EMI buys Virgin

EMI Records aims to become the biggest record company in the world after buying Virgin Music Group from Richard Branson for £560m.

EMI believes the deal, sealed at 2.30am on Friday, puts it alongside PolyGram and Warner in the world rankings with just over 18% of the market.

Thorn EMI paid £510m for the company and also pays off some £60m in debt, with Branson pocketing just under £400m in the deal.

Independence

Thorn EMI chairman Colin Southgate says: "We are very excited with the deal. EMI and Virgin are destined to become a strong force in the worldwide music industry."

EMI Music president Jim Fifield stressed that the deal will in no way threaten Virgin's independence.

Branson likens the arrangement to Warner's separately run Elektra and Atlantic labels in the US.

Fifield says: "We are obviously going to look for efficiencies and the right synergies, but we are not going to take away the spark and entrepreneurial spirit which Virgin has shown over the years."

Virgin's creative areas of marketing, promotion and A&R will remain separate from EMI, which will handle worldwide manufacturing and distribution, increasing cost efficiency for the major.

The company's UK manufacturing and distribution deal with PolyGram and the Warner deal in the US both end in July. The rest will be phased out by mid 1993.

Existing licensing deals around the world will also be phased out and taken over by EMI. The acquisition further establishes EMI as worldwide market leader in music publishing. Virgin's 25,000-strong catalogue of mostly contemporary works boosting its interests to 825,000.

Job losses

Fifield says there are likely to be some job losses within the EMI music group as part of the rationalisation process. They will not necessarily be from Virgin, however.

Both Ken Berry and Simon Draper will continue running the Virgin Music Group, and are tied to the company for at least four years. Berry will be the overall head reporting directly to Fifield. Although Fifield will have more of a hands-on role than Branson, Berry says he doesn't expect any interference.

Branson, who is installed as lifetime president of Virgin, says he is delighted to sell to a British company. "It's great that a British company will be right back on top of the world again," he says.

"Mike Jagger phoned me on Thursday night and said he was glad it is a British company. All the artists are happy with the deal."

With Virgin pushing the EMI Group from fourth in the world to joint first, Fifield says he hopes to fulfil the aim he outlined in taking over as CEO three years ago to challenge the PolyGram/Warner domination.

Momentum

Fifield says: "We have an artist roster to compare with anyone else in the world. This is a company with momentum, we are the up-and-coming company with market share rising every year."

The size of the deal means it is subject only to monopoly approval by the European Commission rather than by the UK's Monopolies and Mergers Commission. Thorn EMI's Colin Southgate says it could be decided within 28 days, but that he expects the EC to ask for a further four months' deliberation after which it must decide under European law.

Fujisankei has sold its 25% share in the music group — which it bought in 1989 — to EMI as part of the deal. "They are satisfied," says Branson. "They have made a reasonable profit out of it."

'A British company will be right back on top of the world again'

— Richard Branson

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**Label chiefs net £70m fortune**

Ken Berry and Simon Draper are expected to pocket around £70m as part of the EMI/Virgin deal — but don't expect it to change their way of life.

The two heads of the Virgin Music Group, who remain tied in for at least four years by the deal, both gain from their percentage shares in Branson's music company.

Draper is understood to hold a 10% stake in the Virgin Music Group which is worth more than £40m, while Berry's 5% stake is worth in excess of £20m.

But Berry insists: "Money is not what motivates us or what motivated the deal for Simon and I. Simon and I have been millionaires for quite some time — it's not been an issue."

Berry will be firmly installed as the overall head for Virgin Music Group. The group's worldwide record and publishing companies will all report to Berry, who, in turn reports to PolyGram.

While Fujisankei is understood to have made a hefty profit on its 25% share — fought for £10m in 1989 and sold for around £130m — Branson is naturally the biggest beneficiary.

Putting his feet at just under £400m, he insists the motive is not money — but it will come in handy.

**BMG: 'we never bid'**

BMG has denied bidding for the Virgin Music Group despite speculation that it had been front runner in the race to buy the company.

Thorn EMI's swoop for Virgin has left the German media giant with no obvious targets for an acquisition to revive it's flagging performance.

When BMG bought RCA from General Electric in 1987 it set a trend for the acquisition of prestige labels by major labels.

But BMG chief executive of communications Patricia Heimers says the group did not consider Virgin an attractive enough purchase.

"Our strategy is to grow from within. We don't make acquisitions just for the sake of market share," she says.

Heimers adds: "BMG does not feel it has been pipped at the post here. Virgin was considered but BMG never made an offer."

**'A sad day for independents'**

Independent record labels have reacted with sadness to the news of the Virgin takeover.

Sean O'Brien, chairman and managing director of TV marketing specialist Tolstar, now the UK's biggest independent, says: "It's personally exciting for us, but it is a sad indictment of the industry that there is such a polarization."

Chris Wright, chairman of Chrysalis, which sold its remaining 50% stake in Chrysalis Records to Thorn EMI in November, says: "This is a very sad day. Now there are no (major) independents left."

O'Brien says Branson having decided to sell was wise to sell 100% rather than attempt a Chrysalis-style joint venture. "Begging the question," he adds.

Travis says: "There is no obvious successor to Virgin but it does create a space for all the other interests to work in."

**Virgin rivals eye deal with caution**

The EMI/Virgin deal transforms the UK market share rankings, putting the new company neck and neck with PolyGram for the title of the country's biggest record company and making it by far the biggest music publisher.

But rivals argue the takeover will make little difference to their business. And some warn that the "corporate" approach of EMI may even blunt Virgin's greatest strengths.

In the record company rankings the new company would have been just a whisker behind market-leading PolyGram last year, with 21.7% of albums sales compared with PolyGram's 22%

Combined with the expected loss of the Virgin distribution contract when it ends in July, it means PolyGram chairman Maurice Oberstein has the most to lose from the deal.

"I can't be happy about that," he says. "Moving a company the size of Virgin will certainly impact on the volumes going through our Chadwell Heath depot, but there is very little that will impact PolyGram generally."

He argues that there is more power in the market than simply combining two companies' market shares.

"I don't feel that putting those two companies together has any particular synergy," he says. "It's something we have known for a long time that corporate approach of EMI may even blunt Virgin's greatest strengths."

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In music publishing — where EMI has traditionally been second and Virgin third in the market — the takeover is expected to make EMI now well ahead. In the corporate rankings, in which it overtook Warner Chappell for the first time in 13 years last year, it would have boasted a share of 27.9% in 1991 compared with Warner's 20.3%.

**From a shoestring to a billion**

Richard Branson's sale of Virgin Records comes in the year that turnover of the group he founded on a shoestring will break the £1bn barrier.

The success story that began with Student magazine and a mail order company spread to the record business with the 1973 release of Mike Oldfield's 5m-selling Tubular Bells.

In 1977 he signed the Sex Pistols in a shrewd deal that earned him the reputation as a visionary and reinforced Virgin's independent image.

The label's greatest leap in market share came in the early Eighties when it scooped the cream of post-punk talent with acts such as Simple Minds, the Human League and Culture Club.

In 1987 Virgin Records America was established followed by the launch of a sub-sidary in Japan. Branson sold off some of his retail sites to WH Smith in 1988 and in 1989 Fujisankei paid £100m for a 25% share in Virgin Music Group.

The signing of The Rolling Stones late last year for $85m bought Virgin Records back into the headlines but only fuelled suspicion that it was giving up its indie crown for a move into the major league.
PolyGram profits rise defies slump

PolyGram defied worldwide recession to report that worldwide sales were up 20% and profits by 25%.

President and chief executive officer Alain Levy says: "It's quite amazing compared with what the competition has been reporting." But he is in- sistent: "There is still a lot of room for improvement."

Calendar 1991 figures show PolyGram's sales hitting NLG6.32bn ($3.7bn) producing income up a quarter to NLG1.67bn ($930m).

The company registered its seventh consecutive year of growth and claims a one point increase in its worldwide mar- ket share to 18.5%. Levy says his aim is to achieve consist- ently a share of 20% within three years.

Bryan Adams, Dire Straits, U2, Sting, the Scorpions and ABKOBrisa all released dance acts selling more than 3m units in 1991, a total of six compared with two in 1990.

In classics, the company's Complete Mozart Edition series now top 8m.

PolyGram's key achievement in 1991 was a turn- around in the US where it turned a loss of NLG48m ($23m) into an operating profit of NLG16m ($9.7m).

PolyGram is still over- whelmingly dependent on the European market where it generated 60% of its worldwide turnover and 75% of profits last year.

Though the US accounts for 30% of the world music mar- ket, it accounted for just 18% of the company's sales and 2% of profits last year.

Levy admits the perform- ance of PolyGram UK — the country's biggest record company — was affected by recession. Its albums market share was down two points to 22%, according to CIN figures.

But he is optimistic about 1992. Number ones from Phonogram's Wet Wet Wet, Wet and London's Shakespears Sister have already got the year off to a "flying start", he says. He expects the UK recession to begin to lift in the second half and predicts that UK crea- tivity will again centre stage in the world market.

Key PolyGram releases this year include albums from Def Leppard, Bon Jovi, Elton John, Tears for Fears, INXS, the Cure and Chris de Burgh.

A statement from BMG In- ternational claims that the company increased interna- tional unit sales — excluding the US — by 14.3% in 1991, compared with an industry average of 2.1%. No mention is made of the company's per- formance in the UK. A spokes- woman says: "The results are in line with the way the industry's doing in the UK."

Marot hires Rowe

Island Records has confirmed that Phonogram marketing di- rector Nick Rowe is joining the island in the newly-created role of general manager.

Rowe is to move over on April 21 as the final piece of the island jigsaw which MD Marc Marot has been fitting together over the past year.

Marot says that since taking over as MD he has realised the need for someone to share the responsibil- ity of running the company. He says, "Nick has the solid experience to fill this role," he says.

Marot spurns Carter deal

Allen Klein has spurned all of- fers of a compromise settle- ment in his copyright battle against his former partner Mick Jones.

The former Beatles business manager who founded company ABKO controls all the Rolling Stones' copyrights, says the use of a line from their hit "Paint It Black".

Klein admits the claim has not originated from the Roll- ing Stones, "I did not speak to Mick Jagger or Keith Richards about this and I would not.

This is my company's copyright and I take care of it."

Klein USM's lawyer Alexis Grower says he had hoped that ABKO would accept a percen- tage of royalties before going.

But Klein refused to negotiate.

"This is an outrageous claim," says Grower.

RCA's general manager, Bernard Doherty says: "Nei- ther Keith nor Mick have even heard this song."

Mills boss wins court fight

Beggars Banquet owner Martin Mills has won a high court battle against former partner Nick Austin over their separ- ation five years ago.

