Brooks to quit before tribunal

John Brooks is to resign as chairman and chief executive of PPL just months before the company's historic tribunal over radio needletime. Brooks will stand down at the end of March amid widespread speculation that PPL's owner record companies are dissatisfied with his management style.

His departure comes at a critical time for the needle-time payment collection agency which is preparing to submit evidence to the Copyright Tribunal in its battle with independent radio body, the AIBC.

Brooks rejects any suggestion of parallels with the ousting of MCPS chief executive Bob Montgomery last July in the run up to the society's own tribunal contest with the BPI. "My departure is not connected to the tribunal," he says. "It is a decision taken some time ago."

Brooks, who spent four years as executive chairman, adds: "I am a loyal servant of PPL and the industry."

He described the Copyright Tribunal over new needletime rates as "immensely important" to the future of both record producers and performers. BPI head of legal affairs Sara John is thought to have been in urgent meetings at PPL, now faced with finding a successor. The tribunal is expected to start in July.

When John Brooks was appointed by PPL's record company share holders his brief was to help maximise its royalty revenue from radio and TV. However, it is understood that the majors are afraid of losing control of the body under the leadership of Brooks.

A PPL source suggests: "It has created a conflict between the record industry wanting its records played while John wants to maximise income."

Wright bid fails

Chris Wright's calculated gamble to sell his half-share of Chrysalis Records to fund a buy-out of the Chrysalis Group has not paid off.

Wright's bid to purchase the 53% of the group which he doesn't own has been scuppered by a shareholder who has refused to sell.

Music Day wins backer

Coca Cola has been named as the first major sponsor for this year's inaugural National Music Day which takes place on June 28.

But the event, organised by promoter Harvey Goldsmith and backed by Mick Jagger and arts minister Tim Renton, has still to receive any support from record companies.

Goldsmith says: "The record business is the most inular industry in the world. So far I haven't heard a single word from a single record company. "It is up to them, but they will benefit if we widen the audience for different types of music and encourage new talent.""

Otherwise the response since last Tuesday's launch has been excellent, he adds. National Music Day is intended to encourage individuals to take part and organise events, says Renton. The government has pledged £50,000 to the event.

As well as a concert by Elton John and Eric Clapton, a tie-in to the Sounds Like Birmingham music festival and several National Union of Students events, the focus will be on the Bandwagon event in London.

It aims to bring hundreds of amateur and professional musicians and singers into the world's biggest band.

Virgin set for sell off

Richard Branson has clearly signalled that his Virgin music interests are for sale as BMG parent Bertelsmann emerges as frontrunner in the bidding.

Bertelsmann has confirmed that it approached Virgin which has admitted receiving three "very attractive offers". Virgin director of corporate affairs Will Whitehorn adds: "It is a case of someone coming along with an idea that is so appealing we would be crazy not to look at it."

Media analyst Mark Bielby of Warburgs believes a sale is likely as Branson has never before confirmed receiving offers. "This time it is more than a rumour," he says.

Thorn EMI had its bid for the company rejected last year but may have come back with a more attractive offer. Speculation is also rising of a US bid, perhaps from Disney, owner of Hollywood Records.

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ABC JUL-DEC 1991

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**Tribute is a sell-out**

Four major international acts will join the surviving members of the late Queen's Freddie Mercury at the Brit Awards on April 20 for an unprecedented tribute show in memory of Freddie Mercury.

Tickets for the show, announced by Roger Taylor at Wednesday's Brits, sold out in just three hours says promoter Harvey Goldsmith.

"By 2pm we didn't have any tickets left," he says. "That is a tribute to the special concert the four acts are expected to perform their own sets before joining Taylor, Brian May and John Deacon on stage for a "supergroup" finale.

Roger Taylor and Brian May received a posthumous tribute award for Freddie Mercury at the Brits as well as the best single award for These Are The Days Of Our Lives.

The Brits Radio Onmusicians' Union Norwich Sound City event is being put back a day because of the special concert. The six-day event was due to start on April 20, but will now start the next day.

**Stores reap rewards of Brits**

The televising of the Brits awards provided a welcome fillip for record sales with retailers reporting a dramatic increase in takings.

And Valentine's Day at the end of the same week helped produce bumper sales figures nationwide.

While sales of the Brits compilation album and video were steady but unspectacular, the chief early beneficiaries were Brits live performers Simply Red, with retailers predicting their Starr album returning to the number one slot this week.

Other artists in demand were those who won at the Brits (album of the year), with Seal's hat-trick of awards breaking all records to walk away with three awards.

Seal, whose debut album was only released in April, became the first artist ever to walk away with three awards, helping Warner to the record-breaking haul.

Nine acts have won two prizes in a year, including Phil Collins (twice), Prince and Michael Jackson.

Warner Music and Seal dominated this year's Brit Awards, breaking all records to walk away with six awards.

The Warner singer-songwriter pellet of its act chairman Trevor Horn won the award for best album and the overall Brits album of the year award.

Jagged Little Pill by the Tragically Hip was also a major, major star, but the album was produced by Trevor Horn.

CBS won four awards in 1985 and 1988, while Virgin picked up two in 1990.

Behind Warner's six awards — plus one for producer Trevor Horn's work on Seal and Marc Almond — PolyGram and EMI picked up two awards, with Sony, BMG and MCA taking one each.

Even former producer Lisa Anderson dismisses criticism that the Hammersmith Odeon show was too slick. "The opposite of slick is usually things falling to pieces. This show went without a hitch."

Chairman of the awards committee Paul Russell, chairman of Sony Music, says initial reports suggest TV viewing figures were up by almost 20%. "The show is getting better all the time. It is becoming more and more a date in people's calendar."

**Their lips are Seal-ed**

It picked up headlines writers with a gift but The Brits 1992 left most hacks feeling cheated of their usual feast of titillating tattle, writes Matthew Cole.

The smooth running of Jonathan King's show meant most papers were left to dwell on "KLF's sick gun stunt" or a few backstage tantrums.

Meanwhile, the higher minded arts staff of the quality music press recollected the rebellion and discord they are so used to sneering at.

Seal's hit-trick of awards has been seconded by a crop of headlines from "Seal of approval" to "Approval of Seal" — proof that creativity is alive and well at Today and The Daily Mail.

The Warner singer-songwriter went straight to superstardom overnight and gave new meaning to the phrase "the guy who turns up on the Monday morning and says 'I'm going to release a single next month'». The Independent's picture editor chose a snap of Maurice Oberstein in DJ and Robin Hoed hat to lead a story bemoaning the industry's lack of eccentrics.

But the award for most offensive coverage goes to The Guardian, whose reporter described the guests as uncomfortable looking men, thick necks squeezed into black ties, and their partners as "an army of Marbella blondes with Essex laughs."

Failure to find a shock-horror story led The Brits with few headlines in excess of previous years. But Fleet Street's finest still seemed more than willing to put the boot in to an industry that generates 20% of global music sales.
It is funny to see record retailers getting excited about EMU using direct sales methods. Direct selling — used in their TV campaigns during the Tina Turner album — has been going on for years. Direct selling records go back 40 years and maybe longer, to the Columbia Record Club in America. One of my own clients for over 10 years was Reader's Digest which — like Britannia and Time Life — has made millions selling records direct. There is no evidence that direct marketing will reduce retail sales. If anything, it is the opposite. Just like the UK record retailers today, insurance brokers in the US were very worried when, about 10 years ago, the second biggest insurance company in the US began direct selling through the mail. But their fears were unfounded. Research showed that in the areas where no direct selling was used trade didn't increase, whereas where the direct sell campaign was used all brokers' trade went up. Everyone in the music industry understands the principle of publicity; any promotion is good promotion. Direct marketing is advertising which benefits all channels. Publishers have many thoughts that record labels would kill live music; try telling that to Michael Jackson. Publishers have also claimed that TV would stop people reading. But when a Charles Dickens serial is broadcast, sales immediately go up.

If anything, the record industry doesn’t use direct marketing for targeting its consumers enough. My daughter loves anything to do with heavy metal, but I’ve never seen anyone try to connect with her through the cassettes she buys with details of other products she might be interested in.

It is a neglected opportunity which could benefit both record companies and retailers.

Classical big two hold lion’s share

Britain’s big two classical companies PolyGram and EMI lost ground in the fourth quarter of 1991, but between them still accounted for almost 80% of the full-price market. Latest CIN market share figures show PolyGram has boosted its share of mid-price and classical by half in the past year to 34.4%, but has dropped in the full-price market by around 18% to 56.4%. EMI’s full-price share for the quarter dropped nearly 7% to 21.5% compared with the same period last year. Percentage comparisons are distorted, however, by TV-advertised releases. In the case of PolyGram, for instance, the comparison with 1990 may be misleading, for that was the period when the Three Tenors’ success was at its height. Peter Russell, classical director at PolyGram, said: “We concentrated on the mid-price and budget market as one in which we had perhaps been under-represented in the past, and this has paid off.” But Roger Lewis, his opposite number at EMI, says he is equally delighted. In 1990, EMI too was benefiting from sales of Nigel Kennedy’s The Four Seasons.

Radio plots son of Jicrar

The BBC and the ARD are on the verge of signing a contract launching an industry-wide radio audience research service.

The two bodies have offered the contract to Research Services Limited after putting it out to tender last September.

Sony’s mammoth Leonard Bernstein memorial edition will use paintings by the Prince of Wales as sleeve illustrations writes Phil Sommerich.

The 119 discs of Leonard Bernstein: The Royal Edition, to be released from March in four blocks over 18 months, will cover all Bernstein’s CBS recordings, including performances never before issued in the UK.

A donation to the Prince of Wales’s Charities Trust has secured the royal seal of 100 of Prince Charles’s watercolours adorning the covers. “We wanted something special for this edition to pay Leonard Bernstein the respect he deserved and to acknowledge the Prince of Wales’s love of music,” says Sony marketing manager Roxie Bellamy.
Arista hires plugger Evans

New Arista managing director Diana Graham has recruited former Fleming & Smallman plugger Richard Evans to head a newly-created in-house promotions team.

