

PolyGram and EMI dominate fourth quarter



Few debutants rise from singles to albums hits

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Wordsworth: family first

## Wordsworth exit shock

PolyGram director of operations Eric Wordsworth has resigned suddenly, leaving a hole in the management of Britain's biggest record distributor.

Wordsworth's future at the company has been the subject of much speculation after his surprise disappearance for what were described as "personal" reasons two weeks ago.

An official announcement on Friday maintained Wordsworth, who joined the company in February 1990, has left for personal reasons. His job was due to be advertised over the weekend.

Speaking from his Leamington Spa home on Friday, Wordsworth said: "I gave an undertaking to PolyGram that I would move down to Romford within two years. Those two years are now up and I find I cannot relocate my family." He says he has no job to go to.

Wordsworth is acknowledged as having transformed PolyGram's distribution service, previously rated among the industry's poorest.

## 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 insular industry in the world. So far

## 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 needletime payment collection agency which is preparing to submit evidence to the Copyright Tribunal in its battle with independent radio body, the AIRC.

Brooks rejects any suggestion of parallels with the out-

ing 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. "The news appears to have escaped a little early but 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."

## 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 Bieby 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.

## 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 superseded by a shareholder who has refused to sell.

He refuses to comment on speculation that it is Time Warner, which, along with Matsushita, has just over 5%.

"I am very disappointed," he says. Wright offered a 40% premium on the current share prices — funded by the sale of his stake in Chrysalis Records to EMI.

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## Tribute is a sell-out

Four major international acts will join the surviving members of Queen at Wembley Stadium 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. "Each is a tribute to Freddie." That of 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 BPI/Radio One/Musicians' 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.

# Warner Music nits six in Brits bonanza

## BRIT WINNERS IN FULL

British Male — SEAL (ZTT)  
British Female — LISA STANSFIELD (Arista)  
British Album — SEAL (ZTT)  
British Group — KLF (KLF Comm.) & SIMPLY RED (East West)  
British Producer — TREVOR HORN  
British Newcomer — BEVERLEY CRAVEN (Epic)  
Soundtrack — THE COMMITMENTS (MCA)  
British Single — QUEEN: THESE ARE THE DAYS OF OUR LIVES (Parlophone)  
International Artist — PRINCE (Paisley Park)  
International Group — REM (Warner Brothers)  
International Newcomer — PM DAWN (Gee Street)  
Music Video — SEAL: KILLER (ZTT)  
Classical Recording — SIR GEORG SOLT: VERDI'S OTELLO (Decca)  
Tribute Award — FREDDIE MERCURY (Parlophone)

Warner Music and Seal dominated this year's Brit Awards, breaking all records to walk away with six 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 chairman Rob Dickens says: "What a great night. This is better than anyone has ever done. Seal became a major, major star tonight."

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

Behind Warner's six awards — plus one for producer Trevor Horn's work on Seal and Marc

## THE BRITS

## COMMENT



The 1991 Brits was a show to be proud of. Show producer Jonathan King, executive producer Lisa Anderson and Brits committee chairman Paul Russell deserve a major vote of thanks for managing to create a rarity — an awards programme which featured virtually all of the winners.

Could there be such a thing as a perfect Brits show? I doubt it. Too much controversy makes people nervous. Too little and it's accused of being boring.

For me, the only black spot was KLF's opening assault on the ears. When you're competing with *Coronation Street*, it's probably not the best way to woo a TV audience.

The band's puerile posturing and tedious machine gun gimmick wasn't remotely clever. Just a waste of time.

But that reflects badly not on the BPI, not on the Brits — just KLF.

— And they were doing so well ...

There's a danger of getting too excited about the possible sale of Virgin. It has clearly been on the cards for months, but it is by no means certain it is imminent.

Sources in New York suggest a final deal is at least two months away. One hopes for the sake of those people whose futures are at stake that it doesn't drag on too long.

A ny chart has to have criteria, and criteria create both winners and losers. And so it was with our feature on strike rates last week.

So just for the record let's have honourable mentions for XL (five Top 40 hit singles out of nine releases), IQ (four out of nine) and Virgin (which suffered because it re-released 19 Simple Minds singles on CD, thereby depressing its position from 19th to 27th).

Steve Redmond

## 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 unremarkable, the chief early beneficiaries were Brits live performers Simply Red, with retailers predicting their Stars album returning to the number one slot this week.

Other artists in demand were triple award winner Seal (whose album achieved a mid-week of eight from 30), Brits

live performers Lisa Stansfield, Beverley Craven and The KLF and also REM.

Virgin Retail reported a 25% jump in sales throughout its 26 stores on the day after the awards compared with the same day the previous week.

Virgin Retail MD Simon Burke, praising the professionalism of the awards, says: "Trade picked up dramatically on Thursday after a slow start to the week. The Simply Red, Seal and REM albums did particularly well."

"The Brits album sold more copies on Thursday than on the previous four days combined, but it is never going to be a huge seller."

WH Smith rock and pop product manager Hugh Taylor confirms "steady" demand for the Brits compilation and a surge in sales of Stars, which by Thursday night had sold more copies than during the whole of the previous week.

Indie retailers are also enjoying a post-Brits sales bonanza. Brian Mack of Replay Records says trade in his Stoke-on-Trent and Macclesfield stores more than doubled.

Bob Barnes of Music Junction, with eight stores in The Midlands and the North West, says: "The Brits album should have been released a month ago to build awareness for the event."

## King goes out with a bang

An exhausted Jonathan King took the industry by surprise with his announcement that this year's Brits was his last as show producer.

King says he is proud of the show, but felt straitjacketed by the BPI's desire to create a more sober Grammys-style event. "If they want to do that's fine, but it is no challenge to me," he says.

BPI press director Jeremy Silver says it will be difficult to find a replacement.

King adds: "Most people will be glad to see me go. "I'm sure Sinead O'Connor is having a party about it."

## Their lips are Seal-ed

It presented headline writers with a gift but The Brits 1992 left most hacks feeling cheated of their usual feast of titillating, 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 relation and discord they are so used to sneering at.

Seal's hat-trick of awards however spawned 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 shot to superstardom overnight and gave most newspapers a rags-to-riches story to relish.

Others focused on the news of Queen's Freddie Mercury tribute show and the resignation of "pop guru" Jonathan King. *The Independent's* picture editor chose a snap of Maurice Obergstein in DJ and Robin Hood hat to lead a story bemoaning the industry's lack

of eccentricities.

But the award for most ofensive 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 armada of Marbella blondes with Essex laughs".

Failure to find a shock-horror story left The Brits with fewer column inches than previous years. But Fleet Street's finest still seemed more than willing to put the boot in to an industry that generates 25% of global music sales.



BPI chairman Maurice Obergstein's Robin Hood hat and dog Eric provided a colourful talking point for the industry and a source of some bemusement for the press at this year's Brits.

## OPINION



It is funny to see record retailers getting excited about EMI using direct sales methods. Direct selling — used in their TV campaign for the Tina Turner album — has been going on for years. Selling records direct goes 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, but 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. Around 50 years ago many thought that records 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. *Drayton Bird* is managing director of *Drayton Bird Direct* and author of *Common Sense Direct Marketing*, the standard work on the subject.

# Libel case rocks Face

Jason Donovan's libel action against *The Face* looks set to go to trial.

Editor Sheryl Garratt says she will make a statement about the pending case in the March issue of the magazine.

The legal showdown concerns an "outing" poster featuring Donovan published in



Donovan: "outing" poster

*The Face* last year.

Donovan's lawyer Howard Jones, of Sheridan's, says a court date should be set by the end of this month.

If the singer wins the case and is awarded the punitive damages he is believed to be seeking then *The Face* faces closure.

# 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

GIANTS DOMINATE CLASSICAL			
Full-price		Mid-price/budget	
	% share		% share
PolyGram	56.4	PolyGram	34.4
EMI	21.5	EMI	23.7
Telstar	6.8	Conifer	10.4
Warner Music	4.4	Pickwick	9.8
Virgin	3.7	BMG	6.2

Based on sales October-December 1991 © CIN

was at its height.

PolyGram classical director Peter Russell says: "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*.

"To have dropped only a few points in an unpredictable market is no mean feat."

Telstar's 1991 crossover album of Michael Crawford singing Andrew Lloyd Webber boosted its full-price market share threefold to 6.8%, taking the number three slot. Publishing market share p8

# Radio plots son of Jicrar

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

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

The Rajar survey will replace the AIRC's Jicrar and the BBC's own poll to provide audience figures for both sectors, based on identical criteria.

Rajar chairman John Whitney says: "This step forward is a welcome development in the increasingly competitive

broadcasting environment."

RSL, which also provides the National Readership Survey, is due to sign the four-year contract to research Rajar data at £2m a year in March.

It plans to go into the field in September and publish its first data in January 1993.

# Royal seal for Sony set

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's *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



Bernstein series: paintings by Prince of Wales

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.

# Dire Straits hit 12-stars

Dire Straits' *Brothers In Arms* has become the first album to be certified 12-times platinum, breaking the record set by Queen's *Greatest Hits* a fortnight ago.

The Phonogram album, certified 10 times platinum in November 1987, then a record, is believed to have reached over 3.6m ship-out within the last two months.

Record companies must apply to the BPI with their wholesale figures before awards can be made, but Phonogram has only recently added in an estimated 300,000 sales, through the Britannia Music Club.

Phonogram marketing assistant manager John Chuter says: "We were aware that the album went 11 times platinum two years ago. It is a consistently good seller."

Brothers In Arms is expected to top 13 platinum with the advent of DCC.

Michael Jackson's *Bad* on Epic is also believed to be close to 12 platinum.

# New fan club saves Sonia

Fan club operator Xtradata Marketing has gone into receivership just a few months after promising to revolutionise the UK fan club scene.

In October last year Xtradata signed a deal with Sonia's management company Mission Control to run the fan club, and claimed to be on the verge of deals with four major UK record companies.

Now Mission Control is finalising a deal with another operator, Fan Asylum Europe, to take on the Sonia fan club.

Fan Asylum Europe has been set up by Andrew Minns, a former Xtradata employee and one of the company's creditors.

The new company is linked to leading US operator Fan Asylum Inc, and Fan Asylum Europe marketing director Linda Pearson says it has won the licence to set up fan clubs for Hammer and Paula Abdul in the UK.

Pearson says head of the US company Tim McQuade has a minority interest in Fan Asylum Europe.

It is understood Xtradata went into receivership before making significant progress on the Sonia fan club, which has only about 90 members.

Its other fan clubs include Teenage Mutant Hero Turtles and Arsenal Football Club.

Xtradata chairman Alan Davis was unavailable for comment.

# Arista hires pluggers Evans

New Arista managing director Diana Graham has recruited former Fleming & Smallman pluggers 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



United: Evans, Graham and marketing director Tim Prior 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 Labadia 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).

Late news: Mayfair Recording Studio's main complex has gone into receivership. The group's main studios one and two — the only arm affected by the financial problems — remain open as do the unaffected Mayfair Meadows and Mayfair Village.

Will Evans is leaving his post as MD of PolyGram Video and Television International this week after two years to return to the business affairs division of PolyGram International. Stewart Till, international president of PolyGram Filmed Entertainment, says a new MD will be appointed in weeks.

## UB40 button up jeans range

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

The deal, which the band says goes one step further than sponsorship, comes after Lee Cooper used their Homely Girl track in a TV and cinema ad directed by Jean Baptiste Mondino last April.

Manager Mick Cater, 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 Forelli 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 of Feat Marwick 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 was called in to advise on the affairs of the financially troubled Rough

Trade last February.

The labels say the company's media division chief David Murrell promised their money would be safe.

Murrell denies the claims and when 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 compli-

cations, 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 Ian 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 Sinfield. Hill co-wrote Bucks Fizz's 1981 Eurovision winning song, Making Your Mind Up.

The finalists are: Every Day Every Night (Warner Chap-

pell/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).

BBC Scotland is to include a monthly showcase for new talent in its programme The Scottish Chart. Unsigned acts are invited to apply for inclusion. For information call: 041-330 2338.

Nordoff-Robbins' annual pancake race around Berkeley Square in London's West End takes place on March 3. Registration is at Morton's Restaurant at 12.30pm.

Interactive music television company The Juicebox Network is to launch in the UK on March 1 on selected cable networks.

Pinnacle has appointed David Pegg as imports division managing director, replacing Paul Hallett who left last month. Pegg, a former sales director at Parkfield, previously worked as a freelance consultant.

Simply Red have announced two summer concert dates dubbed as "One Day Internationals" at Wembley Stadium on July 11 and Lancashire's Old Trafford cricket ground on July 18.

Long Wave Radio Atlantic 252 opens its new London office today (Monday) at 74 Newman Street, W1P 3LA. Tel: 071-436 4012.

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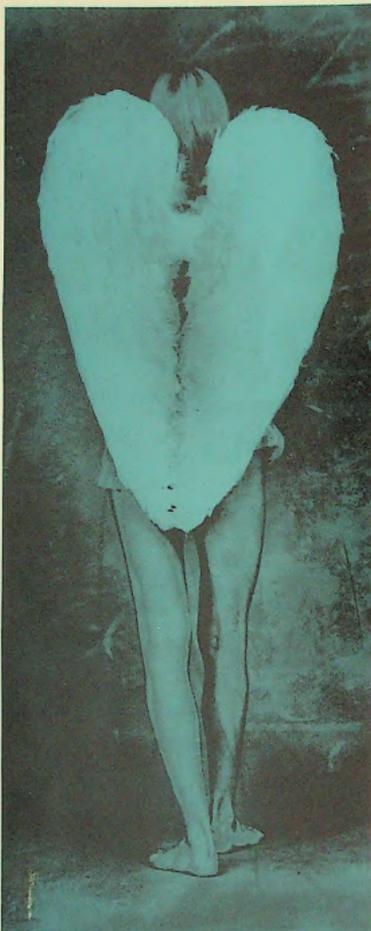
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LIVE

# MU calls time on pay to play pubs

This month the Musicians' Union is stepping up its fight to get rid of what it sees 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, Sugarblast and Speaking In 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, these 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



Pay-to-play — No way!: the MU's campaigning Trubridge

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 49 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 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 pay-to-play policy, but claims it is the only way he can stay

in business.

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

## ROUND-UP

Christian charity The New Rainbow Trust is licking its wounds after its application to re-open north London's Rainbow Theatre was rejected by Islington Borough Council. The trust has not ruled out appealing against the decision and administrator Anita Brooks says it may re-apply for a 24-hour licence with a modified proposal. "We want to set up a family entertainment centre incorporating live music, theatre and opera," she says.

A council spokesman says the application was rejected because the Trust's plan was not specific enough. . . In an effort to swell audiences with a value-for-money line-up, The Boo Radleys and Pale Saints are teaming up on a joint headline tour, which kicks off on March 25 at Newcastle's Riverside. The bands share the same manager, Richard Hermitage, and agent, Jeff Craft at Fair Warning, who does not foresee any problems with the arrangement. "It made logical sense for them to go together." . . . Club Melomane, a monthly showcase for new talent at The Borderline, is on the prowl for more acts to fit its

bill. The man behind the initiative at the London venue, Jonathan Cooke, wants to hear from artists who can perform in an "intimate environment". Tapes should be sent to him at 81 Harley House, Marylebone Road, London NW1 5HT. Receivers handling the beleaguered London Arena expect the venue to re-open this year. Gordon Sorensen, senior manager at Price Waterhouse, says "several parties" are interested and he is confident that a buyer will be found. . . Jocelyn Brown is taking the stage with a live band for the first time in Europe at London's Jazz Café on March 3 and 4 . . .

## Eddi Reader

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UNITED KINGDOM

# A royal performance as EMI Music takes crown

EMI 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.

Revised 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 breezed 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.

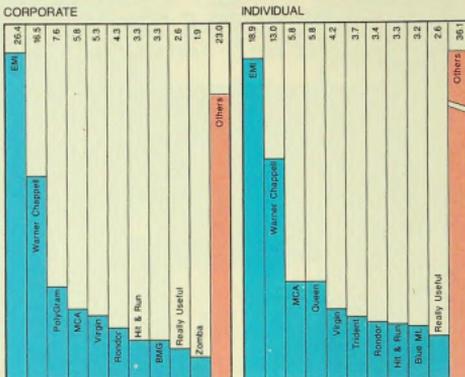
Warner Chappell managing director Robin Godfrey-Cass is stoical about his company's loss of its non-traditional leadership of the market. "It had to happen at some time," he says. "We are bound to lose one quarter."

Elsewhere in the individual rankings MCA climbed to third place with 5.8% 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%.

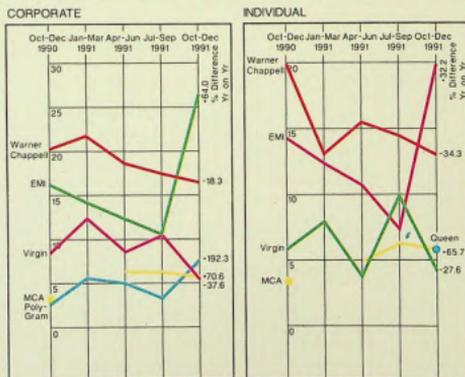
In the corporate stakes the star performer was PolyGram Music Publishing which vaulted into third place, displacing Virgin and MCA. PolyGram's share was not only nearly double that of the same period in 1990, it was also well above its previous high point.

These are the second quarterly

## PUBLISHING: QUARTERLY SNAPSHOT



## PUBLISHING: 12-MONTH TREND



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.

## TOP 10 WRITERS

- Hucknall**
- Mercury/May/Taylor/Deacon**
- Mercury**
- Banks/Collins/Rutherford**
- Heuson/Evans/Clayton/Mullen**
- Enya/Ryan/Ryan**
- Clarke/Bell**
- Jackson/Bottrell**
- Prince**
- Wilde/DeCoster**



AND WOULD JUST LIKE TO SAY

**"THANKYOU"**

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AND RECORD COMPANIES  
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Richard, Caroline, Daniel & Guy

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Eleven UK-signed acts whose debut albums topped silver status (60,000 sales) in 1991: (from left) Blur, (top) PM Dawn, Cathy Dennis, Kenny Thomas, Chesney Hawkes

# Overcoming that di

Despite a record number of singles chart debutants in 1991 few made the vital transition fr

If new talent is the lifeblood of the record industry, then 1991 provided a much-needed transfusion.

Seal, Extreme, Beverley Craven, Color Me Badd, Kenny Thomas, The Farm, Barrington Pheloung: it was a year in which a host of new acts appeared to revitalise the UK record market.

There were 222 debutants in the Top 75 singles chart — more than in any of the previous four years — and 103 acts cracked the album chart for the first time.

But although the figures seem encouraging, on closer inspection the list of debutants reveals only a small proportion likely to contribute to the long-term health of the record industry.

Just 17% of the singles chart debutants managed to translate their success into a Top 75 albums chart appearance. And, of the 103 albums chart first-timers, only 21 — 20% — attained silver status or better.

The message, quite conclusively, is that it's one thing to push a new act into the Top 75, another entirely to break them.

And just as clearly, when it comes to turning a promising singles chart debutant into a big-league album seller, there is no set formula to be followed.

Talking to the people behind last year's biggest new UK successes, one thing is clear: an expensive first album and go-for-broke launch campaign aren't necessarily what are needed.

Cathy Dennis and Beverley Craven were both signed on development deals; Kenny Thomas was a production deal; Blur was a singles deal and a cheap one at that; The Farm set up their own label and took care not to spend too much. Only Seal was backed by a full-blown, hit-seeking campaign and even that album was cheap by ZTT's earlier

extravagant standards.

Food Records, home of Jesus Jones and Blur, has a consistent record for breaking acts. Managing director David Balfe reckons it costs his label around £250,000 to get a first album off the ground, but he says there is no hard and fast rule.

"I hate A&R men who moralise about spending too much," he says. "It is stupid to say I've spent £100,000 and I'm not going to spend the extra £20,000-30,000 or whatever it takes to get it right."

But he knows there has to be a cut off point. "I still think the final mix of Jesus Jones' Right Here Right Now is fairly awful," he admits.

Balfe is cautious about signing new acts. Blur were Food's breakthrough success last year and yet they were initially signed on a very cheap singles deal. And he is no great fan of big up-front deals. "With Jesus Jones we gave them a paltry deal," he says.

Balfe reveals that Jesus Jones' first single (Info Freako) was a demo which cost around £25, while Blur's singles came in at between £7,000 and £10,000 apiece with the album costing around £100,000.

He puts his success down to having a small team with the time to concentrate on a small roster. "I think the problem with majors is with so many people bringing in talent there are just too many acts," he says.

A&R executives have to stake their reputations on new signings. And, in some cases, lack of confidence has led to packs of scouts chasing one act, triggering the universally-despised but apparently inevitable "chequebook signings".

"How many careers have ever gone from strength to strength when they come from one of these bidding wars? asks ZTT managing director Jill Sinclair. It is hard to think of any. Jill Sinclair's comments may tickle

some of her critics. In the past ZTT has had a reputation for overspending, but Sinclair insists this was not the case with Seal.

"Initially we did throw too much money at projects and kept working them until they were right, but if a thing is not innately good you cannot make it that way. Seal has always been innately talented," she says.