A statement from Beggars says: "Austin chose to take the least profit- able part of the group whereas Mills chose to take the more prosperous units. No one suggests that those choices were anything other than en- tirely voluntary," he said.

The decision of the two partners to split in 1987 followed Austin's increasing interest in new music and the company's performance. Finally signed in July 1989 left Mills with the main Beggars label and shop, while Austin took the smaller independent recording studio and a cash sum.

The court heard further de- lays followed and the settle- ment was complicated by the desire of the partners to avoid paying capital gains tax.

But Mr Justice Knox said he could find no evidence of any misrepresentation and reject- ed Austin's claim that it was taken after the agreement that the portions after demerger would be equal.

Mills remains 100% owner of the Beggars Banquet Communications Company.

BPI targets dance pirates

A new rash of bootlegging in the dance market has led suppliers and the BPI to warn re- tailers against stocking pirate product.

Label boss Mahesh Bajaj says white label copies have become accepted as part of the dance scene — a situation that must be challenged.

Bajaj says: "If London shops are stocking a bootleg mini album, HRT1, which includes Airtracks released on his Orbital label, "Some shops say they have sold vast quantities of this rec- ord. One of the singles was tipped to be a hit for Orbital — I dread to think what will hap- pen now," says Bajaj.

Mr Justice Knox co-ordinator Tim Doherty comments: "Retail- ers must be aware they can be prosecuted for offering this material to customers."

The BPI has tried tracked down on the pirate white label trade in August after Sony complained of sales lost to bootlegs of singles by Mariah Carey and Mass Order.
Schlosberg puts final touches to group plan

Pickwick group chairman Ivor Schlosberg has completed a management restructuring which will allow him time to develop group strategy.

Former head of the group's subsidiary companies, Dick Speller, takes over as managing director from Schlosberg and will be responsible for the UK company's operations.

Schlosberg says: "These changes build the same structure for the UK as we have for the rest of the world." Previ-ously Schlosberg ran the worldwide group, but also retained an involvement in the UK company.

He will now concentrate on company strategy and acquisitions along with the new head of product acquisitions Melvin Simpson, who was previously marketing manager.

In addition, Jonathan Chambers is head of Pickwick's new warehousing and distribution centre in Coventry, and Verner Pederson is managing director of Pickwick Europe.

Schlosberg says the changes were planned before the 268m takeover by Carlton Communications last month.

Computer glitch disrupts charts

Computer failures at chart compiler Gallup resulted in two errors in last week's charts and some information was omitted.

The number 13 new entry in the Top 20 Compilation Albums chart was in fact the Top 2(rGoiSpnation All-charts and some information was omitted. Compiler Gallup resulted in Computer failures at chart compilation. (Only Vnur \[ /wel fin Sti-gga

The number 13 new entry in the singles chart was PKA^Ppwer-

quality. "The last couple of months have been a very difficult time for Chrysalis and

has now settled down after the EMI takeover and its subsequent redundancies.

"They key thing is that we are trying to combine the indie spirit which characterizes Chrysalis - which is very A&R driven - with the muscle of EMI," he says.

Priority releases over the next year include albums from Debbie Harry, Monie Love, World Party, Jethro Tull, Carter, Go West and Blue Aeroplanes, he adds.

Eldridge has been with Chrysalis since he joined founders Chris Wright and Terry Ellis in May 1971.
### TALENT STUDIO ACTIVITY UPDATE

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**Confirmed bookings week ending March 6. Source: ERA**

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**The risk business**

It takes a lot of faith to put a new act into a venue the size of Wembley Arena as support to an established band. But it’s a risk both EMI and tour agent John Giddings are prepared to take with EMI’s new signing Geoffrey Williams.

Williams has been booked to support Wet Wet Wet on their current three-week UK tour, which takes in 15 venues around the UK including two nights at Wembley Arena on March 20 and 21.

He has already appeared as the special guest of Paul Young at five shows and has completed three successful headlining dates at London’s Borderline and Edinburgh’s Music Box.

Before signing to EMI, 27-year-old Williams was with Atlantic for North America and WEA International for the rest of the world. Yet despite two albums and a Top 10 single in Germany he has failed so far to make an impression on the UK market.

EMI is evidently convinced that, via tour support, it can overturn the apathy.

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*Sue Sillitoe*

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Samuelle • So You Like What You See
Bell Biv DeVoe • Poison
Father MC • Treat Them Like They Want To Be Treated
Jasmine Guy • Another Like My Lover
Keisha Jackson • Mama Told Me
Publishers: the

Last November MW asked record industry executives to select their “dream team” label.

Compared with the matry — some would say incestuous — world of record companies, publishing is a very busy business.

Consequently it was no easy task to put together the publishers’ dream team. Some executives approached claimed they only knew people from their own companies.

“The MDs know each other, and possibly the talent scouts who see each other at gigs, but the people in between hardly mix at all,” confirms Warner Chappell’s Stuart Newton.

Evidently Newton himself is an exception: he was sufficiently unobtrusive to be voted in as one of the dream team’s two professional managers. And, after gathering responses from 46 publishers, clear winners eventually emerged in all seven categories.

Just one woman — BMG’s Lynda Pearson — made it into the line-up, quite an achievement given the male orientation of the business. And another woman, Auren Ritchie from Warner Chappell, was one of two runners-up in the professional manager (catalogue) category.

Other runners-up were EMI’s Peter Reichardt for managing director, Virgin’s Blair MacDonald for professional manager (catalogue), MCA’s Paul Connolly for professional manager (new acts), Warner Chappell’s Kevin White for copyright, EMI’s Tom Bradley for finance, Polydor’s Crispin Evans for business affairs and MCA Music’s Alan Maucl for A&R manager.

Notably, the only winners all work for just four companies: Virgin, Warner Chappell, BMG and the current market leader EMI.

But rather than the evidence that smaller companies — many of whom voted — have lesser staff, this was probably just another symptom of the often low profile of publishing executives.

Dream team managing director Steve Lewis believes those selected have one thing in common: a broad-based approach. “The abilities of this chosen team go beyond strict job description. For example, Terry Foster-Key is much more than your regular number cruncher, which goes for people like Stuart Newton and John Brunning too,” he says.

He is unconvinced, however, that the dream team is a guaranteed recipe for success.

“A team of all-stars might not always play as well as a team of players who are used to playing together,” he adds.

“Like a team of international footballers might get beaten by a fourth division team who actually play like one.”
Now publishing's principal peers are revealed in a poll of the sector's brightest and best

STEVE LEWIS
Managing director
Alongside Richard Brandson, Steve Lewis is one of the only surviving members of the original Virgin team. He kicked off by working in the mail order and retail department between his O- and A-levels in 1969. Having since worked in international and A&R, Lewis has been head of Virgin Management, director of artist development and Virgin Records deputy managing director from 1974 to 1983 and managing director of Virgin Publishing for the last eight years. Lewis’s wealth of experience has earned him the vote as the publisher’s dream boss.

“He’s got great business acumen and he’s respectful to the writer and the song. He epitomises what a modern pop publisher should be,” says Zomba Music managing director Steven Howard.

Ingrid Brandstatter, a former employee of Virgin Music who now works for Dave Betteridge’s new Oxygen label, enthuses: “Steve’s a fantastic deal-breaker, incredibly quick and articulate, and the sort of boss who gives you complete freedom.”

JOHN BRUNNING
Business affairs
As Warner Chappell senior vice-president and head of business affairs, MPA council member, MCPS director and board member, John Brunning is managing to juggle several balls at once, while never failing to impress. “He never gives the impression that the company has too many copyrights for him to care about,” says Richard Manners, Island Music’s managing director.

After leaving a law practice in Bath to join Dick James at Dej anus in 1976, Brunning moved to EMI Music and then to Chappell International. He spent two years in New York as the Chappell Group’s general counsel before taking up his current position nine months after the Warner Chappell merger in October 1987.

LYNDA PEARSON
Copyright
Copyright requires great attention to detail—a quality BMG copyright manager Lynda Pearson clearly possesses in abundance. “Dotting the ‘i’s and crossing the ‘t’s, sums it up,” agrees Pearson. She also attributes her success to “having that American tendency to be outspoken, although it can get me into difficulty at times.”

Originally from the West Coast, Pearson worked for EMI in Los Angeles for 15 years, ending up as special projects manager. She crossed the Atlantic three years ago after marrying a Briton.

“Lynda’s hard working and doesn’t take things too seriously, which is what you need in copyright, because the bureaucracy can get on top of you if you do,” says EG head of business affairs Andrew Stanger.

TERRY FOSTER-KAY
Finance
Celebrating his 20th anniversary in the music industry, Terry Foster-Key is recognised as the consummate professional in his field.

“When we sat on the MPA Council, I was impressed by his all-round knowledge of the intricacies of the publishing business, from both the legal and administrative side,” says Stuart Slater, president of Chrysalis Music Group. “For someone who, at one of the biggest music publishers, deals with a zillion different problems, he was very down to earth.”

Foster-Key began in Chappells’s accounts department, leaving in 1977 to become EMI’s assistant chief accountant. He subsequently became financial controller, then financial director, and finally regional finance director for Europe. He is also deputy managing director to Peter Reichardt.

“I’m sure there are other more capable people out there but they aren’t quite so well known as myself, because of my work on a number of MCPS committees,” says Foster-Key. “But I’m still surprised I won.”

STUART NEWTON
Professional manager (catalogue)

“Nuisance is my nickname, because I won’t leave anyone alone,” laughs Stuart Newton. “I’m a salesman for a living, what can I do?”

A music publishing veteran of 15 years, Newton has been handling Warner Chappell’s catalogue for three-and-a-half years, after seven years at Hit & Run Music. A current measure of his success is the three songs he has in the Top 50 and four songs he has placed among this year’s qualifiers for Eurovision; no mean feat since publishers have doubled the efforts because of Michael Ball’s involvement.

“Stuart comes from the old school of publishers, who go out and get covers,” says Complete Music managing director Martin Costello. “He has a wealth of contacts, and always seems to know what writers are looking for new deals, when people are looking for songs and where producers are.”

Newton himself acknowledges this as his strength: “I’ve always believed that everything is done on a personal level, by taking the song to the artist, producer or A&R man, as opposed to dispatch by post,” he says.

MIKE MCCORMACK
Professional manager (new acts)

According to his supporters, Mike McCormack is far more swayed by music than by ambition; he still goes to lots of gigs.

“When I started in publishing, Mike was already very successful, well liked and knew everybody. And five years later, that’s still the case,” says MCA professional manager Paul Connolly.

EMI A&R manager Mike Smith adds: “He’s not afraid to go out on a limb.”

