit of 1992 is alive and kicking and working in Streatham. He's Dutch, he smokes too much and he wears cufflinks.

For in what seemed like an extraordinarily liberal move for the most insular music business in the world, the UK publishers' mechanical rights society, the MCPS, last year appointed a foreigner as its chief executive.

Frans de Wit says he doesn't feel like a foreigner. "It's not an issue I ever felt I had to deal with specifically, he says."

But if it is not an issue for him, it is certainly an issue for the people who hired him at a rumoured cost of £150,000 a year.

British music publishers are in the mood to get heavy with Stemma and Gema and all the other Euro-acronyms on whom they currently rely to collect royalty income on the continent.

And who better than a man who knows the patch, born and bred in the heart of enemy territory?

When the MCPS lost its Copyright Tribunal battle with the BPI, it didn't just lose face, it saddled itself with the task of cutting its commission rate to its owner publishers by a third just to ensure they are no worse off.

The only realistic way it can reduce that rate is to compete head-on with the European societies and strike some central licensing deals.

It is going to be a tough job, but de Wit is used to challenges.

Born in Eindhoven he suffered polio as a child, a condition which still leaves him with a limp, and had to undergo a series of radical operations from the age of six to 19.

Attempting to work his way through college and play in a band at the same time became too much when his wife Gerie became pregnant and he gave up on education at the age of 19 to take a job at a cardboard box factory.

The attractions of this soon palled. But he managed instead to find a job which combined his love of music with a salary — the far from glamorous task of despatching sheet music from the offices of Dutch music publisher Intersong Bassart.

Thus began a 12-year career in Dutch music publishing, from Intersong to Warners to EMI which came to an end in late 1986 when he was asked to replace Ron White, then head of EMI Music Publishing.

Under his leadership EMI's share of the UK market jumped from 5% to 8%, according to *Music Week* figures published at the time. He invigorated EMI with an open-mindedness which had been absent under White.

But things were changing at EMI. By the end of 1988 the company was in takeover talks with SBK's Charles Koppelman and Martin Bandier. The Americans were brash and flamboyant. And when push came to shove there was no doubt who was going to run the show.

When EMI finally announced its takeover of SBK, the body count quickly mounted. And for de Wit, the

result was clear — he was out and SBK's Peter Reichardt was in.

Time has blurred the edges. These days de Wit makes it sound like a mutual decision. But when the end came the timing was not his.

"There was never a discussion of the appointment of Reichardt," he says, turning in his chair as if to avoid the question. He stares solidly out of the window. "It was only at a late stage that I was told there was no place for me in that organisation," he says.

Koppelman's account of that period is surgically polite. "It wasn't an indictment of his capabilities," he says. "It was a question of who would most likely identify with the culture." Bland it may be, but Koppelman's judgement is right: de Wit is by general consent pragmatic, down to earth, commonsensical, firm, straight and perhaps a little unexciting. His office is virtually unchanged since his arrival, apart from a couple of uprighters, while Reichardt famously has a basketball net in his.

De Wit is certainly not a bitter man. But the memory of his departure still rankles. "I had been at EMI eight years and less than two years earlier they had asked me to leave my fatherland, and now that was it..."

EMI Music Publishing's then PR man, Johnny Gordon, says: "He asked if he could stay on to make his own people redundant. He felt that was the right thing to do."

He was never allowed to do it. But he was paid off handsomely and was able to walk right into a new job with US rights society Ascap, helping it get to grips with the European societies, who many strongly suspected had been taking them for a ride for years.

Their misdemeanours are legend, with local publishers receiving personal pensions from their societies and local translators earning royalties on the English language originals.

Given that 70% or more of the European societies' revenue was and continues to come from Anglo-American repertoire, American and British publishers and writers were footing the bill.

With typical understatement de Wit says today. "It's true to say that I was not welcomed with open arms."

Ascap managing director Gloria Messenger says: "Frans understood what had to be done, but he also understood the Europeans' point of view."