Sinclair admits Seal's first solo single, Crazy, did cost a lot of money but she believes a large budget was needed to create the best possible follow-up to Killer, Adamski's number one. "With some artists maybe the best thing would be to sell between 30,000 and 40,000 records and then build, but Seal was 27 and had 20 songs. He was ready to roll," she explains.

Also ready to roll, but lacking anything like Seal's financial support in 1991, were The Farm. They have done everything themselves; on a minimum budget but with a

maximum success rate.

The Farm's first album, Spartacus, is on their own label, Produce, and has just topped double platinum. Yet it cost only £80,000 — borrowed from friends in Liverpool who knew nothing of the music industry — to record.

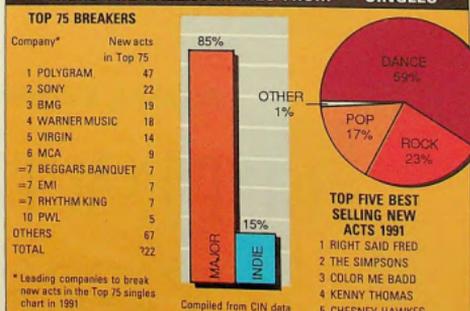
Singer Peter Hooten puts the band's success down to commonsense and good ideas; videos have cost the band less than £15,000 each; marketing and press have been closely co-ordinated; and some shrewd legal dealing has landed them a good deal with Sire in the US.

"John Turton our lawyer managed to do a great deal, including \$100,000 unrecoverable tour support. It meant we could tour the States so Groovy Train was a hit," explains Hooten.

"They also agreed to \$100,000 for radio pluggers, 50% recoupable. It meant Sire couldn't forget about us."

Produce is now tying up a deal with Sony for the rest of the world while

## WHERE THE TALENT COMES FROM — SINGLES





The KLF, (top) Seal, The Farm, (below) Beverley Craven, Barrington Pheloung and EMF

# fficult first album

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

retaining independent UK distribution through Pinnacle.

As a whole, the independent sector's success with new acts was in proportion to its market share in 1991 (see bar chart). But some key indie acts did spectacularly well. Despite holding just 0.3% of the full-price album market, Creation produced four of the 103 debutants in the albums chart, nearly 4% of the total. And Rough Trade, with just 0.2% of the market, launched 3% of the new acts.

With the exception of Virgin, Chrysalis and MCA (which has a 4.2% album market share) yet produced nearly 7% of the debutants most of the majors produced fewer debutants than their market share would suggest. That is not to say they did not have their own success stories.

Possibly the least expensive album to do well last year was Beverley Craven's debut for Sony. For a recording budget of around £30,000, Epic has a million-selling album on its

hands. According to her manager, 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 praises 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 newly-converted disc jockeys. The caution paid off. By the time Promise Me hit number three and Radio One

gave in, he says, everyone knew who Beverley Craven was.

Of course Beverley Craven was always going to be an album-orientated artist. Such a patient approach would be inappropriate for new dance acts and the figures (see pie charts) confirm that dance, the genre which has most singles success, transfers least 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.

Cooltempo'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 wouldn't consider 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 Polydor'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 real triumphs are from those acts who set trends rather than follow them.

In David Balfie'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 Balfie doesn't think anything will change unless economic forces drive a few more labels under.

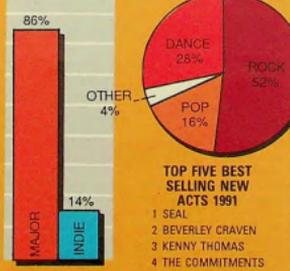
But with labels already trimming their rosters and Parlophone — which topped MW's album strike rates league with seven Top 40 hits from 11 releases in 1991 — already proving the benefits of running a tight ship, it seems Balfie's pessimistic solution may not be necessary.

## WHERE THE TALENT COMES FROM — ALBUMS

### TOP 75 BREAKERS

Company*	New acts in Top 75
1 POLYGRAM	19
2 WARNER MUSIC	14
3 SONY	9
4 VIRGIN	8
5 MCA	7
6 EMI	6
=7 BMG	4
=7 CREATION	4
=9 CHRYSALIS	3
=9 ROUGH TRADE	3
OTHERS	26
TOTAL	103

\* Leading companies to break new acts in the Top 75 albums chart in 1991



- ### TOP FIVE BEST SELLING NEW ACTS 1991
- 1 SEAL
  - 2 BEVERLEY CRAVEN
  - 3 KENNY THOMAS
  - 4 THE COMMITMENTS
  - 5 CHRIS ISAAK

les

## MAINSTREAM

### Albums

With Pavarotti in The Park the latest crossover, the potential for selling classical recordings to mainstream audiences continues to prove a viable exercise. One of the first and most successful musicians in bringing this culture to the masses was Nigel Kennedy. Since he became famous, however, the public has been increasingly well-disposed towards the more operatic areas of overweight tenors. And the purely instrumental and, frankly, more difficult, material released by Kennedy will not help him to re-assert himself as crossover champ. His latest album, recordings of a Tchaikovsky concerto recorded in 1985, and a Sibelius concerto of 1987 vintage, will doubtless

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-artist Motown's Greatest Love Songs — You're All I Need To Get By, which houses 29 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 acquisitions of outside productions. 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.

#### PICK OF THE WEEK

**VARIOUS:** *Three Minute Heroes (Virgin VTLP 9)*. Listening to this album of punk/new wave artefacts from the late Seventies, featuring Dury, the Pistols, XTC, OMD and the Skids, among others, one is struck not by how subversive or shocking they were, but by how they conformed to the rock stereotypes they were supposed to be undermining. Bright, refreshing and fun, will we see its like again?

### Singles

There's much discussion about whether or not the

techno/acid workouts.

**Monica Deluxe** leaps into the rave Generator/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 garage to great effect, particularly in **Tony Humphries** and **Todd Terry's** dub mixes which dispenses with the rather tacky rap.

#### PICK OF THE WEEK

**MASS ORDER:** *Lift Every Voice (Take Me Away) (Columbia 657748)*. This very special garage tune was one of the biggest club tracks of 1991, despite the fact that it only appeared on a bootleg. DJ interest in the track has never really subsided, but will now reach new heights thanks to Columbia's double pack promo cassette. This is a mind-boggling 12 mixes from The Basement Boys and Tony Humphries, adding up to more than 82 minutes of music! The commercial version is due out on March 2 and is destined to be massive.

Andy Beavers

### CLASSICAL

Koch is beefing up the profile of its own labels with a series of world premiere recordings of contemporary music, starting with two works by Samuel Barber, *The Lovers* and *Prayers Of Kierkegaard*, performed by the Chicago Symphony Orchestra conducted by Andrew Schenck with soloists Sarah Reese and Dale Duesing.

Due soon is an album of Malcolm Arnold works, played by the San Diego Chamber Orchestra under Donald Barra, and this month the



Nirvana: teen spirit

disco era is about to return. The retro qualities of records like the Pasadenas' I'm Doing Fine Now, and the over-riding Philly feel of Mass Order's upcoming monster smash Lift Every Voice (Take Me Away) seem to indicate that the hi-hat and hustle era is about to be reborn. And Chic are back in the chart with a minor revision of their Seventies style. So watch out for newcomer Paris Red, a German-based American, whose maddeningly

commercial Good Friend is another record that draws on Seventies influences. Paris has a great voice, and Good Friend is a spirited and pure pop melody that radio should embrace.

One of the strongest albums of 1991, Nirvana's Nevermind, surrenders its second single, Come As You Are. Imbued with the same teen spirit as their last hit, it's certain to make a sizeable dent in the chart, particularly as it includes exclusive live tracks.

#### PICK OF THE WEEK

**THE WALKER BROTHERS:** *No Regrets (Fontana WALKR2)*. Songwriting at its finest, a classic production and breathtaking vocals are just three good reasons why No Regrets should join the increasing stampede of reissues that make it sound time around. Quality like this is hard to find.

Alan Jones

## JAZZ

Prominent among the vast volume of reissued jazz product this month is *The Birth Of Swing (1935-1936)*, a two-CD compilation which showcases the emergence of the **Benny Goodman Orchestra**, ushering in a period when jazz became an important area of the rock music of the period. Rival bandleader Chick Webb's fledgling vocalist, **Ella Fitzgerald**, guests on the final three titles.

**Billie Holiday:** *The Complete Original American Decca Recordings*, is a splendid reissue of 50 individual recordings by the immortal Lady Day. Covering a period which is sometimes damned with faint praise but with some critics (at least between 1944-1950), the Holiday vocal equipment scarcely sounded more attractive.

**Barney Wilen** has been a superbly-equipped talent among European saxophone players since 1957 when, at 20, he recorded (with Miles Davis) the soundtrack of the French movie, *Lift To The Scaffold*. Wilen, in full maturity circa 1990, is handsomely represented during the delightful *Sanctuary* (IDA Records, imported by Koch International). Assisted with great empathy by guitarist Philip Catherine and bassist Palle Danielsson, Wilen has produced an album of laid-back, low-key jazz.

#### PICK OF THE WEEK

**JOHN COLTRANE:** *The Prestige Recordings (Prestige 16PCD-405-2)*. This awesome collection — Coltrane's entire recorded output, except for those albums made as Miles Davis sideman for Prestige — looms,

even at this time, as being the single most important release of 1992. Covering the late, great saxophonist's first seminal period of soloistic development (1945-1950), it showcases Coltrane's emergence as a major force of the decade with an almost overwhelming impact. With a dealer price-tag of £99.99 even the most committed of Trane collectors will need something approaching a separate mortgage to acquire this 16-CD boxed set, but Ace's The Carroll surely deserves some kind of award for bravery in importing this definitive set.

Stan Britt

## DANCE

**Wanna Get by RAF** was a hugely popular rave single which for some strange reason never crossed over. There should be no such problems for the Italian outfit's follow-up, *We've Got To Live Together (PWL)*, which uses the same formula as the energy-packed *Rage Against The Machine's* four-track EP (*Shut Up & Dance* GUAD27), which includes *The Truth*, a reggae rant set to frantic hardcore beats; *Skin Up* a Juicy Red Apple (Love ELOVX11), a clinched but commercial follow-up to their controversial *Blockbuster*.

**Rage Against The Machine's** *Church Of Extacy* (Rising High RSN15), a totally wild track from the *GTO/Tricky* Disco team; and **The Purple And Pink Experience** by **Audio Assault** (Rising High RSN18), which includes four frenzied

**London Symphony Orchestra** under **James Sedares** with soloist **Doriet Anthony Dwyer** records the *Zwiliwh* Flute Concerto. But the release of Franchetti's opera *Cristoforo Colombo* from the **Frankfurt Radio Symphony Orchestra** has been delayed until April, replaced in the schedule by a live recording from Macerata of **Don Giovanni** — one of a rash of issues of the Mozart operas, including *Neume Jarv's* *Die Chander* and **Daniel Barenboim's** for **Warner's** Erato label.

**Warner** has been bolstering its A&R roster, signing conductor **Kurt Masur** for 32 recordings for Teldec over six years, as new music director of the **New York Philharmonic** starting with **Bruckner's** Symphony No. 7, just out, and **Dvorak, Brahms, Ives, Franck, Reger** and **Mahler** to follow this year.

#### PICK OF THE WEEK

**VIVALDI:** *Seven Concertos. London Music/Mark Stephenson. Conifer*. The two delightful mandolin concertos have got little attention in the recent Vivaldi avalanche, but here they are sparkingly played, along with strong performances of three violin concertos, but truly outstanding is **Kenneth Smith's** velvety sound in two flute concertos.

Phil Sommerich

### REISSUES

First came the blues, which these days means **John Lee Hooker** whose records seem to be everywhere. This week's offering come via **BGO**, 1967's *Urban Blues*, (**BGOCD122) which sees Hooker mixing hard-edged comic versions of**

past hits (*Boom Boom*) with new songs (notably *The Motor City Is Burning*), and 1974's *Free Beer And Chicken* (123) which features a funky Hooker with rock support. Both are fine but expect *Urban* to do better.

**Lightnin' Hopkins** came from Texas like Hooker, but though as prolific a recording artist, he retained the folkier (acoustic) approach of an earlier generation. The Complete *Aladdin Recordings* (**EMICDP 796543**) are his first and most guthural. Far more complex is the blues accordion to **T-Bone Walker**, the star of *The Complete Imperial Recordings* (**EMI CDO 7967372**) which features his jazzy guitar and songs of love gone wrong. Both are marvellous.

From Ace comes a clutch of R&B and doo wop offerings. Most interesting is the set devoted to *Regal Records Of New Orleans* (**CHCD 362**) which includes a number of tracks by bandleader **Paul Gayten**. *Doo Wop From Dolphins Of Hollywood Vols 1* (**CHCD 464**) and *2* (**365**) are for collectors running out of doo wop to collect.

While there's nothing on **Gladys Knight's** twofold *Imagination! Feel A Song* (**Sequel NEXCD 192**) as good as its opening track, *Midnight Train To Georgia*, everything is pretty close.

#### PICK OF THE WEEK

**OTIS REDDING:** *It's Not Just Sentimental* (**Stax CDSXD 041**). Twenty-two unissued tracks from Otis, including fascinating early versions of *Dock Of The Bay*, a thriller version of *Sam Cooke's* *Cupid*, and a dance song *The Boston*. At the time a tribute that deepens our understanding of Mr Pitiful.

Phil Hardy

Pearl Jam's debut among releases



**Wedded bliss**  
Wedding Present in singles success

**22 God fodder**  
Young Gods enter indie countdown



**Into Orbital**  
firr scores dance hit with Mutations

## music week

# datafile

The Information Source for the Music Industry

22 FEBRUARY 1992

### CHART FOCUS

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 in any case on schedule 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 **Beverly Scales** 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 migrates to lower chart positions, despite their exposure.

The necessity to provide proof of artistry will doubtless make the record industry keener than ever to make the awards show a show 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 remixed **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.

Ironically, **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 **Shakespears Sister's Stay**.

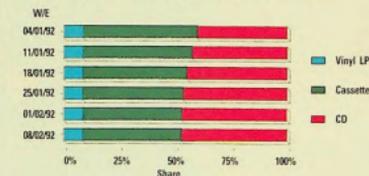
The latter disc moves into pole position this week, dethroning **Wet Wet Wet's Goodnight Girl**, which runs out of steam this week after a four week reign.

Alan Jones

### UPDATE

Index of unit sales. 100=weekly average in 1991	SALES			
	Last week	This week	% diff	This week last year % diff
Albums	75	98	+31	-1
Singles	96	101	+4	+1
Music Video	65	85	+30	+1

### ALBUMS MARKET SHARE BY FORMAT



Four week rolling average © GIN

### TOP TEN DISTRIBUTORS

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

Compiled by Era based on Gallup data. Period: Jan 13 1992 to Feb 9 1992.

### ANALYSIS

While the likes of **Madness** and **Simon & Garfunkel** enjoy renewed success with oldie hits, 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** say: "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

### HITS SECOND TIME ROUND

First and second time around chart positions

II WANNA GIVE YOU DEVOTION — Nomad	Nov 1990	78	Nov 1991	2
FEEL SO HIGH — Des'ree	Aug 1991	51	Jan 1992	13
YOU LOVE US — Manic Street Preachers	May 1991	62	Feb 1992	16
HIGHWAY 5 — The Blessing	May 1991	42	Feb 1992	30
GO — Moby	July 1991	46	Oct 1991	10
SUNSHINE ON A RAINY DAY — Zoe	Nov 1990	53	Aug 1991	4
CRUCIFIED — Army Of Lovers	Aug 1991	47	Feb 1992	48
I LOVE YOUR SMILE — Shanice	Nov 1991	55	Reissued Feb 10	7

Source: compiled from Gallup data

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 at least that some otherwise wasted tracks get the chance they deserve. **Steve Hurst**

## THE BRITISH SAUSAGE SONG CONTEST

Closes on March 2

Some of the entries have been brilliant. Could your record company make the winner a hit?

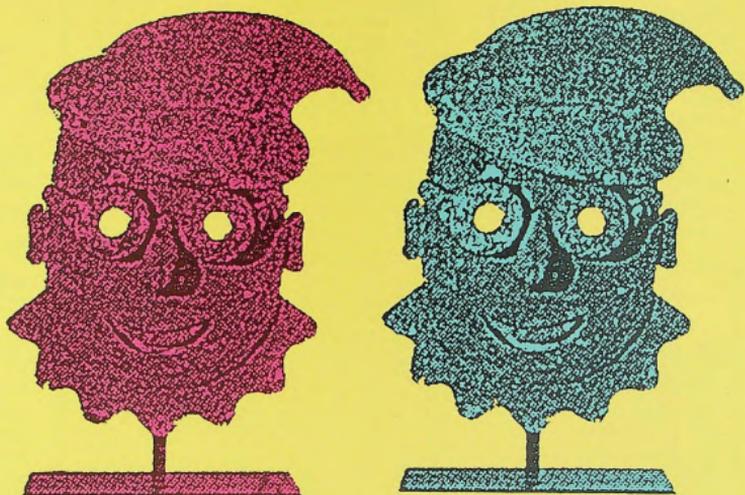
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CONTINENTAL

JUST WHEN YOU THOUGHT IT WAS SAFE.....

# TOP 75 SINGLES

22 FEBRUARY 1992

# NEW WRITERS

## THE OFFICIAL music week CHART

This Week		Last Week		Artist (Producer/Publisher)		Label # (12") (Distributor/Casette/CD)	
1	2	5	1	<b>STAY</b> Shakepeeters Sister (Thomas/Moules/Schneiders Sisters) Sister/EMI/World BMG	London LON 344/40NCS 314/CD 314(F)		
2	1	8	2	<b>GODNIGHT GIRL</b> Wet Wet Wet (Wet Wet Wet/Wet Wet Wet) Wotz/Chrysalis	Princesa JIVE 1(F) JWL/MS 12/CD 17		
3	3	1	3	<b>REMEMBER THE TIME</b> Michael Jackson (Riley/Jackson/Woz/omba)	Epic 6571740/17 (F) 6571744/17 (F)		
4	4	4	4	<b>I'M DOING FINE NOW</b> The Fixx (Lorenz/Rosen/Gold) WC	Columbia 657760/657718 (S/M) 657760/657732		
5	3	2	5	<b>MY GRL</b> The Temptations (Robinson/White) Jobete/EMI	Epic 65748V (S/M) 65748V/629 (F)		
6	5	6	6	<b>I WONDER WHY</b> Cute (Singer/Belton) Sony/MCA	Arista 114716/1617 (F) BMG 12 65786/1647 (F)		
7	NEW	NEW	NEW	<b>I LOVE YOUR SMILE (REMIX)</b> Shirley Bassey (Walden) Gratitude Sky (Carlin)	Motown TMG3 1481 (F) TMG5 1481/TMG2 1481		
8	3	2	7	<b>SWIAGETOWN</b> 2 Unlimited (Wide/De Coster) MCA	PWL Conquest/PWL1 211 (F) PWL 211/PWCD 211		
9	3	2	3	<b>FOR YOUR BABIES</b> Simple Plan (Lauriel) EMI	Epic Wets Y2 6421 (F) WY 6421/2 6422 (F)		
10	NEW	NEW	NEW	<b>IT'S A FINE DAY</b> Opus II (Opus II) Complete	PWL PWL1 215 (F) PWMC 175/PWCD 215		
11	NEW	NEW	NEW	<b>THOUGHT I'D DIED AND GONE TO HEAVEN</b> Bryan Adams (Lange/Adams/Pardon/Zomba)	ABM 948-AM/948-AM (F) ABM 948-AM/948-AM (F) 948-AM/948-AM (F)		
12	3	5	12	<b>GIVE ME JUST A LITTLE MORE</b> Kiss (Morgan/Strauss/Wasserman/Chester)	PWL PWL 215 (F) PWMC 175/PWCD 215		
13	16	19	19	<b>BOHEMIAN RHAPSODY/THOSE ARE THE DAYS</b> Queen (Al Baker/Ali/Queen/Richards/Queen/EMI)	Parlophone ODE 2/ODE 2 (F) ODE 2/ODE 2 (F)		
14	NEW	NEW	NEW	<b>LIVE IN MANCHESTER (PTS 1 + 2)</b> Queen (Al Baker/Ali/Queen/Richards/Queen/EMI)	Decca/DCA 184 (F) BMG 12 65783/184 (F) 65783/184 (F)		
15	3	2	2	<b>IT MUST BE LOVE</b> Madness (Langan/Hinman/ly) MAM	Virgin VS 1455 (F) VS 1455/1521 1455 (F)		
16	4	4	4	<b>THE BOUNCER</b> Kicks Like A Mule (Halkes/Russell) MCA	Total Beat TRBE 257 (F) 19 (F) TRBE 257/19 (F)		
17	2	3	3	<b>STEEL BARS</b> Simple Plan (Lauriel) EMI/Bohemi WC	Epic 657425 (S/M) 657425/2572 (F)		
18	2	1	1	<b>ALIVE</b> Pearl Jam (Pearl Jam/Parashar) PolyGram	Epic 657578/578 (S/M) 657578/5725 (F)		
19	14	14	14	<b>REPERE</b> Jesus And Mary Child (Reid/Reid) CBS	Bravo N/oyz NE 5571 (F) NE 5571/NE 5571 (F)		
20	12	2	2	<b>IT MOVES IN! MYSTERY WAYS</b> Kiss (Morgan/Strauss/Wasserman/Chester)	Virgin VS 1455 (F) VS 1455/1521 1455 (F)		
21	NEW	NEW	NEW	<b>ARE YOU READY TO FLY</b> Rozella (3MI) Peep	Pulse 81 2102/02 21 (BMG) CALDSE 21/CD 02 21		
22	18	18	18	<b>BORN OF FRUSTRATION</b> Jahna (Youth) Blue Mt	Fontana JIM 10472 (F) JIM 10472 (F)		
23	15	15	15	<b>I CAN'T DANCE</b> Genesis (Gershard/Davis/Banks/Collins/Rutherford/Hill + Gen)	Virgin GEN 7 - GEN 7 (F) GEN 7 - GEN 7 (F)		
24	25	25	25	<b>DREAM COME TRUE</b> Laid No Hand News/N Davenport (Brand News/Heavens/Looney/CD)	NM F10 184FC/180 (F) FCD 30		
25	NEW	NEW	NEW	<b>LEAD SO LOW (TEARS ROLL DOWN)</b> Tears For Fears (Goffard/Palmer) Virgin/RCA	Fontana JIM 1123 (F) JIM 1123 (F)		
26	11	3	3	<b>DIXIE-NARCO (EP)</b> Philly Soul (Miller/11) Weatherill/Nicolson/3J/Rondori/EMI/Casablanca 113 (F)	Orion CRE 1107H/CRE 1107H (S/M) CRE 1107H/3 (F)		
27	19	19	19	<b>LOVE IS EVERYWHERE</b> Coco (Pei Shop Boys) CBS	Spangher COA03 (F) COA03/3000 (F)		
28	30	30	30	<b>OPTIMISTIC</b> The Roots (Lamar/Lewis/Allen/EMM) EMI	Perspectives/AM GRSS 845/P/EP 845 (F) GRSS 845 (F)		
29	3	3	3	<b>LEAVE THEM ALL BEHIND</b> Side (Goudeau) EMI	EPIC 657127 (F) 657127/123 (F)		
30	14	14	14	<b>GOD SAVE ROCK &amp; ROLL TO YOU II</b> Luscious Jackson (Vernum/Rosul) EMI	Interscope A 806E/19 (F) A 806E/34 (F)		
31	28	4	4	<b>THE LI CRAY FOR YOU</b> Kiss (Morgan/Strauss/Wasserman/Chester)	Epic 657793/793 (S/M) 657793/3 (F)		
32	23	2	2	<b>THE FORCE BEHIND THE POWER</b> Diana Ross (Wonder) EMI	NM 123M/221 (F) NEM 123M/221 (F)		
33	NEW	NEW	NEW	<b>COVERS (EP)</b> Tears For Fears (Goffard/Palmer) Virgin/RCA	Fontana JIM 1123 (F) JIM 1123 (F)		
34	NEW	NEW	NEW	<b>HARDCORE HEAVEN/YOU &amp; I</b> DJ Seduction (Kakani) PolyGram	Freemove TAMB 103 (F) TAMB 103/ART 102 (F)		
35	NEW	NEW	NEW	<b>MASSIVE ATTACK (EP)</b> Massive Attack (M.A./Dollaz/3J/M.A./Lavelle/11) Various	Wild Bunch WBS4 4W/ART 4W/4 (F) WBS4 (F)		
36	NEW	NEW	NEW	<b>THE EP (BRAND NEW MIXES)</b> DUB (Hartnoll/Hartnoll) Virgin	Freemove TAMB 103 (F) TAMB 103/ART 102 (F)		
37	24	24	24	<b>MUTATIONS (EP)</b> DUB (Hartnoll/Hartnoll) Virgin	FF - FF 181 (F) FF 181/CD 181 (F)		