McCormack started work as a press assistant for A&R before working for Chris Briggs in A&R for a year. He’s since been at Virgin Music for six years, during which time the company has signed such acts as Terence Trent D’Arby, Soul II Soul, Neneh Cherry and Curve.

“Always believe in your own judgement and let people work with him,” says Mike Jones, local bands at Manchester’s International. A year later, he was a messenger for Universal Pictures/MCA before being spotted and promoted to MCA Music talent scout in 1988 and then professional manager in 1991, when he signed Blur and Levitation.

Now, as A&R manager at EMI Music, he oversees bands such as Ride and Primal Scream. Despite climbing the corporate ladder, Smith’s gig-going reputation has remained intact: “I always see him out and about,” says Paul Adams, Smith’s counterpart at PolyGram.

“You don’t see so many scouts out from publishing companies.”

Smith agrees. “I think I approach music publishing as a record company scout would—networking as many bands as possible, and keeping on a level with bands when I’m trying to deal with them, and not preach down to them,” he says.
CONCLUSION

NATIONALISTS' ongoing series of independent label tape compilation (and live-like) CDRs, the latest volume includes such significant recordings as Coldcut's remix by the Dead Kennedys, Dark Entries by Bauhaus, Who's Seven Minutes To Midnight and Pictures On My Wall by Echo & The Bunnymen, as well as a rather whimsical You Know What You Told Me, by the Frankie Eboy's, Elevators, featuring a young and alarmingly high-pitched vocal cutting through a strange background of burrs, whistles and throat-clearing, Bizarre.

For her third album, Twelve Kings Of Loneliness, Quran Tizaza dispensed with Rod Argent and Peter Van Hooke and handles production duties herself — not a bad idea. With the exception of the recent rather Stereoreque single, You Make The Whole World Shout sounds like a bunch of half-finished demos, with little depth and minimal shading.

Buffy Sainte-Marie, Coincidence (And Likely Stories) (Chrysalis CCD 103). Subtitled a celebration of the traditional hymn put through the top-notch gospel singing of Tramaine Hawkins and The Voices, which, to his credit, is sometimes allows to completely proceedings. A brave stab at something novel, but, his pop base will be undermined by the gospelers, while clubgoers will listen too fast for the dancefloor, so it's likely to be one of his less successful 45s.

DEAN'S PICKS WEST

On Top Of The News (Food FOOD 36). Attracting attention for the first time with their last single, Fall To Love, DPW should be further reinforced with this follow-up, Strident and chimey, and front-woman's voice through a montage of sound it neatly straddles the pop/rack divide.

 알론 존스

The Indie Scene 1980 is the title of an intelligent and welcome new addition to

March's major indie release is Ride's second album Going Blank Again (Creation), which should succeed by the grace of its well-executed collection of pop/dance cuts, largely written and produced by Noel Fielding and Weller.

The Indie Scene 1980 is the title of an intelligent and welcome new addition to

CONTINUED

MARKET PREVIEW

MAINSTREAM

Albums

Nazareth's debut hit, Nazareth, appeared nearly 19 years ago, and most people would be surprised to learn they are still active. In fact their newly-recorded album, No Jive, is surprisingly accessible AOR, with Dan McCafferty's distinctive vocals sitting atop a selection of tuneful melodica rockers. Expect favourable reviews from specialist press to stimulate demand.

Originally released last autumn, Shanie's Inner Child disappeared without trace, but the subsequent emergence of her single, I Love Your Smile, as a major hit has prompted a reissue of the album, a pleasant and well-executed collection of pop/dance cuts, largely written and produced by Noel Fielding and Weller.

The Indie Scene 1980 is the title of an intelligent and welcome new addition to

INDIES

March's major indie release is Ride's second album Going Blank Again (Creation), which should succeed by the grace of its well-executed collection of pop/dance cuts, largely written and produced by Noel Fielding and Weller.

The Indie Scene 1980 is the title of an intelligent and welcome new addition to

DANCE

After bubbling around on promo for several months, My Love And Blonde's Spirit Of Destiny finally gets an official release (City Beat CB12867). It now comes with an excellent new chunky instrumental mix from Justin Robertson plus the original epic vocal versions.

British Summertime And MIGHTY return to the fray with their rough edges and a few more new tracks on their Steppers Delight EP (Sterphart SNMX5A). The techniques behind this latest release will have the widest appeal. The Lafayette label continues to impress with the new Bass Krush remix of The mansion (Higher Split). The new dance scene has been buzzing, but it's the strength of the material, which ranges from Byrds classics (She Don't Care) to more traditional fare. A safe bet for the Top 20.

CLASSICAL

After last year's success with the mammoth Complete Mozart Orkiets, Philips is marking Rossini's bicentenary with equal enthusiasm. Three rare, recorded operas — Otello, Elisabetta, Madama d'Inghilterra and Moses In Ethiopia — are another pair of albums from the Stratford Festival. Their first stresses the British meld of folk-rock and allegro, with a couple of years ago in live performance with Carla Olson, clark's voice is as achingly evocative as ever, but it's the strength of the material, which ranges from Byrds classics (She Don't Care About Time) to Dillard & Clark songs (Train Leaves Here Today and The Lonesome Little Tin Lizzie) that makes the disc.

VARIETY ARTISTS: Bred & Big (Big Beat CB100). Subtitled a celebration of the traditional hymn put through the top-notch gospel singing of Tramaine Hawkins and The Voices, which, to his credit, is sometimes allows to completely proceedings. A brave stab at something novel, but, his pop base will be undermined by the gospelers, while clubgoers will listen too fast for the dancefloor, so it's likely to be one of his less successful 45s.
**Update**

<table>
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<th>This week</th>
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**Singles Market Share by Chart Position**

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**Chart Focus**

Despite its own decline — its sales are off over 20% this week — Shakespears Sister's Stay still has a significant lead at the top of the singles chart. Both Shanice and the Temptations are also losing sales, while the KLF and other contenders are far behind, all of which means that Stay is practically certain to remain at number one next week.

It has already spent four weeks in pole position, and a further week would make it the longest reigning number one on London since 1958, when the Everly Brothers led for seven weeks with All I Have To Do Is Dream. U2 usually hit their chart peak first week out, but their current single, One, vaults from number 26 to number seven this week, a fine move that is almost entirely due to the belated release of the CD version of the disc.

The Wedding Present's Three debuts at number 14. It was widely predicted that their ploy of releasing a single a month throughout 1992 would result in diminishing returns. But so far, the opposite is true: Blue Eyes, January's offering from the group, peaked at number 26, and February's Go-Go Dancer reached 20. Three is the band's highest-charting hit to date. Highest new entry this week is Nirvana's Come As You Are, the second single from their Nevermind album. The first, Smells Like Teen Spirit, also debuted at number nine last November. The album responds to this new stimulus by climbing four notches to number 22. They share with Queen the honour of having two albums in the Top 40 at the same time thanks to the reissued Bleach. Recorded in 1989 for a mere $600, it stands at number 37 in this week's chart.

At the top of the album chart, Simply Red's Stars is topped for the fourth time, though I have a feeling it may not yet have retired altogether. Its sales remain very firm, but it dips to number three as it is overhauled by TV-boosted compilations from Tears For Fears and Madness. Divine Madness takes the prize, reaching number one almost exactly a decade after their previous 'best of' chart-topper, Complete Madness. The new album is, in fact, more complete, as it contains the kind of versions used are not the hits, notably their introductory single The Prince, which is a completely different, later recording.

Alan Jones

**Analysis**

The revamp of Top Of The Pops has left TV pluggers and BBC executives more than happy. Until October's face-lift the show had lost credibility with much of its audience. Neil Perrett of Perrett and Spanner says: "Back in the old days you would get a band on the show and sell 20,000 extra records as a result the next day. With the amount of music there is on TV now, Top Of The Pops is just one of many shows. Since TOTP changed however, it has recuperated its ability to attract the top acts and has boosted its ratings as a result. According to data provided by David Pilton Advertising, the average audience over the last 12 weeks was up to 8.3m compared with 7.3m for the same period last year.

November's exclusive preview of the Michael Jackson Black Or White promo attracted 10.7m viewers, 1m of whom video-taped it. Likewise, Mariah Carey helped push figures to 8.7m in January, just weeks before Wet Wet Wet helped earn a 9.6m audience.

While last month's U2 performance by satellite from Florida appeared disappointing at first glance, merely pushing the band to number 23 in the singles chart, Island says it is happy. Sales of the band's album Achtung Baby increased after the show by a huge 78% on Friday and 59% on Saturday, compared with the same days the previous week.

The big names also benefit lesser acts. The Jackson exclusive is credited with bringing increased sales for other acts on the show such as Seal and Rozalla.

And last month, the audience which tuned into Mariah Carey's live satellite broadcast turned out to be just the kind of people to buy singles by Shakespears Sister and Curtis Stigers, sending them 17 places and 19 places up the chart respectively.

Of course, the TOTP effect pales in comparison with the Brits, with the awards show adding 365,000 extra album sales in the first three days after the event. But when it comes to a regular, weekly programme it is proving it has staying power.

Martin Talbot

**Stars Show Pulling Power**

<table>
<thead>
<tr>
<th>Act</th>
<th>Date</th>
<th>Audience</th>
<th>Chart move</th>
</tr>
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<tbody>
<tr>
<td>GENESIS (in studio)</td>
<td>Oct 24</td>
<td>8.1m</td>
<td>9-9</td>
</tr>
<tr>
<td>MICHAEL JACKSON (video)</td>
<td>Nov 14</td>
<td>10.7m</td>
<td>9-1</td>
</tr>
<tr>
<td>MARIAH CAREY (by satellite)</td>
<td>Jan 23</td>
<td>8.7m</td>
<td>31-20</td>
</tr>
<tr>
<td>WET WET WET (in studio)</td>
<td>Feb 6</td>
<td>5.0m</td>
<td>1</td>
</tr>
<tr>
<td>U2 (by satellite)</td>
<td>Feb 24</td>
<td>0.1m</td>
<td>0-23</td>
</tr>
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</table>

Source: David Pilton Advertising
WHO SINGS THE PRAISES OF WENDY CRAIG?

WHO'S TALKING IN THE YELLOW PAGES?

WHO'S HOWLIN' WILF'S ALTER EGO?

