

Marsh takes the hot seat as RCA boss



EMI gambles on arenas for new signing Williams

Revealed! Poll names publishing's first team players



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music week

For Everyone in the Business of Music

MARCH 14 1992 £2.50

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 £50m 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



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

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

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.

Fuji-sankei 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."

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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 remained 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



Berry: 'money not an issue'

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 Fifield.

While Fujianke is understood to have made a hefty profit on its 25% share — bought for £100m in 1989 and sold for around £130m — Branson is naturally the biggest beneficiary.

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



Which we have expected it for months, but Thorn EMI's agreed takeover of the Virgin Music Group still came as a shock.

Not least to Richard Branson himself, despite all the months of public non-negotiation. Those who saw him in tears at a staff meeting on Friday afternoon have no doubts about that.

It is not that long ago that a gung-ho Branson — still to lose his heart to the airline business — talked hopefully about buying EMI!

That ambition came to nothing. But there is no denying his achievement in taking a group that was worth a total of just £140m when he pulled it off the stock market four years ago and spinning off a part of it for the extremely handsome sum of £560m.

The early consensus within the industry on Friday was sceptical, to say the least, of Branson's claims that Virgin will remain essentially independent.

At a basic level EMI is obliged to change the way Virgin operates in order to realise any synergistic benefits from the takeover. At the very least that means combining accounts and back office staff and bringing manufacturing and distribution in-house.

Disturbingly for retailers it may yet mean an attempt to "co-ordinate" trading terms as EMI has so recently done with the now wholly-owned Chrysalis.

Our Price managing director Richard Handover no doubt spoke for many when he said on Friday that he would resist attempts to make retailers pay the price for EMI's empire-building.

EMI has to change Virgin. Yet paradoxically, if it is to retain and build on the value in Virgin, it has to keep it very much the same. It is a tough job, but if Thorn EMI can pull it off, it will finally have returned a UK company to the dominant position it held in the Sixties when Branson first started out.

Steve Redmond

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 out Branson.

Thorn EMI's swoop for Virgin has left the German media giant with no obvious targets for an acquisition to revive its 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 vice president 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 piped at the post here. Virgin was considered but BMG never made an offer."

'A sad day for independents'

Independents have reacted with sadness to the news of the Virgin takeover.

Sean O'Brien, chairman and managing director of TV marketing specialist Telstar, 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 polarisation."

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."

Chris Wright says Branson having decided to sell was wise to sell 100% rather than attempt a Chrysalis-style joint venture.

Rough Trade founder Geoff Travis says: "There is no obvious successor to Virgin but it does create a space for all the other indies 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.

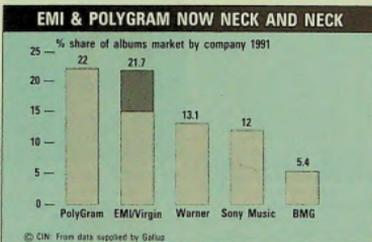
But rivals argue the takeover will make little difference to their business. And some warn that the "corporate" approach of EMI may even blunt Virgin's greatest strengths.

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's size of Virgin will certainly impact on the volumes going through our Chadwell Heath depot, but there is very little that will impact on PolyGram generally."

He argues that there is more to 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. "None of us know the manner or style in which EMI will run Virgin, but one and one does not necessarily make three."

Rob Dickens, chairman of Warner Music, says: "I think it will be to our advantage. I think people know who they are signing to when they sign to us. There's a danger in being too corporate."

The combined EMI/Virgin has around five times the al-

bums market share of MCA, but managing director Tony Powell says: "Market share is one thing; sales and profitability are another. I don't believe the size of the group will give any particular advantage."

In music publishing — where EMI has traditionally been second and Virgin third in the market — the takeover means EMI is 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 5-sm-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-

subsidiary in Japan. Branson sold off some of his retail sites to WH Smith in 1986 and in 1989 Fujianke paid £100m for a 25% share in Virgin Music Group.

The signing of The Rolling Stones late last year for \$35m brought 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.

Klein spurns Carter deal

Allen Klein has spurned all offers of a compromise settlement in his copyright battle against Carter-USM's single After The Watershed.

The former Beatles business manager, whose company ABKO controls all Jagger and Richards' pre-1993 copyrights, says the use of a line from The Rolling Stones' Ruby Tuesday, amounts to copyright theft.

And he is demanding that Carter's publisher Island Music should hand copyright of the song to him, along with all royalties.

"This has nothing to do with the money, we just want this use to stop," says Klein. Klein admits the claim has not originated from the Rolling Stones. "I did not speak to Mick Jagger or Keith Richards about this and I would not.

This is my company's copy-right and I take care of it."

Carter USM's lawyer Alexis Grouwer says he had hoped that ABKO would accept a percentage of royalties from the song. But Klein refused to negotiate. "This is an outrageous claim," says Grouwer.

Rolling Stones' spokesman Bernard Doherty says: "Neither Keith nor Mick have even heard this song."



It has generally been considered a natural career progression for an artist to eventually make the move from a small independent label to a major record company.

Today, however, such a move could actually be considered detrimental to the future of an artist, particularly in the case of a dance act.

Ironically, while the majors complain that even those dance acts which achieve successful singles rarely cross over to make successful albums, when an indie-developed artist shows promise they are quick to pull out the cheque book.

Yet, they are failing to recruit their own acts because they do not understand dance music.

As a result they have little real consideration for the needs of the artists.

The indie's methods of finding and breaking new acts are completely alien to the majors.

Although many of the multi-national companies try to disguise their true colours by creating labels of infinite variety, ultimately they are ruled by market share.

Clearly, the record companies — whether indie or major — are only half of the equation. Both label and artists must work equally hard on their "marriage".

The artists should recognise the enormous efforts of their label in giving them both support and promotion at great financial cost, even when success is hard to come by.

It is no answer for them to simply go off to a major when immense financial offers appear on the horizon at the first hint of some success.

Such financial offers are rarely what they seem and, besides, the artists should recognise who it was who got them there in the first place.

Frank Sansone is managing director of Pulse-8 Records, which last month won a high court battle for the right to release Rozalla's debut album, *Everybody's Free*.

PolyGram profits rise defies slump

PolyGram defied worldwide recession last year to increase sales by 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 insistent: "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 NLG7.35m (\$430m).

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

Bryan Adams, Dire Straits, U2, Sting, the Scorpions and Amy Grant all produced albums selling more than 3m units in 1991, a total of six compared with two in 1990.

In classics, the company's In-Concert recording of Carreñas, Domingo and Pavarotti has now generated sales of 7m



Levy: bullish

units, while sales of titles in the Complete Mozart Edition series now top 8m.

PolyGram's key achievement in 1991 was a turnaround in the US where it turned a loss of NLG48m (\$28m) into an operating profit of NLG13m (\$7.5m).

PolyGram is still overwhelmingly dependent on the European market where it generated 60% of its sales and 75% of profits last year.

Though the US accounts for 30% of the world music market, 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 one on Phonogram's Wet Wet Wet and London's Skakespears 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 creativity will again take 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 International claims that the company increased international 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 performance in the UK. A spokeswoman says: "The result is in line with the way the industry is doing in the UK."

Marot hires Rowe

Island Records has confirmed that Phonogram marketing director Nick Rowe is joining the label 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 responsibility of running the company day to day. "Nick has the solid experience to fulfill that role," he says.



Island men: Marot and Rowe

Despite Rowe's background in marketing, the appointment offers no threat to Is-

land's current marketing director Paul McGarvey, he adds.

Rowe, who at 34 will be the oldest member of the Island board, ended spells at CBS and Go! Discos before joining Phonogram in August 1985.

Phonogram managing director David Cliphams says: "It seems to me that Nick and Island are made for each other."

Although Phonogram began advertising the post of marketing director last week, Cliphams says he is in no rush to replace Rowe.

Mills boss wins court fight

Beggars Banquet owner Martin Mills has won a high court battle against former partner

Nick Austin over their separation five years ago.

Austin, who left Beggars to concentrate on new age TV channel Landscape, claimed the 1987 settlement was invalid and left him with an unfairly small proportion of the business's assets.

But Mr Justice Knox rejected Austin's claims: "Austin chose to take the less profitable part of the group whereas Mr Mills chose to take the more prosperous units. No one suggests that those choices were anything other than entirely voluntary," he said.

The decision of the two partners to split in 1987 followed Austin's increasing interest in new age music. An agreement finally signed in July 1989 left Mills with the main Beggars label and shop, while Austin took the Coda label, a recording studio and a cash sum.

The court heard further evidence followed and the settlement 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 rejected Austin's claim that it was a term of the agreement that the portions after demerger would be equal.

Mills remains 100% owner of the main 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 retailers 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 many London shops are stocking a bootleg mini album, HRT1, which includes two tracks released on his Orbital label.

"Some shops say they have sold vast quantities of this record. One of the singles was tipped to be a hit for Orbital — I dread to think what will happen now," says Bajaj.

BPI anti-piracy co-ordinator Tim Dabin comments: "Retailers must be aware they can be prosecuted for offering this material for sale."

The BPI last cracked 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." Previously 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 \$68m 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 4th + Broadway's *The Birth of Cool*, *Two and Two is Show*.

The new entry at 70 in the singles chart was PKA's *Wegen (Only Your Love) on Stress*. Apologies to both labels and to any readers who were inconvenienced.

Marsh coup gives BMG shot in arm

BMG has lured WEA's Jeremy Marsh to take over as managing director at RCA after nearly a year without a boss for the label.

But expansion of the RCA role for Marsh has forced group chairman John Preston to make two top level redundancies.

Director of BMG Enterprises Gareth Harris and BMG independent group director Roger Semon are left jobless as their divisions are incorporated into the RCA structure.

Preston says the new role will present a fresh challenge for Marsh, who previously headed one of the UK's most successful labels.

"There is no one else around of his generation with his track record and experience," says Preston. "It will be a great challenge for him to come to a company that does not have WEA's enormous weight of US repertoire."



Preston (left) welcomes Marsh

Marsh, 31, joins RCA on March 19 and will report directly to Preston.

"Having made the decision to look for an MD I went looking for Jeremy," says Preston who admits to a sense of relief.

"I began to realise there were aspects of my role as chairman that were not being given as much time as I would have liked. Now I can return my attention to them."

WEA chairman Rob Dickens says: "I can remember the excitement of the challenge of running WEA at his age and wish him luck."

He adds that Marsh is the fourth MD of a major company outside the Warner group to have "graduated from the Rob Dickens school." The others are Robin Chappell, Peter Reichardt of EMI Music and Paul Conroy of Virgin.

Marsh joins RCA on the eve of the release of the new Annie Lennox album on April 6.