As used by Top Of The Pops and Radio One

This Week		Last Week		Artist (Producer/Publisher)		Label # (12") (Distributor/Casette/CD)	
38	29	2	2	<b>LOVE THING</b> Tina Turner (Lions/Alamo/Turner/Dawson) EMI/Empire	Capitol CD 644 (F) CD 644/CD 644 (F)		
39	3	3	3	<b>THE BIG ONES GET AWAY</b> Buffy Sainte-Marie (Lions/Alamo/Turner/Dawson) Chrysalis	Empire INTG 185/MEM 656 (F) INTG 185 (F)		
40	4	4	4	<b>CRUCIFIED</b> Army of Lovers (Bard/Wallock/Adair/Tenn) Sonnet	Orna WOKT1 2017 (F) WOKT 2017 (F)		
41	NEW	NEW	NEW	<b>COLOURED KISSES</b> Marka (Loverless/Cole) WC/Sony	Columbia 657384/387 (S/M) 657384/387 (S/M)		
42	NEW	NEW	NEW	<b>REALLY USED TO BE A FRIEND OF MINE</b> Phil Dwyer (PM Dawn) Col	Gea SWEE 317 (F) SWEE 317 (F)		
43	36	2	2	<b>FAR OUT</b> Son 2 of Loop Da Loop Era (Breaks/Austin) Col	Suburban Beat -SUBASE 08 (F) -SUBASE 08 (F)		
44	NEW	NEW	NEW	<b>COLD DAY IN HELL</b> Viggo Voss (1989) PolyGram	AAI AMMY 846 (F) AMMC 846/820 (F)		
45	26	2	2	<b>CAN YOU HANDLE IT</b> DNA featuring Sharon Reddy (DNA/Davidgel) BMG	EMI 1715M 219 (F) TCEM 219/CD 219 (F)		
46	23	4	4	<b>EVERYBODY IN THE PLACE (EP)</b> The Prodigy (Powell/Siemens) Virgin	AAI AMMY 846 (F) AMMC 846/820 (F)		
47	3	3	3	<b>WE GOT A LOVE THANG</b> Chic (Forster/Hughes) No credit	Warner Bros W 08317 (F) W 08317/0832 (F)		
48	54	2	2	<b>CHIC MYSTIQUE</b> Chic (Forster/Hughes) No credit	Warner Bros W 08317 (F) W 08317/0832 (F)		
49	NEW	NEW	NEW	<b>CRUEL</b> PL Lenden/Rotten/Chrysalis	Virgin VS 1454 (S/M) VS 1454/1521 1454 (F)		
50	35	35	35	<b>VISIONS OF YOU</b> Jan Wasth's Invaders of the Heart (The Invaders of the Heart) Coral	Dual DVA 102/102A 102 (F) DVA 102/102A 102 (F)		
51	32	3	3	<b>ALONE WITH YOU</b> Texas (Palmer) Ten	Merray TEX 7 (F) TEX 7/XTK 7 (F)		
52	65	65	65	<b>DIAMANTE</b> Zucchero featuring Randy Crawford (Philly) EMI/PolyGram	London LON 314 (F) LON 314/CD 314 (F)		
53	42	42	42	<b>FEEL SO HIGH</b> Dee Dee (Ingram) Sony/WC	Dated Sound 657801/801 (S/M) 657801/801 (S/M)		
54	34	34	34	<b>MOIRA JANE'S CAKE</b> Definition of Sound (Pied King Donovon) Complete/PolyGram/Carlin	Coca WRTI 95/95 (F) 95 (F) WRTI 95/95 (F)		
55	NEW	NEW	NEW	<b>GET DOWN</b> Saxxy (Lynch) Virgin	Saxxy Underground STUR 1257 (F) STUR 1257 (F)		
56	39	39	39	<b>EVERYBODY GETS A SECOND CHANCE</b> Mike & The Mechanics (Infer/Rutherford) Various	SW 1396/520 (F) SW 1396/520 (F)		
57	NEW	NEW	NEW	<b>STANDING IN THE NEED OF LOVE</b> River City People (Nicholas/River City People) BMG	EMI 1257 (F) 1257 (F)		
58	NEW	NEW	NEW	<b>HEARTBREAKER</b> Coco (Pei Shop Boys) Virgin	Warner W 08317 (F) W 08317/0832 (F)		
59	41	41	41	<b>CAN'T LET GO</b> Mariah Carey (Alam/Smith/Carey) WC/Sony	Columbia 658162 (S/M) 658162/862 (F)		
60	37	37	37	<b>WELCOME TO THE CHEAP SEATS (EP)</b> The Wonder Stuff (Gossop) PolyGram	Polygram GONE 13 (F) GONE 13 (F)		
61	33	33	33	<b>YOU LOVE US</b> Manic Street Preachers (Brown) Sony	Columbia 657744/747 (S/M) 657744/747 (S/M)		
62	NEW	NEW	NEW	<b>MIG29</b> MIG29 (Scandolotti/Pagani) Champion	Champion CHAMP1 121 (S/M) CHAMP1 121/CHAMP 292 (F)		
63	NEW	NEW	NEW	<b>SHE'S A RAINBOW</b> Yours (Yours) Virgin	Yours YR1 181 (F) YR1 181 (F)		
64	43	43	43	<b>SO WHAT!</b> Royce Jordan (Jordan) WC	Amities 112AN (M) 112AN (F)		
65	46	46	46	<b>FEEL SO LOW</b> Dream Frequency/Debbie Sharp (Blair) Momentum	CBE 763/CE 763 (F) CBE 763/CE 763 (F)		
66	12	12	12	<b>TOO BLIND TO SEE IT</b> Kym (Hartley) Col	Capitol 65866 (F) 65866/66 (F)		
67	NEW	NEW	NEW	<b>FEEL</b> Ruth Joy (McIntosh) Brampton/Col	NCA MCA 1514 (S/M) MCA 1514/CD 1514 (F)		
68	44	44	44	<b>VIBEOLGY</b> Paula Abdul (Smith/Hay) Col	Virgin America V 1521 (F) V 1521/CD 1521 (F)		
69	NEW	NEW	NEW	<b>THE JONES</b> The Temptations (Jones/Hendell) Whole Nine Yards/Warner	Motown TMG3 1481/TMG2 1481 (F) TMG3 1481/TMG2 1481 (F)		
70	31	31	31	<b>WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN</b> Dr Hook (Hall/EMI) EMI	Capitol 65747 (S/M) 65747 (S/M)		
71	12	12	12	<b>JUSTIFIED AND ANCIENT</b> The Roots (Lamar/Lewis/Allen/EMM) EMI	KLF Concorde KLF 99X/1 (F) KLF 99X/1 (F)		
72	47	47	47	<b>ONCE YOU'VE TASTED LOVE</b> Take That (Bridgeman) Virgin	RCA PC 42537/4259 (BMG) PC 42537 (F)		
73	NEW	NEW	NEW	<b>LOVER LOVER LOVER</b> Jan McCulloch (Prestman) BMG	Interscope Wets Y2 6421 (F) WY 6421/2 6422 (F)		
74	46	46	46	<b>HIGHWAY 5 '92</b> The Roots (Lamar/Lewis/Allen/EMM) EMI	NCA MCA 1501 (S/M) MCA 1501/CD 1501 (F)		
75	33	33	33	<b>TEARS IN HEAVEN</b> Eric Clapton (Tilman/McAvoy) RCA/Randor	Regina W 08317 (F) W 08317/0832 (F)		

This Week		Last Week		Artist (Producer/Publisher)		Label # (12") (Distributor/Casette/CD)	
1	1	1	1	<b>It Must Be Love</b> Kiss (Morgan/Strauss/Wasserman/Chester)	Virgin VS 1455 (F) VS 1455/1521 1455 (F)		
2	2	2	2	<b>I Must Be Love</b> Kiss (Morgan/Strauss/Wasserman/Chester)	Virgin VS 1455 (F) VS 1455/1521 1455 (F)		
3	3	3	3	<b>It Must Be Love</b> Kiss (Morgan/Strauss/Wasserman/Chester)	Virgin VS 1455 (F) VS 1455/1521 1455 (F)		
4	4	4	4	<b>It Must Be Love</b> Kiss (Morgan/Strauss/Wasserman/Chester)	Virgin VS 1455 (F) VS 1455/1521 1455 (F)		
5	5	5	5	<b>It Must Be Love</b> Kiss (Morgan/Strauss/Wasserman/Chester)	Virgin VS 1455 (F) VS 1455/1521 1455 (F)		
6	6	6	6	<b>It Must Be Love</b> Kiss (Morgan/Strauss/Wasserman/Chester)	Virgin VS 1455 (F) VS 1455/1521 1455 (F)		
7	7	7	7	<b>It Must Be Love</b> Kiss (Morgan/Strauss/Wasserman/Chester)	Virgin VS 1455 (F) VS 1455/1521 1455 (F)		
8	8	8	8	<b>It Must Be Love</b> Kiss (Morgan/Strauss/Wasserman/Chester)	Virgin VS 1455 (F) VS 1455/1521 1455 (F)		
9	9	9	9	<b>It Must Be Love</b> Kiss (Morgan/Strauss/Wasserman/Chester)	Virgin VS 1455 (F) VS 1455/1521 1455 (F)		
10	10	10	10	<b>It Must Be Love</b> Kiss (Morgan/Strauss/Wasserman/Chester)	Virgin VS 1455 (F) VS 1455/1521 1455 (F)		
11	11	11	11	<b>It Must Be Love</b> Kiss (Morgan/Strauss/Wasserman/Chester)	Virgin VS 1455 (F) VS 1455/1521 1455 (F)		
12	12	12	12	<b>It Must Be Love</b> Kiss (Morgan/Strauss/Wasserman/Chester)	Virgin VS 1455 (F) VS 1455/1521 1455 (F)		
13	13	13	13	<b>It Must Be Love</b> Kiss (Morgan/Strauss/Wasserman/Chester)	Virgin VS 1455 (F) VS 1455/1521 1455 (F)		
14	14	14	14	<b>It Must Be Love</b> Kiss (Morgan/Strauss/Wasserman/Chester)	Virgin VS 1455 (F) VS 1455/1521 1455 (F)		
15	15	15	15	<b>It Must Be Love</b> Kiss (Morgan/Strauss/Wasserman/Chester)	Virgin VS 1455 (F) VS 1455/1521 1455 (F)		
16	16	16	16	<b>It Must Be Love</b> Kiss (Morgan/Strauss/Wasserman/Chester)	Virgin VS 1455 (F) VS 1455/1521 1455 (F)		
17	17	17	17	<b>It Must Be Love</b> Kiss (Morgan/Strauss/Wasserman/Chester)	Virgin VS 1455 (F) VS 1455/1521 1455 (F)		
18	18	18	18	<b>It Must Be Love</b> Kiss (Morgan/Strauss/Wasserman/Chester)	Virgin VS 1455 (F) VS 1455/1521 1455 (F)		
19	19	19	19	<b>It Must Be Love</b> Kiss (Morgan/Strauss/Wasserman/Chester)	Virgin VS 1455 (F) VS 1455/1521 1455 (F)		
20	20	20	20	<b>It Must Be Love</b> Kiss (Morgan/Strauss/Wasserman/Chester)	Virgin VS 1455 (F) VS 1455/1521 1455 (F)		
21	21	21	21	<b>It Must Be Love</b> Kiss (Morgan/Strauss/Wasserman/Chester)	Virgin VS 1455 (F) VS 1455/1521 1455 (F)		
22	22	22	22	<b>It Must Be Love</b> Kiss (Morgan/Strauss/Wasserman/Chester)	Virgin VS 1455 (F) VS 1455/1521 1455 (F)		
23	23	23	23	<b>It Must Be Love</b> Kiss (Morgan/Strauss/Wasserman/Chester)	Virgin VS 1455 (F) VS 1455/1521 1455 (F)		
24	24	24	24	<b>It Must Be Love</b> Kiss (Morgan/Strauss/Wasserman/Chester)	Virgin VS 1455 (F) VS 1455/1521 1455 (F)		
25	25	25	25	<b>It Must Be Love</b> Kiss (Morgan/Strauss/Wasserman/Chester)	Virgin VS 1455 (F) VS 1455/1521 1455 (F)		
26	26	26	26	<b>It Must Be Love</b> Kiss (Morgan/Strauss/Wasserman/Chester)	Virgin VS 1455 (F) VS 1455/1521 1455 (F)		
27	27	27	27	<b>It Must Be Love</b> Kiss (Morgan/Strauss/Wasserman/Chester)	Virgin VS 1455 (F) VS 1455/1521 1455 (F)		
28	28	28	28	<b>It Must Be Love</b> Kiss (Morgan/Strauss/Wasserman/Chester)	Virgin VS 1455 (F) VS 1455/1521 1455 (F)		
29	29	29	29	<b>It Must Be Love</b> Kiss (Morgan/Strauss/Wasserman/Chester)	Virgin VS 1455 (F) VS 1455/1521 1455 (F)		
30	30	30	30	<b>It Must Be Love</b> Kiss (Morgan/Strauss/Wasserman/Chester)	Virgin VS 1455 (F) VS 1455/1521 1455 (F)		
31	31	31	31	<b>It Must Be Love</b> Kiss (Morgan/Strauss/Wasserman/Chester)	Virgin		

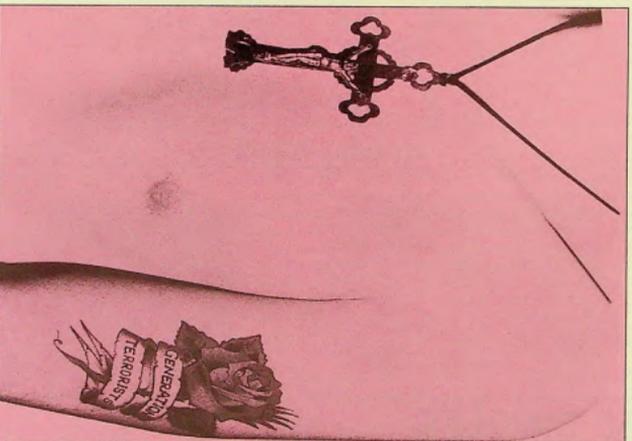


# TOP 75 SINGLES

THE OFFICIAL **music week** CHART



<b>1</b>	<b>STAY</b>	London
2	Shakespeare's Sister	
<b>2</b>	<b>GOODNIGHT GIRL</b>	Precious
1	Wet Wet Wet	
<b>3</b>	<b>REMEMBER THE TIME</b>	Epic
6	Michael Jackson	
<b>4</b>	<b>I'M DOING FINE NOW</b>	Columbia
4	The Passions	
<b>5</b>	<b>MY GIRL</b>	Epic
13	The Temptations	
<b>6</b>	<b>I WONDER WHY</b>	Ataria
5	Curtis Stigers	
<b>7</b>	<b>I LOVE YOUR SMILE (ORIZA BONE REMIX)</b>	Motown
NEW	Shirley	
<b>8</b>	<b>TWILIGHT ZONE</b>	PWL Continental
3	U2	
<b>9</b>	<b>FOR YOUR BABIES</b>	East West
12	Simply Red	
<b>10</b>	<b>IT'S A FINE DAY</b>	PWL Int
NEW	Opus III	
<b>11</b>	<b>THOUGHT I'D DIED AND GONE TO HEAVEN</b>	A&M
NEW	Bryan Adams	
<b>12</b>	<b>GIVE ME JUST A LITTLE MORE TIME</b>	PWL Int
7	Kyrie Minogue	
<b>13</b>	<b>BOHEMIAN RHAPSODY/THESE ARE THE DAYS OF OUR L * *</b>	Parlophone
16	Queen	
<b>14</b>	<b>LIVE IN MANCHESTER (PTS 1+*2)</b>	Deconstruction/AT&T
NEW	N-Joi	
<b>15</b>	<b>IT MUST BE LOVE</b>	Virgin
38	Madness	
<b>16</b>	<b>THE BOUNCER</b>	Trial Bass
6	Kicks Like A Mule	
<b>17</b>	<b>STEEL BARS</b>	Columbia
21	Michael Bolton	
<b>18</b>	<b>ALIVE</b>	Epic
11	Pearl Jam	
<b>19</b>	<b>REVERENCE</b>	Bianco Y Negro
10	Jesus And Mary Chain	
<b>20</b>	<b>(I) LOVE MOVES (IN) MYSTERIOUS WAYS</b>	Circus
22	Julie Fordham	
<b>21</b>	<b>ARE YOU READY TO FLY</b>	Pulse 8
NEW	Rozzelle	
<b>22</b>	<b>BORN OF FRUSTRATION</b>	Fennema
18	Joni Mitchell	
<b>23</b>	<b>I CAN'T DANCE</b>	Virgin
15	Genesis	