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# TOP 75 SINGLES

## THE OFFICIAL music week CHART

### 14 MARCH 1992

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist/Producer/Publisher</th>
<th>Label/7&quot; (12&quot;) (Distributor)</th>
<th>Position</th>
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<tbody>
<tr>
<td>38</td>
<td>FAR GONE AND OUT</td>
<td>Barry A Nygo REG/BMG</td>
<td>EMI Uk/EMI</td>
<td>32</td>
</tr>
<tr>
<td>39</td>
<td>A JUICY RED APPLE</td>
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<td>41</td>
<td>Laid So Low (Tears Roll Down)</td>
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<td>LOST IN YOUR LOVE</td>
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<td>HARDCORE HEAVEN/YOU AND ME</td>
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<td>OBOLION HEAD IN THE CLOUDS (EP)</td>
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<td>61</td>
<td>REALITY USE TO BE A FRIEND OF MINE</td>
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**As used by Top Of The Pops and Radio One**

---

**David Byrne**

**Girls On My Mind**

The New Single

by the former troublemaker from Talking Heads

Distributed By WARNER MUSIC UK, A TIME WARNER CO. ORDER FROM YOUR WARNER MUSIC UK SALESPERSON ON CALL TELESALES ON 08119965920
### TOP 50 AIRPLAY CHART

**THE OFFICIAL Music Week CHART**

#### TOP 10 BREAKERS

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<td>Nirvana</td>
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<td>MORE THAN LOVE</td>
<td>Wet Wet Wet</td>
<td>Precious Planet</td>
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<tr>
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<td>SOMETHING TO TALK ABOUT</td>
<td>Bon Jovi</td>
<td>Capital Records</td>
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<td>4</td>
<td>BUTTERFLY</td>
<td>Hall &amp; Oates</td>
<td>Epic</td>
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<td>SAVE THE BEST FOR LAST</td>
<td>Tears for Fears</td>
<td>Capitol Records</td>
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<td>YOU MAKE IT ON MY OWN</td>
<td>Aerosmith</td>
<td>Capitol Records</td>
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<td>LOST IN YOUR LOVE</td>
<td>Pink</td>
<td>RCA</td>
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<td>CALL BACK TO YOU</td>
<td>Poison</td>
<td>Columbia</td>
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<td>SOLAR SEX PANEL</td>
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<td>PAIN'S LESS</td>
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#### TOP 10 SINGLES

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<td>Natalie Cole</td>
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<td>Nirvana</td>
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<td>4</td>
<td>I DON'T WANT TO WAIT</td>
<td>Bon Jovi</td>
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<td>5</td>
<td>DANGEROUS</td>
<td>Michael Jackson</td>
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<td>PON'T MAKE ME HURT</td>
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<td>7</td>
<td>DIAMONDS &amp; PEARLS</td>
<td>Prince &amp; The New Power Generation</td>
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<td>8</td>
<td>LICK YOUR JOB</td>
<td>Vanilla Ice</td>
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<td>9</td>
<td>OLD RED EYES ARE BACK</td>
<td>Mariah Carey</td>
<td>Columbia</td>
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<td>10</td>
<td>LOVE AND HAPPINESS</td>
<td>John Mellencamp</td>
<td>Columbia</td>
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#### REGIONAL CHOICE

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<th>Title</th>
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<tr>
<td>1</td>
<td>THE FORCE BEHIND THE POWER</td>
<td>Dana Ross</td>
<td>Columbia</td>
</tr>
<tr>
<td>2</td>
<td>WHAT A FOOL BELIEVES</td>
<td>Marc Bolan</td>
<td>Arista Records</td>
</tr>
<tr>
<td>3</td>
<td>KEEP COMING BACK</td>
<td>Marshall Crenshaw</td>
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</tr>
<tr>
<td>4</td>
<td>JUSTIFIED &amp; ANCIENT</td>
<td>KLF feat Tammy Wynette</td>
<td>Virgin Records</td>
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<td>5</td>
<td>SMELLS LIKE TEEN SPIRIT</td>
<td>Nirvana</td>
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<td>6</td>
<td>DON'T LET THE SUN GO...</td>
<td>Michael Jackson</td>
<td>Epic</td>
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<tr>
<td>7</td>
<td>TIME, LOVE AND TENDERNESS</td>
<td>Michael Bublé</td>
<td>Columbia</td>
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<td>8</td>
<td>DIAMONDS &amp; PEARLS</td>
<td>Prince &amp; The New Power Generation</td>
<td>Mercury</td>
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<td>9</td>
<td>BABY HOLD ON TO ME</td>
<td>Bell Biv Devo</td>
<td>Columbia</td>
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<td>10</td>
<td>DAMNED IF YOU LOVE ME</td>
<td>Coenella</td>
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#### AIRPLAY PROFILE

**SELECTED TITLE:** Why Annie Lennox

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<tr>
<td>1</td>
<td>FOLLOW THE LEADER</td>
<td>Madonna</td>
<td>Virgin Records</td>
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<td>2</td>
<td>I WANT TO BREAK FREE</td>
<td>Janet Jackson</td>
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<tr>
<td>3</td>
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#### AIRPLAY CHART

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<td>ROBINS THE WIND</td>
<td>Carly Simon</td>
<td>Capitol Records</td>
</tr>
<tr>
<td>2</td>
<td>UNFORGETTABLE</td>
<td>Natalie Cole</td>
<td>Epic</td>
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<td>3</td>
<td>NEVERMIND</td>
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#### US TOP 50 ALBUMS

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The current trend towards double promotional packs of priority dance singles is obviously one which is extremely expensive. Commissioning up to a dozen mixes of a track, preparing special artwork and the cost of mailing probably exceeds the cost of sending a single 12-inch with half as many mixes to twice as many DJs. And, from the hundreds of chart returns we get at the office from disc jockeys, it’s clear that very few ever venture beyond disc A side A when programming these packs for the dance floor.

But, in a roundabout kind of way, they usually work. Of the top five singles in Record Mirror’s Club Chart last week (led by Mass Order’s ‘Lift Every Voice’ at number one), only one was not mailed to DJs as a twinpack. Does lavishing so much money and attention on a record indicate to disc jockeys that it is a top priority worthy of their attention? If it is the case, then why have some — like the last Cut ‘N’ Move single, mailed at a fairly quiet time in 12 mixes — failed spectacularly, even at Club Chart level?

Twin packs are still a fairly rare commodity, though they have increased enormously recently, so their novelty value still brings kudos. But if the current escalation continues, they will become ineffective, as well as a crippling overhead.

It’s wise to remember that a different but similar situation happened in the commercial marketplace before the imposition of the four formats chart regulation. As company A put out its priorities in five formats, company B would steal a march by making theirs available in six. And on it went. Sometimes it worked, but often it didn’t. When Sony found out when it issued singles by Alice Cooper and Hano James in nine variants, and was rewarded with sales which comfortably paid the bill (nine at £40 apiece comes to a steep £360) but little else.

As far as DJ promos are concerned, there is and can be no official way of avoiding a further escalation. With dance music providing a major part of the current crop of pop hits, the extra cost of this exercise will be tolerated. But there will come a time when even those who have most benefited from the ploy will have to say “enough.” In the meantime, watch for fingers being burnt.

Pretty, innit, that version of ‘Time After Time’ on Everything But The Girl’s ‘Covers’ EP? It was equally pretty when it was originally recorded in a very similar acoustic arrangement by new age duo Tuck & Patti. It’s a situation which recalls Tina Turner’s remake of ‘Help’. Like many others, I was impressed by her version. This woman had clearly lived the lyrics. Later, I came across a version by John Farnham. British-born Aussie superstar. Recorded two years before Tina’s it employed the very same vocal nuances, and was a hit in Australia, homeland of Tina’s manager, Roger Davies. Ho hum ...

DEO
OLD FRIENDS: issued to promote his lavish "Beckology" boxed set, the single 'People Get Ready'. Jeff Beck's collaboration with former employee Rod Stewart, entered the chart last week, seven years after it was recorded. Written and originally recorded by soul man Curtis Mayfield, it was a number 48 hit for the duo in America in 1965. Rod & Jeff also had a hit together in 1973, when 'I've Been Drinking', originally a 1968 B-side, climbed to number 27. It's certainly unusual for a duo to have two hits, each of which have had to serve apprenticeship of more than half a decade before charting, and the 19-year gap between the hits by the pair is also far from commonplace.

Barbra Streisand debuted higher than the peak scaled by any of his hits since he and Jennifer Warnes lifted us 'Up Where We Belong' nine years ago, and, more remarkably, it's his biggest solo hit since 'Delta Lady' in 1969 — at least in Britain, though he has been tremendously successful on the continent in recent years.

They've been tipped as possible successors to the hard-rock throne vacated by Led Zeppelin, but Mr Big's single 'To Be With You' is light years away from Zep's style. It's a plaintive, simple song that's really struck a chord in America, where it has already sold nearly 1m copies, and has held the chart's top position for three weeks. Taken from their album 'Lean Into It', it entered the chart here last week, and promises to become a fair sized hit for the band, whose four members have a collective CV that is among the most impressive in the biz. Bass player Billy Sheehan is the professional's choice as best rock bass player in the world, after topping the poll in the highly regarded Guitar Magazine four years in a row. Guitarist Paul Gilbert (left) is such a muso that the hectic schedule pursued by Mr Big is not enough for him — in his spare time he's also a member of Electric Fence, an LA band who pack out the clubs with their odd covers of songs such as Elton John's 'Benny & The Jets', Dave Clark's 'Bits And Pieces' and other familiar tunes. Drummer Pat Torpey is in constant demand for club dates, and has hired hi-hat and smacked his snare for Ted Nugent and Robert Plant among others. Finally, vocalist Eric Martin has done a huge number of sessions, thanks to a voice B

The following records are outside top 30 singles sales charts in the UK:

1. NEW FRIENDS: issued to promote his lavish "Beckology" boxed set, the single 'People Get Ready'. Jeff Beck's collaboration with former employee Rod Stewart, entered the chart last week, seven years after it was recorded. Written and originally recorded by soul man Curtis Mayfield, it was a number 48 hit for the duo in America in 1965. Rod & Jeff also had a hit together in 1973, when 'I've Been Drinking', originally a 1968 B-side, climbed to number 27. It's certainly unusual for a duo to have two hits, each of which have had to serve apprenticeship of more than half a decade before charting, and the 19-year gap between the hits by the pair is also far from commonplace.

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The following records are outside top 30 singles sales charts in the UK:
At the end of last year, around Christmas time, a mysterious figure named The Pied Piper knocked at DJs' doors bearing one helluva gift, the 'Hooked On Hope' EP. An impressive collection of haunting though tough techno/house tracks, the record went largely unnoticed. Thank heavens for Paul and Phil of Orbital then. Opting not for the EP's moody, anthemic '1 Say Yeah' but the hulking beauty of 'Kinetic', the Sevenoakers have done a fine surgical job on the track. The unusual choral intro has been kept intact, but instead of bounding along with the original's 'Olympic State'-like pace and melody, the remix takes a soothing ambient/techno route.