The appointment comes less than two weeks after Graham took over at the label. "This is a proper label and I want everyone to know we have someone here dealing with promotions," she says. "Richard Evans being available was a tremendous temptation and we are delighted he accepted the offer." Evans spent over five years as head of promotion at Epic before joining Fleming & Smallman as a TV specialist. He stayed less than a year. "We tried something that didn't work," he says of his time at the independent.

Reporting to Evans will be Laura Labinad who moves from Arista's New York office to take over UK national radio promotion. Paul Kindred will continue to handle regional radio and Johnny Morris is joining to assist with club promotions.

Graham says Artists will continue to use independent pluggers but most acts will now be handled in-house. Evans' appointment is effective from today (Feb 17).

UB40 button up jeans range

UB40 has signed a unique deal with jeans manufacturer Lee Cooper to launch a range of UB40 clothes in April.

The deal, which the band says goes one step further than sponsorship, comes after Lee Cooper used their Romany Girl track in a TV and cinema ad directed by Jean Baptiste Mondino last April. Manager Mick Catter, of Cater/Harper Management, says both sides were keen to continue the relationship. "But we didn't want someone to give us £20m just so we would put their logo on our posters," he says. "We wanted to be more involved."

Lee Cooper's international communications director Philippe Perdolci Conti says: "UB40 is much more than just a band. Their name has been internationally synonymous with a set of attitudes which is uniquely in tune with the Nineties."

Instead of a one-off payment the band will earn a royalty from the sale of every item, labelled UB40 By Lee Cooper. The band may also be involved in promotion and advertising at a later stage but no details are yet settled.

Indies meet KPMG over £3m escrow

The former Rough Trade labels are being forced into an out of court compromise with KPMG Peak Warwick in their battle to win back the £3m held up in an escrow account for nine months.

Legal technicalities have escalated costs and made a planned High Court hearing too expensive, say the labels, which include Mute, KLF and Situation 2.

The news comes exactly a year after KPMG became the official administrator in May the account was frozen. Administrator Phil Wallace said the labels' claim to the estimated £3m — over £500,000 of which is believed to be owed to KLF — was not clear-cut and would have to be decided by the High Court. Because of the legal complications, the labels will not receive all of the escrow money and could lose £300,000. Lawyer Simon Bowen, of Edmonds, Bowen and Company, says: "The labels are not happy that, having supported Rough Trade in its hour of need, their money has not only been held up but is being dissipated by accounting and administrator fees."

The Smiths catalogue, Rough Trade Distribution's biggest asset after its collapse, should be sold by the end of the month.

Warner heads Eurovision list

Warner Chappell leads the field in this year's Song For Europe, providing three of the final eight songs to be performed by Michael Ball over the next two months.

Warner has a share in two songs by Jan Allen and Dave Keates, and one by Karen Boddington and Robin Smith. Big Note fills two positions with songs written by Andy Hall and Peter Sinfold. Hill co-wrote Bucks Fizz's 1981 Eurovision winning song, Making Your Mind Up.

The finalists are: Every Day Every Night (Warner Chappell/Copyright Control); Call On Me (WC); Secret Of Love (WC); One Step Out Of Time (Cannon Music); As Dreams Go By (Big Note); Walking On The Moon Without You (Big Note); If You Need Another Love (Orange); and Who Needs To Know (Ronnie Bond).
Eddi Reader

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OUT NEXT WEEK ON CD • CASSETTE

This month the Musicians' Union is stepping up its fight to get rid of what is seen as the scourge of the live circuit: pay to play.

The new campaign kicks off on February 29 with the Pay To Play — No Way! gig at London's ICA, featuring Natural Life, People Get Ready, Sugarbash and Speaking Tongues.

There the MU will unveil a sticker to be placed in the windows of venues which don't ask bands to come up with a deposit before they can play. It reads "Support this venue. A pay to play-free zone" and, to press home the point, leaflets inside the clubs will outline the union's position.

According to the union's careers officer Horace Trubridge, pay to play affects roughly half of all venues with capacities up to 400.

"These venues use bookers who don't have their ears to the ground, and will book in any three bands for a night as long as they can come up with a deposit for PA and lighting," he explains.

Trubridge reckons this means mismatched bands can end up on the same bill. "Generally, most of these bands are crap because the booker hasn't even listened to their tapes," he says.

Not surprisingly, those venues which are excluded from the campaign disagree with the MU's motives and, indeed, on the meaning of pay-to-play.

Neil O'Brien, a booker with the Mean Fiddler Group, denies it employs the policy: "I think the phrase is misleading. In the early part of the week we charge some bands a £50 deposit, refundable if 50 tickets are returned through the door. They get £1 for every ticket after 50 which gives them an incentive to bring people into the venue."

He adds: "We have to have some kind of guarantee that we can recoup some of our costs, which can be £750 for one night."

The fact remains, however, that an act bringing 48 paying (and drinking) punters into a venue will end up out of pocket. That is hardly encouraging for fledgling acts.

On the other hand it can be argued that if a band cannot even attract a single bus-load of punters, something is up.

Nevertheless, claims Trubridge, more unfortunate is the fact that pubs with no booking discrimination can look to the policy of the established and respected Mean Fiddler to justify their own actions.

Malcolm Rogers, manager of north London's George Robey pub, admits he sticks with a policy which requires an act to bring 50 paying punters before they can play. It means mismatched bands can end up out of pocket. That is hardly encouraging for fledgling acts.

In his view if the Robey became a karaoke pub he could save a lot of money. But he says his commitment to live music means he must cover his own considerable costs.

"I could run music at weekends only. That would negate the need to charge bands for tickets, but some 500 bands would not have appeared on stage in 1991," he adds.

But the argument cuts no ice with Roger Cowell, booker at Camden Town's tiny Falcon. "We don't make huge amounts of money, but we survive without pay-to-play," he says.

The main worry is that pay-to-play will dissuade bands from coming out of the garage and on to the circuit purely because of the expense.

But the only way the practice will disappear is if punters start heeding the MU stickers, and avoid venues without one.

Considering the popularity of some of the venues excluded, that could take some time.

Leo Finlay

MUSIC WEEK 22 FEBRUARY 1992
IT WAS A VERY GOOD YEAR

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Best Album
Best Video ("Killer")

R.E.M.
Best International Group

Best International Solo Artist

Trevor Horn
Best Producer

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WARNER MUSIC
UNITED KINGDOM
**MARKET SURVEY OCT-DEC 1991**

**A royal performance as EMI Music takes crown**

E MI Music Publishing managing director Peter Reichardt knew he had done well in the last quarter of 1991, but even he was surprised at the extent to which his market share totals leapt ahead.

"It's great news," he says.

EMI's market share in the individual totals almost tripled over the previous quarter to 18.9%, a third higher than in the final quarter of 1990.

In the corporate stakes EMI's share more than doubled over the previous quarter to reach 26.4%, more than 60% higher than its share in the same period of the previous year.

Of course its performance this time out has to be seen in context. It comes after more than a year of successive quarterly falls in both individual and corporate rankings, so its percentage improvement is exaggerated.

More importantly, the company's success focuses substantially on two songwriting acts, Queen and Simply Red's Mick Hucknall, the acts responsible for respectively the third and first biggest-selling albums of 1991.

Revived sales of Queen product were sufficient to make the group's own publishing imprint the fourth biggest publisher in the individual rankings.

But it would be unfair to attribute all EMI's success to the Mercury factor. Even without Queen it would have breached the corporate rankings over long-time rival Warner Chappell.

It is here that Mick Hucknall comes in. The Manchester writer's astonishing performance in the charts clearly gave EMI a major boost.

Reichardt rejects any "sour grapes" criticism of EMI's success, however.

"I am not going to start turning my back on success wherever it comes from," he says.

Warner Chappell managing director Robin Godfrey-Cass is stoical about his company's loss of its now-traditional leadership of the market.

"It had to happen at some time," he says. "We are bound to lose one quarter."

Elsewhere in the individual rankings MCA climbed to third place with 6.6% of the market, 66% higher than its share in the same period of 1990, but down on the previous quarter. But losses were suffered by Virgin, down more than a quarter over the year to 4.2%.

In the corporate stakes the star performer was PolyGram Music Publishing which vaulted into third place, displacing Virgin and MCA. PolyGram's share was not only nearly double that of the same period in 1990, it was also well above its previous high point.

These are the second quarterly market share figures produced on a new method which takes account of both singles and albums sales, therefore making them more accurate than ever before.

The figures for the first quarter of 1992 due to be published in April will extend Music Week's service to music publishers even further, offering separate tables on singles and albums chart performance as well as the combined figures shown here.

It will add up to the most extensive and accurate guide to the major players in UK music publishing available.

© CIN 1991. Compiled by ERA from statistics supplied by Gallup. This survey is based on chart panel sales from the A and B sides of the Top 100 singles and the Top 40 albums, October to December inclusive.

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**PUBLISHING: QUARTERLY SNAPSHOT**

**PUBLISHING: 12-MONTH TREND**

**TOP 10 WRITERS**

1. Hucknall
2. Mercury/May/Taylor/Deacon
3. Mercury
4. Banks/Collins/Rutherford
5. Hewson/Ryan/Clayton/Mullen
6. Enya/Ryan/Ryan
7. Clarke/Bell
8. Jackson/Bettrell
9. Prince
10. Wilde/DiCester
AND WOULD JUST LIKE TO SAY
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AND RECORD COMPANIES
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Richard, Caroline, Daniel & Guy

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Overcoming that di...