## MANIC STREET PREACHERS

The Debut LP - MC - CD

<b>38</b>	<b>LOVE THING</b>	Cephal
28	Tina Turner	
<b>39</b>	<b>THE BIG ONES GET AWAY</b>	Enigma
28	Buffy Sainte-Marie	
<b>40</b>	<b>CRUCIFIED</b>	China
48	Army of Lovers	
<b>41</b>	<b>COLOURED KISSES</b>	Columbia
NEW	Marlene	
<b>42</b>	<b>REALITY USED TO BE A FRIEND OF MINE</b>	Capitol
NEW	Pat Down	
<b>43</b>	<b>FAR OUT</b>	Suburban Base
36	Son 7 of A Loop Da Loop Era	
<b>44</b>	<b>COLD DAY IN HELL</b>	Virgin
NEW	Gary Moore	
<b>45</b>	<b>CAN YOU HANDLE IT</b>	EMI
26	DNA (featuring Sharon Field)	
<b>46</b>	<b>EVERYBODY IN THE PLACE (EP)</b>	XL
22	The Prodigy	
<b>47</b>	<b>WE GOT A LOVE THANG</b>	A&M
31	Ce Ce Peniston	
<b>48</b>	<b>CHIC MYSTIQUE</b>	Warner Bros
54	Chic	
<b>49</b>	<b>CRUEL</b>	Virgin
NEW	PIL	
<b>50</b>	<b>VISIONS OF YOU</b>	Oval
25	Jan Wobble's Invaders Of The Heart	
<b>51</b>	<b>ALONE WITH YOU</b>	Mercy
22	Texans	
<b>52</b>	<b>DIAMANTE</b>	London
46	Zucchero with Randy Crawford	
<b>53</b>	<b>FEEL SO HIGH</b>	Dusted Sound
42	Dest'rye	
<b>54</b>	<b>MOIRA JANE'S CASE</b>	Circus
24	Definition Of Sound	
<b>55</b>	<b>GET DOWN</b>	Stricky Underground
NEW	M.C. EMM	
<b>56</b>	<b>EVERYBODY GETS A SECOND CHANCE</b>	Virgin
59	Wires & The Mechanics	
<b>57</b>	<b>STANDING IN THE NEED OF LOVE</b>	EMI
NEW	River City People	
<b>58</b>	<b>HEARTBREAKER</b>	Grant
NEW	Color Me Badd	
<b>59</b>	<b>CAN'T LET GO</b>	Columbia
41	Mariah Carey	
<b>60</b>	<b>WELCOME TO THE CHEAP SEATS (EP)</b>	Polydor
21	The Wonder Stuff	
<b>61</b>	<b>YOU LOVE US</b>	Columbia
23	Manic Street Preachers	

MC - CD

# TOP 50 AIRPLAY CHART

## THE OFFICIAL music week CHART

Rank	Title	Artist	Label	Station with Most Plays	Rank	Title	Artist	Label	Station with Most Plays
1	I'M FINDING ONE	Passadenas	Columbia	Capital FM	26	TOD BLIND TO SEE IT	Kym Sims	East West	Red Rose Rock FM
2	WONDER WHY	Curis Stigers	Arista	Capital FM	27	GOOD FOR ME	Amy Grant	ABM	Piccadilly Key 103 FM
3	REMEMBER THE TIME	Michael Jackson	Epic	Piccadilly Key 103 FM	28	FEEL SO HIGH	Dee Dee	Dusted Sound	Piccadilly Key 103 FM
4	GOODNIGHT GIRL	Veri Wet Wet	Precision Organisation	Capital FM	29	IT'S A FINE DAY	Olus III	PWL International	Children Network
5	FOR YOUR BABIES	Simply Red	East West	Clyde One FM	30	HIGHWAY 5	The Blessing	MCA	Power FM
6	I CAN'T DANCE	Genesis	Virgin	Piccadilly Key 103 FM	31	I'LL CRY FOR YOU	Europe	Epic	Capital FM
7	STEEL BARS	Michael Bolton	Columbia	Piccadilly Key 103 FM	32	MY GIRL	Tempestas	Epic	Capital FM
8	CAN YOU HANDLE IT	DNA featuring Sharon Redd	EMI	Power FM	33	REALLY YOU TO BE A FRIEND OF MINE	PM Dawn	Gez Street	Children Network
9	STAY	Shakespeare's Sister	London	Clyde One FM	34	EVERYBODY GETS A SECOND CHANCE	Mike & The Mechanics	Virgin	Power FM
10	BORN OF FRUSTRATION	James	Fontana	Piccadilly Key 103 FM	35	MOIRA JANE'S CAFE	Defence Of Sound	Coca	Children Network
11	LOVE IS EVERYWHERE	Coco	Spanghott	Children Network	36	THESE ARE THE DAYS OF OUR LIVES	Queen	Piccadilly	Capital FM
12	WE GOT A LOVE THANG	Ca Ce Penston	ABM	Power FM	37	ALONE WITH YOU	Texas	Mercury	JCR
13	MOVIN' ON UP	Primal Scream	Creation	Children Network	38	DIAMANTE	Zucchero with Randy Crawford	London	Essex
14	GIVE ME JUST A LITTLE MORE TIME	Kylie Minogue	PWL	Power FM	39	DREAM COME TRUE	Brand New Heavens	Acid Jazz	Children Network
15	LAID SO LOW (TEARS ROLL DOWN)	Tears For Fears	Fontana	Children Network	40	FORCE BEHIND THE POWER	Diana Ross	EMI	Capital FM
16	LOVE THING	Tina Turner	Capitol	Clyde One FM	41	OLD RED EYES IS BACK	Beautiful South	Go Discs	Power FM
17	I LOVE YOUR SMILE	Shanice	bing	Children Network	42	BE THANKFUL FOR WHAT YOU'VE GOT	Massive Attack	Wild Bunch	Capital FM
18	WELCOME TO THE CHEAP SEATS	Wonder Stuff	Island	Piccadilly Key 103 FM	43	(CAN YOU) FEEL THE PASSION	Blue Pearl	Big Life	Power FM
19	TWILIGHT ZONE	U2	PWL International	Power FM	44	DRAWING ME DOWN	Inspiral Carpets	Coca	BBC Radio 1
20	CHIC MYSTIQUE	Dic	Wansee Brothers	Children Network	45	WEATHER WITH YOU	Crowded House	Capitol	Children Network
21	LOVE MOVES IN MYSTERIOUS WAYS	Joko Fathman	Coca	Piccadilly Key 103 FM	46	AMERICA WHAT TIME IS LOVE	KLF	KLF Communications	Children Network
22	THOUGHT I'D END AND GONE TO HEAVEN	Bryan Adams	ABM	Power FM	47	MEGALOMANIA	Pete	Polygram	Red Rose Rock FM
23	VIBEDIOLOGY	Faah Abdul	Virgin America	Clyde One FM	48	OPTIMISTIC	Sounds Of Blackness	Perspective	Children Network
24	GO GAVE ROCK & ROLL TO YOU	Kiss	Interscope	Power FM	49	CAN'T LET GO	Manah Carey	Columbia	Piccadilly Key 103 FM
25	COLOURED KISSES	Atlanta	Columbia	Children Network	50	VISIONS OF YOU	John Wobbling's Invaders Of The Heart	Dual	BBC Radio 1

© Copyright ERA. Compiled using BBC Home and RCS Selector software. Based on the plays of current titles on Radio 1 and contributing UK stations. Station weights are based on total listening hours as calculated by JCRAR.

### TOP 10 BREAKERS

Rank	Title	Artist	Label
1	LOVE IS STRANGE	Everything But The Girl	blanc y negro
2	STANDING IN THE NEED OF LOVE	River City People	Wansee Bros
3	ARE YOU READY TO FLY	Rozalla	Pulse 8
4	COLD DAY IN HELL	Gary Moore	Virgin
5	NOVEMBER RAIN	Guns N' Roses	Geffen
6	LOVER LOVER LOVER	Janet McCulloch	East West
7	FUNNY HOW	Arhead	Katavo
8	DON'T YOU KNOW	Triggs	Page One
9	LADY WITH THE SPINNING HEAD	U2	island
10	GOLD	Supersubos	One Little Indian

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

### REGIONAL CHOICE

Rank	Title	Artist	Label
1	GOODNIGHT GIRL	Veri Wet Wet	Essex
2	GOODNIGHT GIRL	Veri Wet Wet	City
3	I CAN'T DANCE	Genesis	Red Rose Rock FM
4	FEEL SO HIGH	Dee Dee	Downtown
5	CAN YOU HANDLE IT	DNA featuring Sharon Redd	Essex
6	ALONE WITH YOU	Texas	Mercury
7	WE GOT A LOVE THANG	Ca Ce Penston	Capital FM
8	WE GOT A LOVE THANG	Ca Ce Penston	Trent
9	GO GAVE ROCK & ROLL TO YOU	Kiss	Capital FM
10	I WONDER WHY	Curis Stigers	Piccadilly Key 103 FM

Top 10 titles showing most regional bias.

### AIRPLAY PROFILE

SELECTED TITLE: STANDING IN THE NEED OF LOVE River City People EMI

Rank	Title	Rank	Title
1	210	6	Tax
2	Signal	7	Fox FM
3	Downtown	8	Clyde One FM
4	Northsound	9	Coof FM
5	BRMB FM	10	Children Network

Stations showing most play for selected title.

### THIS WEEK'S CONTRIBUTORS:

Ave FM, BRMB FM, Capital FM, City, Clyde One FM, Cool FM, County Sound Network, Downtown, Essex, Fox FM, Fox FM, Haverhill, Children Network, Mercury FM, Mercury Northsound, BBC Radio 1, Piccadilly Key 103 FM, Power FM, Red Dragon, Red Rose Rock FM, Signal, The Tides, JCR, 103 FM. This represents 98.1% of total play radio listening in the UK.

## US TOP 50 SINGLES

Rank	Title	Artist	Label							
1	I'M TOO SEXY, Right Said Fred	Charisma	26	JUSTIFIED AND ANCIENT	The KLF	Tansey Wynette	Arista			
2	TO BE WITH YOU	Mr Big	Atlantic	27	I CAN'T DANCE	Genesis	Capitol			
3	I LOVE YOUR SMILE	Shanice	Motown	28	PAPER DOLL	PM Dawn	Gez Street			
4	DIAMONDS AND PEARLS	Prince & The New Power Generation	Paisley Park	29	BLACK OR WHITE	Michael Jackson	Epic			
5	REMEMBER THE TIME	Michael Jackson	Epic	30	THINKIN' BACK	Color Me Badd	Quart			
6	DON'T LET THE SUN... G Michael E. Jackson	Columbia	31	UNTIL YOU LOVE COMES BACK AROUND	RITZ	Grant				
7	TELL ME WHAT YOU WANT ME TO DO	Tina Turner	Capitol	32	WHAT BECOMES OF THE BROKENHEARTED	Paul Young	MCA			
8	SMELLS LIKE TEN THOUSAND	Nirvana	Geffen	33	BEAUTY AND THE BEAST	Celine Dion and Peabo Bryson	Epic			
9	ALL 4 LOVE	Color Me Badd	Quart	34	LIVE AND LET DIE	Guns N' Roses	Geffen			
10	FINALLY	Ca Ce Penston	ABM	35	THERE WILL NEVER BE ANOTHER...	Bryan Adams	Geffen			
11	CAN'T LET GO	Manah Carey	Columbia	36	ADDAMS GORILLA	Hummer	Capitol			
12	THE WAY I FEEL	Karen White	Wansee Brothers	37	COOCHIE COOCHIE, MC BEANS	Motown	38	NO SON OF MINE	Genesis	Atlantic
13	MYSTERIOUS WAYS	U2	island	39	MOVE AN MOUNTAIN	The Shamen	Epic			
14	GOOD FOR ME	Amy Grant	ABM	40	GET DRIFT ON MEMORY BLISS	PM Dawn	Essex			
15	MASTERCREEP	Atlantic	Rapino	41	IT'S GOOD TO YOU	Heaven D & The Boys	Street			
16	VIBEDIOLOGY	Faah Abdul	Citvino	42	ONE BUCKET AFTERNOON	Allysin Leigh Of Brown	Popp			
17	2 LEGIT 2 QUIT	Hammer	Capitol	43	BROKEN ARROW	Red Steveday	Wansee Brothers			
18	LISSA AHH	Boyz II Men	Motown	44	KISS YOU BACK	Digital Underground	Tommy Boy			
19	MUHHY YOU NOW	Michael Bolton	Columbia	45	HEARTS DON'T THINK THEY FEEL	National Selection	Alco			
20	SAVE THE BEST FOR LAST	Vanessa Williams	Elektra	46	A DEEPER LOVE/PRIOR IN THE...	J. Clivides & Cole Columbia	Columbia			
21	KEEP IT COMIN'	Keith Sweat	Mercury	47	TOO BLIND TO SEE IT	Kym Sims	ID			
22	TEARS IN HEAVEN	Eric Clapton	Reprise	48	STAY	Jodeci	Atlantic			
23	I'LL GET BY	Edie Marie	Columbia	49	YOU GOT A LOT TO LEARN ABOUT LOVE	The Shamen	Essex			
24	BREAKIN' MY HEART...	Meri Connors	Perspective	50	AGAIN THOUGHT	John Mellencamp	Mercury			
25	I CAN'T MAKE YOU LOVE ME	Bonnie Raitt	Capitol							

Charts courtesy Billboard, 22 February, 1992. \* Billots are awarded to those products demonstrating the greatest airplay and sales gain [UK] UK signifying nature.

## US TOP 50 ALBUMS

Rank	Title	Artist	Label
1	ROVIN' THE WIND	Garth Brooks	Capitol
2	DANGEROUS	Michael Jackson	Epic
3	NEVERMIND	Nirvana	DGC
4	NO FENCES	Garth Brooks	Capitol
5	C.O.E.	Color Me Badd	Quart
6	COOLMIGHTYHOMBO	Boyz II Men	Motown
7	TIME, LOVE AND TENDERNESS	Michael Bolton	Columbia
8	TOE LOGIT TO QUIT	Hammer	Capitol
9	ACHTUNG BABY	U2	island
10	WE CAN'T DANCE	Genesis	Atlantic
11	LUCK OF THE DRAW	Bonnie Raitt	Capitol
12	METALLICA	Metallica	Elektra
13	DIAMONDS & PEARLS	Prince	Paisley Park
14	UNFORGETTABLE	Nirvana	Elektra
15	USE YOUR ILLUSION II	Guns N' Roses	Geffen
16	EMOTIONS	Mariah Carey	Columbia
17	JUICE (OST)	Various	Soul
18	FORGET MY LADY	Jodeci	MCA
19	GARTH BROOKS	Garth Brooks	Capitol
20	USE YOUR ILLUSION II	Guns N' Roses	Geffen
21	SHEPHERD MOONS	Enya	Reprise
22	WAKING UP THE NEIGHBOURS	Bryan Adams	ABM
23	LEAN INTO IT	Mr Big	Atlantic
24	BLUE LIGHT, RED LIGHT	Mary McCormack	Columbia
25	NAUGHTY, NAUGHTY	Naugthy By Nature	Tommy Boy
26	TWO ROOMS	Elton John	Polygram
27	NO MORE TEARS	Osbourne	Epic
28	RUSH (OST)	Various	Reprise
29	TEN	Pearl Jam	Epic
30	KEEP IT COMIN'	Keith Sweat	Elektra
31	BEAUTY & THE BEAST (OST)	Various	Walt Disney
32	HEART IN MOTION	Amy Grant	ABM
33	SPELLBOUND	Faah Abdul	Capivino
34	GONNA MAKE YOU SWEAT	C&C Music Factory	Columbia
35	MUSIC FOR THE PEOPLE	Manah Carey	Interscope
36	FOR MY BROKEN HEART	Nina McBride	MCA
37	IT'S ALL ABOUT TO CHANGE	Travis Tritt	Wansee Brothers
38	MACK DADDY	Mr Six A Lot	Del America
39	DEATH CERTIFICATE	Ice Cube	Priority
40	T.E.V.I.N.	Tevin Campbell	Quest
41	SKY IS CRYING	Stevie Ray Vaughan	Epic
42	BADMOTORFINGER	Soundgarden	ABM
43	A WOLF IN SHEEP'S CLOTHING	Black Sheep	Mercury
44	WHENEVER WE CLASH	John Mellencamp	Mercury
45	OUT OF THIS RAIN	Warner Brothers	Warner Brothers
46	APOCALYPSE...THE ENEMY	Public Enemy	DJ
47	CYPRESS HILL	Cypress Hill	Ruffhouse
48	DECADE OF DECADENCE	Mercury	Mercury
49	BLOOD SUGAR	Red Hot Chili Peppers	Warner Brothers
50	VAGABOND HEART	Red Steveday	Warner Brothers

# RECORD MIRROR

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BBCV 4716

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BBCV 4717

CIC  
VHR 2474

Foxvideo  
1866

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BBCV 4706

Walt Disney  
D209132

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IN

## Chart

news

BY ALAN JONES

### PUENTE PUMPS IT UP

The *RM* Club Chart is a barometer of the club scene, and in recent months that has meant 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 20 years ago by a New Yorker of Puerto Rican descent, who is now 68. The record in question is 'Ran Kan Kan' by Tito Puente, bandleader, self-styled Mambo King and salsa stalwart. Tito recorded the basic track in 1957,

and it has long been one of his most popular numbers, though it has been radically revised for its current incarnation by Lil' Louis 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.

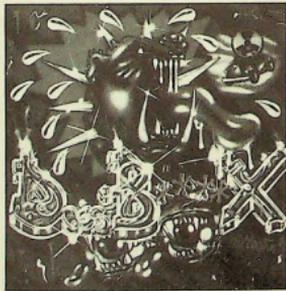
It's a landmark that was supposed to mark the end of an era for Tito. He says: "I always said I would retire after that, but my daughter Audrey has got me interested in composing with computers, so who knows?"

● 'Diamonds And Pearls' has just failed to give Prince a number one hit in America, but correspondent Steve Nadel from New York notes that Prince has now had at least one Top 10 hit every year for the past decade, shattering the old record of nine years in a row established by the Temptations, who reached the Top 10 every year between 1965 and 1973,



finally missing out in 1974, when they didn't even come near, their highest placed hit that year reaching only number 43. Steve notes that the Temps kicked off their winning sequence with 'My Girl', which stands a pretty good chance of belatedly emulating its Stateside number one posting in this country.

● As I pointed out for the benefit of 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.



THE LONG AWAITED SINGLE FROM

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# 10 Chart

## news

BY ALAN JONES

### FIRST FOR FORDHAM

Julia Fordham registered a belated, but well-deserved first Top 20 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 veteran American songwriters 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 Eddie Castro, was seriously considered, but ultimately rejected for the soundtrack of 'Robin Hood — Prince Of Thieves' in favour of Bryan Adams.

Still, while Adams' bank account has probably benefited greatly from his victory, I can't help but feel that Julia is the real winner. Adams has acquired an albatross, while she is still regarded as an intelligent and sensitive singer/songwriter. And rightly so.



● DIANA ROSS

● Currently enjoying one of her periodic revivals, Diana Ross has registered at least one hit every year since she went solo in 1970, though her only 1990 hit was a remix of an oldie. Elvis Presley is the only artist to score more years in a row, with a hit every year between 1956 and 1985, by which time he had been dead nearly eight years. Ross, including her career as a member of the Supremes, has not missed the chart since 1964, and is therefore only a year short of equalling Presley's record. Her current hit 'The Force Behind The Power' is her 43rd solo success, a total bested only by Presley, whose tally tops a hundred, and Stevie Wonder, who has 44. If Diana overtakes him, he'll only have himself to blame — he wrote 'The Force Behind The Power'.

● In this year of European integration, I suppose we shouldn't be surprised when a Swiss group has a hit here on a Belgian label. Even so, the Young Gods, who entered the album chart last week for the first time, with their new magnum opus 'TV Sky', are one of very few Swiss acts ever to reach the album chart here. Others include keyboards player Patrick Moraz, who charted twice in the mid-Seventies, Krokus in the early Eighties and Double in the mid-Eighties. New Age star Andreas Vollenweider is waiting in the wings as the next big thing from Switzerland. His albums have sold millions worldwide but have never taken off here.

- 1 I'M DOING FINE  
2 WONDER WHY  
3 REMEMBER THE  
4 GOODNIGHT GIRL  
5 FOR YOUR BABIE  
6 I CAN'T DANCE  
7 STEEL BARS  
8 CAN YOU HANDLE  
9 STAY  
10 BORN OF FRUSTR  
11 LOVE IS EVERYW  
12 WE GOT A LOVE  
13 MOVIN' ON UP  
14 GIVE ME JUST A  
15 LAID SO LOW (I  
16 LOVE THING  
17 LOVE YOUR SM  
18 WELCOME TO T  
19 TWILIGHT ZONE  
20 CHIC MYSTIQUE  
21 LOVE MOVES IN  
22 THOUGHT I'D  
23 VIDEOLOGY  
24 IN GOD GAVE ROCK  
25 COLOURED KISSE

### TOP 10 B

- 1 LOVE IS STRANGE  
2 STANDING IN  
3 ARE YOU READY T  
4 COLD DAY IN HELL  
5 NOVEMBER RAIN  
6 LOVE LOVER LOVE  
7 RUNNY HOV  
8 DON'T YOU KNOW  
9 LADY WITH THE SF  
10 GOLD

The following records are out of the Top 100 singles sales chart. Fig

### US TO

- 1 I'M TOO SEXY, Ri  
2 UHH ANH, Boyz II  
3 MISSING YOU NOW, Michael Bolton  
4 I LOVE YOUR SMIL  
5 KEVIN SWART  
6 REMEMBER THE T  
7 DON'T LET THE SL  
8 TELL ME WHAT YOU  
9 SMELLS LIKE THE  
10 ALL I LOVE, Color  
11 FINALLY, Ce Ce  
12 CAN'T LET GO, Mar  
13 THE WAY I FEEL  
14 MYSTERY  
15 GOOD FOR ME, Ar  
16 MASTERPIECE, An  
17 VIDEOLOGY, Pa

● 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 25, a remarkably high figure given that this total includes a vast quantity 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 again, with the 100th hit of 1992 coming up last week. The fact is that the continuing downturn in

singles sales have made the market so soft that any record with a modicum of support will chart anyway. Instead of trying to break more hit singles, the industry is increasingly looking at ways of developing quality album acts. People like Toni Amos will get exposure anyway, and will develop into profitable album acts, while cultish indie bands with no commercial appeal beyond a tiny fan base won't sell albums just because their single makes a low chart entry. The point about selling albums is one

that needs to be urgently addressed, as few of the acts making incursions to the singles chart have a hope of album success. This point is vividly illustrated by the fact that only 13 new albums have broken into the Top 75 chart so far in the year up to last week, and only five were by acts new to the chart. That compares badly with, say, 1989, when 26 new albums had checked into the chart at the same stage of the year, a dozen of them by acts making their debuts.