Eldridge crowned as Chrysalis MD

Roy Eldridge has been confirmed as managing director of Chrysalis Records under its new 100% owner EMI Records.

Eldridge has been acting head of the company since former international president Paul Conroy announced he was leaving for Virgin Records in December. Eldridge had previously carried the title of MD but worked under Conroy.

Rupert Perry, president and CEO of EMI Records Group UK and Eire, says to Eldridge is a natural successor to head the company. "The last couple of months have been a very difficult time for Chrysalis and



Eldridge: confirmed

many compliments should go to Roy Eldridge for holding it together."

Eldridge says the company

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 characterises 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.

Warner Music International has bought a share in Australian indie label rooArt. It is unclear what implications the "joint venture" deal will have for the indie's London operation, but manufacturing, distribution and marketing will move to Warner.

Sony Music Publishing UK has signed a deal to sub-publish Echo Music, the publishing arm of Steve "Silk" Hurley's ID Productions, which includes works by Hurley, Kim Syms and Ce Ce Peniston.

Rykomatic, the new UK publishing company for the Rykodisc and Hannibal labels, has appointed Guy Morris as general manager.

The European Concert Promoters Association (ECPA) held its first general assembly at London's Portman Hotel on Friday.

A new guide to music industry business courses, *Pop Goes To College*, is being published by the international body World Initiative for Rock and Recording Education, priced £10. Details of the publication are available on 071-229 4675.

HMV is to launch *The Cure's* new single High with an exclusive screening of the Tim Pope directed promo in every UK store at 1pm on March 16.

BBC2's *The Late Show* is to devote its March 12 programme to a special concert featuring blues legend John Lee Hooker.

Touche Ross Management Consultants is to develop a new computer system to ease access to the British Library National Sound Archive for wider exploitation.

The publication of INBC's prospectus has been delayed while the bidder for the INR2 rock radio franchise seeks a new trade investor.

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CUTS(LP/CD/MC) 3

CLASSIC JAZZ FUNK VOL. 2
UK Top 40 No. 22
CUTS(LP/CD/MC) 4

STUDIO ACTIVITY UPDATE

| ARTIST Project | COMPANY A&R | STUDIO PRODUCER |
|--------------------------------|--|--|
| MICHAEL BALL Album | POLYDOR Graham Carpenter | WESTSIDE, LONDON Mike Smith |
| CHRISTIANS Tracks | ISLAND Nick Angel | AMAZON, OLYMPIC, Artist |
| DEAN COLLINSON Album tracks | ARISTA, LONDON Chris Cooke | LIVINGSTON, Adam Fuest |
| JULIAN COPE Tracks | ISLAND James Dowdall | FALLOUT SHELTER, Donald Ross Skinner |
| COURTNEY PINE Mixing album | ISLAND Trevor Wyatt | KONK, LONDON Artist |
| CUD Tracks | A&M David Rose | METROPOLIS, John Langford |
| DARKSIDE Tracks | BEGGARS BANQUET Roger Trust | BLACKWING, Artist |
| FEAR OF GOD Album | WARNER BROTHERS (LA) Roberta Peterson | BATTERY, LONDON Chris Tsangareides |
| KINGMAKER Tracks | CHRYSALIS John Williams | GREENHOUSE, Pat Collier |
| MAIRE Mixing | RCA David Donald | CASTLE SOUND, Scotland Calum Malcolim |
| STEREO MCS Tracks | 4th & BWAY Julian Palmer | JOE'S GARAGE, Artist |
| TESTAMENT Album | ATLANTIC (LA) Nick Ferrara | BATTERY, LONDON Tony Platt |
| YAZZ Track | POLYDOR Graham Carpenter | SARM (WEST), Artist Berwick Street, Man Ray |

Confirmed bookings week ending March 6. Source: ERA

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.

Indeed, Williams' strength is his ability to win over



Geoffrey Williams: tour slot with Wet Wet Wet

an audience, says his manager, Susie Rodgers at Hit And Run.

And although John Giddings admits that putting a newcomer into a 12,000-capacity venue is a gamble, he has confidence in Williams. "For me to book an artist, he has to be able to deliver live and I think Geoffrey can," he says.

Williams' debut EMI single, It's Not A Love Thing, is due out later this month with an album, entitled Bare, to follow in April. EMI director of A&R Nick Gatfield believes tour support is vital for the development of the artist's career.

"We sign very few new acts

— less than any other major record company — so we see all of them as priorities," he says.

"We like to allow our artists to express themselves in the way they feel happiest and in Geoffrey's case this is through touring".

The Wet Wet Wet tour is an acid test for Williams and his success will depend as much on the support he gets from the headliners as it does on his ability to deliver.

If he gets his fair share of the PA and lighting — and audience response — he could well be EMI's answer to Seal or Lenny Kravitz.

*Sue Sillitoe

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Guy • *Do Me Right*

Ralph Tresvant • *Sensitivity*

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Publishers: the

Last November *MW* asked record industry executives to select their "dream team" label

Compared with the matey — some would say incestuous — world of record companies, publishing is a very insular 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 conspicuous 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, Aureen 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, Rondor's Tom Bradley for finance, Polydor's Crispin Evans for business affairs and MCA Music's Alan Maull for A&R manager.

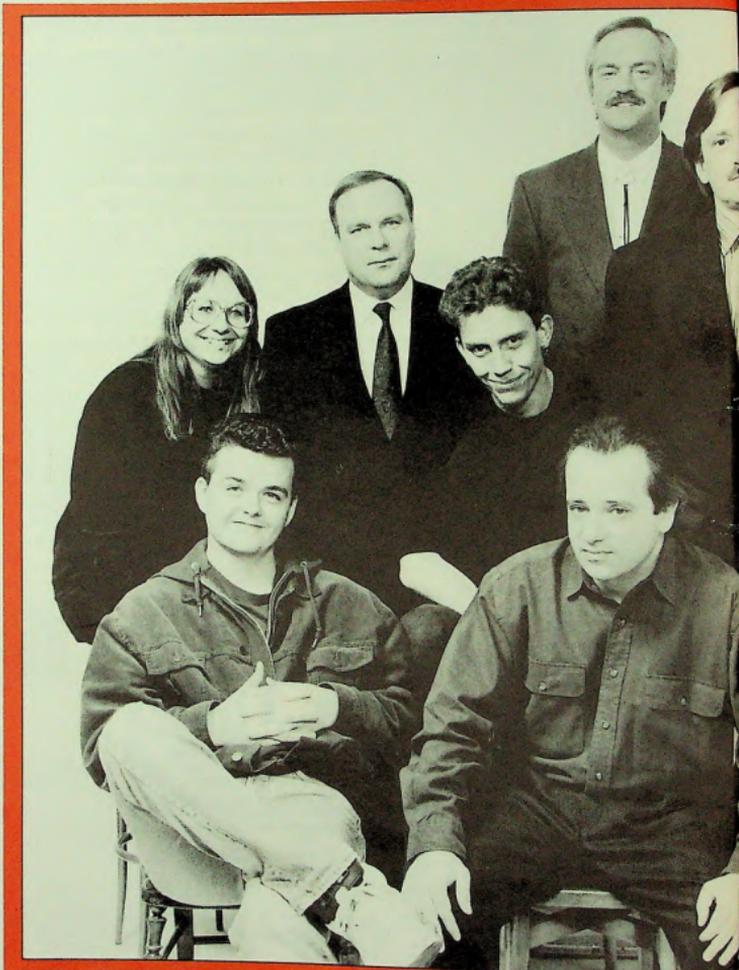
Notably, the winners all work for just four companies: Virgin, Warner Chappell, BMG and the current market leader EMI.

But rather than being 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 like a team," he warns. "Like a team of international footballers might get beaten by a fourth division team who actually play like one."



THE FULL LIST OF VOTERS: Paul Adams (PolyGram Music), Sam Alder (EG), Ingrid Brandstetter (Oxygen), Richard Brown (Island Music), John Brunning (Warner Chappell), Paul Connolly (MCA Music), Martin Costello (Complete), Paul Carran (BMG Music), Stephen Edey (London Music), John Fishlock (PolyGram Music), Terry Foster-Key (EMI), Marie Graham (Valentines), Deborah Harris (EMI Music), Anne-Marie Highways (Survival Music), Steven Howard (Zomba), Stephen James (Dejagust), Mike Lee (Chappell), Jenny Parkes (Sony Music), Lynda Pearson (BMG Music), Steve Lewis (Virgin Music), Julia McAnish (Complete), Mike McCormack (Virgin Music), Blair MacDonald (Virgin Music), Peter Reichardt (EMI Music), Peter Smith (EG), Andrew Slinger (EG), Dominic Walker (BMG Music), Caroline Wallace (Virgin Music), Kevin White (Warner Chappell), Linda Whitte (Mute Song), Roger Wood

people's choice

Now publishing's principal peers are revealed in a poll of the sector's brightest and best



STEVE LEWIS Managing director



Alongside Richard Branson, 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 1979 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.

And 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, without 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 Dejamus in 1975, Brunning moved to HEV 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-KEY 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 Chappell'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 are 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 their 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 when 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&M 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 Curved.

"Always believe in your own judgement and let people who work with have enough rope to sign what they want," says McCormack.

MIKE SMITH A&R manager



Only five years ago, Mike Smith was working with former Stone Roses manager Gareth Evans, booking 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 — getting out to see 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.

Bob Clifford (EMI Music), Mike Collier (Complete), Paul Carby Gibson (Rough Trade Publishing), Bob Grace (EMI Music), Eddie Levy (Chelsea), Steve Lindsay (Island Music), Richard Manners (Island Music), Sas Metcalfe (Warner Music), Stuart Slater (Chrysalis Music), Pete Swales (EMI Music) and Jenn Yell (Warner Chappell).

Stephen Reade

MAINSTREAM

Albums

Nazareth's debut hit, *Broken Down Angel*, 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 McCaffery's distinctive vocals sitting atop a selection of tuneful melodies and raucous rockers. Expect favourable reviews from specialist press to stimulate demand.

Originally released last autumn, *Shanice'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 Narada Michael Walden. *The Indie Scene 1980* is the title of an intelligent and welcome new addition to

Connoisseur's ongoing label series of independent label time capsules. Reading like a John Peel playlist, the latest volume includes such significant records as California Over Alles by the Dead Kennedys, Dark Entries by Bauhaus, Wah'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 Frantic Elevators, featuring a young and alarmingly high-pitched Mick Hucknall vocal cutting through a strange background of burps, whistles and throat-clearing. *Bizarre*.