Despite a record number of singles chart debutants in 1991 few made the vital transition ft
fficult first album

From one-hit wonders to potentially long-term album successes, writes Neville Farmer

A generation of UK independent record companies, from Epic to Creation and Creation to Chrysalis, has built up a formidable record of breaking new acts. The top 25 best-selling new acts 1991

WHERE THE TALENT COMES FROM - ALBUMS

**TOP 75 BREAKERS**

<table>
<thead>
<tr>
<th>Company*</th>
<th>New acts in Top 75</th>
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<tr>
<td>POLYGRAM</td>
<td>19</td>
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<tr>
<td>WARNER MUSIC</td>
<td>14</td>
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<td>SONY</td>
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<td>ROUGH TRADE</td>
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<td>OTHERS</td>
<td>26</td>
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<td>TOTAL</td>
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*Leading companies to break new acts in the Top 75 albums chart in 1991

**TOP FIVE BEST SELLING NEW ACTS 1991**

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<th>Rank</th>
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<tr>
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<td>SEAL</td>
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<td>2</td>
<td>BEVERLEY CRAVEN</td>
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<td>3</td>
<td>KENNY THOMAS</td>
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<td>4</td>
<td>THE COMMITMENTS</td>
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<td>5</td>
<td>CHRIS ISAAC</td>
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**PRACTICALITIES**

The most significant contributor to the success of these new acts has been the independent sector's patient approach to their development. "There's no doubt that album-oriented artists such as Beverley Craven and Seal have been successful because of the way they have been marketed," says John Glover, the secret of Beverley Craven's success was the time Muff Winwood, who signed her, allowed for development. "There's no doubt that if she'd done it a year earlier, it wouldn't have been such a good album," he says. Glover praised the "ingenious" methods used by the Epic marketing department. "They agreed to work the album for a year regardless of having hits," he says. As Radio One wouldn't, he says, touch her - they said it was a Radio Two record - "the campaign began with local radio sessions and live promotional performances to reps and dealers.

When the single Promise Me brushed the outer reaches of the chart, Glover says Epic resisted the urge to push the chart shops in case a sudden climb followed by a drop alarmed the fans. "There are only about three places you can get them played in the UK," he says. "We've had one top 10 hit each year and have successfully to the album chart. Kenny Thomas, one of the 12% of new dance singles acts to have successful debut albums last year, is an exception.

Cottoljebg's general manager Ken Grunbaum says he saw Thomas as more than just another dance act. "We saw it initially as dance but with a radio-friendly voice," he says. "With the right songs and the right build we knew we could do it."

By dance standards the album was expensive, but Grunbaum says he still feels it was worth it. "It should have been spending more than £100,000 - well shy of the spends on most rock recordings."

The greatest effort was in finding the right songs and keeping the attention of the club audience with public appearances. "Re-releasing the single after six months of continuous promotion was a key factor," says Grunbaum.

Outstanding only reached 89 in 1990, but such a vibe was created in the following months that it came straight in at 12 last January.

Following that with the more slickly-produced The Best Of You widened Thomas's audience - when the album was released in September it went straight in at number three and has now cleared double platinum.

Grunbaum has outspoken views about the UK's "lousy" attitude towards dance music, views shared by Polydia's Graham Carpenter.

As the labels' A&R director, Carpenter has overseen the successful launch of Cathy Dennis after four-and-a-half years of careful development. He thinks that while UK labels treat more obvious crossover artists such as Dennis seriously, most dance acts are seen only as one-off singles prospects. In the US, Carpenter believes A&R executives approach the dance market in a more healthy manner: artist, rather than producer, first.

The artist-first rule is just one of the changes Carpenter feels are necessary if the investment the UK puts into music is to pay off. He deplores the remix syndrome. "I like working with a producer who's going to see it right through to the end. All remixing does is add huge amounts of money to the artist's debit balance," he says.

He is equally wary of large advances and would like to spend less on videos. "There are only about three places you can get them played in Britain, anyway."

The success stories of British music in the last 12 months show that tastes remain as catholic as ever, and the major triumphs are from those acts who set trends rather than follow them.

In David Balfe's view - and, encouragingly, it is a view shared by some senior A&R executives - record companies must resist the proverbial temptation to throw dozens of artists against the wall in the hope that some will stick.

Graham Carpenter believes smaller advances and fewer signings would mean more cash to spend on making the success rate higher, while David Balfe doesn't think anything will change unless economic forces drive a few more labels under.

But with labels already trimming their rosters and Parlophone - which topped M/W's album price rates league with seven Top 40 hits from 11 releases in 1991 already proving the benefits of running a tight ship, it seems Balfe's pessimistic solution may not be necessary.
MARKET PREVIEW

MAINSTREAM

Albums

With Pavarotti In The Park

towards the more operatic

And the purely

became famous, however,

and a Sibelius concerto of

assisted with great-

and a Sibelius concerto of

Los Angeles Festival (Epic 88-25803),

her performance on the

...and a Sibelius concerto of

London Symphony Or-

Paris has a great voice, and

One of the strongest

of 1991, Nirvana’s

and popular pop music that

One of the strongest

perhaps their best work. You

And with the same

one of the most

attract a sizeable audience

but not in the same volume

as his interpretation of

Vivaldi’s Four Seasons.

After acquiring the

Motown catalogue, one of the

richest in pop, for distribution,

Polydor has wasted no time in

making available some new

compilations, starting with

20 track Greatest Hits packages from

Diana Ross, Marvin Gaye and Michael

Jackson, as well as the multi-CD

Greatest Love Songs – You’re All I Need To Get By,

which houses 20 tracks of

the highest calibre. This one will

sell and sell.

The image of PWL has

undergone a major revision

of late. Kylie has become

something of a cult, and the

company has shown the

midas touch in its A&R

and production

preparations. Leading the

new PWL’s chart onslaught,

the Dutch duo 2 Unlimited’s
techno-edged but hugely

commercial singles, Get

Ready For This and

Twilight Zone, have been

massive hits. Their debut

album Get Ready, includes

a number of similar tracks,

though none quite as

commercial.

VARIOUS: Three Minute

Heroes (Virgin VTLP 9).

Listening to this album of

punk/new wave artefacts from the late Seventies,

featuring Duru, the Pistols, XTC, Waifs and

Wolves, among others, is

one of the most

enjoyable experiences

one could hope for.

rock stereotypes they were

supposed to be

overcoming. Bright,

refreshing and fun, will

we see its like again?

Singles

There’s much discussion

about whether or not the

JOHN COLTRANE: The

Best of Both Worlds (EMI 364)

includes the famous

Giant Steps. The definitive

collection gets an audio

makeover.

LONDON SYMPHONY ORCHESTRA:

Seduced

with the American

soprano Doris

Dwyer records

the Zwilich Flute Concerto. But

the release of Franceschetti’s op-

era Cristofo Re Colombo from

the Frankfurt Radio Sym-

phonic Orchestra has

been highly anticipated, espe-

cially in Tony Humphries’ and

todd Terry’s dub mixes which

disperses the rather

tacky rap.

MEL Torme: Leaps into the

R&B Genre/Pure

Pleasure battleground with

her appealing vocal

interpretation, called Take Control

(CT Records CTT36) and Go

Techno by 2 House (East

West) combines techno and
groove to great effect, particu-

larly in Tony Humphries’

and Todd Terry’s dub mixes which

disperses the rather

tacky rap.

PICK OF THE WEEK

JOHN COLTRANE: The

Prestige Recordings (Pres-

tige 16PCD-4405-2):

This awesome collection

of Coltrane’s recorded output

exceeds, except for those

albums made as a Miles Davis

sideman for Prestige – loons,

even at this time, as being

the single most important

release of 1992. Covering the

later, great saxophonist’s first

semi-

soloistic period of soloistic

development are

examples from

Coltrane’s emergence as a

major force of the decade

with an almost overwhelming

factor of 99.9% even the

most committed of Tran

collectors will need something

approaching a major mortgage to

acquire this 16-CD boxed set,

but Ace’s Ted Carroll surely
deserves some kind of award

for bravery in importing this

definitive set.

Stan Britt

DANCE

We Gonna Get by RAF was a

huge dance single which for

some strange reason
ever crossed over to

There should

be a

large

Italian outfit’s follow-up.

We’ve Got To Live Together (PWL),

an energy-packed

track which uses the tune

from Emya’s Orinoco Flow. As

an added bonus, We Gonna Get is

included along with a new re-

mix on the B-side.

Other r&b-oriented

dance tracks out in the

next few weeks with

orderly new.

Ragga Twins’ four-track EP

(Shut Up & Dance GUADZ7),

which includes The Truth, a

reggae rant set to frantic

hardcore beats; Skin Up’s A

Juicy Red Apple (Love ELOVX1); a

characteristic commercial

follow-up to their controversial

Blockbuster, Church Of

Managing The Truth (Rising High

BSN15), a totally

wild track from the

GTO/Tricky Disco team; and

American Singer EP by Audio Assault

(Rising High SNS18), which

includes four frentized

techno/acid workouts.

MOGENS MORTENSEN: The

Ran Gendler/GenerePure

Pleasure battleground with

her appealing vocal

interpretation, called Take Control

(CT Records CTT36) and Go

Techno by 2 House (East

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tige 16PCD-4405-2):

This awesome collection

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sideman for Prestige – loons,
The Brits have a significant effect on albums this week, with three of the award winners making spectacular gains.

Simply Red's Stars (which was on any case for exclusion for a return to the chart summit) more than doubles its previous week's sale to take the title by a very large margin, while the self-titled double platinum debut albums by Seal and Beverley Craven achieve their highest chart positions since September and August respectively.

Craven's album rebounds to number seven from number 31 as its sales more than quadruple, and Seal - who picked up three awards - achieves a similar improvement as he climbs from number 24 to number five.

But it's clear that to gain maximum benefit you must not only be a winner, you must also perform at the awards, as the above trio did. Some albums - notably the Commitments' award-winning soundtrack - actually migrate to lower chart positions, despite their exposure.

The necessity to provide proof of artistry will doubtless make the record industry keen to make the awards show a shop window for its best talent in future years.