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#### 2 RM UPDATE

17	2 LEGIT 2 QUIT, Hothot	43	BROKEN ARROW, Rod Stewart Warner Bros
18	UHH ANH, Boyz II Men Motown	44	KISS YOU BACK, Digital Underground Tommy Boy
19	MISSING YOU NOW, Michael Bolton Columbia	45	HEARTS DON'T THINK THEY FEEL, Natural Selection Atco
20	SAVE THE BEST FOR LAST, Vanessa Williams Mercury	46	DEEPER LOVE/PRIE IN THE L, Clivillés & Cole Columbia
21	KEEP IT COMIN', Keith Sweat Atlantic	47	TOO BLIND TO SEE IT, Kym Sims ID
22	TEARS IN HEAVEN, Eric Clapton Reprise	48	STAY, Jodeci Upfront
23	ILL GET BY, Eddie Money Columbia	49	I'VE GOT A LOT TO LEARN ABOUT LOVE, The Storm Interscope
24	BREAKMY HEART (I, Maritoni Condon Perspective	50	AGAIN TONIGHT, John Mellencamp Mercury
25	I CAN'T MAKE YOU LOVE ME, Bonnie Raitt Capitol		

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18	FOREVER MY LADY, Jodeci MCA	43	A WOLF IN SHEEP'S CLOTHING, Black Sheep Mercury
19	BROTHERS, Garth Brooks Capitol	44	WHENEVER WE WANTED, John Mellencamp Mercury
20	USE YOUR ILLUSION II, Guns N' Roses Geffen	45	OUT OF TIME, REM Warner Bros
21	SHEPHERD MOONS, Enya Reprise	46	APOCALYPSE II, The Enemy Public Enemy Def Jam
22	WAKING UP THE NEIGHBOURS, Bryan Adams A&M	47	CYPRESS HILL, Cypress Hill Ruffhouse
23	LEAN INTO IT, Mr Big Atlantic	48	DECADE OF DECADENCE, Ministry DGC Elektra
24	BLUE LIGHT, RED LIGHT, Harry Connick Jr Columbia	49	BLUDD SUGAR, Red Hot Chili Peppers Warner Bros
25	NAUGHTY BY NATURE, Naughty By Nature Tommy Boy	50	VAGABOND HEART, Rod Stewart Warner Bros

# dj directory

## Tyrrel Corporation

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



Brendan Behan



Label	Carma
F THIEVES	Warner HV PES 12220
Walt Disney	D211322
CIC	VHR 2496
PolyGram	0940993
MN OF THE GODS	BBC 4716
ST OF .../ CITY	BBC
	BBCV 4717
CIC	VHR 2414
Foxvideo	1866
JLE BODY PROG 2	BBC
	BBCV 4706
Walt Disney	D209132
Silvervision	WF 066
CIC	VHR 1462
Lifetime/Pickwick	LTV 001
CAS	9158
BETTER SEX	Similar SUK 98062
DVENTURE	Castle Pic CAS 9158

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IN

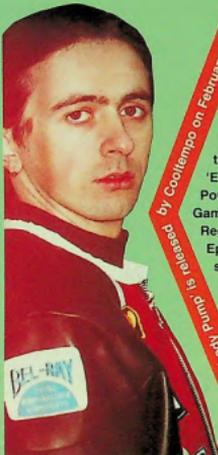
RM UPDATE 3

For further details contact the MUSIC WEEK AD TEAM

**071-620 3636**

# 1 dj directory

## DJ Power



Everybody is dancing  
 by Cooltempo on February 24

More than two years on from 'Numero Uno' and 'Ride On Time', the Italians are still churning out the most irresistibly upbeat tracks with the cheekiest of samples. One of the latest examples to hit these shores is 'Everybody Pump' by DJ Power, aka Steve Gambaroli. He DJs at Reggio's hippest club, Epsilon, where he says his playlist currently includes Robert Owens, UBQ Project and Degrees Of Motion.

Produced with help from the Black Box team, DJ Power's energetic track is easily identified by its use of the

"Everybody pump it like you want somebody" sample plucked from Prince's 'Gett Off'. Well, it is a sample on the original Pan Pot Productions import from Italy. When Cooltempo picked up the track for UK release, it sought permission from His Purpulence to use the sample.

The official word from Paisley Park was that Prince never allows his work to be sampled, so the line has now been re-recorded by Black Box singer Mirko Limoni.

Andy Beavers

## Cobra

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 one 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



'Tek Him' is out now on Sure Delight via Jetstar

## Nightlife 10

- (NEW) INDEPENDENT WOMAN — Adeva (US Capitol 12')
- (NEW) LIFT EVERY VOICE — Mass Order (Columbia 12')
- (NEW) FINE DAY — Opus III (PWL 12')
- (NEW) SUPERFICIAL LOVE — Bas Noir (Atlantic 12') (Strictly Rhythmic 12')
- (8) SINDAE — Hardrive (Hooj Toons 12')
- (7) MAKE ME WHOLE — Andronicus (Palmares 12')
- (NEW) BABAJI — D.H. Pinhas (ZYX 12')
- (NEW) THE BEAT GOES ON — Ryan Paris (Warners 12')
- (2) CHIC MYSTIQUE — Chic (House 12')
- (NEW) I CAN'T MAKE YOU SEE — Terry Hunter (House 12')



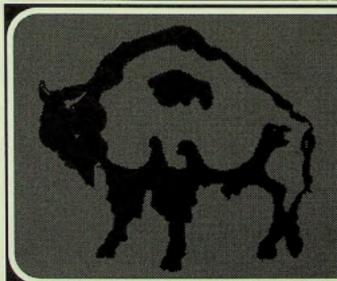
A guide to the hottest new club sounds, as featured on Pate Tong's Radio One FM show, 'The Essential Selection', broadcast every Friday from 7.30 to 10pm. Compiled by sales returns from the following record stores: City Sounds/Vinyl Zone (London); Underground/E. Bloc (Manchester); 3 Beat (Liverpool);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

## TOP 10 B1

- | Position | Title            |
|----------|------------------|
| 1        | LOVE IS STRANGE  |
| 2        | STANDING IN THE  |
| 3        | ARE YOU READY T  |
| 4        | COLD DAY IN HELL |
| 5        | NOVEMBER RAIN    |
| 6        | LOVER LOVER LOV  |
| 7        | FUNNY NOW        |
| 8        | DONT YOU KNOW    |
| 9        | LADY WITH THE SI |
| 10       | GOLD             |
- The following records are out on 200 singles sales chart. F4

## US TO

- | Rank | Title                    | Artist             |
|------|--------------------------|--------------------|
| 1    | I'M TOO SEXY             | Rhig               |
| 2    | TO BE WITH YOU, I        |                    |
| 3    | I LOVE YOUR SMIL         |                    |
| 4    | DIAMONDS AND PE          |                    |
| 5    | REMEMBER THE T           |                    |
| 6    | DON'T LET THE SI         |                    |
| 7    | TELL ME WHAT YOU         |                    |
| 8    | SMELLS LIKE TEA          |                    |
| 9    | ALL I LOVE               | Color M            |
| 10   | FINALLY                  | Ca Peini           |
| 11   | CAN'T LET GO             | Mar                |
| 12   | THE WAY I FEEL           |                    |
| 13   | MYSTERIOUS               |                    |
| 14   | GOOD FOR ME              | Am                 |
| 15   | MASTERPIECE              | Asia               |
| 16   | VIBEOLOGY                | Paola J            |
| 17   | 2 LEGIT 2 QUIT           | Hot                |
| 18   | UHH AHH                  | Boyz II Men        |
| 19   | MISSING YOU NOW          | Michael Bolton     |
| 20   | SAVE THE BEST FOR LAST   | Vanessa Williams   |
| 21   | KEEP IT COMIN'           | Keith Sweat        |
| 22   | TEARS IN HEAVEN          | Eric Clapton       |
| 23   | ILL GET BY               | Edo G Money        |
| 24   | BREAKIN' MY HEART        | Meredith Condition |
| 25   | I CAN'T MAKE YOU LOVE ME | Bonnie Raitt       |



4 RM UPDATE

# Natural Life

NEW NATURE 'Natural Life' available from February 24th

7", 12" 6 CD, 12" includes 'Living Killer Whale' and 'Good Vibes' mixes. All formats include previously unreleased material. Order now through Sony Teleseals or your Contact Salesperson. UK tour commences February 25th - check press for details

THE ROOTS RECORDS

- |    |                                    |                     |                 |
|----|------------------------------------|---------------------|-----------------|
| 43 | BROKEN ARROW                       | Red Stewart         | Warner Brothers |
| 44 | KISS YOU BACK                      | Digital Underground | Tommy Boy       |
| 45 | HEARTS DON'T THINK (THEY FEEL)     | Natural Selection   | A&O             |
| 46 | A DEEPER LOVE (IN THE J)           | Chivley & Cole      | Columbia        |
| 47 | TOO BLIND TO SEE IT                | Kym Sims            | 10              |
| 48 | STAY                               | Jedoo               | Upstart         |
| 49 | I'VE GOT A LOT TO LEARN ABOUT LOVE | The Storm           | Interscope      |
| 50 | AGAIN TONIGHT                      | John Mellencamp     | Mercury         |

- |    |                          |                   |           |
|----|--------------------------|-------------------|-----------|
| 18 | FOREVER MY LADY          | Jedoo             | MCA       |
| 19 | GARTH BROOKS             | Garth Brooks      | Capitol   |
| 20 | USE YOUR ILLUSION II     | Guns N' Roses     | Geffen    |
| 21 | (13) SHEPHERD MOONS      | Enya              | Reprise   |
| 22 | WAKING UP THE NEIGHBOURS | Bryan Adams       | ADM       |
| 23 | LEAN INTO IT             | Mr. Big           | Atlantic  |
| 24 | BLUE LIGHT, RED LIGHT    | Harry Connick Jr  | Columbia  |
| 25 | NAUGHTY BY NATURE        | Naughty by Nature | Tommy Boy |

- |    |                            |                       |                 |
|----|----------------------------|-----------------------|-----------------|
| 43 | A WOLF IN SHEEP'S CLOTHING | Black Sheep           | Mercury         |
| 44 | WHENEVER WE WANTED         | John Mellencamp       | Mercury         |
| 45 | OUT OF TIME, REM           |                       | Warner Brothers |
| 46 | APCALYPSE 91... THE ENEMY  | Public Enemy          | Def Jam         |
| 47 | CYPRESS HILL               | Cypress Hill          | Ruffhouse       |
| 48 | DECADE OF DECADENCE        | Motley Crue           | Elektra         |
| 49 | BLOOD SUGAR                | Red Hot Chili Peppers | Warner Brothers |
| 50 | VAGABOND HEART             | Red Stewart           | Warner Brothers |



## Cool Cuts

- |    |                                 |   |              |
|----|---------------------------------|---|--------------|
| 1  | (1) HE'S ALWAYS                 | Urban Soul  | Cooltempo    |
| 2  | (NEW) DON'T LOSE THE MAGIC      | Shawn Christopher   | Arista       |
|    |                                 | Long-awaited return from Shawn with mixes by Morales, Todd Terry and Mike 'Hitman' Wilson         |              |
| 3  | (3) MAKE IT ON MY OWN           | Alison Limerick   | Arista       |
| 4  | (10) WHATEVER YOU DREAM         | React To Rhythm   | Guerrilla    |
| 5  | (NEW) STEPPER'S DELIGHT         | EP Smith & Mighty   | Three Stripe |
|    |                                 | Interesting and unusual beats on this four-track EP from the Bristol posse                        |              |
| 6  | (2) GO TECHNO                   | House   | Atlantic     |
| 7  | (NEW) DO YOU WANT IT RIGHT NOW  | Degrees in Motion   | ffrr         |
|    |                                 | Big on import and now due in new kickin' mixes that should see this track cross over in a big way |              |
| 8  | (4) IOU                         | Arthur Baker  | US RCA       |
| 9  | (NEW) BEAUTIFUL IN RED          | Musaka  | Better Days  |
|    |                                 | A hot cut from last year in four new mixes to devastate the dancefloor                            |              |
| 10 | (5) SPIRIT OF DESTINY           | Sly & Lovechild   | Citybeat     |
| 11 | (NEW) A DEEPER LOVE             | C&C Music Factory   | Columbia     |
|    |                                 | An epic 12-minute new Tony Humphries mix to give this track a new lease of life                   |              |
| 12 | (17) TIME (TO WAKE UP)          | Immense   | Safe         |
| 13 | (7) NEVER GIVE UP               | Jinny   | Italian Time |
| 14 | (NEW) MISSION                   | Motiv 8   | Go Beat!     |
|    |                                 | Catchy and commercial hip house with groovy dub mixes   |              |
| 15 | (15) ANOTHER PLACE ANOTHER TIME | Julet Roberts   | Eternal      |
| 16 | (NEW) GROOVE THING KCC          |   | Azuli        |
|    |                                 | Another classy garage track from this fast emerging label   |              |
| 17 | (8) FEED THE FEELING            | Perception  | Talkin' Loud |
| 18 | (NEW) FLATLINE                  | I000  | White label  |
|    |                                 | Spacy house instrumental track laced with movie dialogue  |              |
| 19 | (NEW) UP TEMPO                  | Tronkhouse  | KMS UK1      |
|    |                                 | Grooverider remix of a Kevin Saunderson track — hard and heavy                                    |              |
| 20 | (NEW) INJECTED WITH A POISON    | Praga Khan  | Profile      |
|    |                                 | Manic Eurorave cut featuring the hardcore diva Jade 4 U on vocals                                 |              |



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

Phone now to hear the hot dance tracks

Cool Cuts clubline  
0898 334334

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

O  
Z  
O

"If you can reach a state of astral-projection, then maybe, just maybe, you can hear the faint murmers 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 DJ 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

'Anambra' is released by Riot on March 9.

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RM UPDATE 5

For further details contact the MUSIC WEEK AD TEAM

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	PolyGram 0940983
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ST OF .../ CITY	BBC BBCV 4717
	CIC VHR 2474
	Foxvideo 1866
JLE BODY PROG 2	BBC BBCV 4706
	Walt Disney D209132
	Silvervision WF 066
	CIC VHR 1462
	Lifetime/Pickwick LTV 001
BETTER SEX	Similar SLK 98862
ADVENTURE	Castle Pic CAS 9158

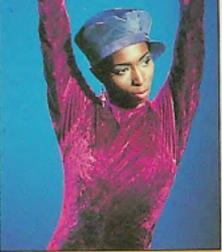
IN

# Disc Directory

## Hot vinyl!

BY JAMES HAMILTON

- 1 I'M DOING FINE
- 2 I WONDER WHY
- 3 REMEMBER THE
- 4 GODDIGN GIRL
- 5 FOR YOUR BABIE
- 6 I CAN'T DANCE
- 7 STEEL BARS M&M
- 8 CAN YOU HANDLE
- 9 STAY Shakespeare
- 10 BORN OF FRUSTR
- 11 LOVE IS EVERY
- 12 WE GOT A LOVE
- 13 MOVIN' ON UP P
- 14 GIVE ME JUST A
- 15 LAID SO LOW
- 16 LOVE THE THING
- 17 I LOVE YOUR SM
- 18 WELCOME TO TH
- 19 TWILIGHT ZONE
- 20 CHIC MYSTIQUE
- 21 LOVE MOVIES IN
- 22 ... THOUGHT TO DIE
- 23 VIBESLOGY Paula
- 24 IN GOD GAVE ROCK
- 25 COLOURED KISSE



**PARIS RED 'Good Friend'**  
(Columbia 656941 5)  
With vocal production by Culture Beat, this playfully vainglorious Califorman asexual-cum-gallop cheerfully Caters-Dennis-type disco gallop breathes brazenly thumping power in Marc Casandra's 123.8bpm Commercial Club Mix and Culture Beat's throbbing 9-124.1bpm Heavy Club Mix. With an A Cappella Beginning like the German import accurately if ponderously put off its joints here by a 128bpm Cuban Dance Edit and temptingly doozing Fly Away 5AM Mix.

**THINK TWICE 'Heaven In Your Eyes'**  
(Internal Bass Records IB-1, via 0932 57 1000)  
Fronted by soulfully warbling Judy LaFosse, this Weirycide/Cherney-based self-contained band launches both itself and its label with an excellent sultry rolling 9-190.4bpm gangsteric club that covers class, coupled by its 'Heaven Mental' bud, the swirling jiggly 114bpm 'On My Own' and Hashim inspired delicately pulsing cool speedo 9-128bpm 'Ease The Pressure', quite a find!

**DIANA ROSS 'The Donna Love II'**  
(EMI 12EM 2211)  
Here the 12-inch coupling to her Steve Wandor created joggily chugging 103.8bpm 'The Force Behind The Power', this previous import sale is variously treated in Maurice Jarrot's slicks twisted attractive bouncily loping instrumental 119.7bpm Underground Mix, Eric Miller by turns sluttier then bewitchingly juddering swingbeat-ish 106.4bpm Smooth Groove Extended Mix and piano plunked lurchingly canting 9-113.9bpm Smooth (Flow) House instrumental, these having been separately promoted with (best of all) Eric's unrelaxingly jaunty jiggling 9-110.6bpm Ed-Smoove's Groovy Remix.

**ALISON LIMERICK 'Make It On My Own'**  
(A&J2/Anista 614 596)  
Created by Steve Anderson, this incredibly catchy attractive yeti forceful follow-on from Alison's 'Where Love Lives' club classic will hopefully be the crossover hit she deserves, in Tony Humphris' bouncily stroking garage-style 111.7-111.8bpm Spagnum Mix and newer sultrier cutting funk 121.7bpm T. Scar remix with New York input by Todd Terry, or Terry's Buns, Norty Cotto & Larry Rausen, or Steve's own jaunty wriggling poked and purred jiggly rush (kickboxing 111.5-111.7bpm 12" Club and 111.4bpm Flying Purpleback Maxis plus, not promoted, a 7" version). Sing it!

**TOXIC TWO 'Rave Generator'**  
(PWL International PWLT 223, via Warner Music)  
New York DJs Ray Love & Damon Wild remixed Digital Ecstasy's 'Pure Pleasure' while visiting Belgium, then returned home to add some techno muttering to their Rave Mix and make it into this retitled version, an infectious synch nugged swing French Kiss-like bouncer with chanting chorus and 'Siente Latino' style whoop-whoo effects, sizzling hot on north already on US Dancefloor Records but not out there until next week (a fortnight after 'Pure Pleasure') in 136.3-136.2bpm Blockbuster 128.1bpm-136.1bpm Rave Edit and jiggly cover 134.2bpm Original Mixes, plus the cynical smashing thumpy 133bpm 'Acid Flash', 'Mornahie', MONICA DE LUXE 'Take Control' (C.T. Records CTT 36, via TotalBMRG) also follows the same jiggly bumping 125.7-125.8bpm rhythm pattern (flopped by the attractively jiggly 9-123.3-123.4bpm 'Love On My Mind' (Pinnacle Mix)), but where does all this leave the Rapino Brothers' 'Set Me Free', which pre-dated the 6 with the same RPT.

- 6 RM UPDATE
- |    |   |                                    |                         |           |
|----|---|------------------------------------|-------------------------|-----------|
| 18 | ▲ | BROKEN ARROW, Rod Stewart          | Warner                  | Brothers  |
| 19 | ▲ | KISS YOU BACK, Digital Underground | Tommy Boy               |           |
| 20 | ▲ | HEARTS DON'T THINK THEY FEEL       | National Selection      | Also      |
| 21 | ▲ | A DEEPER LOOK INTO THE T           | Claudio & C.C. Columbia |           |
| 22 | ▲ | TO WOO BLOND TO SEE IT             | Kim Sims                | Id        |
| 23 | ▲ | STAY, Jessie                       | Upfront                 |           |
| 24 | ▲ | IT'S GOT TO LOUNGE ABOUT LOVE      | The Storm               | Intercity |
| 25 | ▲ | AGAIN TOGETHER                     | John Mellencamp         | Motown    |

**ADEVA 'Don't Let It Show On Your Face'**  
(Cooltemp COOLX 248)  
The diva's bawling discouraging throbber is out first in Paul Oakenfold & Steve Osborne's cool 9-111.6bpm Perfecto Mix plus producer Smash Productions' more potent 10-111.4-124bpm Full Length Smash Mix, Sister Sleaze-style (also 9-111.8-124bpm T.G.L.F. (Thank God It's Friday) Mix and fully vocal 115.4-116.3bpm Smash Dub, while due

separately The Joey Negro Disco Mixes (COOLKR 248) has Dave Lee's familiar Salsimar, reharmonised felt provocatively sluffing 9-102.2-125.3bpm Jazzy Negro Remix and its sparser dubwise jazz-luscious Joey Negro Jazz Mix, flopped this time however by the superb warty swirling attractive 'Independent Woman' in an infectious jiggling 118.5-118.6bpm 12" Smash Mix (my personal favs of the year so far) and more staidly lurching. Phoenix's Choice-ize 118.7bpm Tony Humphris Mix, Suede's juddering dync-

**TODD TERRY PENS 'This Will Be Mine'**  
(US Freeze Records NRP1 5501)  
(US Freeze Records) 'over one hour of club music' on a two record set (to forgive me for not getting to it sooner), this has 12 mainly instrumental tracks produced and mixed by Todd with the Bobby Byrd produced breezily bunched 118.6bpm 'Jazz Anthem', Otis Oaza & Insuper produced luzz quillly drolled 9-106.6bpm 'Soul In The Mix', Crystal Waters' 118.6bpm 'Jazz Taz', various samples produced 121.8bpm 'I Need A Fix', again 'SW-18' skittering 122.9bpm 'Don't You Want Some More', bleepy jacking 117.9bpm 'This Will Be Mine', lushly joggling 9-110.0bpm 'The Movement', sluttier driving 123.7bpm 'House Is A Feeling', hip jaze 123bpm 'If You Wanna Ride', and samples crammed chugging 118bpm 'The Journey (Part II)', all of fanlar noises.