De Wit had the great advantage that he was an insider. Just a few years previously he had been on the board of the Dutch mechanical rights society, Stemma. He knew the people — and their methods. It meant he knew just how far he could go.

"You don't go in and beat the hell out of them," he says. "You reason and argue." His success is hard to quantify, but there's no doubt Ascap's distribution from European revenue shot up over a short period of time.

But while de Wit was making a name for himself in Europe, the board of the UK's mechanical rights society, the MCPS, was growing steadily

impatient with Bob Montgomery, its then chief executive.

A classical buff, with no love for the pop which generated most of his organisation's money, Montgomery was digging a hole for himself.

Though popular with standard publishers, the country's biggest publishing companies found him snobbish and arrogant.

They were coming up against the same problem as Ascap — the European societies which were increasingly luring record companies into central licensing deals were inefficient, unaccountable and, some would believe, corrupt.

"The problem with Bob," says one board member, "was that he was too close to the Europeans. We needed someone to come and take them on."

Montgomery was ditched without ceremony, de Wit joining in his place on July 1, 1991. His first task was to read 27 boxes of papers on the BPI/MCPS Copyright Tribunal. Having read them, he made a belated attempt at compromise with the BPI's likewise pragmatic chairman Maurice Oberstein, but by then it was too late.

BPI legal director Sara John says: "He was very keen to do a deal. I can't see us having to resort to a tribunal in the future with him at the helm."

The view from his owner publishers is equally positive. The SBK takeover now forgotten, EMI Music managing director Peter Reichardt says enthusiastically: "Frans goes straight for the issues."

Virgin Music managing director Steve Lewis says: "He understands what it's like to be a rights owner. He will be a tough proposition for people who try to take advantage."

De Wit is in no doubt of his brief. "We have to give the best possible service to our members at the lowest possible price." That means the central licensing which will reduce the society's volume and increase double-commissioning.

As EMI Negotiations continues its long-running negotiations with Stemma over a possible central licensing deal, de Wit is eager to get a piece of the action.

Meanwhile he will attempt to apply pressure on the European societies. He has a new eye in his back pocket: UK publishers retain the ultimate sanction of insisting on licensing everything direct.

Unfortunately for the European societies, they have no such power. As Reichardt points out: "If Dutch publishers withdrew their rights, who would really give a damn?"

Had Frans de Wit remained in his native Holland as a music publisher, he could have expected that Stemma, the country's mechanical rights society, would one day supply him with a pension.

Instead de Wit finds himself in London attempting to crack down on just that kind of indulgence.

De Wit is the archetypal poacher turned gamekeeper. And even if he says to you that he no longer feels a foreigner, be in no doubt — that's exactly why the MCPS hired him.

Stephanie Rushton

1989: President of the MPA, PRS council member and MCPS board member. "Was I accepted in the UK? All I know is that two years after I arrived I was elected president of the MPA."

1989: European director, Ascap, liaising with European societies.

1991: Chief executive, MCPS, Council member of the MPA.

FOCUS

Royal Court

Venue: Royal Court Theatre, Roe Street, Liverpool, Merseyside, L1 1HH.
Capacity: 2,096. Standing downstairs, balcony seating.
Recent acts: N-Joi, James, Level 42, Squeeze.

Special Features: Victorian venue rebuilt in the Twenties with emphasis on acoustics.
"We're not like an echoey gymnasium — if the venue's empty you can be in the balcony and hear people talking on the stage. We give people a choice: downstairs you get a great rock atmosphere. Upstairs there is seating for people who want to be more sedate." — Dave C, co-manager.

Manager's view: "There's only three places to play in Liverpool: the Empire, the university and the Royal Court, and we'd rather play the Royal because it's standing downstairs, because it's a stand-up venue. It's a bit grungy backstage but that's usually the case with most stand-up venues. The managers have been there for ages and it's been a bit up and down for them and difficult in the recession, but they've always managed to hang on." — Paul Crockford for Level 42.