For her third album, *Eleven Kinds Of Loneliness*, *Tanita Tikaram* has dispensed with Rod Argent and Peter Van Hooke and handles production duties herself — not a good idea. With the exception of the racy rather Spetcoreque single, *You Make The Whole World Cry*, it sounds like a bunch of half-finished demos, with little depth and minimal shading.

PICK OF THE WEEK

BUFFY SAINT-MAIRE: *Coincidence (And Likely Stories)* (Chrysalis CCD 1920). A stunning return from Buffy, who was writing socially aware lyrics before most, and still has some provocative and highly intelligent views which she elucidates against a melodically mainstream backdrop more varied and contemporary than might be expected. Highlights include the recent single *The Big Ones* Get Away and the spoken *Priests Of The Golden Bull*, but the whole album is a rare delight.

Singles

Like them or loathe them, *Right Said Fred* are at least adventurous, with each of their singles to date sounding very different. Their third, *Deeply Dippy*, really reals the changes. A semi-acoustic offering with bursts of brass and an accomplished vocal, it won't hit the heights scaled



Right Said Fred: different

by *I'm Too Sexy* or Don't Talk, *Just Kiss*, but it's a safe bet for the Top 20.

Bruce Springsteen breaks his four year silence with *Human Touch*, the first single from his upcoming album of the same name. Sprawled over six-and-a-half minutes, it's one of his more anthemic works, occasionally redolent of *Born In The USA*, with a poppy hook bearing a pleading, melancholic message. Convincingly plaintive, beautifully played and a more than welcome return.

MC Hammer heads off in a new direction with *Do Not*

Pass Me By, a rap version of the traditional hymn punctuated by some top-notch gospel singing courtesy of Trainame Hawkins and The Voices, which, to his credit, he sometimes allows to completely dominate proceedings. A brave stab at something different, but his pop base will be undermined by the gossellers, while cluogbers will find the disc much too fast for the dance floor, so it's likely to be one of his less successful 45s.

PICK OF THE WEEK

DIESEL PARK WEST BOY *On Top Of The News (Food FOOD 36)*. Attracting mainstream attention for the first time with their last single, *Fall To Love*, *DPW* should be able to consolidate their advance with this excellent follow-up. Striding and chiming, with *John Butler's* voice cutting through a montage of sound it neatly straddles the pop/rock divide. *Alan Jones*

INDIES

March's major indie release is *Ride's* second album *Going Back Again (Creation)*, which shows how the band have successfully transcended their influences and written a memorable cache of dreamy pop standards, which they expect to be surrounded by more hits to follow. *Leave Them All Behind*.

Following right behind though is *Curve's* debut album, *Doppelganger*, which never lets up on that intense slightly menacing dance rock pulse, although it's more of a consolidation than an extension of their achievements.

On *Creation* again, having shifted from *Rough Trade*, *The Boo Radleys* fourth EP *Adrenalin* is further proof of a growing diversity on the noise-pop scene. *Lazy Day* is a gong-bell, surgical bullet, while *Vegas* is a baroque blend of acoustic guitars and strings.

Moonslake's second EP, *Secondhand Clothes (Too Pure)*, is even better, taking its cue from *My Bloody Valentine's* recent sound-warping studio experiments, with a sleek sparsity and capacity for surprise that is sometimes breathtaking.

Buffalo Tom's superb third album, *Come And See Me*, is the strongest American noise-pop candidate this month, while *Poison Idea's* *Blank Blackout Vacant* album will satisfy the grunge-core contingent. Also watch out for *Drive's* debut LP, *Out Freakeage (First Strike)*. The trio might be from Wigan, but they recall the frayed urgency and fluency of *Husker Du*.

PICK OF THE WEEK

VERVE: All In The Mind EP (A&T). The most eagerly awaited debut of the moment, *Verve* spectacularly match all the expectations proclaiming them as new young gods on the block, combining the levitational surge of early *U2* with the dreamlike rock-pop of *The Stone Roses*. The title track unfurls at full tilt, *One Way To Go* is a slippery slalom, while *Man Called Sun* is a dream of a Doorsy ballad. *Verve*, and then *Martin Aston*

DANCE

After bubbling around on promo for several months, *Sly And Lovechild's* *Spirit Of Destiny* finally gets an official release (*City Beat* CB1267). It now comes with an excellent new club instrumental mix from *Justin Robertson* plus the original epic vocal versions.

Bristol's Smith And Mighty return to the fray with tough new sounds on their *Steppers Delight* EP (3 Stripe/ffrr SNMX5A). The techno reggae of *Top Late* will have the widest appeal. *The Lafayette* label continues to impress with the new *Bass Kruncher* single, *Magic Life* (LA24046), an innovative sample-packed house track. *Inner City's* *Hallelujah* did not do much when originally released last June, but it has recently been gaining in popularity and is now being re-released with six new solid remixes from the highly respected *Lefield* (10 TENX396).

Up and coming rare tracks worth ordering now, include *Liquid's* *Sweet Harmony* (XL

XLT28), a simple but effective hard-core track that has been getting a good club reaction and should sell very well; *Phenomenia's* *Who Is Elvis* (ETC01) via *ETM* (Banade), more pounding Belgian-style techno; and *Spectral's* *Touch Somebody* (Cue TCUE11P), a high speed acidic techno track with commercial overtones.

PICK OF THE WEEK

URBAN SOUL: He's Always (Cooltempo COOLXW251). This New York outfit topped the 1991 end-of-year charts with their awareness debut single, *Alright*. However, despite the huge popularity of both its original and reissued remix versions, the track failed to cross over in a big way. He's Always stands a better chance of making the Top 40, thanks to the formidable reputation of its predecessor.

Andy Beever's

CLASSICAL

After last year's success with the mammoth *Complete Mozart* Edition, *Phillips* is marking *Rosini's* bicentenary with equal enthusiasm. Three rarely recorded operas — *Otello*, *Elisabetta*, *Regina D'Inghilterra* and *Moses In Egypt* — plus a three-disc set of all the overtures will be issued in May/June, to be followed in the autumn by *Il Turco In Italia* and *The Messa di Gloria*. Artists include *Jose Carreras*, *Montserrat Caballe* and *Samuel Ramey*.

Due out in April/May is a coup for *Pickwick*, the first recordings by the *Solomon Trio*. The combination of vi-

olinist *Rodney Friend*, cellist *Tim Hugh* and pianist *Yvonne Solomon* — all leading soloists — has been heavily booked on the summer festival circuit. The trio will tour a Beethoven cycle and will appear in the autumn with the *Budapest Symphony Orchestra* on its UK tour, ensuring strong interest in the first *Pickwick* releases, one disc of *Ravel*, *Debussy* and *Faure*, another of *Beethoven*.

PICK OF THE WEEK

GOLDMARK: Rustic Wedding Symphony, Sakuntala Overture, Royal Philharmonic Orchestra/Yondani Butt, ASV. The folk dance fire of *Dvorak*, sweet tune-spinning of *Tchaikovsky* and orchestral extravaganza of *Mahler* all come together in this Hungarian composer's rursi romp, with *Butt* drawing well-groomed playing from the RPO.

Phil Sommerich

REISSUES

Old folkies, the saying goes, don't die, they just fade away. Some don't even fade, they just go on and on. A case in point is *The Strawbs*. Their early, pre-A&M recordings, collected together on the double CD, *Uncanned Preserves* (IRG DCD 003), offer a fascinating snapshot of the late Sixties in which Spanish is *The Loving Tongue* rubs shoulders with *Kinks*-like social commentary and more traditional fare. A *Must For Fans*. Equally good is *The Dave Cousins* and *Brian Willoughby* set, *Old School Songs* (IRG CD 004), a joyful acoustic album of songs (most-

ly) recorded by the *Strawbs* during their A&M days, including a couple from *Uncanned*.

Another old folkie who just won't go away is *onetime* *Byrd*, *Gene Clark*, *Silhouetted In Light* (Demon, FINECD 710) captures him 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 *Byrd's* classics (*The Don't Care About Time*) to *Dillard & Clark's* songs (*Train Leaves Here This Morning*) and traditional material (*Fair And Tender Ladies*) that makes the CD.

Wider ranging, indeed a useful beginners guide to folk, is another pair of albums from *Musica Club*, *Folk Heritage 1* (MCCD 043) and *10* (049). Both various artist collections, the first stresses the British meld of folk-rock and traditional styles, with the likes of *Steeleye Span*, *Maddy Prior*, *Sandy Denny* and *Martin Carth*, while the latter is more wide ranging (*Richard Thompson* and *Ron Kavana*) and more contemporary. Both are recommended.

PICK OF THE WEEK

VARIOUS ARTISTS: Bread & Roses (Big Beat, CDWIK 103). Subtitled a celebration of acoustic music, this is a super collection of old faves from old folkies. On offer are *Dave Van Ronk*, *Maria Muldaur*, *Jackson Browne*, *Arlo Guthrie* and many more on the 25 track CD. *Phil Hardy*



music week

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The Information Source for the Music Industry

14 MARCH 1992

CHART FOCUS

Despite its own decline — its sales are off over 20% this week — **Shakespeare's 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 in 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 too, but their current single, **One**, was in from number 23 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** debuted at number 14. It was widely predicted that

their play 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 hits the group had after 1982 — though some of the 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 Ferris of **Ferret** 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 recaptured 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 were taped it. Likewise, **Mariah Carey** helped push

STARS SHOW PULLING POWER

| Act | Date | Audience | Chart move |
|-----------------------------|--------|----------|------------|
| GENESIS (in studio) | Oct 24 | 8.1m | 0-9 |
| MICHAEL JACKSON (video) | Nov 14 | 10.7m | 0-1 |
| MARIAH CAREY (by satellite) | Jan 23 | 8.7m | 31-20 |
| WET WET WET (in studio) | Feb 6 | 9.6m | 1 |
| U2 (by satellite) | Feb 24 | n/a | 0-23 |

Source: David Pilton Advertising

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 **Shakespeare's 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 **Pris**, with the awards show adding 355,000 extra album sales in the first three days after the event. But when it comes to a regular, weekly performance it is proving it has staying power.

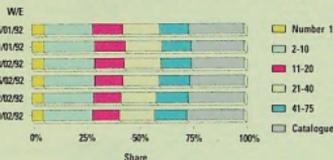
Martin Talbot

UPDATE

SALES

| Index of unit sales. 100=weekly average in 1991 | Last week | This week | % diff | This week last year |
|---|-----------|-----------|--------|---------------------|
| Albums | 94 | 84 | -11 | -13 |
| Singles | 101 | 93 | -9 | -11 |
| Music Video | 75 | 70 | -7 | -21 |

SINGLES MARKET SHARE BY CHART POSITION



© ICM Four week rolling average.