The elusive Pied Piper also goes by the rather less enigmatic name of Mike Hazel. A buyer for Greyhound Distribution, Mike has a pedigree to match the quality of his music; he can also lay claim to two previous tunes, 'D-Tox' and 'Pure Love Pure Energy', both released under the monicker The Artful Dodger. Watch this Mike Hazel character: follow his progress and he'll sure as hell have your money.

Davydd Chong
Those Coldcut chaps Matt Black and Jonathan More have absolutely no respect for convention. Whether they're working on house tracks with The Fall's Mark E Smith or releasing breakbeat albums under wild pseudonyms, their projects are always, at the very least, interesting.

Their latest links them up with Rob and Miles of Hardwire, South London's foremost exponents in cyberpunk computer art. The results are Top Banana — an environmentally aware, non-sexist, non-racist, non-violent computer game — and 'Global Chaos', the game's accompanying soundtrack, released under the name 'KT & Hex', which features the voice of Top Banana's female star, KT.

"So far Michael Jackson is the only pop/computer game star," says Matt, "but I wouldn't be surprised to see the Mario Brothers or Sonic The Hedgehog making some records.

The mind-altering cocktail of rumbling reggae basslines, acidic moments, robotic voices and full-throttle TOP 10 B at

1. COME AS YOU ARE  
2. MORE THAN LOVE  
3. SOMETHING TO TALK ABOUT  
4. BUTTERFLY
5. SAVE THE BEST FOR YOU  
6. YOU ARE MY SUNSHINE  
7. TEARS IN HEAVEN  
8. LOVE YOUR SMILE  
9. MASTERPIECE
10. I'M NOT THE ONE WHO'S HAVING YOU  
11. REMEMBER THE TIME  
12. SAY SOMETHING TO ME  
13. BEAUTY AND THE BEAST  
14. IF YOU GO AWAY  
15. UH Huh, BossMan
16. SO YOU DON'T MESS THE SONG UP  
17. SMELL LIKE COFFEE  
18. MAKE IT HAPPEN  
19. I'M NOT YOUR BABY  
20. FOR THE NIGHT  
21. ALL I KNOW  
22. BEHIND THE BLUE SKY  
23. I'LL GET BY  
24. WHAT WOULD THE BROTHERS DO  
25. FINALLY

TOP 10 BI

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First, it was the underground success of Ealing’s Brand New Heavies that managed to cause more than a few ripples on the far side of the Atlantic. Now the equally live, fresh and funky north London outfit of Raw Stylus look set to ride the current wave of popularity surging from the capital’s funk explosion.

Influenced by an eclectic mix of Steely Dan, The JBs, Marvin Gaye and Bill Withers, the appropriately titled outfit comprises jazz-funk experimentalists Jules Brooks and Ron Asian. Following the club success of their debut cut ‘Bright Lights—Big Cities’ the duo are soon to circulate a second offering, ‘Pushing Against The Flow’.

Aided by stunning vocals from Marcella (otherwise known as Debbie French), the test pressing also features a packed platter of live instruments with Jeremy Shaw on fonkay clav and piano and sax from Jacko on loan from fellow funksters Push. At a relentless 93bpm the self-penned heavy-funk lurcher is in no rush to go anywhere, with the apt title inspired by the tune’s obvious earthy flavours.

‘It’ll be a good few months before the whole jazz thing comes through fully,” says Jules. “But it’s gonna get a lot bigger later on this year. Until then, we’re gonna keep putting out the tunes, and counting the bpm’s.” Dom Foulsham

Pushing Against The Flow’ is out now on white label

Raw Stylus
MOTIV 8 featuring Summer D and Cappa 'Mission' Go-Beat/ Hip Records GODX 69, via Go! Discs/Polystar
Steve Rodway & Matt Guy. Edemnout's answer to Staff Benda & Miss tee, creating a chunky, bouncy, bassy, second generation of house music.

MUSEKA 'Beautiful In Red' (Better Days 12BET101, via Great Young) Launching London DJ Steve Proctor's label created by his friend DJ Martin Lewis, this PoP Mariah likes, with a piano, electric saxophone, and real horn section.

THE RAGGA TWINS 'EP' (Shut Up And Dance Records SHA7, via London) Not exactly a dancefloor smash in The Club Chart but selling well to the fans, this track comes from the recently released Reggae Techno-12, a 12-track compilation featuring some of the best in reggae techno.

ANNE CONSDOL 'See The Day' (Champion CHAMP 12, via BMG) Snapped up by Sweden's Sweat/Badass Records, this song was originally released as a single called 'Soul Power'.

ZOOGIE 'Forever On' (Release On Zone Records TABX 104, via London) Jazzy M and Doug Martin's simple percussion and catchy hook make for a dancefloor hit.

5TH DIMENSION RECORDS 'I Know It's True' (Plan B/Polydor) A soulful, deep track that has been gaining in popularity recently.

6TH REPORT 'I Am Me' (Mute) On the same label as 'Beautiful In Red', this track features rainfall effects, production by Yoni. 

REGGAE TIMES 'Get Well Soon' (Baker Records) A classic reggae track from the mid-'80s that has never been out of print.

SHAWN CHRISTOPHER 'Don't Lose The Magic' (AD92/Atlantic 81509) Promoted as yet another breakmove and selling as much as any track, this is Shawn's most successful single to date.

ARTHUR BAKER (featuring Nikeeta) '10U' (US RCA 07863-02207-1) Shakin' '10U' revives the electric hit he and John Nuine created originally nine years ago for Fresh. This time, squabbling vocals are replaced by a girl who looks as if she could be tanned, in a production now more mature.

CE CE PENISTON 'Finally' (A&M/98000) The cheerfully walking ad-mix of Ce Ce Peniston's catchy Crystal Waters-style US pop smash is released in the UK today. The US chart-topper is already a hit in the UK.

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4th MEASURE MEN 'Just A Dream' (US Area 10 Records A10-003) Lacking full label details as a "limited edition color vinyl" pressing, this is the second single from the album. The single cover shows the group's name in white letters on a black background.
Beats & Pieces

ORBITAL-RECORDS label owner Mark Bajaj, in the middle of a carefully co-ordinated campaign leading up to the release next week of After Dark's 'Come With Me Tonight', is un-derstandably delighted to find that it has been bootlegged off the promo along with another of his tracks by DJ Trace plus other labels' product on an EP labelled as "HIT 1"... Kicks Like A Mule present their own one-off show on London's Kiss FM tonight between 1-4am Tuesday morning, with guests like Rebel MC and the Ragga Twins, plus - revealing his identity for the first time anywhere - the guy who really is The Bouncer... Kay-6, the weekender at Mininghead Butlin's Somerset West on March 20-22, has the reggae/nu-jive vibe, no priss DJ like Graeme Park, Paul Cakenfield, Pete Tong, Nicky Holloway, Dave Dorrell and a whole lot more who have profited from the rave scene's early days now insisting that they will only play "garage, heavy house, disco and anything good that's NOT on Top Of The Pops" (509 tickets on 0181-364-1666)... Manix's fast selling "Remix" (Reinforced PVF 15.12) re-enters this week's of the tracks from their recent 'Bad Attitude EP', re-issuing, re-touching and slightly slowing down the "I just want to walk with you in the clouds" girl sampling now jangly (01932-218-118) "Blivion (Heads in The Clouds) with a ultra-rhythmically reodings new 144.5-144.8bpm Start Remix too, plus the "I began to say" shipmarked produces jangly x91.38-89bpm Never

OFF SHORE featuring Joolxhen Brown 'Got To Get Away' (US Epic 49 74140)

CREATED in Germany by Jens 'Jell' Liesat and Peter Hart but remixed in the States by Eric Miller and Maurice Joseph, this hefty Joolxhen waqed chugger bounces breezily through its plinking piano and wheezing organ driven 129.6-129.8bpm 'Love is Stronger than Love' and Ferrari's Groovy Mix of Dub and less jangly through its anointed sample joggling 119.8bpm Maurice's Underground Mix and 119.6bpm Late Night Dub Mix.

AUTOMATION 'Green E.P.'

(Tripel Hexx T003 3, via Greyhound)

Not premayed by the Greenhead hosted label, this franticly galloping thunderous rave fourtrack has the 129.8bpm 'Extraversion', the 129.8bpm 'Rag Machine', the 139.8bpm 'Virut Wara' and 139-9.6bpm 'A3T', all powered by breakneck sub-bass and scratchy swirling synths.

REBEL M.C. introducing Little T 'Rich Ah Getting Richer'

(Big Life/Tribal Bass Records BLIT 710, via PolyGram)

Promoted separately as the same pressings on Tribal Bass and then (with a new album Big Life), following his agreeing to the latter label, the toasting reggae 'rude boy gatherer' and guest Little T bounce through disappointingly

BEAMING out to Belgium (Rich Remix) and newly, spilling 0141.21bpm 'You Held My Hands'... P.K.A's commercial pressing of 'Powergame (Only Your Love)' proves still to have its creator Phil Keesey's slow starting blisso-dance '0125.8-125.6bpm High Rise and (01025.8-125.6bpm Breikink Bonds Mix, with now - instead of the previously available promo's energetic MC - Steve Anderson & Dave Seaman's new mix more appropriately "D Train-ain synthesised carriering 125.8bpm Brothers in Rhymtix Mix, plus the Raw Mix produced nicely filtering 0125.8-125.6bpm 'Temperature Rising (Lighter & Better)'.

4th Measure's M.C. Lada S. Igol'cva-fov comes over from Canada to DJ at The Ministry Of Sound this Friday (0113) Barry White's pizzicato strings pinged typically rumbling new 84.76-84.7bpm 'Put Me In Your Mind' (A&M/RSI MY 833) speeds up to a usable if slightly last night quasy Bee Gees like 114-4bpm when played at 45rpm, while 1990's 'I wanna spin your paranoid around' stuttering 84.76-84.7bpm 'Wanna Do It Good To Ya (B.W. Grooves)' similarly becomes an Eartha Kitt like 114-6bpm... but 1987's 'Sho You Right (Instrumental) has to stay an infinnable 132.5-26rpm being pressed like the others at 33rpm... and THE BEAT GOES ON!

FREEBASS 'Danny the DJ'

(Freebass FBASS 1, via 0181-556-8187)

White striped with the same three times pressed on both sides, this "ho-ho, my name's Danny, Danny the DJ, I'm going to play you some records, here we go, that's a good one" punctuated strange flutter 0136.6-136.6bpm wriggler bleaps a bit but is too low to NRG to be your usual hype of making it more noisy, coupled however by ambient hummed intercut ferced 0136.5-0136.9bpm 'Stew k's E Top Mix and the thudding 138.5-26rpm being pressed like the others at 33rpm... and THE BEAT GOES ON!