The singles chart remains its usual volatile self, relatively untouched by the Brits, with 22 new entries. All five first-timers are by dance acts, whose records were club hits pre-release. Leading the influx is 20-year-old Shanice, whose reworked I Love Your Smile debuts at number seven, the original mix of the song having peaked at number 55 last November. Shanice's single, and The Jones' by the Temptations, which debuts at number 69, are the first two hits to emerge from Motown since it switched its distribution and marketing to PolyGram at the start of the year.

Ironicly, My Girl, a Temptations oldie licensed from Motown by Epic is a bigger hit than either, soaring to number five this week, and may be challenging - along with Shanice and the week's other highest debutant, Opus III's Fine Day - for the runners-up spot next week, behind Shakespeare's Sister's Stay.

The latter disc moves into pole position this week, dethroning Wet Wet Wet's Goodnight Girl, which runs out of steam this week after a four week reign.

Alan Jones

**The Chart Focus**

**Analysis**

While the likes of Madness and Simon & Garfunkel enjoy renewed success with oldies, more recent releases are increasingly getting a second bite at the chart cherry.

Dance, rave and pop tracks that were at best minor hits are being reissued or remixed within a few months to reach often vastly improved chart positions (see table).

The speed with which dance singles can move from dancefloor to mainstream is a key factor. Moby's Go, for instance, made 46 in July last year but three months later on reissue reached the Top 10.

Success can be enhanced by a remix 'surgery'. Zoe's Sunshine On A Rainy Day failed to make the Top 50 on initial release in November 1990, yet in August 1991 got to number four.

Lindsay Barrett from M&G Records says: "The track was Zoe's first ever release and sold just a few thousand copies. We deleted it but the club buzz grew and bootlegs were exchanging hands for large sums of money. We reissued with a subtle remix and it came straight in at 14. The single sold 250,000 units."

The most recent examples of the trend are Crucified by Army Of Lovers and Shanice Wilson's I Love Your Smile, whose respective chart positions the acts' labels will be studying with interest.

Critics may argue the trend clogs the charts with remixes and reissues, but it is ensuring that at least some otherwise wasted tracks get the chance they deserve.

Steve Hurst
NEW RELEASES

Album releases 24 February 1952-28 February 1952: 196
Year to Date: 1378

HIGHLIGHTS

<table>
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<th>TITLE</th>
<th>LABEL</th>
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<th>DEALER PRICE</th>
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<th>LAST 3 CHART PLACINGS</th>
<th>MOST RECENT, RIGHT</th>
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Send new release details to general manager Graham Ward, ERA, Eighth Floor, Ludgate House, 245 Blackfriars Road, London SE1 8UR
Tel: 071-620 3366; Fax: 071-525 2991

ALSO AVAILABLE:

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CONTINENTAL

JUST WHEN YOU THOUGHT IT WAS SAFE......
# TOP 50 AIRPLAY CHART

**THE Official Musicweek Chart**

## TOP 10 BREAKERS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>LOVE IS STRANGE</td>
<td>Everything But The Girl</td>
<td>blanco y negro</td>
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<tr>
<td>STANDING IN THE NEED OF LOVE</td>
<td>River City People</td>
<td>Warner Bros</td>
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<tr>
<td>ARE YOU READY TO FLY</td>
<td>Rezillos</td>
<td>Pulse II</td>
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<tr>
<td>COLD DAY IN HELL</td>
<td>Gary Moore</td>
<td>Virgin</td>
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<td>NOVEMBER RAIN</td>
<td>Guns N' Roses</td>
<td>Geffen</td>
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<tr>
<td>LOVER LOVER</td>
<td>Ian McCulloch</td>
<td>East West</td>
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<td>FUNNY HOW</td>
<td>Arabia</td>
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<td>DON'T YOU KNOW YOUR NAME</td>
<td>Sha Na Na</td>
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<td>LADY WITH THE SPINNING HEAD</td>
<td>UB40</td>
<td>One Little Indian</td>
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<td>GOLD</td>
<td>Sugarbabes</td>
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## REGIONAL CHOICE

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<td>GOODTIDE GIRL</td>
<td>West Wet Wet</td>
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<td>I CAN'T DANCE</td>
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<td>CAN YOU HANDLE IT</td>
<td>Bryan Adams</td>
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## TOP 50 SINGLES

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<td>I'M TOO SEXY</td>
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<td>BE WITH YOU</td>
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<td>Atlantic</td>
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<td>LOVE YOUR SMILE</td>
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<td>A&amp;M</td>
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<tr>
<td>DIAMONDS AND PEARLS</td>
<td>Prince</td>
<td>Paisley Park</td>
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<td>REMEMBER THE TIME</td>
<td>Michael Jackson</td>
<td>Epic</td>
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<td>DON'T LET THE SUN SHINE ON ME</td>
<td>Michael Brown</td>
<td>Major Records</td>
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<td>SMELLO LIKE TEEN SPIRIT</td>
<td>Nirvana</td>
<td>Geffen</td>
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<td>ALL THE LOVE</td>
<td>Color Me Badd</td>
<td>Island</td>
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<td>DON'T YOU KNOW</td>
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## TOP 50 ALBUMS

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<td>Boyz II Men</td>
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<td>CAN'T LET GO</td>
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<td>Elektra</td>
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<td>IT'S ALL ABOUT CHANGE</td>
<td>Poison</td>
<td>Warners</td>
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<tr>
<td>MACK DADDY</td>
<td>Def Jam</td>
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</table>
BY ALAN JONES

PUENTE PUMPS IT UP

The RM Club Chart is a barometer of the club scene, and in recent months has meant that it has played host to a succession of keyboard prodigies barely out of their teens.

So it's somewhat surprising to find that one of the hottest club records of the moment was recorded well over 30 years ago by a New Yorker of Puerto Rican descent. Who is it?

The record in question is Plan Karan, by Tito Puente. The Puente bandmember self-styled Mambo King and salsa stalwart. Tito recorded the basic track in 1967, and it has long been one of his most popular numbers, though it has been radically revised for its current incarnation by Lil Louie Vega and Kenny Dope Gonzalez. The reason it has been exhumed now is that it features in the movie "Mambo King" and its release is something of a bonus for Puente, who is about to release his 100th album.

It's a landmark that was supposed to mark the end of an era for Tito. He says: "I always said I would retire after that, but my daughter Abdy has got me interested in composing with computers, who knows?"

As I pointed out for my tabloid colleagues, the only reason Michael Jackson's "Dangerous" album has hitherto not won any precious metal awards in America is not that it has been a sales dud, but that, like all US releases, it can't qualify until it has been on sale for 60 days. Having recently fulfilled that criterion, its Initial certification was quadruple platinum — that's 4m sales. On a per capita basis, incidentally, "Dangerous" has fared best of all in Sweden, where it has already gone triple platinum selling more than 300,000 copies. A comparative UK sale would be in excess of 2m, while "Dangerous" would need to have topped 9m sales in America to match its Swedish achievement. But Jacko still has some way to go before he can match local Swedish act Roxette, whose "Joyride" has sold more than 500,000 copies in their homeland.
FIRST FOR FORDHAM

Julia Fordham registered a belated, but well-deserved first Top 20 hit with her current single "Love Moves In) Mysterious Ways". It seems life also moves in mysterious ways for Julia, who writes almost all her own material but has ended up having her biggest ever hit with a song written by others — namely ABBA American songwriter Tom Snow and Dean Pitchford. "(Love Moves In) Mysterious Ways" is the love theme from the new Demi Moore movie 'The Butcher's Wife', and its success must be some compensation to Julia, whose duet of '(Everything I Do) I Do It For You', recorded with former Chicago vocalist Peter Cetera, was seriously rejected by the record industry. It's too bad, but feel that Julia is the real winner. Adams has acquired an albino, while she is still regarded as an intelligent and sensitive singer/songwriter. And rightly so.

There are more opportunities for new talent than ever before at present, with an historically unprecedented percentage of all singles reaching the chart. Last year, more than a fifth of singles released made at least one appearance in the Top 75, a remarkably high figure given that this total includes a vast quantity of singles released more than a year ago, far more singles were released made at least one appearance anyway, and will be sold long after the chart anyway. Instead of trying to chart have a hope of album sales, the industry is increasingly looking at new albums have broken into the singles sales have made the market so soft that any record must have a modicum of support will make a low chart entry. The current hit 'The Force Behind The Power', by Diana Ross, has 43 years as the next big thing from Switzerland. His albums have sold millions worldwide but have never taken off here. That's why the current hit 'The Force Behind The Power', by Diana Ross, has 43 years of reggae singles not even aimed at the mass market. Ten years ago, far more singles were released and far fewer charted, the average strike rate being a mere half of what it is today. The continuous parade of acts taking up their Warholian entitlement to 15 minutes of fame last year smashed all records — and this year the pace has quickened. The album chart last week for the first time, with their new album "Knock On Wood". The 100th hit of 1992 makes a low chart entry. The album chart anyway. Instead of trying to chart have a hope of album sales, the industry is increasingly looking at new albums have broken into the singles market so soft that any record must have a modicum of support will make a low chart entry. The current hit 'The Force Behind The Power', by Diana Ross, has 43 years of reggae singles not even aimed at the mass market. 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As Joe Watson of the Tyrrel Corporation relates on their new release, sometimes “the bottle is much mightier than the pen.” ’The Bottle’ (no, not the Gil Scott Heron classic), the duo’s follow-up to their ’Six O’Clock’ debut of last October, is an exceptional example of dancefloor dipsomania, combining Watson’s soulful, world-weary tones with a pounding, R&B-influenced soundtrack.

The lyrical content was inspired by the works of Brendan Behan and Charles Bukowski, both lovers of the demon spirit in their time.

Explains co-member Tony Barry: “The song is really about the positive side to the release that can be had from going out and getting pissed every once in a while.”

Barry is no stranger to bars himself, having left the duo’s native Redcar for London eight years ago, to become the manager of a pub. Meanwhile, Watson was calling the numbers at a bingo hall.