TOP 10 BEST SELLING ALBUM ARTISTS

| | |
|-------------------|-----------------------|
| 1 SIMPLY RED (1) | 5 MICHAEL JACKSON (—) |
| 2 WET WET WET (3) | 7 MADNESS (—) |
| 3 GENESIS (4) | 8 LISA STANSHIELD (N) |
| 4 QUEEN (2) | 9 ELVIS PRESLEY (N) |
| 5 JAMES (—) | 10 SEAL (—) |

Compiled by ERA from Gallup data. Based on Top 200 album charts Feb 3 to Feb 29 1992

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WHO'S TALKING IN
THE YELLOW PAGES?



WHO'S HOWLIN' WILF'S
ALTER EGO?



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TOP 75 SINGLES

14 MARCH 1992

THE OFFICIAL music week CHART

| Time | Weeks | Title | Artist (Producer) Publisher | Label 7" (12") (Distributor) Cassette/CD |
|------|-------|--|--|--|
| 1 | 1 | STAY | London LOV 314; ONYX 144; OCCUP 314 (F) Skaeapers Sister (Thomas/Moulder/Skaeapers Sister) EM/Island/BMG | |
| 2 | 4 | I LOVE YOUR SMILE (REMIX) | Shanice (Walden/Gaithe/Sky/Carlin) | Motown 1150 (F) TMGCS 14019/MCSD 1401 |
| 3 | 5 | MY GIRL | The Temptations (Robinson/White/Labonte/EMI) | Epic 6576705 (SM) 6576705/15 (F) 6576705 |
| 4 | 2 | AMERICA: WHAT TIME IS LOVE? | KLF (The KLF) EG/BMG/GZ/WC/MCA/Wandee | KLF/GES 42/USA 42/USA 42/USA 42/USA 42 |
| 5 | 2 | NOVEMBER RAIN | Guns N' Roses (Clay/Guns N' Roses) WC | GUNES 18/GFS 18/GFS 18/GFS 18 |
| 6 | 5 | IT'S A FINE DAY | Open II (Opus III) Complete | PWL/Epic 11411 (F) PWMC 215/PWMC 215 |
| 7 | 2 | ONE | U2 (Lanoce/Flint/Blair/M) 6576705/15 (F) 6576705 | |
| 8 | 11 | WEATHER WITH YOU | Crowded House (From/Finelli) EMI | Capitol 0 643-E (F) TCC 843/CCDC 843 |
| 9 | NEW | COME AS YOU ARE | Nirvana (Vig/Nirvana) Virgin | DOCS 0025 10/CG 7 (BMG) - (DGT) |
| 10 | 6 | IT MUST BE LOVE | Madonna (Lantern/Winstanley/MAM/Chrysalis) | Virgin NS 1406 (F) VSC 1406/22 1406 |
| 11 | 7 | I'M DANCING LIKE THE PATASDEN | Levine (Levine/Griffin) WC | Columbia 6577387/387 1986 (SM) 6577386/7182 |
| 12 | 15 | I KNOW | New Atlantic (Saunders/Levy) 3 Beat Music | 3 Beat 3811 (F) 3811 3811/28 (F) 3811 |
| 13 | 5 | TEARS IN HEAVEN | Eric Clapton (Tinseltown) Windstar | Parade W 0807 (F) W 0807/22 0807/22 |
| 14 | NEW | THREE | The Wedding Present (Nagle) Hallin | RCA PB 4518 (F) BMG - |
| 15 | 12 | DRAWING ME DOWN | Simple Plan (Capetani) BMG | Male DUNG 1671 (RPM) DUNS 980/DCDC 980 |
| 16 | 4 | THOUGHT I'D DIED AND GONE TO HEAVEN | AKA (F) Bryan Adams (Lange/Adams/Rondelet/Zomba) | AKA/1584/MCA 1484/MCA 1484 |
| 17 | 2 | PLACES THAT BELONG TO YOU | Barbra Streisand (Howard/Streiss) WCEMI | Columbia 6577943 (SM) 6577943/945 |
| 18 | 3 | RAVE GENERATOR | Toxic (Two/Love/Wadai) MCA | PWL Continental/PWL 221 (F) PWMC 223/PWMC 223 |
| 19 | NEW | A DEEPER LOVE | Alison Moyet (Lange/Adams/Rondelet/Zomba) | AKA/1584/MCA 1484/MCA 1484 |
| 20 | 13 | COVERS (EP) | Bruno Y Negro NES 547125 (F) WC | NEC 9420 |
| 21 | 5 | TO BE WITH YOU | Mr Big (Elsom) WC | Atlantic A 73471 (W) A 73471/A 73420 |
| 22 | 16 | MAKE IT ON MY OWN | Alison Moyet (Lange/Adams/Rondelet/Zomba) | AKA/1584/MCA 1484/MCA 1484 |
| 23 | 6 | FOR YOUR BABIES | Simply Red (Levine) EMI | East West Y2 6421 (W) Y2 6420/Y2 6420 |
| 24 | 18 | ARE YOU READY TO FLY | Rebecca (DML) Peer | Palco 1121 (F) 1121 BMG CALOGE 214/CEG 214 |
| 25 | NEW | STEAL YOUR FIRE | Alison Moyet (Lange/Adams/Rondelet/Zomba) | AKA/1584/MCA 1484/MCA 1484 |
| 26 | NEW | UNDER THE BRIDGE | Red Hot Chili Peppers (Rubin) CC | Warner Bros W 62641 (F) W 62641 |
| 27 | 19 | WEIRDO | The Charlatans (Flood) WC | Situation Two SIT 89517 (87) (RPM) SIT 89517/89517 |
| 28 | 10 | REMEMBER THE TIME/COME TOGETHER | Eric Burdon (Flood) Warner | Epic 6775667/7566 (SM) 6775667/7566 |
| 29 | 8 | TWILIGHT ZONE | 2 Unlimited (Wilde/Di Coster) MCA | PWL Continental/PWL 211 (F) PWMC 212/PWMC 212 |
| 30 | NEW | ARE WE GOING THERE? | The Beautiful South (Kathy) GZ Discs | GZ Discs 00001 (F) GZDC 00001/00001 |
| 31 | NEW | TIME TO MAKE YOU MINE | Los Angeles (Flood) Warner | AKA/1584/MCA 1484/MCA 1484 |
| 32 | 1 | (ALL I KNOW) FEELS LIKE FOREVER | Jay Coaker (Lange/Algo) Rondone/EMI | Capitol 6 645 (F) TCC 843/CCDC 843 |
| 33 | 20 | I WONDER WHY | Curtis Stigers (Ballard) Sony/MCA | AKA/114795/41715 (BMG) 41715/8646718 (F) |
| 34 | NEW | WE'VE GOT TO LIVE TOGETHER | P.F. Sloan (Flood) Warner | PWL Continental/PWL 218 (F) PWMC 219/PWMC 219 |
| 35 | 7 | COLOUR MY LIFE | M People (M People/Hearst) BMG | Decca/Dunne PBA 45211 (F) 45211 (F) 45211 |
| 36 | NEW | LIFT EVERY VOICE (TAKE ME AWAY) | Mass Order (The Basement Boys) BMG | Columbia 6577487/7487 1486 (SM) - |
| 37 | 2 | FAIT ACCOMPLI | Curve Curve/Flood/Andrus/Sony/Virgin | Atlantic JAMT 36 (F) ANX 36/MX 36 (F) |