**JOY SALINAS 'The Mystery Of Love (Joey Negro Mixes)'**  
(Flying Records UK FLYUK 161, via Warner Music)  
The Italy based Philippine diva's swoopingly warbled carterer is then thrashed and stripped right down by Dave Lee's coolly thumping 123.2bpm Joey Negro Club, instrumental Party and Coolout Mix remixes, still flopped as an import by Souled Out's much catchier and more lustily waded brightly jiggling 123.2bpm Radio Out and jhering Jazmental.

### TOP 10 B

- 1 I LOVE IS STRANGE
- 2 STANDING IN THE
- 3 WE ARE YOU READY T
- 4 COLD DAY IN HELL
- 5 NOVEMBER RAIN
- 6 I LOVE LOVER LOVER
- 7 FUNNY HOW
- 8 DONT YOU KNOW
- 9 I WANT WITH THE SI
- 10 GOLD

The following records are out on Top 20 singles sales chart. Fr.

### US TO

- 1 I'M TOO SEXY, Right
- 2 BE WITH YOU YU
- 3 I LOVE YOUR SMIL
- 4 DIAMONDS AND P
- 5 REMEMBER THE T
- 6 I CAN'T LET THE SI
- 7 TELL ME HOW YOU
- 8 SHELLS LIKE TEEN
- 9 ALL I LOVE, Color M
- 10 FINALLY, Co. Pez
- 11 CAN'T LET GO, Mar
- 12 THE WAY FEEL
- 13 MYSTERIOUS
- 14 GOOD FOR ME, Am
- 15 MASTERPIECE, Ani
- 16 I LOVE YOU, Paul
- 17 VIBEGIT, Jaxx
- 18 UH AHH, Boyz II Men
- 19 MISSING YOU NOW, Michael Bolton
- 20 I SWEET THE BEST FOR LAST, Vanessa Williams
- 21 KEEP IT COMING, Keith Sweat
- 22 TALKERS IN HEAVEN, Eric Clapton
- 23 I'LL GET BY, Eddie Money
- 24 I CAN'T MAKE YOU LOVE ME, Mar Gayard
- 25 A BROWN MAN'S SHIRT, Bonnie Raitt

### Briefly...

Also about now are DELTA KUNKE HOMOPIENIST 'Mistabolism' (Elektra [EKR 1427], Ice Cube's cousin Debraun B. Balfanz produced jaunty rap is here in James Brown 'Mind Power' jiggled 9-99.5bpm LP Version, more calmly chugging 98.3bpm Rennie and instrumental, with the woody bumping 99.2bpm 'Burnt', SPAGNA 'Love At First Sight' (Epic 657610 6), Black Box produced 'Call Me' gets breezily attractive 118bpm Sona-style canter in six Groove Grooves and Black Box mixes; COLOR ME BADD 'Heartbreaker' (Giant/ WOODLEY), lushly harmonised gettily jacking tripper unnecessarily in live throbbing 108.3bpm Frankie Knuckles remakes and its jiggler 107.8bpm Record; NW1 featuring born 2 to the Band 'Played The Boogie' (Ninja Tune ZEL 12196, SRD), Sweeney doggoogoo break beat, brass and organ backed 127.25bpm lightly hoarse rap

with warty Dub Style and instrumental 'Straight Outta Camden Mixes' ROEL BUTZEN 'Violent Wake Up (Profile PROF 353, P), Belgian DJ's fiercely frantic 9-134.2-136bpm buzzing and slithering raver, with droning twirling 128.8bpm 'This Year's Inch' and more meandering 128.4-136bpm 'West A.C.' INTERFACE 'The Toytown Experience' (Rising High Records HSN 14, SRD), Mena Ash crossed street electro rap EV with frantic 142.5bpm 'Do It', demented 137.3bpm 'Out Yer Face', lurching 140.1bpm 'The Return Of Cocobla', jerky 137bpm Spectre Remx, bounding 129bpm 'Look At Their Eyes', ferociously twirling (D) 136.8bpm 'Junior Space Cadet', DJ FREEZE 'Kool To Be Kool', Full Effect Records FERT 106, SRD), Tony Hall-style cast produced ultra-frantic 0-141.8-142bpm 'Meritman' (viva slippery ferocity, EXIT 100 'Liquid' (Mute 12 3004 1, RTMP), Mike O' B and DJ MUD H's freaky triquesque jacking twirly (D) 126.7-130bpm electro chugger which is in three jaunty mixes.



- |    |   |  |            |  |
|----|---|--|------------|--|
| 18 | ▲ | FOREVER MY LADY, Jodeci                  | MCA        |  |
| 19 | ▲ | GARTH BROOKS, Garth Brooks               | Capitol    |  |
| 20 | ▲ | USE YOUR ILLUSION II, Guns N' Roses      | Geffen     |  |
| 21 | ▲ | [CD] SHEPHERD MOONS, Ernie               | Reprise    |  |
| 22 | ▲ | LEARNING TO THE NEIGHBOURS, Bryan Adams  | ADM        |  |
| 23 | ▲ | WAKE UP INTO IT, Mr Big                  | Atlantic   |  |
| 24 | ▲ | BLUE LIGHT, Red Night, Naughty By Nature | Columbia   |  |
| 25 | ▲ | BLAUGHTER BY LIGHT, Husky City Blues     | Torrey Bay |  |

- |    |   |  |                 |  |
|----|---|--|-----------------|--|
| 43 | ▲ | WOLF IN SHEEP'S CLOTHING, Black Sheep    | Mercury         |  |
| 44 | ▲ | WHENEVER WE WANTED, John Mellencamp      | Capitol         |  |
| 45 | ▲ | OUT OF TIME, REM                         | Warner Brothers |  |
| 46 | ▲ | APOCALYPSIS... THE ENEMY... Public Enemy | Def Jam         |  |
| 47 | ▲ | CRAPASS HILL, Cypress Hill               | Ruffhouse       |  |
| 48 | ▲ | DECADE OF DECADENCE, Madley Coo          | Elektra         |  |
| 49 | ▲ | BLOOD SUGAR... Red Hot Chili Peppers     | Warner Brothers |  |
| 50 | ▲ | YAGABOND HEART, Rod Stewart              | Warner Brothers |  |



### MASSIVE ATTACK

(Wild Bunch Records WBRT 4, via Circa) Pop orientated in the same way that Seal is, the atmospheric humped-backed wailing and chirping cicadas washed jiggly swaying mountain-horace Andy sunny 0:05:30bpm 'Hymn Of The White Whale' (Nettie Hooper Mix) is followed by the virtually acapella Shara Nelson breathed 'Home Of The Whales' with a useable but hardly essential driving 02:10bpm 'Be Thankful (And Oakenfold Mix)' revival of William DeVaughn's 'Be Thankful For What You've Got' and stately thrummed rumbly 100:16bpm 'Any Love' (Larry Heard Mix) as more danceable they no wonder its malout to club jocks came as an afterthought!

### TLC

'Ain't 2 Proud 2 Beg' (US Lab 'Face' 72008-21000-1) Presumably named after Tender Lovin' Care, the Salt-n-Pepa inspired rapping and singing young girl trio's Dallas Austin created jackingaway rap/rock 114:00bpm 'Smack Mix' is a slightly lurching sweet roller in its 108bpm Smoothed Down Extended Remo, or funkier bounce charting chugging fun in its 104:00bpm Album Version, 0:104:00bpm Dallas' Dir Mix, 0:104:00bpm Lat Eye's '3 Minutes And Counting', 0:104:9-08bpm Rap Version and 108:00bpm instrumental (Album Version), these variously sampling James Brown's 'Escapism', Kool & The Gang's 'Jungle Boogie', Average White Band's 'School Boy Crush', Silver Convention's 'Ty Robin Fly' and Bob James' 'Take Me To The Mardi Gras'!

with a rippling groove that just don't quit, this so-called '12" Smack Mix is in fact (Verve Turner & Goh Holcova's 118:95bpm '12" Version from an report of 'Independent Woman' (US Capitol W-15603), which also has their sensational 119-118:95bpm Rave Dub and 119:40bpm Radio Version, Tony Humphreys' above described Tony's '12" Mix, but gotta phat-fest-fisker bounding Vee Dub and Tony's Radio Edit (all 118:95bpm too), plus Smack Productions' original rarely carrying 118:95bpm LP Version.



### SUNSCREEN

#### 'Pressure'

(Sony Soho Square 657801 6) By turns raucously howling and breathily whispering Lucas Holm and her Christened thrums follow last year's 'Wack On' with other plans jangled churning jumpy saw

guitar on poundingly spurring 128-0:128-08bpm '12" 0:128-0:128-08bpm 'Strung Out and 0:112:9-0:121:9-08bpm instrumental Mixes, plus fuzzily wailing throbbing ultimate Bohannon-on 0:128:10bpm Release Me Extended and basally thumping sparse 128:10bpm Back Room Mix clubs, creating saw like chaff fodder.

## Beats & Pieces

**THE MAIN EVENT** weekend on March 6/7/8 has moved from mountainous North Wales right across country to the flatlands of Lincolnshire (Scepter) as equally twisting drive, although closer to London), where **Butlin's FunCoast World** at Skegness will accommodate a larger new co-promotion spread between the **Dream Team's** circus Big Top with such rave DJs as Steve Jackson, Colin Dale, Fabio, Carl Cox, Paul Oakenfold, Graeme Park, Colin Faver and many more, **LiveWire's** housegrange The Red Zone with Pete Tong, Judge Jules, Nicky Holloway, Sasha, Dave Norrell, Stuart McMillan and Ome Mickle, rap/rock The Soulforce with Roy Ayers in concert plus Tim Westwood, Chris Hill, Ian Reading, Soul 2 Soul DJs, Madhatter Trevor Nelson and Bob Masters, real soul/naree **Rebel** The Underground with Bob Jones, Norman Jay, Simon Dunmore, Chris Brown, Kev Hill and Gary Dennis, and on-site broadcasters **Active FM's** also soulful **Active Radio**, several jocks playing in more than one venue: details and tickets (£55, £60, £65 according to degree of luxury) on 081-364 1212/1666. **Polydor** is closing down its Urban logo and dance department after all, at the end of this month, any dance product that's released in the future being on the main label... **Rebel MC**

has signed to **Big Life** (which now on March 9) will be re-issued 'Roch Ah Getting Richer' originally produced by his own **Tribal Bass Records**... **Ex-Girlfriend** is actually twisting drive, al (You're 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... shame!... **Disco** **Gary VanDenBussche**, Spencer WD, Supertan and his jocks start bringing back 'Disco' (in all its rave-excluding forms) from this week on **Monday Freedom** Thursdays at 'Chat-Nam's **Glitz**... Eighteen-year-old **Danny Break** from Son'z Of A Loop Da Loop Era entertains fellow DJs and fans alike with his hot mix selection every Saturday in Romford's **Boogie Times** record store... I am from this week calculating my beats per minute using a Casio Chrono 1000 Speed Trainer stopwatch, intended really for lap timing, used in conjunction with my trusty **Rebel ENH** hand 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 and multiply by 60. The hopefully super-accurate results are however now sometimes up to .75bpm slower than before... **AND THE BEAT GOES ON!**

- Labels: CMC 110
- FTHIEVES Warner HV PES 12220
- Walt Disney D211322
- CIC VHR 2496
- PolyGram 084983
- WN OF THE GODS BBC BBVC 4716
- ST OF.../CITY BBC BBVC 4717
- CIC VHR 2474
- Foxvideo 1866
- JLE BODY PROG 2 BBC BBVC 4706
- Walt Disney D209132
- Silvervision WF 066
- CIC VHR 1462
- Lifetime/Pickwick LTV001
- BETTER SEX Similar SJK 9802
- ADVENTURE Castle Pic CAS 9158

### 2 BAD MICE

#### 'Hold It Mce'

(Moving Shadow SHADOW 14, via SRD) Another Southern distributed instant seller that wasn't permitted to UK, the Hertfordshire posse's Rob Playford produced four-track has this newly percussive raving 134bpm hip house wrigger with squeaky 'I don't want to lose your love' female punctuation, the lively scratched only rumbly 0:134bpm 'Ware Mouse', jerky episodic booming and scurrying 0:133:0-08bpm 'Bombs Scare', and 'two bad mice' female prodded rhythmically revamped jittery 0:131bpm '2 Bad Mice Please'.

### N.A.M.

#### 'Feel The Fire'

(Warrior Records WRR 12020, via Phoenix) Remixed by 400 Blows, this 'feel the fire, burn and take you higher' girl chanting fanatically jiggled and belting 135:75bpm noisy raver in Beef Matrix and pay reigned Escape Mixes, ripped by the futuristic communications punctuated poundingly galloping 0:135:08bpm 'Glisten 2000' in short Raven and longer Abstract Trance Mixes.

### HARDWARE Featuring I.G.

#### 'Sindae'

(US Strictly Rhythm SR 1272) Produced by Kenny 'Dope' Gonzalez & Little Louie Vega, this infectious 'Go Sin-dae'

chanting breezy hip house bouncer is in their 0:123:10bpm Masters At Work Club and Radio Mixes, percussive Master At Work and more burbling lurching 0:122:08bpm KenLo Dubz, this Mce's 0:122:08bpm original wordless apart from rhythmic repetition of 'you're girls wailed lively 123bpm Sindae's Desire Mix.

### SYNDICATE 305

#### '1 Promise'

(Caroline H-Bias Records HB-012) Remixed since it was out last spring as a limited edition coupled with Bass Is Base's 'The Sprint' (which had a full release in June), this girl cooed and gynally charmed **FUNOZE & Ova** production is in percussion patterned jolting 122:70bpm Nu Disco '92, perkily striding Ministry Of Underground Dub, snappy snare drum tiered 0:121:08bpm Swinger Club, both rapped jiggly Arweaves, and futury 122:08bpm Original Radio Mixes.

### A.S.K.

#### 'Freedom We Cry'

(MCA MCST 1591) A subtly featured, crooned and warbled jagger by Amanda Charles Vincent has bursts of jangly squawking saxophone, tongue piano and rattling vibes, in Yvonne Turner's coolly undulating 100:50bpm Jazz Version, the guys' nerver tapping 100:75bpm Smoothie Side Groove and calmly snoring 0:100:5-08bpm Sensible House Dub of next week.

**A PLECTRUM MAY BE CHEAPER ... BUT NOT HALF SUCH GOOD VALUE!**

## THE MUSICIANS' GIG GUIDE - UK

Written by the same team who produced the much acclaimed Musician's Gig Guide London '90, the UK version contains a listing of over 600 venues with Contact Names · Phone Numbers · How To Get There · Booking Policies · Stage Sizes · P.A. specs · Publicity Details · Venue Address · Set Times · Fees ... plus many other facts and figures designed to save you time and money. A must for any gigging musician!

AVAILABLE DIRECT FOR ONLY £12.95 (plus £1.50 p&p - total £14.45) from The Musicians' Gig Guide, CPL, Dept MW4, 120-126 Lavender Avenue, Mitcham, Surrey CR4 3HP or phone 081 640 8142 with your credit card details. Extra copies will be sent at no extra p&p cost. For a limited period only you can get the UK and the London Gig Guides for only £19.45 (inc p&p). Please allow 14 days for delivery.

RM UPDATE 7

For further details contact the **MUSIC WEEK AD TEAM**

**071-621-3636**



# TOP 30 MUSIC VIDEO

THE OFFICIAL **music week** CHART

Rank	Artist	Title	Category/Running Time	Label	Cat No.
1	QUEEN	Greatest Fix II	Compilation/1hr 20min	PMI	VC4112
2	QUEEN	We Will Rock You	Live/1hr 30min	Music Club	MC 2032
3	QUEEN	Box Of Flix	Compilation/2hr 40min	PMI	MV89913243
4	SIMPLY RED	Moving Picture Book	Compilation/45min	WNV	9031754343
5	JASON DONOVAN	Joseph Mega-Remix	Video Single/16min	PolyGram	0849722
6	LUCIANO PAVAROTTI	In Hyde Park	PolyGram Vid Live/1hr 30min	PolyGram	0711503
7	QUEEN	Greatest Flix	Compilation/1hr 30min	PMI	MVP 99 10112
8	TINA TURNER	Simply The Best	Compilation/1hr 30min	PMI	MVD 9913083
9	QUEEN	At Wembley	Live/1hr 15min	PMI	MVP 99 1259 3
10	CARRERAS/DOMINGO/PAVAROTTI	PolyGram Vid Live/1hr 26min	PolyGram	CFV 11122	
11	MADNESS	Complete Madness	4 Front/PolyGram	PMI	0837883
12	SEPULTURA	Under Siege (Live...)	Road/Runner Live/54min	RRV	09563
13	STATUS QUO	Rocking Through...	4 Front/PolyGram	LED	80192
14	DANIEL O'DONNELL	An Evening With	Compilation/1hr 30min	Ritz	RITZV 0028
15	ROD STEWART	The Videos 1984-1991	WVM	WVM	7599362833

Rank	Artist	Title	Category/Running Time	Label	Cat No.
16	ERIC CLAPTON	The Cream Of...	4 Front/PolyGram	PMI	0838623
16	RED HOT CHILI PEPPERS	Funky Monks	WVM	WVM	7595382813
18	THE AWARDS 1992		Compilation/1hr 32min	Wienersworld	WNR 2026
19	ERIC CLAPTON	24 Nights	WVM	WVM	7595381933
20	LUCIANO PAVAROTTI	Pavarotti Mus Club/Vid	Live/1hr 13min	MC	2003
21	WHITE LION	ESCAPE FROM BROOKLYN	WVM	WVM	8536502783
22	ELVIS PRESLEY	56-In The Begin...	4 Front/PolyGram	PMI	0837883
23	KYLIE MINOGUE	Let's Get to...	Compilation/28min	PWL	VHF 21
24	ERASURE	Live At The Seaside	4 Front/PolyGram	PMI	0837783
25	FOSTER & ALLEN	Souvenirs & ...	Telstar	TVE	10194
26	CREAM	STRANGE BREW	WVM	WVM	8536502573
27	QUEEN	Rare Live	PMI	PMI	MVP 99 1189 3
27	DANIEL O'DONNELL	Thoughts Of Home	Telstar	TVE	1007
29	NEIL DIAMOND	Glad You're Here ...	Music Club	MC	2075
29	ROXETTE	The Videos	PMI	PMI	MVP 9913273

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# TOP 15 VIDEO

Rank	Artist	Title	Category/Running Time	Label	Cat No.
1	ROBIN HOOD - PRINCE OF THIEVES	Action/2 hr 17 min	Warner HV	Warner HV	PES 12220
2	FANTASIA	Children's/1 hr 55 min	Walt Disney	Walt Disney	D311322
3	GHOST	Drama/2 hr 1 min	CIC	CIC	VHR 2496
4	MAKING LOVE	Special Interest/90 min	PolyGram	PolyGram	0840863
5	BLAKE'S 7: VOLCANO/DAWN OF THE GODS	Sci-Fi/1 hr 43 min	BBC	BBC	BBVC 4716
6	BLAKE'S 7: THE HARVEST OF ...	Sci-Fi/1 hr 44 min	CIC	CIC	BBVC 4717
7	DAYS OF THUNDER	Action/1 hr 42 min	CIC	CIC	VHR 2474
8	HOME ALONE	Children's/1 hr 38 min	Foxvideo	Foxvideo	1866
9	ROSEMARY CONLEY'S WHOLE BODY PROG 2	Special Interest/1 hr 2 min	BBC	BBC	BBVC 4706
10	THE LITTLE MERMAID	Children's/1 hr 19 min	Walt Disney	Walt Disney	D209132
11	WRESTLEMANIA V	Sports/3 hr	Silvervision	Silvervision	WF 056
12	BIRD ON A WIRE	Comedy/1 hr 40 min	CIC	CIC	VHR 1462
13	THE LOVERS' GUIDE	Special Interest/1 hr	Lifetime/Pickwick	Lifetime/Pickwick	LTV 001
14	THE ESSENTIAL GUIDE TO BETTER SEX	Special Interest/1 hr	Similar	SUK	98062
15	BILL & TED'S EXCELLENT ADVENTURE	Comedy/1 hr 25 min	Castle Pic	Castle Pic	CAS 9158