The release of ’The Bottle’ was slightly delayed by the EMI-Chrysalis business, and in the meantime, the duo have been beavering away on their debut LP, ’Low-Life, High Ideals’. By all accounts we can expect tunes of an equally high calibre, and a distinct lack of move-your-body-isms.

“We wanted to cover issues that rock bands traditionally cover,” says Barry. “To deal with our everyday lives in the same way as the likes of The Jam and The Clash.”

Davydd Chong

'The Bottle' is released by Volante/Cooltempo on March 2

For further details contact the MUSIC WEEK AD TEAM

071-620 3636
Ewart Brown, otherwise known as The 'Mad' Cobra, is probably the most common name you will currently hear among the dancehall reggae fraternity. His notoriety stems not least from the fact that he has achieved a feat that even the dancehall King, Shabba Ranks, never managed. In November 1991, he had no less than 10 singles in Jetstar's reggae Top 20. Shabba has only ever had eight.

Cobra says he always DJs from his everyday experiences. "For instance, I was walking round Kingston, Jamaica when I heard two girls talking. One asked the other, 'If another girl's boyfriend is after you and he looks good, what should you do?' The other said, 'take him'. So I made the lyrics for this track." It has now been given the hip hop remix treatment by Pressure Point, the remix utilising a break beat from Charles Ray and the 103rd Watts Band's 'Express Yourself as popularised by NWA.

Kennedy Mensah

Nightlife 10

1. (NEW) INDEPENDENT WOMAN – Adeva
2. (NEW) LIFT EVERY VOICE – Mass Order
3. (NEW) FINE DAY – Opus II
4. (NEW) SUPERFICIAL LOVE – Bas Noir
5. (8) SINDAE – Hardrive
6. (7) MAKE ME WHOLE – Andronicus
7. (NEW) BARAJI – D.H. Pinhas
8. (NEW) THE BEAT GOES ON – Ryan Paris
9. (NEW) BABAJI – D.H. Pinhas
10. (NEW) I CAN'T MAKE YOU SEE – Terry Hunter

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

New Single 'Natural Life' available from February 24th

4 RM UPDATE

Natural Life

New Single 'Natural Life' available from February 24th

43. 3 ROLPH SHELTON CLOTHING, Black Skin
18. 3 I'M TOO SEXY, High
19. 3 I BE WITH YOU, High
3. 3 LOVE YOUR SMILE
4. 3 DIAMONDS AND PE
5. 3 REMEMBER THE TIME
6. 3 MIDNIGHT MOVES
7. 7 I DON'T LET THE SLI
8. 6 TELL ME WHAT YO
9. 6 SMOKES LIKE TEA
10. 6 ALL GREAT, Color
11. 6 FINALLY, Co. Pe
12. 6 I CAN'T LET GO, High
13. 6 THE WAY I FEEL
14. 5 MUSYSTERIOUS, l
15. 5 GOOD FOR ME, Jam
16. 5 MASTERSPEICE, l
17. 5 VIGEBLE, Palky
18. 5 LIGGI OUT, Out
19. 5 UHAAH, Rap Jum, Mobment
20. 5 MISSING YOU NOW, Michael Birt
21. 5 SAVE THE BEST FOR LAST, Vanessa Williams
22. 5 KEEP IT COMIN', Keith Sweat
23. 5 TEARS IN HEAVEN, Eric Clapton
24. 5 I'LL GET BY, Enya
25. 5 BREAK MY HEART – 3 Mc Corrision
26. 5 I CAN'T MAKE YOU LOVE ME, Bonita Roof, Capitol
43. 3 ROLPH SHELTON CLOTHING, Black Skin
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"If you can reach a state of astral-projection, then maybe, just maybe, you can hear the faint murmurs of the big bang 15 billion years ago," says Keni St George aka The Mighty Biafra.

As you might guess Mr St George is anything but another of clubland's faceless knob twiddlers. However, the Buddhist priest, who as Ozo scored a platinum album in the mid-Seventies, is no stranger to the terrestrial music scene having worked and shared labels with everyone from The Village People to Elton John.

Despite a minor catastrophe when joss sticks mailed with the club promos managed to melt all 600 OJ copies in the post, the Nigerian-born groove worshipper is doubtful of any divine inspiration on his latest track.

"I think that was one of my mad-monk ideas that didn't quite work as planned," says St George.

The Tom Fredericks-produced 'Anambra (Part 2)'; a platter more suited to clubland's cool-down rooms, appears as three spacious unhurried Sasha remixes early next month.

March also sees the priest touring the clubs with a 10-foot Buddha.

Dom Foulsham
PARIS RED ‘Good Friend’ (Columbo CBS 1021) With vocal production by Culture Beat, this plaintively quavering Calmersona-accompanied, carefree Cathy Dennis-type disco galaxy topcker breathes thoroughly powerful in Marc Casardoner’s 12:33pm Commercial Club Mix and Culture Beat’s breathlessly 12:42pm Heavy Club Mix With An A Cappella Beginning (as the German import accurately if portentously itaj, then joned by a 1:24pm Radio Dance Edit and temptingly doodling Fly Away Sax Mix.

THINK 2WCE ‘Heaven In Your Eyes’ (Internal Bass Records IB-1, via 0532 570003) Fronted by soulfully wailing Judy LaRose, this Weepbridge/Chelsea-based self-contained band delivers a rather good job and let in with excellent suitably rolling 0:09-1:30pm goon generator that oozes cnd, coupled by its ‘Heavenly Mount’ dub, the sweating jiggly 1:16pm ‘On My Own’ and Hashain inspired deliciously pulsing cool moroie 0:12:18pm ‘Take The Pressure’, quite a feat!

DIANA ROSS ‘You’re Gonna Love It’ (EMI 122 L 221) Here the 12-inch tribute to her Stevie Wonder-inspired jiggly pulpishing 103:8pm ‘The Power’ This previous import sufferer is variously treated in Maurice Joshua’s vibes invited attractive boppaying trombone instrumenta 116:9pm Under The Sun, his Me’, his by turns stutterly then bleatedly jiggly doombern 108:6pm Stepmother Groove Extravaganza Mix and piano panned lumpingly caracterising (0:115pm) ‘Smooth Talk’ (totally). The Mute Mix was most successfully promised with both of all Etc’s unreleased jiggly jiggling (0:109:40pm E- Simpson’s Greasy Goopy).

BRIEFLY...

TOXIC TWO ‘Rave Generator’ (PWL International PWL 223, via Warner Music) New York DJs Ray Love & Damon Wild remixed Digital Exhaution’s ‘Pure Pressure’ while visiting Belgium, then returned home to add some butch muttering to their Rave Mix and make it into this wettish version, an infectious synth- naged burn ‘French Kiss’-like bounder with churning crowd and ‘Salamanca’-type with- panned effects, shudding hot up north already on US Dancefloor Records but not out here un- til next week to bring on after ‘Pure Pressure’ in 130:2-130:3pm Brooklyn, 130:1-1:30pm Radio Edit and jiggly lather 122:4pm Original Mix, plus the symbol smashing honk tummy 133:0pm Acid Flash). Meanwhile, MONICA DELUXE ‘Take Control’ (CT. Records CT 96), via TotalErgo also follows this same prax- rally bumping 123:1-125:8pm rhythm pattern draped by the attractively pulsing 0:123: 1-123:4pm Love On My Mind (Wrist Mix), but where does all this leave the Rapxisters? ‘Get Me, Feat’, which pre-dated the lot with the same riff?

6RM UPDATE

7 • IN THE TOP 10
8 • 1. I’M TOO SEXY [Biff M.)
9. • 2. TO BE WITH YOU (Matt K.)
10. • 3. LOVE YOUR SMILE (M. C.)
11. • 4. DIAMONDS AND PEARLS (L.)
12. • 5. REMEMBER THE TIME (O.)
13. • 6. DON’T LET ME BE MISERABLE [A.)
14. • 7. SMOKES LIKE TEA (O.)
15. • 8. ALL I’M GONNA DO (O.)
16. • 9. FINALLY, O.C. Peron (O.)
17. • 10. CAN’T LET GO (O.)
18. • 11. THE WAY YOU FEEL [B.)
19. • 12. MYSTERIOUS [O.)
20. • 13. GOOD FOR ME, A.)
21. • 14. MASTERPIECE, A.)
22. • 15. VICTORY, L.
23. • 16. LIGHT U UP, O.
24. • 17. VIGILANT, O.
25. • 18. UH UH (O.)
26. • 19. MISSING YOU NOW, O.)
27. • 20. SAVE THE LAST FOR ME, O.)
28. • 21. I WANT IT, O.)
23. • 22. TEARS IN HEAVEN, Uncle Creepy (B.)
24. • 23. BREAK MY HEART, O.)
25. • 24. I CAN’T MAKE YOU LOVE ME, O.)

9. • 1. BROKEN ARROW, O.)
10. • 2. RICOU, O.)
11. • 3. KISS YOU BACK, Digital Underground (Tommy Boy)
12. • 4. HEARTS DON’T THINK, T.J. (Natural Selection)
13. • 5. DEE D. LOVERS: IN URFALAND, B.)
14. • 6. TOO BLIND TO SEE IT, K.)
15. • 7. STAY, Uncle Creepy (B.)
16. • 8. I’M GONNA LOVE YOU, O.)
17. • 9. DESPERATELY WAITING, T.J. (M.)
18. • 10. FOREVER MY LADY, O.)
19. • 11. GARTH BROOKS, G.)
20. • 12. USE YOUR ILLUSIONS, B.)
21. • 13. SHEPHERD MOONS, E.)
22. • 14. WALKING UNDER THE NUNS, B.)
23. • 15. LEAN INTO IT, O.)
24. • 16. BLUE LIGHT, RED LIGHT, H.)
25. • 17. NAUGHTY BY NATURE, O.)
26. • 18. ON THE ROAD AGAIN, T.J.
27. • 19. IN THE MONEY, O.)
28. • 20. AWOL, O.)
29. • 21. TIME TO FLY, C.)
30. • 22. Apex, B.)
31. • 23. CYPRESS HILL, C.)
32. • 24. DECADE OF DECADECANCE, O.)
33. • 25. BLOOD SUGAR, B.)
34. • 26. VAGABOND HEART, O.)