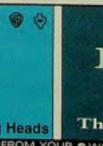
| Time | Weeks | Title | Artist (Producer) Publisher | Label 7" (12") (Distributor) Cassette/CD |
|------|-------|--|---|---|
| 38 | NEW | FAR GONE AND OUT | The Jesus And Mary Chain (Reed/Rid) Honey/BMG | Banco Y Negro NEG 5417 (W) NEG 5417 |
| 39 | NEW | A JUICY RED APPLE | Spin Up (Spin Up) Big Life/WVC | LOVE EXVOL 11 (F) EXVOL 11/EXVOL 11 |
| 40 | NEW | FREE RANGE | The Fall (Rogers/Lewis/Smith) EMI | Ferona/Cap Sinter SIN 812 (F) SIN 812 |
| 41 | 25 | LAD LO LO (TEARS ROLL DOWN) | Tears For Fears (Robb/Parfitt) Virgin/Road | Fortessa EDC 1712 (F) EDC 1702/1702 |
| 42 | 2 | LOST IN YOUR LOVE | Tony Hadley (Newson) Virgin/Biz Note | EMI (EM) 227 (F) TCEM 220/EM 222 |
| 43 | 4 | EVERY KINDA PEOPLE | Robert Palmer (Palmer) Island | Island 12125 498 (F) IS 498/CD 498 |
| 44 | 24 | ALIVE | Pearl Jam (Pearl Jam/Parashar) PolyGram | Epic 6575276/5276 528 (SM) 6575274/5274 |
| 45 | 3 | DON'T LET THEM PARASHAR ON YOUR FACE | Adema (Smack) Front Line | Colombia/EMI 4200/CD 248 |
| 46 | 4 | HARDCORE HEAVEN YOU AND ME | Hardcore Heaven (You And Me) PolyGram | Fleetwood TBM 1103 (F) TBM 1103/ATCD 103 |
| 47 | 2 | NATURAL LIFE | Natural Life (Fursted) CC | Tribe (Rite 371) (SM) - (JNLFC 370) |
| 48 | 5 | COLD DAY IN HELL | Virgin VS 2509 (F) VS 2509/22 2509 | Virgin VS 2509 (F) VS 2509/22 2509 |
| 49 | 2 | PEOPLE GET READY | Jeff Beck & Rod Stewart (Beck) WC | Epic 6577683 (SM) 6577684/57682 |
| 50 | 27 | CLOSER | Mr Fingers (Heard) NTV | MCA MCS21 1601 (BMG) MCS21 1601/23 1601 |
| 51 | 2 | LIVE IN MANCHESTER (PTS 1 & 2) | DeaconoftheRCA (PT 4572) BMG | DeaconoftheRCA (PT 4572) BMG |
| 52 | 5 | CRUCIFIED | Army of Lovers (Bard/Welbeck/Adelbert) Team Sonic | IONA NOCKT 3017 (F) WOCX 2017 |
| 53 | 13 | BOHEMIAN RHAPSODY/THOSE ARE THE DAYS | Queen (A) Baker (A) Queen/Richard) Queen/EMI | Polygram/DUNN 29 (F) QUEEN 29/QUEEN 29 |
| 54 | 2 | RIGHT NOW | Ashtara (Shirley) Warner | Kosmo KOW 8400V 481G (W) KOW 8400V 481G |
| 55 | 2 | OBVIOUS (HEART IN THE CLOUDS) (EP) | Mania (Mania) Westbury/Warner | Warner 1214 (F) 1214 1212 |
| 56 | 2 | EVERYBODY PUMP | DJ Power (Pan/Pan Production) CC | Centrosound CD 250 (F) COOLMC 250/CD 252 |
| 57 | 11 | GOODNIGHT GIRL | West West West (West West) Precious Chrysalis | Precious EWE 116 (F) JMW 176/CD 176 |
| 58 | 2 | FEED THE FEELING/THREE TIMES A MAYBE | Patience (Patience) Creative/Precognition CC | REACT 12 (F) 12 12 12 |
| 59 | 3 | ACCIDENT WAITING TO HAPPEN (EP) | Bill Bragg (Smith) BMG | GZ Discs 00001 (F) GZDC 00001 |
| 60 | 3 | (LOVE MOVES IN) MYSTERIOUS WAYS | Julia Fordham (Ashes) Ensign/PolyGram/WVC | Coca YZ 73 (F) GZDC 73/CD 73 |
| 61 | 4 | REALLY USED TO BE A FRIEND OF MINE | PWL Dawn (PWL Dawn) MCA | Gas Street 2621 (F) GZDC 2621/CD 262 |
| 62 | 1 | STEEL BARS | Michael Bolton (Alfano/Smith/Bolton) WC/Sony | Columbia 6577273 (SM) 6577273/273 |
| 63 | NEW | THE LIFE OF RILEY | The Lightning Seeds (Broude/Rogert) Chrysalis | Virgin VST1 1402 (F) |
| 64 | 4 | LOVER LOVER LOVER | Jon McCulloch (Prestman) Chrysalis | East West Y2 6421 (W) Y2 6420/Y2 6420 |
| 65 | 5 | MASSIVE ATTACK (EP) | Massive Attack (M.A.) (Dolan) (J.M.A.) (Lavelle) 101 WC | Willabus MBRS 49878 (F) WBRSC 4 |
| 66 | 5 | THE EP (BRAND NEW MIXES) | Zero B (Zero B) NTV | Fleetwood TABX1 102 (F) TABX 102/ATCD 102 |
| 67 | 5 | GIVE ME JUST A MOMENT | Stacy (Stacy) Warner | PWL 1121 (F) 1121 (F) 1121 |
| 68 | NEW | UP TEMPO | Trunkhouse (Trunkhouse) Drive/Origin | KMS UK 110 (F) TRM 110/CD 110 |
| 69 | NEW | HARDCORE - THE FINAL CONFLICT | Hardcore Rhythm Team (Walker) J2P | Warner 49417 01 (F) 01 |
| 70 | 4 | STANDING IN THE NAME OF LOVE | Real McCoy (Real McCoy) People/Biz Note | EMI (EM) 216 (F) JCEMS 216 |
| 71 | NEW | THE BOTTLE | The Tyrrel Corporation (Waddell/Tyrrel C) Chrysalis | Volante 718 (F) 1 (F) TRM 110/CD 110 |
| 72 | 5 | DIXIE-NARCO (EP) | Creation CRE 1117/CRECS 11ACRESD 11 (F) Primal Scream/Miles (1) Weatherall/Chris/Ronder (1) EMI/Compton | |
| 73 | NEW | 1991 BERRY (THE REMIXES) | TC Force (TC Force) Atlantic/EMI/SPEKEM | Union City ACRT 1 (F) JUCCD 1 |
| 74 | NEW | WANTED TO BE | Claytown (Claytown) Island | EM USA 100M 132 (F) TRM 110/CD 110 |
| 75 | 5 | MIXED TRUMP/BRING UP THE MIC SOME MORE SUAD | The Ragga Twins (SUAD) SUAD | EMI USA 100M 132 (F) TRM 110/CD 110 |

| Time | Weeks | Title | Artist (Producer) Publisher | Label 7" (12") (Distributor) Cassette/CD |
|------|-------|---------------------|-----------------------------|--|
| 76 | 1 | PLATINUM | Gold 100,000 (Gold) Gold | Gold 100,000 (Gold) Gold |
| 77 | 1 | WANTED TO BE | Claytown (Claytown) Island | EM USA 100M 132 (F) TRM 110/CD 110 |
| 78 | 1 | WANTED TO BE | Claytown (Claytown) Island | EM USA 100M 132 (F) TRM 110/CD 110 |
| 79 | 1 | WANTED TO BE | Claytown (Claytown) Island | EM USA 100M 132 (F) TRM 110/CD 110 |
| 80 | 1 | WANTED TO BE | Claytown (Claytown) Island | EM USA 100M 132 (F) TRM 110/CD 110 |
| 81 | 1 | WANTED TO BE | Claytown (Claytown) Island | EM USA 100M 132 (F) TRM 110/CD 110 |
| 82 | 1 | WANTED TO BE | Claytown (Claytown) Island | EM USA 100M 132 (F) TRM 110/CD 110 |
| 83 | 1 | WANTED TO BE | Claytown (Claytown) Island | EM USA 100M 132 (F) TRM 110/CD 110 |
| 84 | 1 | WANTED TO BE | Claytown (Claytown) Island | EM USA 100M 132 (F) TRM 110/CD 110 |
| 85 | 1 | WANTED TO BE | Claytown (Claytown) Island | EM USA 100M 132 (F) TRM 110/CD 110 |
| 86 | 1 | WANTED TO BE | Claytown (Claytown) Island | EM USA 100M 132 (F) TRM 110/CD 110 |
| 87 | 1 | WANTED TO BE | Claytown (Claytown) Island | EM USA 100M 132 (F) TRM 110/CD 110 |
| 88 | 1 | WANTED TO BE | Claytown (Claytown) Island | EM USA 100M 132 (F) TRM 110/CD 110 |
| 89 | 1 | WANTED TO BE | Claytown (Claytown) Island | EM USA 100M 132 (F) TRM 110/CD 110 |
| 90 | 1 | WANTED TO BE | Claytown (Claytown) Island | EM USA 100M 132 (F) TRM 110/CD 110 |
| 91 | 1 | WANTED TO BE | Claytown (Claytown) Island | EM USA 100M 132 (F) TRM 110/CD 110 |
| 92 | 1 | WANTED TO BE | Claytown (Claytown) Island | EM USA 100M 132 (F) TRM 110/CD 110 |
| 93 | 1 | WANTED TO BE | Claytown (Claytown) Island | EM USA 100M 132 (F) TRM 110/CD 110 |
| 94 | 1 | WANTED TO BE | Claytown (Claytown) Island | EM USA 100M 132 (F) TRM 110/CD 110 |
| 95 | 1 | WANTED TO BE | Claytown (Claytown) Island | EM USA 100M 132 (F) TRM 110/CD 110 |
| 96 | 1 | WANTED TO BE | Claytown (Claytown) Island | EM USA 100M 132 (F) TRM 110/CD 110 |
| 97 | 1 | WANTED TO BE | Claytown (Claytown) Island | EM USA 100M 132 (F) TRM 110/CD 110 |
| 98 | 1 | WANTED TO BE | Claytown (Claytown) Island | EM USA 100M 132 (F) TRM 110/CD 110 |
| 99 | 1 | WANTED TO BE | Claytown (Claytown) Island | EM USA 100M 132 (F) TRM 110/CD 110 |
| 100 | 1 | WANTED TO BE | Claytown (Claytown) Island | EM USA 100M 132 (F) TRM 110/CD 110 |



David Byrne
girls on my mind

The New Single
by the former troublemaker from Talking Heads



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TOP 75 SINGLES

THE OFFICIAL **music week**

CHART



| | | |
|-----------|---|--------------------|
| 1 | STAY ○ Shakespears Sister | London |
| 2 | I LOVE YOUR SMILE (DRIZA BONE REMIX) Shanice | Motown |
| 3 | MY GIRL The Temptations | Epic |
| 4 | AMERICA: WHAT TIME IS LOVE? The KLF | KLF Communications |
| 5 | NOVEMBER RAIN Guns N' Roses | Geffen |
| 6 | IT'S A FINE DAY Opus III | PWL Int. |
| 7 | ONE U2 | Island |
| 8 | WEATHER WITH YOU Crowded House | Capitol |
| 9 | COME AS YOU ARE Nirvana | DGC |
| 10 | IT MUST BE LOVE Madness | Virgin |
| 11 | I'M DOING FINE NOW The Passendras | Columbia |
| 12 | I KNOW New Atlantic | 3 Beat |
| 13 | TEARS IN HEAVEN Eric Clapton | Reprise |
| 14 | THREE The Wedding Present | RCA |
| 15 | DRAGGING ME DOWN Tigra's Critics | Mkxw |
| 16 | THOUGHT TO DIED AND GONE TO HEAVEN Bryant Adams | A&M |
| 17 | PLACES THAT BELONG TO YOU Barbra Streisand | Columbia |
| 18 | RAVE GENERATOR Toxic Two | PWL/Continental |
| 19 | A DEEPER LOVE Civilians & Cole | Columbia |
| 20 | COVERS (EP) Everything But The Girl | Bianco V Negro |
| 21 | TO BE WITH YOU Mr Big | Ashley |
| 22 | MAKE IT ON MY OWN Alison Limerick | Avista |
| 23 | FOR YOUR BABIES Simply Red | East West |
| 24 | ARE YOU READY TO FLY | |

HUMAN TOUCH

BRUCE SPRINGSTEEN

7"

CASSETTE
3-TRACK CD

ALL BRAND NEW RECORDINGS

| | | |
|-----------|--|---------------------|
| 38 | FAR GONE AND OUT The Jesus And Mary Chain | Bianco V Negro |
| 39 | A JUICY RED APPLE Skin Up | Love |
| 40 | FREE RANGE The Fall | Fonemaking/Sunler |
| 41 | LAD SO LOW (TEARS ROLL DOWN) Tears For Fears | Fonemaking |
| 42 | LOST IN YOUR LOVE Tony Hadley | EMI |
| 43 | EVERY KINDA PEOPLE Robert Palmer | Island |
| 44 | ALIVE Pearl Jam | Epic |
| 45 | DON'T LET IT SHOW ON YOUR FACE Azealia | Capitol |
| 46 | HARDCORE HEAVEN/YOU AND ME DJ Seduction | Friedman |
| 47 | NATURAL LIFE Natural Life | Tribe |
| 48 | GOLD DAY IN HELL Gary Moore | Virgin |
| 49 | PEOPLE GET READY Jeff Beck & Rod Stewart | Epic |
| 50 | CLOSER Mt. Furgus | MCA |
| 51 | LIVE IN MANCHESTER (PTS 1+2) N.E. | Decca/Universal/CKA |
| 52 | CRUICHERD Army of Lovers | Chase |
| 53 | BOHEMIAN RHAPSODY/THESE ARE THE DAYS OF...* Queen | Parlophone |
| 54 | RIGHT NOW Ariana | Kerava |
| 55 | ORBLIVION (HEAD IN THE CLOUDS) (EP) Matrix | Reinforced |
| 56 | EVERYBODY PUMP DJ Power | Contempo |
| 57 | GOODNIGHT GIRL Wet Wet Wet | Precious |
| 58 | FEED THE FEELING/THREE TIMES A MAYBE Perception/Creative | Taklan Loud |
| 59 | ACCIDENT WAITING TO HAPPEN (EP) Billy Bragg | Go! Discs |
| 60 | (LOVE MOVES IN) MYSTERIOUS WAYS Julia Fordham | Circus |
| 61 | REALITY USED TO BE A FRIEND OF MINE P.M. Dawn | Capitol |
| 62 | STEEL BARS | |