## FORTHCOMING SUPPLEMENTS IN

**music week**

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**

24	Brand New	Heaven/Development	fr
25	NEW	LAD SO LOW (TEARS ROLL DOWN) Tears For Fears	Fontana
26	11	DIXIE-NARCO (EP) Primal Scream	Creation
27	19	LOVE IS EVERYWHERE Coco	Spa/Inti
28	20	OPTIMISTIC Sounds Of Blackness	Perspective/WAM
29	9	LEAVE THEM ALL BEHIND Ride	Creation
30	14	GOD GAVE ROCK & ROLL TO YOU II Kiss	Interscope
31	26	I'LL CRY FOR YOU Europe	Epic
32	22	THE FORCE BEHIND THE POWER Dina Ross	EMI
33	NEW	COVERS (EP) Everything But The Girl	Bianco Y Negro
34	NEW	HARDCORE HEAVEN/YOU AND ME DJ Seduction	Freedom
35	NEW	MASSIVE ATTACK (EP) Massive Attack	Wild Bunch
36	NEW	THE EP (BRAND NEW MIXES) Zero B	Freedom
37	24	MUTATIONS (EP) Orbital	fr

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# TWELVE INCH

1	NEW	IT'S A FINEDAY Opus III	21	TWILIGHT ZONE 2 Unlimited
2	NEW	REMEMBER THE TIME Michael Jackson	22	REALITY USED TO BE ... P!N Dvxn
3	NEW	I'LL LOVE YOUR SMILE (...) Shanice	23	DANCE NO MORE E.Lustiano/Dorcas/French
4	NEW	LIVE IN MANCHESTER Keb' Mo	24	ALIVE Pearl Jam
5	NEW	THE EP (BRAND NEW ...) Zero B	25	AUTOBIOGRAPHY OF A ... Shut Up And Dance
6	NEW	HARDCORE HEAVEN/... DJ Seduction	26	FEEL Ruth Joy
7	3	OPTIMISTIC Sounds Of Blackness	27	THE JONES' The Temptations
8	4	FAO OUT Sorr. Of A Loop Da Loop Era	28	DIXIE-NARCO (EP) Primal Scream
9	1	MUTATIONS (EP) Orbital	29	RANKANKAN Trio Puente
10	NEW	THOUGHT I'D DIED ... Bryan Adams	30	HOLD IT DOWN 2 Bad Mice
11	3	DREAM COME TRUE Brand New Heavens Development	31	SO WHAT! Horny Jordan
12	NEW	ARE YOU READY TO FLY Rozzelle	32	LAD SO LOW (TEARS ...) Tears For Fears
13	2	LEAVE THEM ALL BEHIND Ride	33	EVERYBODY IN THE PLACE The Prodigy
14	NEW	GET DOWN M.D.-E.M.M.	34	CLOSE YOUR EYES Acen
15	11	I'M DOING FINE NOW The Freshicans	35	CRUCHER Army Of Lovers
16	NEW	MASSIVE ATTACK (EP) Massive Attack	36	MORIA JANE'S CAFE Definition Of Sound
17	6	REVERENCE Jesse And Mary Chain	37	CRUEL P!L
18	NEW	MIC29 MIC29	38	TREATY Yoshi Yori
19	7	THE BOUNCER Kicks Like A Mule	39	I'LL CRY FOR YOU Europe
20	3	CHIC MWTLOUE CHIC	40	CAN YOU HANDLE IT DNA featuring Sharon Field

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62	NEW	MIC29 World Of Twist	Champion
63	NEW	SHE'S A RAINBOW World Of Twist	Coca
64	43	SO WHAT! Romy Jordan	Antilles
65	40	FEEL SO REAL Dream Frequency/Daphne Sharp	Citybeat
66	51	TOO BLIND TO SEE IT ○ Kylie Sims	Atco
67	NEW	FEEL Ruth Joy	MCA
68	44	VIBES/OLOGY Paula Abdul	Virgin America
69	NEW	THE JONES' The Temptations	Motown
70	61	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN Dr Hook	Capitol
71	32	JUSTIFIED AND ANCIENT ○ The KLF (Lead vocals: Miss Tammy Wyntel)	KLF Comm.
72	42	TAKE YOU'VE TASTED LOVE Take That	RCA
73	NEW	LOVE LOVER LOVER Ian McCulloch	East West
74	46	HIGHWAY 5 92 The Blessing	MCA
75	53	TEARS IN HEAVEN Eric Clapton	Reprise

# inspiral carpets

new single released February '17

## dragging me down

7-, 12-, mc & digipak cd all feature another new track - **I know I'm losing you** - initial quantities of the 12- contain exclusive free print on tour in February

10 sherfield octagon  
11 middlesborough town hall  
12 glasgow barrowlands  
13 aberdeen music hall  
14 norwich u.e.a.  
15 wolverhampton civic hall  
17 portsmouth guild hall  
18 london kilburn national  
20 liverpool royal court  
21 oldham a.e.h.



# TOP 40 CLASSICAL ALBUMS

Rank	Title, Composer	Artist(s)	Cassette/CD/LP	Distributor	Label
1	ESSENTIAL OPERA	Various	CD-433922/3/4	Decca	Decca
2	PAVARTOTTI IN HYDE PARK	Paravotti	CD-436330/302	Decca	Decca
3	THE ESSENTIAL MOZART	Various	CD-433333/3/4	Decca	Decca
4	VIVALDI: FOUR SEASONS	Acquafredda/EMI	CD-433333/3/4	EMI	EMI
5	BREN: PIANO & VIOLIN CONCERTOS	Bedford/MacGregor/McLellan/CD	CD-433333/3/4	EMI	EMI
6	BRAHMS: VIOLIN CONCERTO	Kennedy/Tarasov	CD-433333/3/4	EMI	EMI
7	MENDELSSOHN/BRUCH/SCHUBERT	Kennedy/Tarasov	CD-433333/3/4	EMI	EMI
8	HOLST: THE PLANETS	Kennedy/EMI	CD-433333/3/4	EMI	EMI
9	MCCARTNEY/DAVIS: LIVERPOOL ORATORIO	Dowling/EMI	CD-433333/3/4	EMI	EMI
10	ELGAR: CELLO CONCERTO/SEA PICTURES	Dowling/EMI	CD-433333/3/4	EMI	EMI
11	DIVAI A SOPRANO AT THE MOVIES	Ballet	CD-433333/3/4	EMI	EMI
12	BETHOVEN: MISSA SOLEMNE	Gardiner/Monteverdi/Choir	CD-433333/3/4	EMI	EMI
13	HOLST: THE PLANETS	Proffers/EMI	CD-433333/3/4	EMI	EMI
14	PUCINI: MADAMA BUTTERFLY (HIGHLIGHTS)	Karajan/EMI	CD-433333/3/4	EMI	EMI
15	ELGAR: CELLO CONCERTO/ENIGMA VARS	Karajan/EMI	CD-433333/3/4	EMI	EMI
16	ALBINONI: ADOLFO/PACHELBEL: CANON	Karajan/EMI	CD-433333/3/4	EMI	EMI
17	PUCINI: LA BOHEME (EXCERPTS)	Karajan/EMI	CD-433333/3/4	EMI	EMI
18	ELGAR: CELLO CONCERTO	Karajan/EMI	CD-433333/3/4	EMI	EMI
19	MOZART: REQUIEM ETC.	Karajan/EMI	CD-433333/3/4	EMI	EMI
20	ORCHESTRA	Karajan/EMI	CD-433333/3/4	EMI	EMI
21	ESSENTIAL HIGHLIGHTS: SWAN LAKE	Emmett/OHO	CD-433333/3/4	EMI	EMI
22	ESSENTIAL HIGHLIGHTS: NUTCRACKER	Emmett/OHO	CD-433333/3/4	EMI	EMI
23	MOZART: ARIAS & DUETS	Karajan/EMI	CD-433333/3/4	EMI	EMI
24	ZHAKOVSKY: 1812 OVERTURE.ETC.	Karajan/EMI	CD-433333/3/4	EMI	EMI
25	VIVALDI: CONCERTOS	Karajan/EMI	CD-433333/3/4	EMI	EMI
26	BERNSTEIN: CANDIDE	Bernstein/EMI	CD-433333/3/4	EMI	EMI
27	VAUGHAN WILLIAMS CONCERTO	Bernstein/EMI	CD-433333/3/4	EMI	EMI
28	CHOPIN: NOCTURNES (SELECTION)	Bernstein/EMI	CD-433333/3/4	EMI	EMI
29	MOZART: REQUIEM	Karajan/EMI	CD-433333/3/4	EMI	EMI
30	BERNSTEIN IN BERLIN: BEEHIVEN BIR	Bernstein/EMI	CD-433333/3/4	EMI	EMI
31	VIVALDI: FOUR SEASONS	Karajan/EMI	CD-433333/3/4	EMI	EMI
32	LLOYD WEBBER: REQUIEM	Karajan/EMI	CD-433333/3/4	EMI	EMI
33	FAURE: REQUIEM	Karajan/EMI	CD-433333/3/4	EMI	EMI
34	BIZET: CARMEN (HIGHLIGHTS)	Karajan/EMI	CD-433333/3/4	EMI	EMI
35	MOZART: ARIAS	Karajan/EMI	CD-433333/3/4	EMI	EMI
36	SIBELIUS: SYMPHONY NO. 5/VIOLIN CONCERTO	Karajan/EMI	CD-433333/3/4	EMI	EMI
37	BEEHIVEN: SYMPHONIES 5 & 6	Karajan/EMI	CD-433333/3/4	EMI	EMI
38	RAMIREZ: MISA CRUJILLA	Karajan/EMI	CD-433333/3/4	EMI	EMI
39	RIMSKY KORSAKOV: SCHEHERAZADE	Karajan/EMI	CD-433333/3/4	EMI	EMI
40	NYMAN: PROSPERO'S BOOKS	Karajan/EMI	CD-433333/3/4	EMI	EMI

# CREATION RECORDS PRESENTS THE BOONRAYS ADRENALINE P.P.

Rank	Title	Artist(s)	Label	11/21
1	LEAVE THEM ALL BEHIND	Various	Creation	REC 1231(1) (P)
2	THE BOUNCER	Various	Tribal Bass	TRIBE 33 (TRIBE 31) (SPD)
3	DON BARCO EP	Various	Creation	EMI 1121(1) (P)
4	FAR OUT	Various	Suburban Bass	SUBBASE 65 (SUBBASE 5) (P)
5	CRUICHT	Various	China	WOKIT 2017 (P)
6	DANCE NO MORE	Various	NOS	(NOS 1001) (2) (P)
7	AUTOBIOGRAPHY...THE GREEN MAN	Various	Shut Up And Dance	(SUAD 21) (P)
8	LOVE YOUR MONEY	Various	Deva	DEV 011 (A) (A) (P)
9	WHAT YOU DO TO ME (EP)	Various	Creation	REC 115(1) (P)
10	THE SUGARBOYS	Various	One Little Indian	62 TPY 82 (TPY 8) (3) (P)
11	JUSTIFIED AND ANCIENT	Various	KLF Comms	KLF 98(X) (RTM) (A) (P)
12	STOP (EP)	Various	Big Life	ML (GAL 21) (3) (P)
13	WHERE'S ME, JUMPER?	Various	Divine	ATHY 011 (R) (P)
14	HOLD IT DOWN	Various	Moving Shadow	(SHADOW 14) (3) (P)
15	CLOSE YOUR EYES	Various	Production House	(PH 030) (S) (A) (P)
16	HARDWARE WILL NEVER DIE	Various	Suburban Bass	(SUBBASE 60) (5) (P)
17	VELVET ROOF	Various	Situation Two	(SIT 88) (RTM) (A) (P)
18	CHEER (EP)	Various	Rising High	(RSN 16) (3) (P)
19	INSTRUMENTS OF DARKNESS	Various	China	WOKIT 2012 (P)
20	SEANCE/ATHEAMA	Various	Reinforced	(RPFV 121) (R) (P)
21	LULL	Various	Hut	(HUTT 10) (RTM) (A) (P)
22	WHAT IS HOUSE (EP)	Various	Warp	(WAP 17) (P)
23	LIQUID	Various	Mute	(12) (MULA 1) (RTM) (A) (P)
24	THE M.H.S. EP	Various	Absolute 2	(ABS 001) (A) (P)
25	I FEEL THIS WAY	Various	Suburban Bass	(SUBBASE 09) (5) (P)
26	START THE PANIC	Various	Rising High	(RSN 12) (3) (P)
27	TOYDOWN (EP)	Various	Rising High	(RSN 14) (3) (P)
28	RUNNING OUT OF TIME	Various	Dead Dead Good	(GGOD 91) (R) (P)
29	WATERFALL	Various	Silvanore	(ORE 27) (3) (P)
30	THE COMPLETE DOMINATOR	Various	Black Market	(RSMX 04) (RTM) (A) (P)
31	VOGUE	Various	Transglobal	(TRAN 041) (RTM) (A) (P)
32	VIOLENT WAKE UP	Various	Profile	(PROF 35) (1) (P)
33	KOOL TO BE KLEER	Various	Full Effect	(FERT 106) (S) (P)
34	WORLD BREAK SHOW	Various	Black Market	(12MK 21) (RTM) (A) (P)
35	COMIN' ON STRONG	Various	Music Master	(12MK 21) (RTM) (A) (P)
36	KISS THE SKY	Various	The White Label	(WHITE 04) (RTM) (A) (P)
37	FEEL THE FIRE	Various	Warner	(WR 12020) (P)
38	AM I RIGHT? (REMIX EP)	Various	Mute	(12) (MULA 1) (3) (P)
39	SILVERFISH WITH SCRAMBLED EGGS	Various	Creation	(CRE 118) (1) (P)
40	INSANITY	Various	Dead Dead Good	(GGOD 41) (R) (P)

## DISTRIBUTION: INDIE ALBUMS

1	HIT THE DECKS VOL 1 - BATTLE	Various	Quality Television	QTV 003 (P)
2	SCREAMADELICA	Various	Creation	CREP 076 (P)
3	SPOOKY	Various	4AD	CAD 002 (RTM) (P)
4	THE WHITE ROOM	Various	KLF Communications	JAMSLP 006 (A) (P)
5	T.V. SKY	Various	Play It Again Sam	BIAS 201 (A) (P)
6	ESSENTIAL HARDCORE VARS	Various	Ono	DNV7 33 (P)
7	BADWAGONEOS	Various	Creation	CREP 106 (1) (P)
8	IMAGES	Various	Quality Television	QTV 002 (P)
9	MASSIVE LUXURY OVERDOSE	Various	China	WOL 1024 (P)
10	LEVELLING THE LAND	Various	China	WOL 1022 (P)

## COUNTRY ALBUMS

1	ROBIN THORPE	Various	Capitol	TCST5 2162 (EM) (CD) 2162ES1 232
2	NECK AND NECK	Various	EMI	6674564 (WM) 6709266 (A) 6742534 (A) 6742535 (A)
3	AT THE RYMAN	Various	Reprise	REPRISE 29566 (WM) 29566 (A) 29566 (A)
4	THOUGHTS OF HOME	Various	Telstar	STAC 2372 (BMG) CD 237251AR 2372
5	I NEED YOU	Various	Ritz	RTZL 008 (P) (B) RTZL 008 (P) (B) RTZL 008 (P) (B)
6	FROM THE HEART	Various	Telstar	STAC 2327 (BMG) CD 232751AR 2327
7	THE LAST WALTZ	Various	Ritz	RTZL 008 (P) (B) RTZL 008 (P) (B) RTZL 008 (P) (B)
8	DON'T FORGET TO REMEMBER	Various	Ritz	RTZL 008 (P) (B) RTZL 008 (P) (B) RTZL 008 (P) (B)
9	FAVOURITES	Various	Ritz	RTZL 008 (P) (B) RTZL 008 (P) (B) RTZL 008 (P) (B)
10	NO FENCES	Various	Capitol	TCST5 21736 (1) 21736 (1) 21736 (1)
11	SWEET DREAMS	Various	MCA	MCCG 6003 (1) DMG 6003 (MCG) 6003
12	LONG STAR STATE OF MIND	Various	MCA	MCHC 3434 (BMG) DMG 3384 (MCG) 3384
13	LONG HONESOME	Various	Warner Bros	7599266 (2) 7599266 (1) 7599266 (1)
14	THE BEST OF THE TRUE BELIEVERS	Various	Rounder	EUROPA RECD 1013 (P) RECD 1013 (P) 1013
15	ONE FAIR SUMMER EVENING	Various	MCA	MCHC 3435 (1) DMG 3385 (MCG) 3385
16	EAGLE WHEN SHE FLIES	Various	Columbia	46794 (4) 46794 (4) 46794 (4)
17	DIAMONDS & DREAMS 16 LOVE...	Various	Prism	LEISURE HMC 51 (P) LEISURE HMC 51 (P)
18	TRUE LOVE	Various	RCA	PK 90538 (BMG) PD 90538 (P) 90538
19	LOVE CAN BUILD A BRIDGE	Various	RCA	PK 90531 (BMG) PD 90531 (P) 90531
20	TRISHA YEARWOOD	Various	MCA	MCA 10297 (BMG) DMCA 10297 (MCA) 10297

## FOLK ROOSTS

1	SHEPHERD MOONS	Various	WEA	WEA WX 431C (W) WX 431C (W) 431C
2	WATERMARK	Various	WEA	WEA WX 274C (W) WEA WX 274C (W) 274
3	THE BEST OF THE POGUES	Various	PM	PM WX 430C (W) PM WX 430C (W) 430
4	IF THIS IS ROCK AND ROLL...	Various	Saw Doctors	Solid ROCK 7 (P) Solid ROCK 7 (P)
5	BABES IN THE WOOD	Various	Grapevine	GRAPEVINE 038 (P) GRAPEVINE 038 (P)
6	FAMILLE NOMBREUSE	Various	Delabel	MCDL8 2 (1) (P) 2 (1) (P) 2 (1) (P)
7	THE WHITE WHEEL	Various	Chryslis	ZCHRS 1858 (1) CD 1858 (1) 1858
8	GRACELAND	Various	Warner	Warner Brothers WX 52C (W) WX 52C (W) 52C
9	DEBILUM	Various	Survival	ZK 76113 (BMG) CD 76113 (1) 76113
10	PASTPRESENT	Various	RCA	PK 74074 (BMG) PD 74074 (P) 74074