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For further details contact the MUSIC WEEK All Team

071-620 3636

THE MAIN EVENT: weekender on March 6/7 has moved from notorious North Wales right across to the farlands of Lincolnshire (an almost equally twisting drive, although closer to London), where Butter's Funcheap World Skegness will accommodate a larger new co-promotion spread between the Dream Team's circuit Big Top with such raves as Steve Jackson, Colin Dale, Faithful, Carl Cox, Paul Oakenfold, Graeme Park, Colin Faver and many more. Livewire/hothouse The Red Zone with Pete Tong, Judie Jools, Nicky Holloway, Sasha, Dave Dorell, Rui McMillan and Orde Mickle, rapsoul The Sov'men with Ray Ayres in concert plus Tim Westwood, Chris Hill, Ian Reading, SoulIf Soul DJs, Madhatter Trevor Nelson and Bob Masters, real soul groove The Underground with Bob Jones, Norman Jay, Simon Dunmore, Chris Brown, Ken Hill and Gary Dennis, and on-site broadcasts from Radio VM's also soulful Active FM's also soulful Live FM and dance and company after all; the end of this month, any dance club that's less than in the UK being on the main label . . . Rebel MC has signed to Big Life, which now on March 9 will release 'Rich on Getting Richer' originally promoted by the DJs at The Rockers, Ex-Girlfriend's excellent import 'You're So Fine'/The One For Me' was originally scheduled for UK release, but the date kept being put back so far that now it's not coming out at all. More . . .

Sting's choice of Chico's 1000 Speed Tracer (watched, intended for the last time, using in conjunction with my trusty Exelon ENM handheld tally counter, the latter set to '9999' before starting and stopping both simultaneously. The formula then is to divide the number of beats by the number of seconds (which this watch gives to 1/1000 sec) and multiply by 60. The perfectly accurate results are shown however, now sometimes up to 1/100th slower than before . . . and THE BEAT GOES ON!
The Record Mirror Club Chart is available as a special paid service in extended form as soon as it is compiled on the Friday before publication. Details on 071 620 3636.
### TOP 30 MUSIC VIDEO
#### THE OFFICIAL MUSICWEEK CHART

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### TOP 15 VIDEO

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### FORTHCOMING SUPPLEMENTS IN MUSICWEEK

**MARCH 14**
- MEDIA

**MARCH 21**
- BLUES
- COMPUTER SOFTWARE

**MARCH 28**
- VIDEO RETAILER (MOVIES FOCUS)

For further details contact the Music Week Ad Team

071-620 3636
Inspiral Carpets

Down
draggin' me

new single released February 17

Repertoire

75
19
74
18
73
17
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16
71
15
70
14
69
13
68
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67
11
66
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3
2
1

THE JONES

LOVE OUR LOVER TOWN

ONE MORE TIME

WHERE YOU IN LOVE WITH A BEAUTIFUL WOMAN

THE ONE

ONCE A MINOR

DANCE MORE

REMEMBER THE POWER

11 THOREN'S DAY

10 TWILIGHT ZONE

9 OXIDATION

8 FARI OUT

7 HYDROGEN HEAVEN

6 FEEL

5 AFRICAN

4 DANCE... DANCE... DANCE...

3 LOVE OUR LOVELY

2 OPEN UP TO BE

11 COMPUTER THERAPY

10 BREATHER TO BE

9 COMFOR

8 OXIDATION

7 FARI OUT

6 HYDROGEN HEAVEN

5 FEEL

4 AFRICAN

3 DANCE... DANCE... DANCE...

2 LOVE OUR LOVELY

1 COMPUTER THERAPY


TEN TRADITIONS OF THE BEAUTIFUL WOMAN

63 SHS AS A RAINBOW
### Top 75 Artist Albums

**The Official Music Week Chart**

<table>
<thead>
<tr>
<th>No.</th>
<th>Label/Cassette (Distributor)</th>
<th>CDLP</th>
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</thead>
<tbody>
<tr>
<td>1</td>
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<td>72438 86365 5</td>
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<td>2</td>
<td>Elektra</td>
<td>81370 70076 1</td>
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<tr>
<td>3</td>
<td>Elektra</td>
<td>81370 70076 1</td>
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</tr>
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<td>10</td>
<td>Elektra</td>
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### Top 20 Compilations

**22 February 1992**

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### The Official Music Week Chart - Top 75 Artist Albums

<table>
<thead>
<tr>
<th>No.</th>
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<th>CDLP</th>
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<tr>
<td>1</td>
<td>Stars *5</td>
<td>Sony</td>
<td>72438 86365 5</td>
</tr>
<tr>
<td>2</td>
<td>Celine Dion</td>
<td>Sony</td>
<td>72438 86365 5</td>
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<td>3</td>
<td>Garth Brooks</td>
<td>Capitol</td>
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<tr>
<td>4</td>
<td>Whitney Houston</td>
<td>Arista</td>
<td>81370 70076 1</td>
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<tr>
<td>5</td>
<td>Barbra Streisand</td>
<td>Columbia</td>
<td>81370 70076 1</td>
</tr>
<tr>
<td>6</td>
<td>Mariah Carey</td>
<td>Arista</td>
<td>81370 70076 1</td>
</tr>
<tr>
<td>7</td>
<td>Elton John</td>
<td>MCA</td>
<td>81370 70076 1</td>
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<tr>
<td>8</td>
<td>Barbra Streisand</td>
<td>Columbia</td>
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<tr>
<td>9</td>
<td>Elton John</td>
<td>MCA</td>
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### The Awards 1992

<table>
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### Essential Hardcore

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### Shout Up And Dance

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### Classics A-Z

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### Rock 'n' Roll Love Songs

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### NEW RELEASES

**SINGLES**

**SINGLES TITLES A-Z**

<table>
<thead>
<tr>
<th>Single releases 24 February 1992-28 February 1992: 110 Year to Date: 682</th>
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#### HIGHLIGHTS

- **ARTIST**
- **DEALER PRICE**
- **DISTRIBUTOR CATEGORY**
- **LAST 3 CHART PLACINGS**
- **COMMENT**

#### QUARTETS, THE WARRIOR/SHANGRI-LA SINGLES SERIES

<table>
<thead>
<tr>
<th>DISTRIBUTOR</th>
<th>CATEGORY</th>
<th>COMMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Polydor</td>
<td>INDIA</td>
<td>The guitarist of Shoes and the band's best chance to emulate Rilo's strong showing</td>
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#### ONE REPORTS

<table>
<thead>
<tr>
<th>DISTRIBUTOR</th>
<th>CATEGORY</th>
<th>COMMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phonogram, Music Week</td>
<td>INDIA</td>
<td>One of its 1991's success stories should sound high again</td>
</tr>
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#### THE MAKE IT SING/EVIL/OUTER LIMITS/PRINTS - LAND OF MICRO MINIMAL ONES LITTLE INDIAN

<table>
<thead>
<tr>
<th>DISTRIBUTOR</th>
<th>CATEGORY</th>
<th>COMMENT</th>
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<tbody>
<tr>
<td>Dance</td>
<td>INDIA</td>
<td>Still basking with a myriad of dance-aimed sources</td>
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#### THE MAKE IT SING/EVIL/OUTER LIMITS/PRINTS

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# TOP 80 DANCE SINGLES

**THE OFFICIAL Anisic week CHART**

<table>
<thead>
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<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label (UK)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>HOLD IT DOWN</td>
<td>DANCE NO MORE</td>
<td>Telstar STAR 2662/STAC 2662 (BMG)</td>
</tr>
<tr>
<td>2</td>
<td>10 Hold On</td>
<td>THE TEMPTATIONS</td>
<td>Motown TMOX 1402 (F)</td>
</tr>
<tr>
<td>3</td>
<td>REMEMBER THE TIME</td>
<td>Michael Jackson</td>
<td>Epic 6577746 (SM)</td>
</tr>
<tr>
<td>4</td>
<td>EVERYTHING &amp; MORE</td>
<td>Dickie Lloyd</td>
<td>MCA MCST 1606 (BMG)</td>
</tr>
<tr>
<td>5</td>
<td>SEANCE/ATHEAMA</td>
<td>Neobull</td>
<td>Reinforced RIVET 1211 (SRO)</td>
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</table>

**TOP 10 DANCE ALBUMS**

*Top 60 Dance Albums as of 22 February 1992*

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label (UK)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>EMOTIONS</td>
<td>Mariah Carey</td>
<td>Columbia 468851/468851 (SM)</td>
</tr>
<tr>
<td>2</td>
<td>SHUT UP AND DANCE</td>
<td>Various</td>
<td>SAFOD, SUAD, SUADCOMC</td>
</tr>
<tr>
<td>3</td>
<td>LIVE IN MANCHESTER</td>
<td>various</td>
<td>Telstar STAR 2662/STAC 2662 (BMG)</td>
</tr>
<tr>
<td>4</td>
<td>KEEP THE FAITH</td>
<td>Various</td>
<td>A&amp;M 3971821/3971824 (F)</td>
</tr>
<tr>
<td>5</td>
<td>REAL LOVE</td>
<td>Lisa Stansfield</td>
<td>A&amp;M 10462/MCA (BMG)</td>
</tr>
<tr>
<td>6</td>
<td>KAOS THEORY</td>
<td>Various</td>
<td>Telstar STAR 2662/STAC 2662 (BMG)</td>
</tr>
<tr>
<td>7</td>
<td>HEAVY RAGGA HIP HOP</td>
<td>Various</td>
<td>Sure Delight 52LP 5/1 (US)</td>
</tr>
<tr>
<td>8</td>
<td>DANGEROUS</td>
<td>Michael Jackson</td>
<td>Epic 6565821/6565820 (BMG)</td>
</tr>
<tr>
<td>9</td>
<td>OPINIONS</td>
<td>The Escapers</td>
<td>Atlantic USA 7568723012 (Import)</td>
</tr>
<tr>
<td>10</td>
<td>SEAL</td>
<td>The Escapers</td>
<td>Atlantic USA 7568723012 (Import)</td>
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</tbody>
</table>

**Note:**

- The chart is a weekly update as of 22 February 1992.
- The list includes full song titles and artists.
- The chart is divided into two categories: Singles and Albums.
- The chart is published by *Music Week*.
OUT NOW
The brand new, fully updated UK Music Industry address book. Over 8,000 entries covering record companies, music publishers, distributors, music presses, recording studios, promoters, venues, lawyers, merchants, booking agents... in fact everyone in the business of music.