TOP 50 AIRPLAY CHART

THE OFFICIAL **music week** CHART

| Rank | Title | Artist | Label | Station with Most Plays |
|------|------------------------------------|-------------------------|-------------------------|-------------------------|
| 1 | FM DOING FINE NOW | Passionistas | Columbia | Capital FM |
| 2 | I LOVE YOUR SMILE | Shanice | Motown | Capital FM |
| 3 | WEATHER WITH YOU | Crowded House | Capitol | Red Rose Rock FM |
| 4 | LAID SO LOW (TEARS ROLL DOWN) | Leona Lewis | Fontana | Piccadilly Key 103 FM |
| 5 | STEEL BARS | Michael Bolton | Columbia | Piccadilly Key 103 FM |
| 6 | IT'S A FINE DAY | Opus III | PWL International | Chiltern Network |
| 7 | THOUGHT TO DIED AND GONE TO HEAVEN | Bryan Adams | ASAP | Power FM |
| 8 | REMEMBER THE TIME | Michael Jackson | Epic | Piccadilly Key 103 FM |
| 9 | WONDER WHY | Curtis Stigers | Arista | City |
| 10 | STAY | Shakopee's Sister | London | Oxley One FM |
| 11 | STANDING IN THE NEED OF LOVE | River City People | EMI | Piccadilly Key 103 FM |
| 12 | FOR YOUR BABIES | Simple Red | East West | Piccadilly Key 103 FM |
| 13 | ONE U2 | | Island | Piccadilly Key 103 FM |
| 14 | MY GIRL | Temptations | Epic | Capital FM |
| 15 | DAGGING ME DOWN | Inspiral Carpets | Cow | Piccadilly Key 103 FM |
| 16 | ARE YOU READY TO FLY | Rozalla | Pulse-B | Chiltern Network |
| 17 | COLOURED KISSES | Marika | Columbia | Oxley One FM |
| 18 | MAKE IT ON MY OWN | Alison Limerick | Arista | Power FM |
| 19 | LOVE IS STRANGE | Everything But The Girl | Blanc y negro | Red Dragon |
| 20 | GOODNIGHT GIRL | Wet Wet Wet | Piccadilly Organisation | Oxley One FM |
| 21 | WHY | Annie Lennox | RCA | Capital FM |
| 22 | IT MUST BE LOVE | Madness | Virgin | Piccadilly Key 103 FM |
| 23 | COLD DAY IN HELL | Gary Moore | Virgin | 210 FM |
| 24 | WEIRDO | Chaplatans | Beggars Banquet | Fourth RFM |
| 25 | TWILIGHT ZONE 2 | Disturbed | PWL Commercial | Chiltern Network |

| Rank | Title | Artist | Label | Station with Most Plays |
|------|-------------------------------------|----------------------|--------------------|-------------------------|
| 26 | TIME TO MAKE YOU MINE | Lisa Stansfield | Anista | Chiltern Network |
| 27 | AMERICA WHAT YOU IS LOVE | KLF | KLF Communications | Chiltern Network |
| 28 | MOVING ON UP | Primal Scream | Creation | Power FM |
| 29 | REALITY USED TO BE A FRIEND OF MINE | PM Dawn | Gez Street | Chiltern Network |
| 30 | LOST IN YOUR LOVE | Tony Hadley | EMI | Signal |
| 31 | EVERY KINDA PEOPLE | Robust Partner | AWL | Piccadilly Key 103 FM |
| 32 | RIGHT NOW | Arhead | Kerava | Coal FM |
| 33 | LOVER LOVER LOVER | Ian McCulloch | East West | Red Dragon |
| 34 | BE THANKFUL FOR WHAT YOU'VE GOT | Massive Attack | Wild Bunch | Capital FM |
| 35 | STEAR YOUR FIRE | Gun | PWL | Fourth RFM |
| 36 | GIVE ME JUST A LITTLE MORE TIME | Kyle Minogue | ABM | Piccadilly Key 103 FM |
| 37 | LIFE OF RILEY | Lightning Seeds | Virgin | Red Dragon |
| 38 | HOLY DAYS | Joe | M&G | Power FM |
| 39 | NOVEMBER RAIN | Guns N' Roses | Geffen | Capital FM |
| 40 | DREAM COME TRUE | Brand New Heavies | Alco Jazz | Piccadilly Key 103 FM |
| 41 | LOVE IS EVERYWHERE | Oceano | Sagebrush | Power FM |
| 42 | WE ARE EACH OTHER | Beautiful South | Ge/Decca | Capital FM |
| 43 | THESE ARE THE DAYS OF OUR LIVES | Queen | Parlophone | Chiltern Network |
| 44 | DO NOT PASS ME BY | Blammer | Virgin | Chiltern Network |
| 45 | I CAN'T DANCE | Genesis | Capitol | Oxley One FM |
| 46 | BORN OF FRUSTRATION | James | Fontana | Power FM |
| 47 | LIFT EVERY VOICE (TAKE ME AWAY) | Mass Order | Columbia | Chiltern Network |
| 48 | DEEPLY DIPPED | Ray Dadd | Tug | Chiltern Network |
| 49 | TO BE WITH YOU | Mr Big | Atlantic | Oxley One FM |
| 50 | FAR GONE AND OUT | Jesus And Mary Chain | Blanc y negro | BBC Radio 1 |

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TOP 10 BREAKERS

| Rank | Title | Artist | Label |
|------|----------------------------|------------------|------------|
| 1 | COME AS YOU ARE | Nirvana | DGC |
| 2 | MORE THAN LOVE | Wet Wet Wet | Precisious |
| 3 | SO SOMETHING TO TALK ABOUT | Bonnie Raitt | Capitol |
| 4 | BUTTERFLY | Lloyd Cole | Polydor |
| 5 | SAVE THE BEST FOR LAST | Vanessa Williams | Wing |
| 6 | YOU | Ten Sharp | Columbia |
| 7 | STUMBLING BLOCK | Ashley Maher | Virgin |
| 8 | GO BACK TO YOUR WOODS | Robbie Robertson | Geffen |
| 9 | SOLAR SEX PANEL | Little Voice | Reprise |
| 10 | PRESS'N' | Ukran Cooke | Vergo |

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

REGIONAL CHOICE

| Title | Artist | Station |
|------------------------------|-----------------------------------|----------------------|
| 1 THE FORCE BEHIND THE POWER | Diana Ross | County Sound Network |
| 2 WHAT A FOOL BELIEVES | Mark Bonico | Area FM |
| 3 KEEP COMING BACK | Richard Marx | Mercury |
| 4 JUSTIFIED & ANCIENT | KLF/Tammy Wynette | Mercury |
| 5 DIAMONDS & PEARLS | Prince & The New Power Generation | Mercury |
| 6 ROCK TIL YOU DROP | Staxus Goo | Mercury |
| 7 VALENTINE | LOFREN, Nis | Mercury |
| 8 OLD RED EYES IS BACK | Beautiful South | Mercury |
| 9 OLD RED EYES IS BACK | Beautiful South | County Sound Network |
| 10 LOVE AND HAPPINESS | John Mellencamp | Red Rose Rock FM |

Top 10 titles showing most regional bias.

AIRPLAY PROFILE

SELECTED TITLE: WHY Annie Lennox RCA

| Station | Plays |
|---------|----------------------|
| 1 | Downtown |
| 2 | BRMB FM |
| 3 | Forth RFM |
| 4 | Mercury |
| 5 | BBC Radio 1 |
| 6 | Tay |
| 7 | Capital FM |
| 8 | County Sound Network |
| 9 | Coal FM |
| 10 | Northsound |

Stations showing most plays for selected title.

THIS WEEK'S CONTRIBUTORS:

Area FM: BRMB FM, Capital FM, City, Oxley One FM, Coal FM, County Sound Network, Downtown, Essex, Forth RFM, Forth FM, Hereward, Chiltern Network, Inca FM, Mercury, NorthSound, BBC Radio 1, Piccadilly Key 103 FM, Power FM, Red Dragon, Red Rose Rock FM, Signal, Top, Trent, 210, 210 FM.