\* © CN: Compiled by Gallup



# TOP 60 DANCE SINGLES

## THE OFFICIAL **music** week CHART

This Week	Last Week	Title	Artist	Label (12")	(Distributor)
1	NEW	HARDCORE HEAVEN/ YOU AND ME	DJ Selection	Freedom	TABX 103 (F)
2	NEW	THE EP (BRAND NEW MIXES)	Zero B	Freedom	TABX 102 (F)
3	NEW	IT'S A FINE DAY	Opus III	PWL International	PWL 215 (W)
4	2	OPTIMISTIC	Sounds Of Blackness	Perspective/A&M	PERT 849 (F)
5	NEW	I LOVE YOUR SMILE (REMIX)	Shance	Motown	TMGX 1401 (F)
6	1	FAR OUT	Son'z Of A Loop Da...	Suburban Base	SUBBASE 008 (SRD)
7	NEW	REMEMBER THE TIME	Michael Jackson	Epic	6577746 (SM)
8	4	MUTATIONS (EP)	Orbital	iffr	FX 181 (F)
9	NEW	LIVE IN MANCHESTER (PARTS 1+2)	N-Joi	Deconstruction	PT 45252 (BMG)
10	NEW	GET DOWN	M D-Emm	Strictly Underground	STUR 13 (SRD)
11	3	DANCE NO MORE	E-Lustrious/Deborah French	MOS	MOS 001T (SRD)
12	7	CLOSE YOUR EYES	Acan	Production House	PNT 034 (Salf)
13	5	HOLD IT DOWN	2 Bad Mice	Moving Shadow	SHADOW 14 (SRD)
14	2	DREAM COME TRUE	Brand New Heavies/N. Davenport	iffr	FX 180 (F)
15	NEW	REALITY USED TO BE A FRIEND...	PM Dawn	Gee Street	GEET 37 (F)
16	NEW	RAN KAN KAN	Tito Puente	Elektra	EKR 143T (W)
17	NEW	ARE YOU READY TO FLY	Rozalla	Pulse	8 12L05E 21 (BMG)
18	NEW	THE JONES'	The Temptations	Motown	TMGX 1403 (F)
19	NEW	FEEL	Ruth Joy	MCA/MCST	1574 (BMG)
20	NEW	MASSIVE ATTACK (EP)	Massive Attack	Wild Bunch	WBRT 4 (F)
21	2	AUTOBIOGRAPHY.../THE GREEN MAN	Shut Up And Dance	Shut Up And Dance	SUAD 21 (P)
22	NEW	MIG 29	MIG 29	Champion	CHAMP 12292 (BMG)
23	10	THE BOUNCER	Kicks Like A Mule	Tribal Bass	TRIBE 3 (SRD)
24	3	CHEEBA (EP)	Project One	Rising High	RSN 16 (SRD)
25	NEW	CLUB CLASS (EP)	Newton	Rhythm Section	NEWT 2001 (GY)
26	13	FAMILY	McKoy	Righttrack	RTKOY 01 (J&M)
27	NEW	LUCKY FELLOW	Snowboy feat Noel McKoy	Acid Jazz	JAZZ 42T (RE/P)
28	14	CHIC MYSTIQUE	Chic	Warner Bros	W 0083T (W)
29	15	RESCUE ME (CRAZY ABOUT...)	Q-Bass	Pulse	8 12L05E 22 (BMG)
30	12	HARDCORE WILL NEVER DIE	Suburban Base	SUBBASE 007 (SRD)	
31	16	I'M DOING FINE NOW	Ronny Jordan	Columbia	5671786 (SM)
32	11	SO WHAT!	Antilles	12ANN 14 (RHO/F)	
33	NEW	EVERYTHING & MORE	IF?	MCA/MCST	1606 (BMG)
34	19	SEANCE/ATHEAMA	Nebula II	Reinforced	RIVET 1211 (SRD)
35	17	LOVE AGAIN	Kenyatta	Delicious	12BRW 226 (F)
36	18	TREATY	Yohu Yandi	Hollywood	HWD 116T (ISM)
37	25	N.H.S. (EP)	DJ Doc Scott	Absolute 2	ABS 001DJ (SRD)
38	21	MOIRA JANE'S CAFE	Definition Of Sound		Circa YR 80 (F)
39	20	TOYTOWN EP	Interface	Rising High	RSN 14 (SRD)
40	23	I FEEL THIS WAY	M&M feat Rachel Wallace	Suburban Base	SUBBASE 006 (SRD)
41	27	FEEL SO REAL	Dream Frequency/Debbie Sharp	Citybeat	CBE 1263 (W)
42	NEW	LIFT EVERY VOICE	Mass Order	Columbia (USA)	4474131
43	29	TWILIGHT ZONE	2 Unlimited	PWL Continental	PWL 211 (W)
44	NEW	GIVE IT UP/DECLARATION	Air Tight		O2 Q2 004 (SRD)
45	42	CRUCIFIED	Army Of Lovers	China	WOKT 2017 (P)
46	26	CAN YOU HANDLE IT	DNA featuring Sharon Redd	EMI	12EM 219 (IE)
47	NEW	SHE'S A RAINBOW	World Of Twist		Circa YR 82 (F)
48	45	CHIC MYSTIQUE	Chic	Warner Bros (USA)	9402250
49	30	MOVIN'	Marathon	Ten	TENX 395 (F)
50	24	DIXIE-NARCO EP	Primal Scream	Creation	CRE 117T (P)
51	39	KEEP THE FAITH	C Bounce	Gem	GEMX 004 (Import)
52	NEW	FUZZY LOGIC (EP)	Yage	Jumpin' & Pumpin'	12TOT 21 (P)
53	NEW	LOVE AT FIRST SIGHT	Spagna		Epic 6576106 (SM)
54	28	COMING ON STRONG (EP)	Rhythm Section	Rhythm Section	RS 005 (Self)
55	32	WE GOT A LOVE THANG	Ce Ce Peniton	A&M	AMY 846 (F)
56	35	MISTADOBALINA	Del The Funkie Homosapien	Elektra	EKR 142T (W)
57	28	PRIDE (IN THE NAME OF LOVE)	Civillies & Cole	Columbia	6577016 (SM)
58	NEW	MILK OF MAGNESIA	Bam Bam Musique	Splash	SPLISH 4 (RTM/P)
59	36	PROMISE	Syndicate 305	Hi-Bias	HB 012 (Import)
60	33	MANIC MINDS	Manix	Reinforced	RIVET 1209 (SRD)

## TOP 10 DANCE ALBUMS

This Week	Last Week	Title	Artist	Label (12")	(Distributor)
1	2	EMOTIONS	Mariah Carey	Columbia	468851/4688514 (SM)
2	NEW	SHUT UP AND DANCE	Various	Shut Up And Dance	SUAD001/SUAD001C (BMG)
3	3	JUICE (OST)	Various	MCA/MCA	10462/MCAC 10462 (BMG)
4	1	FINALLY	Ce Ce Peniton	A&M	3971821/3971824 (F)
5	NEW	REAL LOVE	Lisa Stansfield	Arista	2132004/12300 (BMG)
6	4	KAOS THEORY	Various	Telstar	STAR 2562/STAC 2562 (BMG)
7	NEW	HEAVY RAGGA HIP HOP VOL 2	Various	Sure Delight	SDL P 5/ (J&S)
8	10	DAINGEROUS	Michael Jackson	Epic	465802/4658004 (SM)
9	5	OPINIONS	The Escoffiers	Atlantic (USA)	7567823012/ (Import)
10	NEW	SEAL	Seal	ZTT	ZTT9/ZTT9C (W)

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**SURVEY**  
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Jason Donovan's role in the musical Joseph And His Amazing Technicolour Dreamcoat has taken him to the top of MW's cover star survey for January. Interest in the show generated three covers and an inset in music and teen magazines including *Fast Forward*, *Number One* and *Smash Hits* in the four weeks to February 1.

According to Mike Soutar, editor of *Smash Hits*, much of the press interest focused on the hand over between Donovan and his temporary replacement Phillip Schofield. "Donovan is not getting coverage on the basis of a successful chart career," he says. Nicky Smith, editor of *Fast Forward*, agrees, adding that Donovan's decision to tread the boards has broadened his appeal. "Before Joseph the majority of his fans were eight and nine-year-olds, but now whether you're eight or 80 you'll probably like him".

**MONTHLY RUN-DOWN**

- 1 Jason Donovan  
PR: Lee Leschasin and Peter Thompson
  - 2 Marky Mark  
PR: Shane O'Neill
  - 3 Kylie Minogue  
PR: Sue Foster
  - 4 New Kids On The Block  
PR: Graeme Hill
  - 5 Duranduran  
PR: Murray Chalmers
  - 6 Primal Scream  
PR: Laurence Verfaille
  - 7 George Michael  
PR: Connie Filippello
  - 8 Kingmaker  
PR: Sallie Johnson
  - 9 LFO  
PR: Fran Hilbert
  - 9 James  
PR: Philip Hall
  - 9 The Jesus & Mary Chain  
PR: Mick Houghton
- Source: Media Shadowfax

# BBC banks on rejig for classical test

Classical music has already proved it can attract high TV ratings.

The genre scored consistently well during the competitive Christmas period, and last year television coverage boosted sales of Decca's Essential Pavarotti albums and EMI's Liverpool Oratorio.

Now the BBC is seeking to maintain the impetus with a pop-style revamp of its Young Musician Of The Year.

Over the past 16 years his contest has been a sedate affair. The competitive element is played down to avoid subjecting youngsters to stress and most winners step out of the limelight into the obscurity of music college.

Many young players have since flourished into solid professionals, but clarinettist Emma Johnson, who won in 1984 at the age of 17, was one of the few who went direct from the TV studio to the recording studio, for ASV.

The 1992 competition will be a clear break with tradition. It is the first BBC programme to attract sponsorship — £1.3m from Lloyds Bank over five years — and although the Corporation's charter dictates the money go into general funds rather than direct to the programme, it will make a visible impact on this year.

Executive producer Roy Tipping says even without the sponsorship the programme needed a new look: "Our main problem has been that our audience is predominantly in the 34-60 and 60-plus age groups," he says.



Going pop: presenter Henry and two Young Musician contestants

ing figures dramatically. "We used to get an audience of 6m for the final on BBC1," Tipping says. "But that dropped to about 1.5m on BBC2."

"We have made the programme more glitzy because we felt it was necessary, not because of Lloyds."

The bank has boosted the total prize pot to £32,000, and the overall winner will receive a travelling scholarship.

Lloyds' money has paid for a new composers' competition, too, which will be broadcast as an interval feature during the concerto final on April 11. And the bank will fund a high-profile publicity.

Series producer Pippa Dyson denies the result will be a clone of Top Of The Pops, but says many of the technical crew have worked on pop and awards programmes.

"We are trying to get an up-to-date feel without detracting from the fact that this is a serious music competition," she says. There will be a new studio set and wardrobes of clothes are available to con-

testants. And the three front-of-camera presenters will be a break from the academics and elderly establishment figures of the previous seven competitions.

Gillian Moore, education organiser for the London Sinfonietta contemporary music band, Andrew Shulman, cellist in the ground-breaking Britten Quartet, whose heavy metal-style cover for its first EMI album caused a stir, and Flying Picket Mike Henry, also an opera singer and classically-trained composer and clarinettist.

"I don't want to present an elitist programme, but at the same time I don't want to detract from the musicianship of our competitors," says Dyson.

The competition broadcasts, which begin with a series of five masterclasses from February 24, then the contest proper from April 2 going out between 7-7.30pm, will set the ultimate television test for classical music: pitting it against early evening soaps in the battle for viewers. Phil Sommerich

**EXPOSURE**

**MONDAY FEBRUARY 17**

The Mix featuring PJ Harvey, Radio Five: 10.10pm-midnight  
Stage One featuring See See Rider, Pulp and Midway Still, ITV: 4.30-5.30am (regions vary)

**TUESDAY FEBRUARY 18**

The Isley Brothers: An Appreciation By Paul Gambaccini, Radio One: 9-10pm  
Return To The Dome featuring The Inspiral Carpets, Miranda Sex Garden and Ruby Turner, Channel Four: 12.15-1am

**THURSDAY FEBRUARY 20**

Top Of The Pops, BBC1: 7-7.30pm

**FRIDAY FEBRUARY 21**

Hangar 17 featuring Bedazzled and The Urban Warrior, BBC1: 4.30-4.55pm  
Wogan featuring Robert Palmer, BBC1: 7-7.35pm  
The Hit Man And Her, ITV: 3.45-4.45am (regions vary)

**SATURDAY FEBRUARY 22**

The ITV Chart Show, 11.30am-12.30pm  
Classic Albums: Tears For Fears: Songs From The Big Chair, Radio One: 2-3pm

**SUNDAY FEBRUARY 23**

Wired For Sound — The Cliff Richard Story, the first of a six-part documentary, Radio Two: 11.02am-12pm  
Cue The Music featuring David Essex, ITV: 1.05-2.05am (regions vary)

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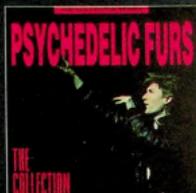
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# Another opportunity for yesterday's gold

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 is 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 unissued material is pretty simple. Originally jazz, and then blues, enthusiasts sought unissued tracks of their heroes, those 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 unissued 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 unissued Stax masters that reached its climax earlier this month with a collection of 22 previously unknown performances by Otis Redding. It's *Just Not Sentimental*. Ace's director Roger Armstrong has no truck with those who claim that unreleased material should remain so.

"When Otis died, Atlantic had 10 days to choose three albums worth of material to release," he says. "Then they were looking for hits. They would never have chosen him singing a version of *The Drifters' There Goes My Baby*. What they chose not to issue wasn't necessarily bad, it just didn't make sense then."

"Now it is of real interest to us. The unissued recordings help fill out the story of Otis's development."

The case of William Bell, another Stax artist, is even stronger. When he recorded *Quitting Time*, Stax wouldn't



Old Gold from box sets, to the curious, from Peel Sessions to classics

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 Dopson, 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 unissued 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."

Dopson had to piece together the Meek album, just as Roger Armstrong had to listen to endless tapes to find his material, but some unissued material is known about: radio and concert recordings, for example.

Clive Selwood of *Strange Fruit* has to grit his teeth before he accepts that his Peel Sessions fit into the back catalogue category. It is new material he argues, and moreover, considering Peel's taste which glorifies the odd and eccentric as opposed to the considered, it catches people from Tim Buckley, via Syd Barrett to Queen at their spontaneous best. Fans, be they collectors or fanatics, want it. He's right, although the sessions never sell as well as new product by the artist. In Selwood's words, "it preserves the music". Product manager Jo Murphy of Windsong, which has the rights to Radio

One's In Concert series and promises to deliver four CDs per month over the next five years, agrees.

What they also agree on is that box sets is where they want to be, and soon will be. The advantage of box sets, is that more can be done with the material, making it attractive to both the collector and the general buyer.

Thus Selwood is currently starting up label sessions. First out will be *Too Pure and Amphetamine/Reptile* compilations. Even Steve Bunyan acquisition manager of Music Club, which, by virtue of its budget price policy and its dependence on licensing-in material aim for a more mainstream market, is concerned to "get into box sets".

"At the moment we've developed a lot of credibility with our carefully compiled CDs. Box sets come next naturally and, of course, we're looking," he says.

However, Beckwood Music licensing manager Ian Dewhurst 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.

A good example of a carefully constructed box set is *Sequel's 30 years of celebration of The Searchers*. As well as all the hits and more, the 84-track three CD set will include rarities, unissued material and some live BBC recordings. The huge booklet will include notes by the only original group member, John McNally.

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FOR FURTHER INFORMATION CONTACT: CHRIS BUCHANAN, MANAGER, TRANSFER OPERATIONS, ABBEY ROAD STUDIOS, TEL: 071-236 1161 FAX: 071-236 1227

# 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

**Beat Family**

From a label geared to collectors comes a 12 CD set devoted to Louis Jordan (the complete Decca recordings) and a similar set from Jimmie 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 (Stars & Stripes Forever); Edgar Broughton (Sing Brother Sing); The Tubes and Leo

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 In 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 Sherbert); a Lowell George set and a pub rock compilation.

**TOP 10 BACK CATALOGUE ALBUMS CHART 1991**

1 GREATEST HITS	Queen	Parlophone
2 BAT OUT OF HELL	Meatloaf	Epic
3 GREASE (OST)	Various	Polydor
4 DARK SIDE OF THE MOON	Pink Floyd	Harvest
5 THE DOORS	The Doors	Elektra
6 SET PEPPER'S LONELY HEARTS CLUB BAND	The Beatles	Parlophone
7 THE WALL	Pink Floyd	Harvest
8 FOUR SYMBOLS	Led Zeppelin	Atlantic
9 LA WOMAN	The Doors	Elektra
10 FACE VALUE	Phil Collins	Virgin

Qualification: Album must have been originally released before December 31 1981. Compiled: ERA Source: Gallup Copyright: CN

**EMI**

Live albums from The Buzzcocks, Strangers and Deep Purple, the never-before released soundtrack from the classic rock 'n' roll film, The Girl Can't Help It; more from Apple, including Mary Hopkins, Doris Troy and Badfinger; and another French popular song offering (A Table In Montmartre).

**Music Club**

The Sensational Seventies, bubblegum hits; The Folk Heritage II; The Synthesizer

Album, and hits outings from Tom Jones and Engelbert Humperdinck.

**See For Miles**

The Mamas And Papas, in SFM'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 Shags; a Count Basie three CD set, a double CD from Petula Clark, Roulette 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 offerings 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 Rock**

Babes In Toyland and a Fall 16 track CD.

**Q. WHEN IS A REISSUE NOT A REISSUE?**

**A. WHEN IT CONTAINS PREVIOUSLY UNRELEASED MATERIAL**

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# LITTLE EXTRAS

While the durability of CDs is hindering sales of care products, retailers are reaping the rewards of those other money-spinning little extras, says Grant Goddard



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 Alsbury, 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.

List'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 together to form one large storage rack that the consumer can extend with time.

The Virgin chain has recently introduced its own brand of pine storage racks for cassettes (£9.99 holds 60) and CDs (£12.99 holds 42), alongside premium priced equivalents from the US.

"We've always done our own brand of accessories," explains Virgin Retail's non-music product controller, Stan Ellis-Thomas, "but we only went into storage

and carrying 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 styluses 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." ▶



"We stopped stocking styluses over a year ago. They were the bane of my life. The stock value was huge, but the items were so fiddly. It was very easy to be losing as much as you were gaining." Sian Ellis-Thomas, non-music product controller, Virgin Retail



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"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 88m 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."

TDK is currently putting its promotional weight behind the "AR" cassette from the cheaper end of its range.



Home storage: key growth area

"It's had excellent reviews and been voted *What Hi-Fi's* best blank tape because of performance and price," says Edwards. "Our sales force support store managers with a range of point-of-sale material, stickers on the packs, and an open/close sticker for their door — all designed to raise awareness."

TDK's strategy seems to pay off with independent music shops such as Sellanby in South Harrow.

"We only keep TDK blank tapes," says sales assistant Cathy Downs. "We have started to stock AR100 and SA100 cassettes, which are selling well. Customers want the extra length (over C90s) for taping CDs."

TDK is one of several tape brands stocked by WH Smith. 90% of the chain's stock of 70 accessory lines are own-brand, and although Smiths has experimented with its own audio tape, it proved unsuccessful.

"People are strangely brand-aware in this area," says buyer Wendy Baines.

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 best sellers include soft storage bags for portable CD players and Walkmans, and CD Protection Rings (10-pack for £6.49).

"CD Protection Rings are very thin plastic rings that go round the edge of the CD," explains Kidby. "Then you can pick it up easily without any damage, put it down on top of other CDs and it doesn't scratch, and it's supposed to improve the playing quality."

HW International distributes Shure cartridges and the Koss range of headphones, which retail from £10.95 upwards.

"The mark-up is as good as

Store	Blank tape (No of brands)	
ANDY'S	1	
HMV	4	
MENZIES	5	
OUR PRICE	1	
SAM GOODY	3	
TOWER	4	
VIRGIN	4	
WH SMITH	6	
WOOLWORTH	8	

All major brands carried by most stores  
 Smiths and Virgin carry own brand  
 Smiths carries 76 brands, Virgin 6  
 Most stocked brands: Sony, Path  
 Most stocked brands: Sony, Men  
 Virgin carries 2,000 games, Mezz

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## WHO STOCKS WHAT

Headphones	Storage Systems	Styluses	Personal Stereos	Computer Games	% Floorspace
					5%
					Small stores 5-10% Large stores 20%
					5% (exc. computer games)
					Small % in big stores
					15%
					5%
					20%
					10% (exc. computer games)
					14.66% of entertainment space

Headphones, except Dur Price (TDK only) and Andy's (Sony only). Smiths carries own brand. Best seller: TDK.

Storage Systems: Most stocked brands: Sony, Ross, Path, Aiva.

Styluses: Most stocked brands: Napa Valley, Cambra Sound.

Personal Stereos: Most stocked brands: Amiga, Sega, Nintendo.

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.

Alenstein 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 a live demonstration unit 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 Downs 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 argues a singular sales pitch for the product range he offers music retailers.

"We sell it as a necessary, 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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## DOOLEY'S DIARY



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



IQ Records artiste Sonia proved she's game for a laugh with not one but two songs on the karaoke machine. This one's called I'm So Excited.



Soon-to-be-wed Telstar financial director Ian Dewar struggles to hold on to a weighty microphone during an astonishing performance in the karaoke room.



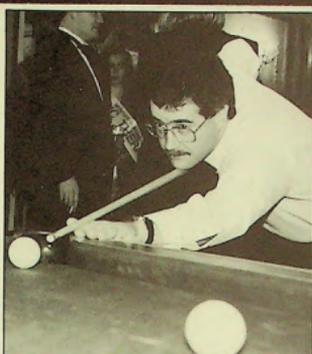
Hell drivers from Soho Square Jackie Hyde and Lisa Shimidzu taking a turn on the roof-top dodgems.

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 — coped with his schizophrenia by skipping from table to table. Things got the better of him by the end of the evening however, apparently scurrying around on the Royal Lancaster carpet looking for his bus fare before near neighbour

# AT THE BRITS



Just to prove the music industry doesn't bear grudges — Chrysalis founder Chris Wright lines up with the man he left behind, Roy Eldridge, and EMI's Rupert Perry and Nick Gatfield.



EMI's Gareth Hopkins gets in some putting practice for this week's court clash with Apple over the Beatles' red and blue albums.



Like father like son; Russell junior in heavy negotiating stance.

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



Pluggier **Nigel Sweeney** concedes he doesn't normally go to promo shoots. Nor do *Circa* joint MDs **Ray Cooper** and **Ashley Newton**. Nor even does *MW* editor **Steve Redmond**. Especially not on a Sunday. But oddly enough all four dragged themselves down to the **Raymond Revue Bar** last Sunday for the shoot of the new *Massive Attack* promo for *Be Thankful*. Their conscientiousness of course had nothing to do with the fact that the promo features a stripper.

the **Tina Turner** direct sales campaign was not **Capitol Parlophone**, rather the radically and recently renamed **Parlophone Capitol**... In the more front than **Tesco** dept this week is former **Stone Roses** manager **Gareth Evans** who has been on the **blower** to his former legal foe **Zomba** asking whether they would like to do a deal with his new act... **Paul Young** is considering a name change. No, not the **Sony** artist, but the **Sad Cafe** and **Mike And The Mechanics** frontman who is currently shopping for a solo deal... **Steve Mason's** travel arrangements still need fine tuning, it seems. On a trip to the far **East** last week the **Pinnacle** boss touched down in

**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** pluggier **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**.....



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.



**music week**  
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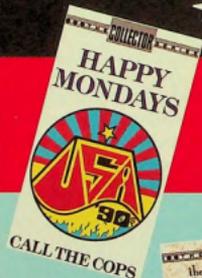
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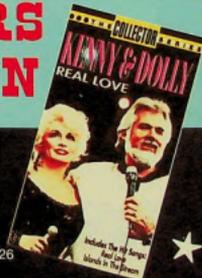
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