This essential reference book includes names, addresses, phone and fax numbers and key personnel conveniently organised for ease of use.

Only £28 + £2 for postage and packing (+£7 p & p overseas)
<table>
<thead>
<tr>
<th>Album Title</th>
<th>Artist</th>
<th>Label</th>
<th>Price</th>
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<tbody>
<tr>
<td>Psychedelic Furs</td>
<td>The Collection</td>
<td>CD £4.86 MC £3.64</td>
<td></td>
</tr>
<tr>
<td>The Ultimate Doo Wop Collection</td>
<td></td>
<td>NEM 618</td>
<td></td>
</tr>
<tr>
<td>Imagination / I Feel a Song</td>
<td>Gladys Knight &amp; the Pips</td>
<td>NEXCD 192</td>
<td></td>
</tr>
<tr>
<td>Rarities From the Bronze Age</td>
<td>Uriah Heep</td>
<td>NEXCD 193</td>
<td></td>
</tr>
</tbody>
</table>

Order now from BMG Telesales on 021 500 5678
Another opportunity for yesterday’s gold

The reissues specialists have discovered a new niche: giving the public what they haven’t got — previously unreleased gems. Phil Hardy reports

A clear development has emerged in the reissues market — material which was never actually issued in the first place.

Bob Dylan’s The Bootleg Series Vol 1-3 was released in 1991 to great critical and commercial success and demonstrated how previously unreleased material was playing an increasingly important part in catalogue exploitation.

The reason for this lies in the central fact of the back catalogue market: it deals in material marketed to people who, mostly, already own it.

The genesis of demand for unreleased material is pretty simple. Originally jazz, and then blues, enthusiasts sought unreissued tracks of their heroes, these tracks which filled in B and C in the voyage of A to D. At first such tracks were the bonus material that made it necessary for someone who had everything already released by Lester Young or Muddy Waters to simply buy another album by them. But as the years have passed and more sophisticated researchers have found their way to the vaults and more detailed commentaries have been published about the giants of popular music, more unreissued material, including a far wider range of artists, has become available.

An example of this is Ace which in recent months has launched a series of previously unreissued Stax masters that reached its climax earlier this month with a collection of 22 previously unknown performances by Otis Redding. It’s Just Not There catalogue exploitation.

The case of William Bell, another Stax artist, is even stronger. When he recorded Quitting Time, Stax wouldn’t release it because it was too bluesy: it wanted to make him a pop, or at least soul, star. Now, considering the songs he wrote and the way things turned out for Bell, Quitting Time makes perfect sense.

Roger Dapson, director of new reissues specialist RPM makes the same point: “If you want to argue about how good Joe Meek was, you need to hear the unreissued material. I Hear A New World (Meek’s previously unavailable concept album about the sounds of outer space) was central to what he was about, if only as the idea behind Telstar. Now it’s out there.”

Dapson had to piece together the Meek album, just as Roger Armstrong had to listen to endless tapes to find his material, but some unreissued material is known about: radio and concert recordings, for example. Clive Selwood of Strange Fruit has done sets with licensed material which is not convinced by box sets. His speciality is hard to find mixes of club classics and fuelled by his product knowledge, he has had large (by reissue standards) sales of his Mastercuts series, reaching 25,000 units with Jazz Funk 1 in the UK alone.

“Ultimately Master Cuts caters for a highly discerning niche market which is continually expanding and demanding higher quality track listings, sleeve notes and overall packaging,” says Dewhurst. “Back catalogue sales are currently as strong as for our new product.”

Bob Fisher, managing director of Sequel, a company that has access to owned repertoire and has done sets with licensed repertoire (Buddy Rich) is sure that sets will grow in importance. But he points out: “The majors, are spending a lot on remastering and research. It may be the costs are climbing higher than the reward. I’m small, and when necessary, I spend money, but not as much as the majors.”

Whatever the presentation, be it box sets or CD collections, the message remains clear: there’s gold in the archives if you dig deep enough.
**REISSUES**

**Hits on the rebound**

A guide to some of this spring’s key reissues. By Phil Hardy

**Ace**

Lonnie Mack: Fraternity, material from the Memphis man; Radio Gold, a hits compilation in the style of Capitol Gold; Ritchie Valens: The Chiswick Story.

**Awareness**

Mike Nesmith, a Best Of of the early solo recordings of the former Monkee; Roy Harper: Flat Baroque And Berserk.

**Bear Family**

From a label geared to collectors comes a 12 CD set devoted to Lefty Frizzell; a six CD set from Louis Jordan (the complete Decca recordings) and a similar set from Jimmy Rodgers as well as single CDs devoted to the Kalin Twins, the German recordings of Paul Anka and the French, Italian and German recordings of Brenda Lee.

**Beat Goes On**

Original albums from The Nitty Gritty Dirt Band (Sturm & stripes Forever), Edgar Broughton (Sing Brother Sing), the Tubes and Lee Kottke (My Feet Are Smiling).

**BMG**

As well as putting out most of the existing Presley reissues on cassette, BMG is also releasing material by Marilyn Monroe, Perry Como, The Monkees, Styx and Michael Bolton.

**Charly**

Be Bop Britain is a welcome four-CD set featuring the work of such early British Be-Boppers as Vic Feldman, Ronnie Scott and Johnny Dankworth. Other jazz offerings include a three CD Benny Carter set and a double King Oliver CD. From Chess comes a Muddy Waters box set and budget blues on Instant, from Sun a series of single artist compilations.

**Demon**

Four CD Stiff/box set: a live album from Tim Buckley (At The Troubadour); Big Star (third album); Alex Chilton (Flies On The Wind And Fire, The Jacksons, Curiosity Killed The Cat, Earth Wind And Fire, The Jacksons, Chicago, Blue Oyster Cult, Judas Priest and Gladys Knight; Favourite Songs From The Disney Movies: Vols 1-3 and two biggies, the Snow White album’s playing soundtrack and Placido Domingo Album, and hits outings from Tom Jones and Engelbert Humperdinck.

**For Miles**

The Mamas And Papas, in SPM’s long running EP collection series, and Ready Steady Win, the Sixties talent competition winners and a collector’s rarity.

**Sequel**

The Ultimate Doo Wop Collection which includes the much sought after Stormy Weather by The Five Sharps: a Count Basie three CD set, a double CD from Petula Clark, Reel Rock ‘n’ Roll, and Colpix rarities from the Ronettes.

**Sony**

Greatest hits from Willie Nelson, Lynn Anderson, George Jones duets album, My Special Guest; a trio of offerlings from Aerosmith (Aerosmith, Night In The Ruts, Get Your Wings) and, finally, The Legacy series that has been successful in the States.

**Windsong**

A trio of guitar heroes captured by BBC’s In Concert featuring John Martyn, Robin Trower and Steve Hillage, Richard & Linda Thompson set and albums from Vinegar Joe and Third Ear Band.

**Pickwick**

Compilations of Tom Jones, Curiosity Killed The Cat, Earth Wind And Fire, The Jacksons, Chicago, Blue Oyster Cult, Judas Priest and Gladys Knight; Favourite Songs From The Disney Movies: Vols 1-3 and two biggies, the Snow White soundtrack and Placido Domingo (Live In Miami).

**RPM**

Unissued Ian Gillan solo material from 1972/4; The Mandala Band, a Barclay James Harvest offshoot (The Eye Of Wendor) and more unreleased Joe Meek material.

**Strange Fruit**

Babes In Toyland and a Fall 16 track CD.
The "compact" qualities of CDs may be of considerable appeal to consumers, but they are proving less beneficial to the music accessories industry. The problem is that the public does not perceive an obvious need for storage units to house their music purchases.

"If you ask most people how many CDs they've got, they won't know," explains Nick Albury, consumer products manager of Lift (UK), which markets CD storage systems. "Then they'll go home and find they've got 50."

Wendy Baines, product manager for WH Smith music departments, says: "They stack CDs fairly readily until they've got in excess of 20. Most people's collections are still quite limited, so they don't desperately need storage."

CD buyers are also convinced that their discs are indestructible and immortal, which limits their demand for CD care products.

"The PR surrounding CDs and their relatively durable aspects has been too strong," Baines suggests. "People don't realise they should clean them, that they scratch, and need protecting."

CD cleaning fluids, pads and wipes are developing consumer awareness, but Baines believes their growth is not matched by the parallel decline in vinyl care products.

Home storage systems are certainly the main growth area in the accessory market, particularly those that accommodate cassettes and videos as well as CDs. Lift's best-selling unit, the plastic Discit (rrp £7.99), holds 18 CDs and is popular with teenagers who are just starting to collect music. There is a similarly designed Casskit, holding 28 cassettes, and Vidkit, storing 22 videotapes, all of which click and carry cases last August. We haven't looked back since."

The accessories market proves financially rewarding for retailers because of its potential for high mark-ups.

“These goods have much better margins than music products," says Ellis-Thomas. "It takes the overall margin for the shop up a couple of per cent, which is really important because of the bad margins on music products."