Agent's view: "It's a good venue because there's the choice of standing available — very few people like to sit down because you don't get much atmosphere. There's excellent dressing room facilities and back stage access. The stage is large enough to put on a reasonable show and because it's an old theatre the sound is good. It's one of N-Joi's favourite gigs." — Andy Carroll, of Hax for N-Joi.
Merchandising: £50 flat fee.
P.A. Bands' own.
Average ticket price: £7.50.

Hi-tech barriers bridge safety gap

THE death of two concert-goers at 1988's Monsters of Rock festival — crushed during the Guns N' Roses set — led not only to the cancellation of the following year's Donington show but prompted promoters to re-examine safety provisions at outdoor gigs.

Now, four years on, the Health and Safety Executive is putting the final touches to its draft document on crowd safety at concerts.

And one of the key issues covered by the forthcoming Pop Code will be the use of barriers, particularly at open air gigs.

As discussions between the HSE, promoters and industry safety experts continue, early indications suggest a recommendation to increase the strength of concert barriers, from three Kilo Newtons to at least six Kilo Newtons, is likely.

There may also be changes in the design of barriers to make it easier for security staff to pull people out of a crowd.

Robbie Wilson Productions, with GEC subsidiary NNC Ltd, has developed a portable barrier system that can stand up to 11 Kilo Newtons of pressure and was used for the first time at last year's Donington festival.

Until Robbie Wilson introduced its system, the only barriers used at outdoor gigs were reinforced steel structures bolted on to the front of the stage.

This divided the pit into sections making it difficult to get any casualties out.

Robbie Wilson commissioned Beckett Rankine — the firm which designed the



Vaughan: new barriers' trials provided useful data

Thames Barrier — to design the system. "We have now come up with the most technologically advanced product possible and I'm about to conclude deals with some major venues," says Robbie Wilson.

It incorporates such devices as large roll bars, optimum heights for the barrier and a clear pit with a non-slip floor. The latest development is a computerised pressure gauge, used for the first time at MCP Concerts' Status Quo gigs at Telford Ice Rink.

Robbie Wilson marketing manager Vaughan Roberts says the trial produced valuable data on the pressure generated by a crowd of several thousand people.

"It takes just three minutes to kill a man by applying 1.5 Kilo Newtons of pressure to his rib cage," says Roberts. "By using this pressure gauge stewards can tell quickly if crowd the pressure is building up to an unacceptable level and have time to do something about it."

Robbie Wilson's barriers may be gaining support in the industry, but some in the live

business remain unconvinced.

Mick Upton, of security firm Showsec, which used the new barrier at Donington and employed a lighter version for Pavarotti In The Park, says he is concerned that pressure gauges may cause complacency among stewards.

"Security staff might watch the computer screen rather than the crowd and miss the fact that some fans are in discomfort even though the readings are below the danger level," he says.

Phil McIntyre Promotions' managing director Paul Roberts is also sceptical. He reckons the barrier would be cost-effective at smaller gigs. "I wouldn't use it unless the audience numbers were big enough to make it worthwhile," he says.

Despite not winning wholesale industry approval for their innovative system, Robbie Wilson and NNC have at least proved that something as superficially simple as a barrier can be improved to make the lot of concert-goers a happier — and safer — one.