BASS CONSTRUCTION 'The E.P. Part 2'

(Eictel 12 ELC 0, via Floorio)

Catherine Melor's scratchy synths driven 138bpm racing fourtrax has the familiar screwing girl bewitching 'Get On The Move', 'funny Detroit' making 'Make Me Feel', 'oh yeah', 'c'mon' and 'it's' dubbed 'Too Sexy To Dance' and its Addicted To Bass variation, all the same tempo if the not same tune.

REPLENISHING reggae and other riddim percussive boats in plenty bounting 0127.7-127.8bpm Orchestral, 0127.7-127.8bpm Orchestra in orchestral, jorjar riddim charged 061.4-121.7-218bpm E-Line Full Nite Mix and 061-121.4-121.7bpm 'Love Is Stronger' new Instrumental mix, excitingly heroic apparently maybe too wild and messy for more hardcore succe...
### Top 30 Video

<table>
<thead>
<tr>
<th>Artist Title</th>
<th>Category/Running Time</th>
<th>Label</th>
<th>Cat No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fantasia</td>
<td>Children's</td>
<td>Walt Disney</td>
<td>D21132</td>
</tr>
<tr>
<td>Robin Hood - Prince of Thieves</td>
<td>Action</td>
<td>Warner</td>
<td>PVG 1220</td>
</tr>
<tr>
<td>Madness: Divine Madness</td>
<td>Music</td>
<td>Virgin</td>
<td>120083</td>
</tr>
<tr>
<td>The Little Mermaid</td>
<td>Children's</td>
<td>Walt Disney</td>
<td>D209312</td>
</tr>
<tr>
<td>Home Alone</td>
<td>Children's</td>
<td>Fox Video</td>
<td>1866</td>
</tr>
<tr>
<td>Disney's Sing-Alongs Songs: Heigh-Ho</td>
<td></td>
<td>Walt Disney</td>
<td>D 209352</td>
</tr>
<tr>
<td>Rosemary Conley's Whole Body Flog 2</td>
<td>Special Interest</td>
<td>BBC</td>
<td>BCCV 4706</td>
</tr>
<tr>
<td>Elizabeth R</td>
<td>Special Interest</td>
<td>CIC</td>
<td>BCCV 4296</td>
</tr>
<tr>
<td>Ghost</td>
<td>Drama</td>
<td>First Independent</td>
<td>VA 3026</td>
</tr>
<tr>
<td>Wrestlmania V</td>
<td>Sports</td>
<td>Silvervision</td>
<td>WTV 06</td>
</tr>
<tr>
<td>Making Love</td>
<td>Special Interest</td>
<td>PolyGram</td>
<td>084983</td>
</tr>
<tr>
<td>The Amazing Adv. Of Mr. Bean</td>
<td>Comedy</td>
<td>Thames Video Collect</td>
<td>TV8134</td>
</tr>
<tr>
<td>The Running Man/ The Terminator</td>
<td>Action</td>
<td>Brave World</td>
<td>STV 4001</td>
</tr>
<tr>
<td>The Exciting Escapades</td>
<td>Comedy</td>
<td>Thames Video Collect</td>
<td>TV 8140</td>
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### Top 15 Music Video

<table>
<thead>
<tr>
<th>Artist Title</th>
<th>Compilation/Running Time</th>
<th>Label</th>
<th>Cat No.</th>
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<tbody>
<tr>
<td>Madness: Divine Madness</td>
<td></td>
<td>Virgin</td>
<td>V201003</td>
</tr>
<tr>
<td>Simply Red: Moving Picture Book</td>
<td></td>
<td>WMV</td>
<td>9031754432</td>
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<tr>
<td>Bill &amp; Ted's Excellent Adventure</td>
<td></td>
<td>Castle Pictures</td>
<td>CAS 5158</td>
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<tr>
<td>Star Trek: The Next Generation</td>
<td></td>
<td>CIC</td>
<td>VHR 0091</td>
</tr>
<tr>
<td>The Lovers' Guide</td>
<td></td>
<td>Lifetime/Piccadilly</td>
<td>LTY 001</td>
</tr>
<tr>
<td>Star Trek: The Next Generation</td>
<td></td>
<td>CIC</td>
<td>VHR 2954</td>
</tr>
<tr>
<td>Disney's Sing-Alongs Disney Land Fun</td>
<td></td>
<td>Walt Disney</td>
<td>D 209352</td>
</tr>
<tr>
<td>The Name of the Rose</td>
<td></td>
<td>4 Front</td>
<td>BHR 2003</td>
</tr>
<tr>
<td>Blue Steel</td>
<td>Action</td>
<td>First Independent</td>
<td>VA 3026</td>
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<tr>
<td>Royal Rumble 1990</td>
<td>Sports</td>
<td>Silvervision</td>
<td>WTV 06</td>
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<tr>
<td>The Essential Guide to Better Sex</td>
<td></td>
<td>Similar</td>
<td>SJK 9676</td>
</tr>
<tr>
<td>The Witches of Eastwick</td>
<td>Comedy</td>
<td>Warner</td>
<td>PES 11741</td>
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<tr>
<td>Queen: Greatest Flix II</td>
<td>Music</td>
<td>PolyGram</td>
<td>VCP 4172</td>
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<td>Mississippi Burning</td>
<td>Drama</td>
<td>4 Front</td>
<td>0838183</td>
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<tr>
<td>Madness: The Complete Madness</td>
<td>Music</td>
<td>4 Front</td>
<td>0837863</td>
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<tr>
<td>Star Trek - Movies (Collectors Set)</td>
<td>Sci-Fi</td>
<td>VHR 2592</td>
<td></td>
</tr>
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### Top 75 Artist Albums

#### The Official Music Week Chart

<table>
<thead>
<tr>
<th>Week 14 March 1992</th>
<th>Label/Cassette (Distributor)</th>
<th>Artist/Album</th>
<th>Track</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.</td>
<td>Columbia BMG</td>
<td>TENDER LOVE - 17 ROMANTIC LOVE SONGS</td>
<td>2.</td>
</tr>
<tr>
<td>5.</td>
<td>Columbia BMG</td>
<td>THE CLASSIC ROMANCE</td>
<td>5.</td>
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</table>

#### Top 20 Compilations

<table>
<thead>
<tr>
<th>Week 14 March 1992</th>
<th>Label/Cassette (Distributor)</th>
<th>Title/Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Epic</td>
<td>THE ULTIMATE EDITION</td>
</tr>
<tr>
<td>3.</td>
<td>Virgin</td>
<td>ESSENTIAL 0</td>
</tr>
</tbody>
</table>

### Highlights

- **Top 3 Albums**
  - The Official Music Week Chart
  - The Ultimate Hardcore
  - Tender Love - 17 Romantic Love Songs

- **Top 3 Compilations**
  - The Ultimate Edition
  - Compilation 1992
  - Essential 0

- **Recent Chart Updates**
  - Various artists and albums featured on the chart, including
    - **DIVINE MADNESS**
    - **ARTIFICIAL INTELLIGENCE**
    - **WASTED IN AMERICA**
    - **MIND ADVENTURES**
    - **LETHAL INJURY**
    - **ULTIMATE CYBER**
    - **THE IMMORAL COLLECTION**
    - **HAIRBALL**
    - **THE ANTIDOTE**
    - **STICK AROUND FOR JOY**
    - **DISCOGRAPHY**
    - **A NEW FLAME**
    - **INNOCENT**
    - **THAT IS WHAT I WANT**
    - **THE VERY BEST OF ELTON JOHN**
    - **SCREAM DECA**
    - **IMAGES**
    - **BABY ANIMALS**
    - **GENERATION TERRORISTS**
    - **BOING!**
    - **WIND OF CHANGE - CLASSIC ROCK**
    - **HANDS ON**
    - **BLOOD SUGAR SEX MAGIK**

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DISTRIBUTION: INDIE SINGLES

1. **AMERICA: WHAT TIME IS LOVE?**-
   - Year: 1967
   - Label: Scepter Records

2. **YOUNG MONEYMAKER**-
   - Year: 1962
   - Label: Delmore Records

3. **WASTED IN AMERICA**-
   - Year: 1967
   - Label: Philips Records

4. **THE SKY IS CRYING**-
   - Year: 1979
   - Label: Warner Bros.

5. **FOUR SYMBOLS**-
   - Year: 1969
   - Label: Atlantic Records

6. **ONE OF THE MOST LOVABLE**-
   - Year: 1970
   - Label: Atlantic Records

7. **THE CELEBRATED WORKING MAN**-
   - Year: 1974
   - Label: Vertigo

8. **FAIT ACCOMPLI**-
   - Year: 1977
   - Label: EMI

9. **LOVE OF LIFE**-
   - Year: 1978
   - Label: Young God

10. **Faithful Love**-
    - Year: 1979
    - Label: YG

**DISTRIBUTION: INDIE ALBUMS**

1. **BLEACH**
   - Year: 2002
   - Label: Matador

2. **BEASTFORDS RD**
   - Year: 1998
   - Label: Newbury

3. **THE WHITE ROOM**
   - Year: 1999
   - Label: KLF Communications

4. **STICK AROUND FOR JOY**
   - Year: 1999
   - Label: One Little Indian

5. **HIT THE DECKS Vol. 1 - BATTLE**
   - Year: 2000
   - Label: Qubik

6. **SCORNEDDEadc**
   - Year: 2000
   - Label: Palsoul Records

7. **IMAGES**
   - Year: 2001
   - Label: Creation

8. **PURE**
   - Year: 2001
   - Label: Enrich Music

9. **LIVE TO LOVE**
   - Year: 2002
   - Label: Young God

10. **BANDWAGONEOQUE**
    - Year: 2002
    - Label: Creation

**METAL CHART**

- **Metal Hammer**
- **Easy In, Hard Out**
- **V发育代物力**
- **The White Room**
- **The White Room**
- **KLF Communications**
- **Qubik**
- **Palsoul Records**
- **Enrich Music**
- **Young God**
- **Creation**

- **A&M 10911**
- **EA 8844**
- **EA 8844**
- **EA 8844**
- **EPT 1091**
- **MSM 11015**
- **CUNARIC**
- **CUNARIC**
- **CUNARIC**
- **CUNARIC**
- **CUNARIC**

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NEW RELEASES

SINGLES

HIGHLIGHTS

ARTIST: A/B SIDE | LABEL | CAT NO. | PRICE | DISTRIBUTOR | CATEGORY
--- | --- | --- | --- | --- | ---
ADAM (Owace) | Single | 45 | $1.05 | Normal | A/B Side
ANGEL, Andy (Alcoa) | Single | 45 | $1.05 | Normal | A/B Side
ARMY OF LOVERS | Single | 45 | $1.05 | Normal | A/B Side
BROTHERS GIBERT & THE "WORSHIPFUL" | Single | 45 | $1.05 | Normal | A/B Side
COCTEAU TWINS | Single | 45 | $1.05 | Normal | A/B Side
HISTORY | Single | 45 | $1.05 | Normal | A/B Side
LORDI | Single | 45 | $1.05 | Normal | A/B Side
MOON | Single | 45 | $1.05 | Normal | A/B Side
SINGLES TITLES A-Z