WH Smith's Baines puts it more bluntly: "I'd say that you can get a better mark-up on most products than you can on records and CDs."

Both Virgin and WH Smith have a commitment to "live" display areas in their outlets, where customers can browse and self-select their accessory purchases. The extent of choice depends upon the size of a particular branch, but for other retailers, floor space is at a greater premium.

"It's a space issue," explains Neil Boote, marketing manager of Our Price, "and, to a lesser extent, a shrinkage issue. We have to think about that harder than a retailer with a security system."

Our Price stocks a very limited number of accessories, including TDK tapes, some cleaning products, and CD/cassette cases. With the exception of its few large stores, these are displayed behind the counter and promoted with a poster.

"Because the greatest number of our stores are still on the small side, at around 2,000 square feet," says Boote, "we've always concentrated on getting the music and video products out on display. The accessories have been a service to customers, rather than something we promote aggressively."

Wembley-based Musonic (UK) is a major supplier of all audio accessories, predominantly to independent retailers. Director Stephen Blank agrees that his biggest problem is convincing shop owners to allocate sufficient display area.

He says: "Unfortunately, with a lot of dealers, they stock an accessory, then push it to one side until someone walks in and says 'Have you got...?'

Musonic had a particularly busy Christmas period, manufacturing its own replacement diamond and sapphire styluses to satisfy a sudden surge in consumer demand.

"A lot of old record players were coming out of storage," recalls Blank. "People were digging out styli that were 15, 20 and 25 years old. Our machines were going hell for leather. We'd never known anything like it."

Christmas is easily the busiest period for accessory sales, and many stores take in extra stock for this seasonal boom.

"Over Christmas, in the larger Our Price stores, we did sell CD and cassette storage cases very successfully," says Boote.

"We recognise the need to be flexible with stock at Christmas, particularly for accessories - it's a great impulse buy."
ACCESSORIES

"Accessories tend to be either impulse purchases or distress purchases," says Wendy Baines, product manager, WH Smith music departments. "Either the person is in the store and they think 'Oh, I might as well buy a CD cleaning cloth now I've got a decent collection of CDs.' Or their tape deck has just ground to a halt and they think 'Oh well, I'd better clean the heads perhaps.'"

This experiment has encouraged him to re-evaluate Our Price's policy on accessory stock, particularly for its larger stores. "Certainly, in a lot of the new stores, it would make no sense to put your blank tapes behind the counter and stick a poster on the wall," he says. As Our Price has demonstrated, the blank audio tape market is financially worthwhile for even the smallest stores. More than 85m blank cassettes with a retail value of around £90m were sold last year in the UK.

Brand leader TDK takes 40% of the market, and its audio brand manager Susan Edwards says shops no longer have to be persuaded to stock tapes. "Retailers can probably get greater profit margins from tapes than from any other product in their stores," she says. To maintain its dominant position, TDK runs national promotions and specific offers in individual stores to develop brand loyalty.

"Over Christmas, we had a combination offer where people got a free £5 CD voucher with proof of purchase," explains Edwards. "Their names were automatically put into a prize draw to win a Renault Clio."

Virgin is shifting the emphasis more towards own-brands, and has already applied its own distinctive packaging to headphones, which it stocks alongside Sony and AM Kemi product long-established Danish company AM supplies all Virgin's own-brand cleaning products, and also sells its own range of audio, video, CD and record accessories through distributors Masterpiece MBC and the Diamond Stylus Company.

"The item that has really taken off is the CD Tissue," says Harry Kidby, sole representative for AM in the UK. "We gave 45,000 of them away on the cover of Hi-Fi Choice last November."

The disposable CD Tissue can clean four to five CDs and comes in flip-top packets (10-pack for £4.49) that tear open. Other AM accessories include soft storage bags for portable CD players and Walkmans, and CD Protection Rings (10-pack for £6.49) which are selling well. Customers want the extra length (over C90s) to improve the playing quality."

"CD Protection Rings are very distinctive packaging to raise awareness," says Harry Kidby, sole representative for AM in the UK. "We gave 45,000 of them away on the cover of Hi-Fi Choice last November."

"The mark-up is as good as any other product in the store and they think 'Oh well, I'd better clean the heads perhaps.'"

For the best sound around.....

The AM cleaning programme consists of a wide range of specially designed products for the care and cleaning of: Compact Discs, Audio and Video equipment, Records etc.

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For further details please contact Harry Kidby at AM's U.K. office Tel: 0205 724546. Fax: 0205 724547.
WHO STOCKS WHAT

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shops will get on records," says sales manager Alf Allenstein. "There's probably a lot less hassle selling accessories, and you get very little product returned."

HWI launched a very successful promotion campaign with Tower Records last year. Joint advertising in Q and Vox offered consumers £1 off any Koss headphones, plus a discount on any Tower tape, CD or LP.

Allenstein believes that in the accessory market, "the chains lead the way to the independents, and show them there is something beyond discs. They are more aware of the necessity of marketing."

A new range of Koss headphones with restyled packaging was launched at last month's Consumer Electronics Show in Las Vegas. HWI provides dealers with floorstanding display units, wall-fitted dummy salesmen, and live demonstration units holding a dozen pairs.

Successful retail sales of audio accessories depend heavily on retailers' ability to mount such consumer-friendly displays, and to stock goods relevant to their clientele.

"We're quite lucky," says Cathy Dowes of the Sellanby shop's layout. "Above the back of the counter, we do have space where we can display accessories. People see them when they come to the till, and we also keep some goods on the counter itself."

Care products: awareness

At the recently opened Sam Goody shop in Watford, many of the accessories on display are imported from the parent American chain. Assistant manager Graham Heiling likes to offer customers a wide choice.

"We go through the whole range and give them a breakdown. Then they choose— we don't hard sell anything to them," he says.

But, increasingly, music retailers face competition for accessory sales from general traders.

"There is so much product about now, especially that brought in from the Far East under brands that nobody has ever heard of," says Lift's Nick Alsbury. "I've been into supermarkets and seen cassette storage products for 99p.

In the face of such inferior goods, Alsbury adopts a singular sales pitch for the product range he offers music retailers.

"We sell it as a necessity, instead of an accessory," he says.

"There are still millions of turntables in use in the UK which ensures an ongoing demand for styluses. Sales returns to retailers who stock them and provide a back-up service will be good as they can capitalise on the fact that major chains are cutting back on them as a product line," David Bleakley, director, Diamond Stylus.

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MAY 92
Tory backbencher Simon Coombs and education secretary Kenneth Clarke got their final free drink from the BPI before the election. Promoter and Norwood Robbins fund-raiser Andrew Miller (right) beats a retreat as John Deacon reveals the industry's coffers will only extend to one glass between two.

At the Brits: Education secretary Kenneth Clarke, a star guest on the BPI's top table, apparently believed Obie's fetching headgear was a tribute to his Nottingham constituency rather than to the success of Bryan Adams. . . . Brits organiser Andy King had wife Jane hold off a planned caesarean birth until Friday after the Brits . . . Lisa Anderson was padding around the BPI in her favourite old battered Reeboks on Thursday so worn out were her feet after the night before . . . Circa hired a ninth floor suite for its own private reception and at one stage boasted a star-studded line-up which included all of REM, Massive Attack, KLF, Maxi Priest, Billy Bragg, Tim Booth, Julia Fordham and Neneh Cherry. But when Ray Cooper staggered back there to sleep at 5.30am, the celebrations had taken their toll. "It looked just like Beirut," he said . . . The rumour mill at the Brits party focused on: BMG and Virgin; the currently hot Jeremy Marsh (he is not moving); the size of Paul Conroy's legal bill; Siren founder Dave Betteridge's new label through MCA and the identity of Peter Robinson's first signing to Dome. How about Lulu? . . . Chrysalis/Virgin head Conroy — officially with the Bramley Road crew — cope with his schizophrenia by skipping from table to table. Things got the better of him by the end of the evening however, apparently scrabbling around on the Royal Lancaster carpet looking for his bus fare before near neighbour
and Go! Discs founder Andy MacDonald escorted him home... Anyone surprised that Simply Red missed out on an award of their own is in good company — they were too... Chrysalis promotions director Judd Lander was red-faced after pinching the bum of bemused MW reporter Martin Talbot. “Oh sorry,” he explained. “I thought you were Kenny Thomas.”... Dedicated Records general manager Karen Brown blushed modestly when REM singer Michael Stipe complemented her on her hairstyle... Definitely not at the Brits were Pete “I’m having a curry instead” Waterman, Martin Mills (“I’m going to the Powerhaus”) and London Records, who decamped to the Globe Cafe in Ladbroke Grove for their own party... Contrary to last week’s front page story, the company behind

**ACT NOW.**

Is the ad for Hitachi (left) an example of the art of product placement reaching the record business or are the chaps from Army Of Lovers (right) having to moonlight these days? Well, the camcorder should help when it comes to the next promo.

Taiwan but got no further than passport control where he discovered he was without a visa. After an eight hour wait he flew straight out to Hong Kong to find that his briefcase had not accompanied him. Welcome back to Orpington, Steve... Decca deserves congratulations for a rare hat trick. Its release of Pavarotti In Hyde Park saw the label take first, second and third place in the classical chart... Indie label lawyer Tony Morris attempted a Jekyll and Hyde act for Global Entertainment’s music business training course by playing a record company fat cat offering rip off contracts. If nothing else he will have left his pupils with a firm grasp of industry stereotypes... Sad to hear that Bill Caley, who managed several studios including Black Barn, Ibiza Sound and E.zee has died aged 40 after a long illness... Interesting to see former Charisma plugger Clive Crawley popping up on the Barrymore TV show last weekend to talk about the business... Pavarotti On The Park is the prospect this year with plans for the opera singer to lead the FA Cup final crowd at Wembley in May with the traditional rendition of the hymn Abide With Me as part of a campaign to raise £3.5m for multiple sclerosis
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