Sue Sillitoe

ROUND-UP

Wales is to get its first arena sized venue later this year. The Brent Walker Group is financing and overseeing the £30m Cardiff World Trade Centre. As well as accommodating 5,000 seating and 6,000 standing the multi-purpose venue will house 36 hospitality boxes. Another Cardiff venue, the Wales National Ice Rink, was awarded a licence last December to hold 60 non-ice events per year. The rink hosted its first rock act, Status Quo, on January 10 in front of 4,000. . . . Jethro Tull embark on a 10-date tour on March 13. Promoter Kenny Bell has worked with the band for their 21-year touring career. The 10 venues include Bristol, Glasgow, Newcastle and Plymouth, and follow last year's dates in London, Birmingham and Manchester. "They've followed this pattern for years, to make sure they reach people who can't travel to the major centres," says Bell. A European tour follows the UK dates. . . . Andy Woolliscroft of Primary Talent is new European agent for David Byrne, who continues his solo career after 15 years with Talking Heads. Woolliscroft is planning a European tour in June and July for Byrne, formerly handled by Wasted Talent. . . . Assembly Direct, promoter of the Silk Cut City Jazz festival, has increased the 1992 dates from 12 to 19. Director Fiona Alexander says: "We wanted to take concerts to places that might not otherwise benefit from such events." Among the attractions are Norwegian Jan Garbarek, Ornette Coleman and Dizzy Gillespie. . . . Simon Moran, of SJM, is promoting the Levellers' third UK tour in April and May. Moran has moved the band up to 1,500 to 4,000 seat venues. SJM is also promoting the April Beautiful South tour.

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THE MUSICIANS' GIG GUIDE — UK

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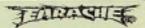
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POLICE at Steyning are appealing to the public for help in identifying the owner or owners of these cassette tapes.

They are part of a quantity of tapes which have recently come into their possession and most of them have been identified.

Sgt John Mill said: "However, these tapes shown in the photograph will be

personal to the person who has handed them.

"Anybody recognising the handwriting is urged to get in touch with the police at Steyning so that we can reunite them with their property."

The telephone number to ring is Steyning (0903) 823666.

beds, secure in the knowledge that the "owners" have been safely reunited with their property.

I'm sure the BPI would be delighted to know that the Sussex police carry out their duties so conscientiously!

Bob Macdonald,
Chart's researcher, Gallup,
Finchley Road,
London NW3 6EH.

How Smiths shut the door on vinyl

I fail to understand why you are so complacent about WH Smith's decision to pull out of vinyl.

It's hardly surprising that vinyl LPs now account for only 8% of album sales since there are so few in the shops.

As is mentioned in your news story "Vinyl curtain falls in Smith's sell off" (MW Jan 18), only around half of the 300 branches in which Smiths stock music still carry vinyl (which is why vinyl only accounts for 3% of album sales there).

Most members of the public wanting to buy a particular album nowadays would be unaware that it was ever available on vinyl, since Smith's newspaper advertisements for albums invariably mention

only CD or cassette even though most albums are available on vinyl.

The reason that the vinyl LP share of the album sales has dropped so low is that the customers cannot buy them in the shops; not that they do not want to.

Shops such as Smith's are doing a disservice to the majority of customers by their actions which are based on greed.

Why should the customer be expected to buy a new player and pay 50% more per album, only to find in a few year's time that CDs will also become obsolete?

RL Hayward,
24 Whaddon Road,
Cheltenham
Glos GL52 5NA.

Where's the real rip-off?

I have to agree with the Comment (MW Jan 18) regarding the Jonathan Ross show. Poor old Rod Dickens: he couldn't get a word in edgewise.

I would also like to add something to the discussion about the price of Sega software: you can pay up to £50 for a cartridge — the same price as four full-price CDs.

But why is it that the public never argue about the price of shoes, clothes, jewellery, or

any other high-profit goods? There is a gift shop opposite our store and the owner tells me that he makes 100% profit on each item. Also there is a clothes shop around the corner where I believe a 300% mark up exists.

If only the public knew how much they were really being ripped off.

M Jeffrey,
M Trecks,
The Maltings, Uttoxeter.

Virgin tie-in puts Kinder in control

Small labels forced into striking deals with major record companies often fear that the loss of creative control will be the inevitable sacrifice. But it isn't always necessary to trade power for pounds.

Paul Kinder, managing director of Ghetto Records, has signed two acts on his roster — Distant Cousins and The Lightning Seeds — to Virgin. But he remains closely involved with the marketing, A&R and distribution of both bands.

"It's a musical arrangement," says Kinder. "It's not an arm's length deal: I'm working with Virgin."

Although the agreement is not strictly a label deal — Virgin only picked up two of the three Ghetto acts on offer — Virgin's general manager, Mark Williams, is happy to treat it as such. "Everything will happen in the same way as if they were Virgin acts," he says.