SINGLES RELEASES

Single releases for 15 March 1992

SINGLES GENERATION

ARTIST: A/B SIDE | LABEL | CAT NO. | PRICE | DISTRIBUTOR | CATEGORY
--- | --- | --- | --- | --- | ---
ADAM (Owace) | Single | 45 | $1.05 | Normal | A/B Side
ANGEL, Andy (Alcoa) | Single | 45 | $1.05 | Normal | A/B Side
ARMY OF LOVERS | Single | 45 | $1.05 | Normal | A/B Side
BROTHERS GIBERT & THE "WORSHIPFUL" | Single | 45 | $1.05 | Normal | A/B Side
COCTEAU TWINS | Single | 45 | $1.05 | Normal | A/B Side
HISTORY | Single | 45 | $1.05 | Normal | A/B Side
LORDI | Single | 45 | $1.05 | Normal | A/B Side
MOON | Single | 45 | $1.05 | Normal | A/B Side
SINGLES TITLES A-Z

MUSIC WEEK 14 MARCH 1992
## Top 60 Dance Singles

**The Official Music Week Chart**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label (12&quot;)</th>
<th>(Distributor)</th>
<th>Weeks at No. 1</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>OBLIVION</td>
<td>(HEAD IN THE CLOUDS)</td>
<td>Matrix</td>
<td>Reinforced PIVET 1312 (BMG)</td>
<td>13</td>
</tr>
<tr>
<td>2</td>
<td>A DEEPER LOVE</td>
<td>China &amp; Co</td>
<td>Columbia 6578486 (FSM)</td>
<td>30</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>CHERISH</td>
<td>Mass Order</td>
<td>Columbia 6577486 (FSM)</td>
<td>30</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>VICTORIOUS</td>
<td>Perfection</td>
<td>Liberty PIVET 1312 (BMG)</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>A JUICY RED APPLE</td>
<td>Skid Row</td>
<td>Love ELOX 11 (F)</td>
<td>30</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>BERRY</td>
<td>Union City UCR 1 (P)</td>
<td>50</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>YOU GOT A HOLD ON ME</td>
<td>Shiny Toy Guns</td>
<td>Sire Jam SLAM 3T (W)</td>
<td>30</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>WE ARE HARDCORE</td>
<td>House Crew</td>
<td>Production House PNT 005 (Cali)</td>
<td>30</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>RAVE GENERATOR</td>
<td>Vocal Tony</td>
<td>PWL Continental PWL 223 (W)</td>
<td>30</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>FEED THE FEELING/THE VOICE</td>
<td>Perception/K-Creative Talkin Loud TLKX17 (F)</td>
<td>30</td>
<td></td>
<td></td>
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<tr>
<td>11</td>
<td>CLOSER</td>
<td>Mr Fingers</td>
<td>MCA MCT 1601 (BMG)</td>
<td>30</td>
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<tr>
<td>12</td>
<td>WE'VE GOT TO LIVE TOGETHER</td>
<td>House of Cards</td>
<td>PWL Continental PWL 218 (W)</td>
<td>30</td>
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<tr>
<td>13</td>
<td>MIXED TRUTH/BRING UP</td>
<td>Praga Twins</td>
<td>Shuck Up And Dance SUAD 227 (P)</td>
<td>30</td>
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<tr>
<td>14</td>
<td>GO TECHNO</td>
<td>House Crew</td>
<td>Atlantic 75/87 (W)</td>
<td>30</td>
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<tr>
<td>15</td>
<td>I LOVE YOUR SMILE (REMAKE)</td>
<td>Shanice</td>
<td>Motown TMCX 1401 (F)</td>
<td>30</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>KNOW</td>
<td>New Atlantic</td>
<td>3 Beat 987 1 (W)</td>
<td>30</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>DON'T LET IT SHOW ON YOUR FACE中国古代</td>
<td>Advanced Jive</td>
<td>Island ILS 5098 (C) 9988 (F)</td>
<td>30</td>
<td></td>
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<tr>
<td>18</td>
<td>POWERGEN (ONLY YOUR LOVE)</td>
<td>P'JACK</td>
<td>Stress PPKA 1 (SRD)</td>
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<tr>
<td>19</td>
<td>HARDCORE HEAVY/YOU AND ME</td>
<td>DJ Seduction</td>
<td>Fitfleld TABX 103 (F)</td>
<td>30</td>
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<tr>
<td>20</td>
<td>MAKE IT ON MY OWN</td>
<td>Alix Limerick</td>
<td>Arista 616996 (BMG)</td>
<td>30</td>
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<tr>
<td>21</td>
<td>UP TEMPO</td>
<td>Trainwreck</td>
<td>KMS UK KMSUK 1 (ROB)</td>
<td>30</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>FAR AWAY</td>
<td>Sum Of All Loops Da... Suburban Base SUBBASE 008 (SRD)</td>
<td>30</td>
<td></td>
<td></td>
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<tr>
<td>23</td>
<td>TIME TO MAKE YOU MINE</td>
<td>Lisa Stansfield</td>
<td>Arista 615113 (BMG)</td>
<td>30</td>
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<tr>
<td>24</td>
<td>COLOUR MY LIFE</td>
<td>Mr People</td>
<td>Deconstruction/RCAP RT 45242 (BMG)</td>
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### Top 10 Dance Albums

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label (12&quot;)</th>
<th>(Distributor)</th>
<th>Weeks at No. 1</th>
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<tbody>
<tr>
<td>1</td>
<td>BRAND NEW HEAVIES</td>
<td>Brand New Heavies</td>
<td>Acid Jazz 8/3/3012/8/3008/4 (F)</td>
<td>30</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>THE REBIRTH OF COOL, TOO</td>
<td>Various</td>
<td>4th B Way BRL PD 582</td>
<td>30</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>THE ANTIDOTE</td>
<td>Kenny Jordan</td>
<td>Island ILS 5098/NS 9888 (F)</td>
<td>30</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>BORN INTO THE 90s</td>
<td>Public Announcement</td>
<td>Live HP 13/24/123 BMG</td>
<td>30</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>ULTIMATE HARDCORE</td>
<td>Various</td>
<td>Teletstar TAR 2561/STAC 2561 (BMG)</td>
<td>30</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>YOURS SINCERELY</td>
<td>The Passillas</td>
<td>Columbia 472641/472646 (BMG)</td>
<td>30</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>REAL LOVE</td>
<td>Lisa Stansfield</td>
<td>Arista 212304/1200 (BMG)</td>
<td>30</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>JUICE (OST)</td>
<td>Various</td>
<td>MCA MCA 10442/MCAC 10462 (BMG)</td>
<td>30</td>
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<tr>
<td>9</td>
<td>HEAVENLY HARDCORE</td>
<td>Various</td>
<td>Otago DINTY 35/DMC 35 (P)</td>
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<tr>
<td>10</td>
<td>SHUT UP AND DANCE</td>
<td>Various</td>
<td>Shut Up And Dance SUAD 001/SUAD 0001</td>
<td>30</td>
<td></td>
</tr>
</tbody>
</table>

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<th>American Express</th>
<th>Diners Club</th>
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<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Date card expires:</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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CLASSIC CD – THE MAGAZINE YOU CAN LISTEN TO

*ABC January -December 1991
A spate of closures ought to suggest bad news for the music press. But there are success stories to be found. Paula McGinley reports

Ask any of the managers of Britain's music press about the current state of their market and then ask their clients and you'd think they are on separate planets.

Where the one sees opportunity, the other sees only doom and gloom.

It is clear that the music press has had a tough 18 months. The economics of the record business are such that ad budgets have been trimmed far more in percentage terms than sales have actually declined. Buyers, themselves under pressure, have understandably become more demanding than ever.

Yet despite the general decline in circulations and the number of well-publicised closures — such as Sounds, Number One and Rage — it is clear that the music press has adjusted to the new economic environment and still offers unrivalled access to music buyers.

The proof of that comes from those titles which have not only held their own during the recession, but have actually achieved growth.

Paul Fletcher, ad manager of Rock Team Publishing, reports that ad revenue for Metal Hammer is up by 10% year on year. And according to Sandra McClean, Emap Metro's advertising controller for teenage magazines, revenue for Smash Hits during January and February was 30% higher than the same period last year, something, surprisingly, she attributes to the recession. "The recession has spurred some clients to advertise to rejuvenate their brands," she says. "They want to catch record buyers when they're young."

Q ad manager Jerry Perkins claims that placing an ad in a music magazine endorses the quality of the product in the eyes of the readership in what he terms the "presenter" effect. "If a reader sees a colour page in Q they think it must show a good album because their perception of Q is that it stands for good quality," he says. "They have the same perception of the ads as the editorial."

As in any product-based consumer publishing sector, music titles exist both as advertising media and outlets for record company public relations. And one of the key areas of tension in recent months has been the circulation-driven need perceived by publishers in the pop area to cover areas other than music and their ad-driven desire to maintain coverage of music.

As titles like the late Number One and Emap Metro's Smash Hits and Big! have stepped up coverage of non-music areas like film and TV, they have effectively evolved into lifestyle rather than music titles. Inevitably that has worried some record company...
MEDIA

Partridge & Storey, says: "The black specialist press such as The Smash Hits and TV Hits: from pop to TV step pivotal element in the business of breaking a new black act and as crucial to our enterprise as, say The Sunday Times or Q is I major client, the NME or Select to an indie band, the rock press for a metal outfit.

Press departments. Pop performers are already suffering from the departure of Number One, says Joanna Burns, head of press at Epic who calls for a new weekly pop magazine to compete against Smash Hits.

Murray Chalmers, head of press at Parlophone/Capitol, predicts that new acts will lose out from sparse exposure opportunities.

"More titles mean more chances to place features," he says. "Press coverage is important to raise awareness and is influential for new artists, for example EMF enjoyed a lot of press attention when they first appeared on the scene."

Dave Harper, head of press at RCA, thinks that the "teeny" sector has enough magazines with Just 17, Fast Forward, Big! and Smash Hits but is unconvinced by their editorial motives.

"They seem to devote most of their space to teenagers in telly," he says.

Publishers however counter that the lack of pop sensations mean that television stars are getting more attention. While Smash Hits is still aimed at the teenager who would rather listen to records than watch TV, its recent revamp has broadened its circulation.