US TOP 50 SINGLES

| Rank | Title | Artist | Label |
|------|-----------------------------------|-------------------------------------|--------------|
| 1 | TO BE WITH YOU | Mr Big | Atlantic |
| 2 | FM TOX SEXY | Right Said Fred | Charmax |
| 3 | REMEMBER THE TIME | Michael Jackson | Epic |
| 4 | SAVE THE BEST FOR LAST | Vanessa Williams | Mercury |
| 5 | TEARS IN HEAVEN | Eric Clapton | Reprise |
| 6 | I LOVE YOUR SMILE | Shanice | Motown |
| 7 | MASTERCREEP | Atlantic Starr | Reprise |
| 8 | TELL ME WHAT YOU WANT ME | Tevin Campbell | Quest |
| 9 | DIAMONDS AND PEARLS | Prince & NPG | Paisley Park |
| 10 | GOOD FOR ME | Ashley Maher | AMM |
| 11 | I CAN'T DANCE | Genesis | Atlantic |
| 12 | MISSING YOU NOW | Michael Bolton | Columbia |
| 13 | JUSTIFIED AND ANCIENT | KLF and Tammy Wynette | Atlantic |
| 14 | BREAKMY HEART PRETTY | Mari Gordon | Perspective |
| 15 | BEAUTY AND THE BEAST | Olivia Newton-John and Peabo Bryson | Epic |
| 16 | IF YOU GO AWAY | IKOTU | Columbia |
| 17 | UPH AHH | Boyz II Men | Motown |
| 18 | SMELLS LIKE THE SUNSHINE | Cherish the Ladies | Columbia |
| 19 | DON'T LET THIS SLEEP SPIN | Nirvana | Geffen |
| 20 | MAKE IT HAPPEN | Mariah Carey | Columbia |
| 21 | ALL LOVE | Color Me Badd | Giant |
| 22 | THINKIN' BACK | Color Me Badd | Giant |
| 23 | ILL GET BY | Estelle Morris | Columbia |
| 24 | WHAT BECOMES OF THE BROKENHEARTED | Paul Young | MCA |
| 25 | FINALLY | Co Co Fashion | AMM |
| 26 | UNTIL YOUR LOVE COMES BACK AROUND | ITZ | Giant |
| 27 | OOCHIE COOCHIE | MC Brains | Motown |
| 28 | THE WAY FEEL ABOUT YOU | Karyn White/Janet Collins | Capitol |
| 29 | WE GOT A LITTLE THING GOIN' ON | Co Co Fashion | AMM |
| 30 | EVERYTHING CHANGES | Kathy Troccoli | Reunion |
| 31 | HAZARD | Richard Marx | Capitol |
| 32 | EVERYTHING CHANGES | Kathy Troccoli | Reunion |
| 33 | LET GO | Mariah Carey | Columbia |
| 34 | ROMEO & JULIET | Stacy Earl | INCA |
| 35 | 2 LEGIT 2 QUIT | Hammer | Capitol |
| 36 | PAPER TONIGHT | PM Dawn | Gez Street |
| 37 | AGAIN TOLL | John Mellencamp | Mercury |
| 38 | TOO MUCH PASSION | The Smithereens | Capitol |
| 39 | IS IT COMIN' | Kris Smith | Elektra |
| 40 | MAMA, I'M COMING HOME | Ozzy Osbourne | Epic |
| 41 | BABY HOLD ON TO ME | Gerard Levert | Alco |
| 42 | MOVE ANY MOUNTAIN | The Shamen | Epic |
| 43 | CHURCH OF YOUR HEART | Roavette | EMI |
| 44 | AINT 2 PROUD 2 BEG, TLC | | LaFace |
| 45 | DEEPER LOVE/PROUD IN THE | Onyx & Co | Columbia |
| 46 | IS IT GOOD TO YOU | Heavy D & The Boys | Uptown |

US TOP 50 ALBUMS

| Rank | Title | Artist | Label |
|------|-------------------------------|-------------------------|-----------------|
| 1 | ROVIN' THE WIND | Garth Brooks | Capitol |
| 2 | UNFORGETTABLE | Natalie Cole | Elektra |
| 3 | NEVERMIND | Nirvana | DGC |
| 4 | LUCK OF THE DRAW | Bonnie Raitt | Capitol |
| 5 | DANGEROUS | Garth Brooks | Capitol |
| 6 | FINGERLESS | Michael Jackson | Epic |
| 7 | TIME, LOVE AND TENDERNESS | Michael Bolton | Columbia |
| 8 | COOLEYHIGHWAY | Boyz II Men | Motown |
| 9 | C.M.B. Color Me Badd | | Giant |
| 10 | METALLICA | Metallika | Elektra |
| 11 | WAYNE'S WORLD (OST) | Various | Reprise |
| 12 | ACHTUNG BABY | U2 | Island |
| 13 | TOO LEGIT TO QUIT | Hammer | Capitol |
| 14 | WE CAN'T DANCE | Genesis | Atlantic |
| 15 | HEART IN MOTION | Anyi Pagan | AMM |
| 16 | EMOTIONS | Mariah Carey | Columbia |
| 17 | OUT OF TIME | REM | Warner Brothers |
| 18 | LEAN INTO IT | Mr Big | Atlantic |
| 19 | WAKING UP THE NEIGHBOURS | Bryan Adams | ASAP |
| 20 | AS USUALLY AS THEY WANT TO BE | Liggy Kid Joe | Starlight |
| 21 | TEAR, Paul Jan | | Epic |
| 22 | SHEPHERD MOONS | Elysa | Reprise |
| 23 | GARTH BROOKS | Garth Brooks | Capitol |
| 24 | DIAMONDS & PEARLS | Prince | Paisley Park |
| 25 | NO MORE TEARS | Ozzy Osbourne | Epic |
| 26 | Naughty By Nature | Tommy Boy | |
| 27 | RUSH (OST) | Various | Reprise |
| 28 | BLOOD SUGAR SEX | Red Hot Chili Peppers | Warner Brothers |
| 29 | THE COMFORT ZONE | Vanessa Williams | Wing |
| 30 | USE YOUR ILLUSION I | Guns N' Roses | Geffen |
| 31 | FOREVER MY LADY | Judocis | MCA |
| 32 | BEAUTY & THE BEAST (OST) | Various | Walt Disney |
| 33 | FOR MY BROKEN HEART | Reba McEntire | MCA |
| 34 | JUICE (OST) | Various | Seal |
| 35 | USE YOUR ILLUSION II | Guns N' Roses | Geffen |
| 36 | MAK DADDY | Sir Mix-A-Lot | DelAnima |
| 37 | GONNA MAKE YOU SWEAT | C&C Music Factory | Columbia |
| 38 | MARC COHN | Marc Cohn | Atlantic |
| 39 | TWO ROOMS | Songs of Elton John | Parade |
| 40 | BLUE LIGHT, RED LIGHT | Henry Connick Jr | Columbia |
| 41 | EMPIRE | Quincy Jones | EMI |
| 42 | SEX AND VIOLENCE | Boyz II Men Productions | J&R |
| 43 | IT'S ALL ABOUT TO CHANGE | Travis Tritt | Warner Brothers |
| 44 | VULGAR DISAPPOINTMENT | Power | Alco |
| 45 | CYPRESS HILL | Cypress Hill | BlueNote |
| 46 | T.E.V.I.N. | Tenn Campbell | Quest |
| 47 | KEEP IT COMIN' | Kris Smith | Elektra |
| 48 | PRIVATE LINE | Gerald Levert | Alco |
| 49 | WOLF IN SHEEP'S CLOTHING | Rock Back Street | Mercury |
| 50 | SPELLBOUND | Paula Abdul | Capitol |

Charts courtesy Billboard, 14 March 1992. *Bullets are awarded to these products demonstrating the greatest airplay and sales gain. US UK signings.

RECORD MIRROR

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14 MARCH 1992 FREE WITH MUSIC WEEK

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e Park PolyGram Video
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PMI
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Mega-Remix Polygram
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deo Polygram Video
0838043

Chart

n e w s

BY ALAN JONES

DOUBLE TROUBLE

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 1, 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, as Sony found out when it issued singles by **Alice Cooper** and **Halo James** in nine variants, and was rewarded with sales which comfortably paid the bill for buying the barcodes it had to put on the records (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



● MASS ORDER

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 ...



shawn christopher

don't lose the magic

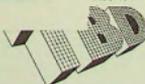
mixes by david morales • mike 'hitman' wilson • todd terry

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Chart

n e w s

BY ALAN JONES

BORN AGAIN HITMAKERS

As Radio One's News 92 observed, the charts is awash with soppy ballads. A little late for Valentine's Day maybe, but there were no fewer than 14 slowies in last week's Top 40.

One point it didn't make, however, is that three of pop's elder statespeople are among the beneficiaries, each registering their biggest hit for some time.

Barbra Streisand's visit to London and resulting media blitz was followed by 'Places That Belong To You' debuting at number 28 on the singles chart.

It's Babs' first chart entry of any kind since she and Don Johnson reached number 16 in 1998 with 'Till I Loved You', but it's her first solo hit since 'Memory' all of 10 years ago, and her biggest solo hit since 'Woman In Love' topped the chart in 1980. Streisand will be 50 in a few weeks time, and had the first of her surprisingly small haul of eight solo hits more than

26 years ago.

Initially puzzling to those who didn't notice his high profile interview with Sue Lawley, Eric Clapton's 'Tears In Heaven' re-entered the chart at number 32 a month after it originally peaked at number 50.

A probable US number one for the 46 year old, it now threatens to become his first Top 10 hit here since 1974.

Perhaps the most surprising born again hitmaker to pop out of the woodwork was Joe Cocker. The 47-year-old from Sheffield entered the chart at number 31 with 'All I Know' Feels Like Forever.

It's possible the song's pedigree should have alerted us to its potential — it was co-written by Bryan 'I know it's odd to put brackets at the start of a title, but hell... it worked before' Adams and L.A.'s one-woman Tin Pan Alley, Diane Warren.

Either way, Joe's record



● 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 he reached the Top 10 with 'Delta Lady' in 1969 — at least in Britain, though he has been tremendously successful on the Continent in recent years.

● 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 1985. 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 an 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.



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 singalong 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 Sheenan 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 and has hired his 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 Bob Scaggs once described as "Gladys Knight meets Paul Rodgers". All in all, a very talented group. But if they believed all the nice things written about them they'd surely have to change their name from Mr. Big to Mr. Big Head.



- 1 **FM DOING FINE**
2 **LOVE YOUR SMILE**
3 **WEATHER WITH U**
4 **LAID SO LOW**
5 **STEEL BARS** Mch
6 **IT'S A FINE DAY**
7 **THOUGHT I DIED**
8 **REMEMBER THE**
9 **WONDER WHY**
10 **STAY** Shakabone's
11 **STANDING IN TM**
12 **FOR YOUR BABIE**
13 **ONE** Oz
14 **MY GIRL** Temp'ns
15 **DAGGING ME** DJ
16 **ARE YOU READY**
17 **COLOURED KISSES**
18 **MAKE IT ON MY**
19 **LOVE IS STRANGE**
20 **GOODNIGHT GIRL**
21 **WHY** Anne Lennox
22 **IT MUST BE LOVE**
23 **COLD DAY IN HEL**
24 **WEIRDO** Charlatans
25 **TWILIGHT ZONE** 2

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TOP 10 BI

- 1 **COME AS YOU ARE**
2 **MORE THAN LOVE**
3 **SOMETHING TO TALK**
4 **BUTTERFLY**
5 **SAVE THE BEST FOR**
6 **YOU**
7 **STUMBLING BLOCK**
8 **GO BACK TO YOUR**
9 **SOLAR SEX PANEL**
10 **PRESSIN' ON**

The following records are outside Top 200 singles sales chart. Fig

US TO

- 1 **TO BE WITH YOU**, Mr
2 **IM TOO SEXY**, H
3 **REMEMBER THE TIN**
4 **SAVE THE BEST FOR**
5 **TEARS IN HEAVEN**, I
6 **I FLOVE YOUR SMILE**
7 **MASTERCHEF**, Adam
8 **TELL ME WHAT YOU WAI**
9 **DIAMONDS AND PEARL**
10 **GOOD FOR ME**, Amy
11 **I CAN'T DANCE**, Gene
12 **MISSING YOU NOW**
13 **JUSTIFIED AND ANCIENT**
14 **BREAK MY HEART PRET**
15 **BEAUTY AND THE BEAST**, C
16 **IF YOU GO AWAY**, M
17 **UPH AHH**, Boyz II Men