The major, however, passed on Ghetto's remaining act, Liverpool guitar band Shack, a decision Kinder regrets. "I offered Virgin everything," he says. "Obviously I wanted a label deal, but I think record companies are shying away from such deals because a lot of them have been unsuccessful."

The Virgin-Ghetto agreement, says Kinder, follows the



Financial boost: Distant Cousins (left) and Lightning Seeds

route long established by Kitchenware, which has negotiated separate deals for each of its bands.

With Distant Cousins and The Lightning Seeds, Kinder took the unusual step of recording two complete albums after the band's demos initially failed to tempt the majors.

"The companies I approached with the demos turned me down," he says. "So I borrowed money from the bank and made the albums myself — and companies became interested."

Williams says: "Ghetto did a great job with both bands, but

it was time for greater resources."

Distant Cousins and The Lightning Seeds are certain to benefit from the financial security. And Ghetto's logo will appear on all the band's releases on the Virgin label, the first singles appearing in March.

The benefits of such deals between indie and major are clear: the major taps a valuable A&R source while the indie acquires cash vital to promotion. The added lure of greater flexibility could tempt other small labels into similar link-ups. **Paula McGinley**

STUDIO ACTIVITY UPDATE

Who's recording where and with whom

ARTIST PROJECT	COMPANY A&R EXECUTIVE	STUDIO PRODUCER	ARTIST PROJECT	COMPANY A&R EXECUTIVE	STUDIO PRODUCER
ASIA BLUE Tracks	Atomic Mick Newton	Battery, London Geoff Hunt	THE PROCLAIMERS Tracks	Chrysalis John Williams	Funny Farm Pete Winfield
DINAH CARROLL Tracks	A&M Steve Wolfe	Sarm (East), London C J Mackintosh	RODEO JONES Tracks	A&M Steve Wolfe	Sarm (East), London
CLOSER THAN CLOSE Single	Slam Jam Danny D	Olympic, London Artist Eden, London Danny D	ROMAN Tracks	Polydor Dave Dorrell	Rak, London Phil Thornalley
DEL AMITRI Mixing	A&M David Rose	Master Rock, London Gil Norton	SOMETHING HAPPENS Album	Virgin Willie Richardson	Townhouse, London John Porter
MAIRE Mixing	RCA David Donald	Castle Sound, Scotland Calum Malkein	TAKE THAT Album Tracks	RCA Nick Raymound	Square One, Bury Duncan Bridgeman Moody, London Duncan Bridgeman
MILLTOWN BROTHERS Tracks	A&M Sean O'Sullivan	Chipping Norton, Oxford Nick Glasop	THESE HYPNOTICS Remix Single	Situation 2 Roger Trust	Battery, London Jimmy Miller
THE PALE Tracks	A&M Sean O'Sullivan	STS, Dublin Artist	YAZZ B-Side	Polydor Graham Carpenter	Livingston, London Artist
POWER OF DREAMS Tracks	Polydor Simon Harris	Sarm (West), London Dave Meegan			

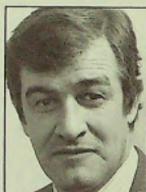
DOOLEY'S MIDEM DIARY

It's January so it must be Midem: and so it was that 1,278 of the industry's finest journeyed to Cannes last week for the five-day annual ritual... Of course there are hazards to it

—some found they couldn't go anywhere without being hassled. On Saturday's BA flight to Nice, even the air stewardess was on the blag, asking over the PA if there was anyone on board from WEA who could get her some Simply Red tickets. Unfortunately Rob Dickens and Max Hole, over to see **Tori Amos**, took another plane... The weather was mixed, with the temperature dipping to six degrees at one point. It must have been uncomfortable for those Orangina-sponsored microdresses... Rug's **Jonathan Simon** had to phone home to his lawyer, after the *Sunday*



Mason: no rug



Simon: R.U.G.