Meanwhile Melody Maker and NME are sustaining respectable circulations but are no longer the arbiters of taste they once were. The closure of Sounds last year marked the end of an era.

While these days the title boasts eight more pages focusing on film, video and fashion, although Sandra McClean says the content reflects readers' interests. One concrete result of that is that the latest issue's cover star is not a pop star but actor Christian Slater. The opening feature concerns a set of dolls based on stars of Beverly Hills 90210. Stablemate Big! with its current 26% circulation jump testifies to a winning formula that hinges on screen stars and relies on visuals rather than words. Publishing director Sue Hawken says: "Film and television now market their products in the way that record companies do, but increasingly more powerfully. Record companies are competing with..."
Steel resolve: metal magazines forge ahead

TV programmes such as Bay Watch. The monthly TV Hits published by Attic Future is committed to covering stars in any area as long as they have teenage appeal. Publisher Nigel Deering says: "The problem is that a lot of chart music doesn't have real personalities behind it and magazines need those strong personalities."

Titles catering to older music consumers are going through a period of consolidation rather than revamping their styles. Q's mature CD buying readership is well established and its newer stablemate Select — purchased from United Newspapers last year — is now positioned to appeal to a reader who on average will be a 22 year old male who is interested in new and independent music.

News coverage sets the two weekly "inkies" apart from other music titles, according to Nick Taylor, group advertising manager for Melody Maker, NME and Yea. "The 18 and 19 year olds who read the weeklies need their weekly fix of news about releases and tours," he says. "They are popular for its broad musical coverage and it picks up on artists that Q leaves well alone."

Heavy metal fans remain well served by a plethora of magazines which Ray Bonici, managing editor of Rock Power, pays down to a strong following. "Heavy metal is still very popular with bands and the magazines feature the bands they love," he says.

Rock Team, publisher of Metal Hammer, is also sufficiently buoyed by the title's rising circulation to launch a new rock monthly, Rock Attack, in April. Meanwhile the growing popularity of classical music is spawning new titles. Gramophone now has a more popular sister title — Classics — and BBC Magazines is poised to launch a magazine closely linked to its Radio Three and TV programming. There are also CD Review, Classic CD and Opera, all competing for the classical enthusiast's attention.

Other branches of the market are becoming more sophisticated. Sue Hawken of Smash Hits with Smash Hits editor Mike Soutar, "The mags are now trying to produce Replay.

Despite the sheer range of titles, some buyers are still critical. Gary McClausland, head of production and marketing at Factory, says publishers are too obsessed with niche markets. "There is nothing to appeal to a mass market," he says. "There is not one music publication that can target a campaign as well as an ad in The Sun will sell a hearing aid or a cure for baldness."

As record companies have switched their attention to mass audiences the music press has suffered particularly from the growing fashion to use media such as TV and posters. Two of last year's biggest selling albums, Queen's Greatest Hits II and Tina Turner's Simply the Best, were advertised primarily through TV and poster campaigns.

Press advertising was minimal," confirms Mark Collen, senior product manager for Parlophone/Capitol. "There were more effective ways of reaching an audience than music magazines and we are initiating more below the line activities as our marketing campaigns become increasingly selective."

Interestingly, although record companies are increasingly willing to pump large sums of money into TV, they remain sceptical of the music press's far lower ad rates.

Belinda Hanton, media planner/buyer at Media Campaign Services, says: "The sheer capital cost of advertising in some magazines is prohibitive for some artists. £8,000 for a colour page is a lot to spend on a small band."

Monika Scott, head of advertising for Q and Select, justifies Q's rate of £5,450 for a colour page by pointing out that high rates sustain the quality of the magazine's editorial content and design.

A more jaundiced music press executive might also point out the huge wastage involved in TV or outdoor advertising. While the argument for taking mass-market artists like Queen and Tina Turner on to TV is cast iron, the music press continues to offer targeted access to the people most likely to invest their hard-earned cash in music.

Ultimately, the music press believes that their argument for quality will win.
Where the smart man

Which medium offers the best deal for which music product? Media buyers talk...
keting money is spent

Paula McGinley how precision planning can make the most of your advertising pound

exposure in magazines as we can for our money and our clients are realistic about their advertising goals.

"The market needs more magazines with affordable rate cards and we would like to see the arrival of a pop weekly that is a cheaper alternative to Smash Hits.

"We look closely at a magazine’s readership before we place ads.

"If we are looking to attract younger buyers we’ll opt for the NME. Melody Maker is regarded as slightly older, more of a musician’s magazine.

"The weeklies are crucial for singles because you can’t get the mileage out of monthly magazines.

"Interestingly the latest round of Audit Bureau of Circulation figures reveal that most of the titles are suffering from falling circulation and ad rates haven’t come down at the same time.

"We’d like to be able to afford Smash Hits and Q but they are too expensive.

"Ultimately, it’s a shame that so many magazines outside the publishing groups of Emap and IPC have disappeared because it brings less competition to the market and limits the amount of business we can do."

STEVE GILL
Media director, Target Media
"Running ads in national newspapers depends primarily on the product and what you’re trying to achieve.

"Albums tend to be announced on the Sunday prior to release, whereas singles are pushed on the Sunday prior to release, whereas singles are pushed on the Sunday prior to release. You have to consider the status of the artist – some don’t sit well with the nationals. Artist profile also governs whether the advertising campaign will run in the broadsheet or tabloid newspapers.

"Some bands, like Dire Straits, will fit in with both. Others, like Robert Cray, are better suited to the rock pages of The Guardian or The Independent but for Wet Wet Wet, Wet Wet Wet’s new single we’re more likely to go in the Daily Mirror or The Sun.

"If we are looking to attract youth, Channel Four and the satellite broadcasters like MTV.

"When a programme leads a strategy, it has become a lengthy process to schedule each individual press spot.

"In theory, planning and buying television airtime has many opportunities with ITV, Channel Four and the satellite broadcasters like MTV.

"However, taking a programme led strategy reveals that ITV has few youth-oriented programmes, consequently Channel Four reaps the benefit of record company advertising budgets.

"The good news is that as Biksy and MTV increase their penetration, they will become more viable. The bad news is that from 1993 selective spot buying with Channel Four on a regional basis will no longer be possible and advertising time will only be available on a national basis or by macro regions.

"Commercial radio has a lot to prove in 1992, not least in convincing the music industry that commercial airtime on an independent station results in tangible sales.

"This will resolve itself in time as teenagers switch from Radio One to local independent radio and incremental stations. Kiss FM and Atlantic 292 have been very proactive in putting forward ideas which go beyond straight commercial airtime and other stations should be encouraged to do the same.

"Video is an area worth watching. AGB, which provides TV audience research ratings, is about to announce the results of a pilot study into how the public watches commercials on rented videos.

"Early indications are that this will show video can deliver well targeted audiences at a fraction of the cost of buying television advertising.

"Expect to see all the major autumn 1992 releases incorporate video advertising into their record marketing plans."

"National press also offers the opportunity for record companies and retailers to join forces on co-operative campaigns enabling both parties to reach a mass readership.

"Generally, there is a wide range of choice across all media. In some sectors there is even too much choice, for example the heavy metal magazine market is enormous.

"Conversely, other areas have few options. The loss of Rage and Record Number One has left a void in that sector.

"It is important to consider all media as part of the overall marketing mix. Obviously, each method works in isolation but combining different resources is very effective.

"Radio announcements can support or extend the life of a television campaign and act as a reminder.

"Similarly, posters create a bold impact and High Street sites are a powerful reminder to shoppers as an effective point of sale device."

"The beauty of advertising in magazines is it is a tool for the broadsheet or tabloid, lifestyle or entertainment media.

"If you are trying to achieve a mass-market, you can’t afford to spend your ad budget on only one medium. It is possible and advertising time as teenagers switch from the broadsheet or tabloid newspapers.

"Similarly, posters create a bold impact and High Street sites are a powerful reminder to shoppers as an effective point of sale device."

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Remember where you heard it:
Best wishes to Warner Classics chief Bill Holland who was mugged in Croydon last week on his way home from the Royal Festival Hall. The thugs broke his leg and doctors have had to insert two steel plates. Bill would like to thank all those who have sent cards and flowers... Fresh from his court battle with Nick Austin, Beggars Banquet chief Martin Mills is keeping mum on his tactics on the indie chart issue.

“But with my new found legal experience who knows?” he says. Incidentally his court victory marks the end of a 20 year relationship with Austin. They first started a mobile disco together in 1970...

Congratulations to Gallup chart manager John Pinder who returned from his hols to discover he has been made a director of the company...

In the week his old company got a new MD, former RCA A&R manager Saul Galpern — the man who says he discovered Simply Red for Elektra — is going the indie route with his new Nude label, distributed by RTM/Pinnacle...

Unemployment has many euphemisms, now those who find themselves between jobs have invented another. “I didn’t expect to be putting my home number in Dooloy just yet,” commented Gareth Harris on his enforced departure from BMG Enterprises. Fellow traveller Roger Semon was less coy in his statement: “There is an extremely experienced executive on the market. My home phone is 0923 779106,” he says... And on that subject — former Rio sales director and E&K singles buyer Dave Cross is awaiting calls on 081 552 7665, as is Mike Garnham, formerly of PolyGram Classics (0344 874 7575)... No need for such a plug for RCA’s departing business affairs manager Edward van Eyk who has joined E&A’s growing music business division... Ears pinned back please for the results of Saturday’s meeting of such diverse talents as Bruce Dickinson and Rozalla for the homeless charity single Don’t Turn Away. Co-ordinated by Platinum Management’s Mark Winters the single is distributed by IMD... Given their late night — the deal was finally struck at 2.30am on Friday — the EMI/Virgin press conference at 11am was directed by some surprisingly fresh looking executives. Even Richard Branson was wearing a jacket; no tie though... Ken Berry seemed in good spirits while Simon Draper was noticeably absent, briefing the staff on the deal back in the office... Was Fifield really joking when he described Draper and Berry’s contract conditions as “slavery”?... It is easy to get confused with Thorn EMI’s corporate finance director Simon Duffey naming Simple Minds as one of the EMI label’s acts. “So you’re taking them off us now are you,” retorted Richard Branson... Did anyone ever doubt that Jimmy Devlin has the gift of the gab? Last Thursday the Polydor MD was caught by the boys in blue in a hire car doing 112mph down the M4. He escaped with a caution after persuading them that he was an ordinary Joe so unused to fast cars he had had a momentary lapse of judgement... Also at PolyGram everyone’s still talking about the fire alarm the other week. The building was evacuated, but when firemen investigated they found A&R chief Dave Bates still at work. When they asked him to leave he replied in such a robust fashion that the enraged firemen used their official powers to escort him from the building and sent everybody home for the afternoon...
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