Times compared the success of **Andrew Lloyd-Webber** with the spread of Aids... And talking of rugs, **Steve Mason** suffered constant ribbing after a printer's error showed a picture of **Andrew Lauder's** shining pate on *MW's* front page last week instead of him. **Apologies to both**... As usual, alcohol proved a common substitute for sleep at the revamped **Martinez** bar, the most popular venue, though eyebrows were raised at the decrepit **Music Business Carpet** which had been brought in to cover the usual



Cheers! Sharp End Promotions' Robert Lemon (fourth from left) raises a glass to winners after the first Sharp End Golf Tournament held during Midem in Cannes last week. Winner was Tim Brack of the Continuum Music Group of New Jersey (holding cup). Runner-up (holding tankard) was Telstar's Neil Palmer, who scored a hole in one on the 11th.

tapis... I don't want to **Rubb It In**, but wasn't that a **Fierce Ruling Diva** seen helping himself to large quantities of champagne at a late hour?... Some had good cause for uncorking the bubbly, with PWL's **Pete Waterman**, **Tilly Rutherford** and MD **David Howells** celebrating two Top 10 entries and dapper plunger-turned-label-boss **Guy Holmes** toasting (and toasting) **Right Said Fred's** US success together with **Total's Henry Semmence** and **Fran O'Donnell**...

What was Midem's **Peter Rhodes** celebrating with that revolving bow tie?... No celebrations for **Peer Music MD Nigel Elderton**, who was dragged from a late night discussion with **Pulse 8** into the **Carlton Hotel casino** only to immediately lose £100... **Frans de Wit** and his **MCPS** colleagues headed off one night for their annual dinner with solicitors **Taylor Joynson and Garrett**. Not surprisingly, after last year's tribunal defeat, the lawyers were paying... It wasn't a good week for **IFPI**, unable to tackle any of the more questionable stand holders because of a moratorium agreed with the Midem Organisation... Of course, there was the occasional star to be seen, with a goatee-toting **Paul Young** popping along for a photo with **Sony's Alan Phillips** and a couple of prototype **Mini-Disc** players. Sadly, he left empty handed — most of the dummy players had been whipped by passers-by... **Castle's Nick Cotton** showed he had stamina by signing a deal at **3am** in the **Martinez bar** — on the back of a business card... Does **BASF's**

new cobalt tape really produce CD quality sound, or did they simply have a damn good stereo?... Talk about coals to Newcastle —

Nimbus is close to securing a deal with an Indian distributor for its new world music catalogue's Indian titles... Another man with good news was **Brian Hodgson**, who has won a five year legal battle to release a **Matchbox album**. "It's brand new," he enthused. "**Rockabilly doesn't date**"... **October Fields, The Band With The Stand**, did well, winning a support slot with

Barely a week after its annual outing when 70 staff flew to Ireland dressed in medieval costume for a banquet **Telstar Records** made its "office" in Cannes' **Scottish (sic) Bar** during Midem. Proudly on display was this commemorative album sleeve produced for finance director **Ian Dewar** who is due to be married to fiancée **Christine** on June 6 in **Esher**.

Colleagues also wore sweatshirts decorated with the graphics. Creative director and star golfer (see above left) **Neil Palmer** says: "I have to be careful what I say," but added, "We feel it is an important event and should be publicised as much as possible." A **Telstar** insider said, "It's a wind-up."



Tori Amos on Tuesday night... **Ultragram Production's Helen Timms** was very excited about a "mammoth" deal that looked to be in the offing for former **Flintlock** frontman **Mike Holoway**... **Meanwhile — back in the UK:** **Zomba's Steven Howard** looks set to take a greater interest in publishing... Congratulations, **Columbia**, for getting **Mariah Carey** on **Top Of The Pops** live from the **Ritz theatre, New York**... All at **MCA** send best wishes to operations manager **Rod Cunningham** who was laid low in **Wimbledon's Parkside Hospital** last week. **Get well soon, Rod**.....

music week

Incorporating Record Mirror

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