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2 RM UPDATE

| | | | | |
|--|---|--|--|---|
| 18 DOVLETT THE SINGIN' <small>Various Artists</small> | 27 STARS , Simply Red | 36 LEARN TO BEAT IT , Mr Big | 45 WAKING UP THE NEIGHBOURS , Bryan Adams | 54 ILL BE YOURS , Boyz II Men |
| 19 SMELLS LIKE TEEN SPIRIT , Nirvana | 28 STAY , Jaded | 37 WAKING UP AS USUALLY AS THEY WANT TO BE , Ugly Kid Joe | 46 YIPPEE HAIY! , Cypress Hill | 55 VULGAR DISPLAY OF POWER , Pantera |
| 20 MAKE IT HAPPEN , Mariah Carey | 29 MOVE ANY MOUNTAIN , The Shamen | 38 TEN , Paul Jam | 47 TEAR ME UP , Keith Sweat | 56 CYPRESS HILL , Cypress Hill |
| 21 ALL 4 LOVE , Color Me Badd | 30 CHURCH OF YOUR HEART , Roxette | 39 ALL SHEEPER MOONS , Enya | 48 KEEP IT COMIN' , Keith Sweat | 57 PRIVATE LINE , Gerald Levert |
| 22 THINKIN' BACK , Color Me Badd | 31 AIN'T 2 PROUD 2 BEG , TLC | 40 GARTH BROOKS , Garth Brooks | 49 A WOLF IN SHEEP'S CLOTHING , Black Sheep | 58 SPELLBOUND , Paula Abdul |
| 23 F.L.G. GET BY , Eddie Money | 32 A DEEPER LOVE/PROD IN THE I , Doves & Cox | 41 DIAMONDS & PEARLS , Prince | 50 NO MORE TEARS , Ozzy Osbourne | 59 COPIE |
| 24 WHAT BECOMES OF THE BROKENHEARTED , Paul Young | 33 IF IT GOOD TO YOU , Heavy D & The Boys | 42 DIAMONDS & PEARLS , Prince | | |
| 25 FINALLY , Ca Ca Peniston | | | | |

Charts courtesy Billboard, 14 March, 1992. * Bullseye awarded to those products demonstrating the greatest airplay and sales gain. UK U.S. Signings.

cdj directory

Pied Piper

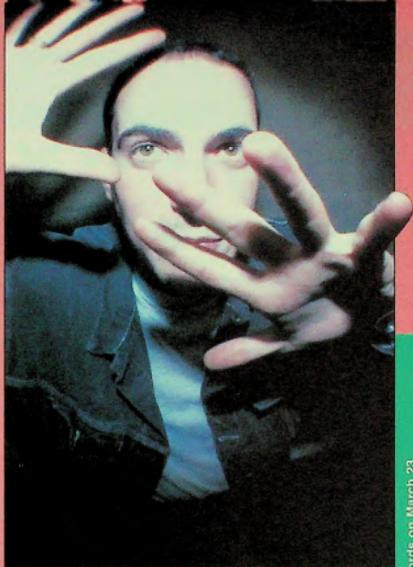
At the end of last year, around Christmas time, a mysterious figure named The Pied Piper knocked at DJs' doors bearing one helluva gift, the 'Hooked On Hope' EP. An impressive collection of haunting though tough techno/house tracks, the record went largely unnoticed.

Thank heavens for Paul and Phil of Orbital then.

Opting not for the EP's moody, anthemic 'I 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 be sure as hell have your money. **Davydd Chong**



'Kinetic' is released by Absolute 2

DEO

Label
Cat No

ness Virgin
VVD 003

cture Book WMV
VC4112

PMI
VC4112

ness 4 Front/PolyGram
0837863

e To The... Polygram
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ou Music Club
MC 2032

PMI
MVB8913243

he Best PMI
MVD 9913083

Of... 4 Front/PolyGram
0838823

PMI
MVP 9916112

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dj directory

KT & Hex

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 breakfast 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."

'Global Chaos' is released by Ninja Tune on March 16.

The mind-altering cocktail of rumbling reggae basslines, acidic moments, robotic voices and full-throttle percussion

works best on the Club Mix, while the Archi Version lays down a speeded-up 'Security of the First World' drum track. Davydd Chong



DJ NRG/Ricky Dillard

Take a former hip-hop jock, calling himself DJ NRG; get him producing techno-remixes of house anthems and you have an extremely confusing state of affairs. But as Luton-based NRG, or Neil Rummy to his friends, points out, things are clearer than they seem. "A lot of techno is based on double speed hip-hop breaks anyway," he explains.

NRG's latest floor-filler is his techno-rework of the 1987 Knuckles-produced Night Writers classic 'Let The Music Use You'. Younger groove-worshippers are more likely to recognise the tune as the synth break used by SL2 in the techno-anthem 'DJs Take Control'.

Although the white label comes shrewdly backed with the album mix that first appeared in the UK in 1988 on Jack Trax, the original hard-to-find 1987 Danica Records 12-inch so far remains unreleased in this country. A bit odd when you discover that only this elusive cut offers potential DJ samplers the all-important "clean-break". Add the fact that the original master tapes have disappeared, and that of the original Night Writers team, only Ricky Dillard is still alive, and you have a collectable platter with an unusual track history.

Dom Foulsham

Let The Music Use You is released by Danica Records on March 31



Let The Music Use You is released by Danica Records on March 31

Nightlife 10

- 1 (1) DON'T LOSE THE MAGIC — Shawn Christopher (Arista)
- 2 (NEW) I GOT A HOLD ON YOU — Maurice (ID Records)
- 3 (NEW) WORKOUT — Frankie Knuckles (Virgin)
- 4 (8) GAT DECOR — Passion (White label)
- 5 (2) LIFT EVERY VOICE — Mass Order (Columbia)
- 6 (3) NU NU — Lidell Townsend (Mercury)
- 7 (NEW) INJECTED WITH A POISON — Praga Khan (Profile)
- 8 (NEW) FOREVER ON — Zoogie (ffreeedom)
- 9 (10) CLOSER — Mr Fingers (MCA)
- 10 (NEW) HOT — Frankie Cutlass (Mascot)



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

- 1 I'M DOING FINE
- 2 I LOVE YOUR SMILE
- 3 WEATHER WITH
- 4 LAID SO LOW
- 5 STEEL BARS
- 6 IT'S A FINE DAY
- 7 THOUGHT I'D DIE
- 8 REMEMBER THE
- 9 I WONDER WHY
- 10 STAY
- 11 STANDING IN THE
- 12 FOR YOUR BATH
- 13 ONE U?
- 14 MY GIRL
- 15 DRAGGING ME D
- 16 ARE YOU READY
- 17 COLOURED KISSE
- 18 MAKE IT ON
- 19 I'M IN STRANGE
- 20 GOODNIGHT GIRL
- 21 WHY
- 22 IT MUST BE LOVE
- 23 COLD DAY IN HE
- 24 WEIRDO
- 25 TWILIGHT ZONE

TOP 10 BI

- 1 COME AS YOU ARE
- 2 MORE THAN LOVE
- 3 SOMETHING TO TALK
- 4 BUTTERFLY
- 5 SAVE THE BEST FOR
- 6 YOU
- 7 STUMBLING BLOCK
- 8 GO BACK TO YOUR
- 9 SOLAR SEX PANEL
- 10 PRESS'N' ON

The following records are our Top 200 singles sales chart.

US TO

- 1 TO BE WITH YOU
- 2 I'M TOO SEXY
- 3 REMEMBER THE
- 4 SAVE THE BEST FOR
- 5 I LOVE YOUR SMILE
- 6 MASTERPIECE
- 7 TELL ME WHAT YOU
- 8 DIAMONDS AND PEARLS
- 9 GOOD FOR ME
- 10 I CAN'T DANCE
- 11 MISSING YOU NOW
- 12 JUSTIFIED AND ANCIENT
- 13 BREAK MY HEART PRET
- 14 BEAUTY AND THE BEAST
- 15 IF YOU GO AWAY
- 16 UHH AH
- 17 DON'T LET THE SUN
- 18 SMELLS LIKE TEEN SPIRIT
- 19 MAKE IT HAPPEN
- 20 ALL LOVE
- 21 THINKIN' BACK
- 22 I'LL GET BY
- 23 WHAT BECOMES OF THE BROKENHEARTED
- 24 FINALLY

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MAGIC FLUTE

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4 RM UPDATE

| | | | |
|----|----------------------------|--------------------|--------------|
| 19 | WAKING UP THE NEIGHBOURS | Bryan Adams | AMM |
| 20 | AS UGLY AS THEY WANT TO BE | Ugly Kid Joe | Startdog |
| 21 | TEN | Pearl Jam | Epic |
| 22 | GARTH SHEPHERD MOONS | Ernie | Reprise |
| 23 | GARTH BROOKS | Garth Brooks | Capitol |
| 24 | DIAMONDS & PEARLS | Prince | Paisley Park |
| 25 | NO MORE TEARS | Orny Omatene | Epic |
| 44 | STARS | Simply Red | A&O |
| 45 | STAY | Jodeci | Uptown |
| 46 | MOVE ANY MOUNTAIN | The Shamen | Epic |
| 47 | CHURCH OF YOUR HEART | Roxette | EMI |
| 48 | AIN'T 2 PROUD 2 BEG | TLC | LaFace |
| 49 | A DEEPER LOVE/PRE IN THE L | Clay Aiken & Cole | Columbia |
| 50 | IS IT GOOD TO YOU | Heavy D & The Boys | Uptown |
| 44 | VULGAR DISPLAY OF POWER | Pantera | Atco |
| 45 | CYPRESS HILL | Cypress Hill | Ruffhouse |
| 46 | T.E.V.I.N. | Tevin Campbell | Quest |
| 47 | KEEP IT COMIN' | Keith Sweat | Elektra |
| 48 | PRIVATE LINE | Gerard Levert | Atco |
| 49 | A WOLF IN SHEEP'S CLOTHING | Black Sheep | Mercury |
| 50 | SPELLBOUND | Paula Abdul | Capitol |

Charts courtesy Billboard, 14, March, 1992. * Bullets are awarded to those products demonstrating the greatest airplay and sales gain. [UK] UK signings.



Raw Stylus

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 JB's, Marvin Gaye and Bill Withers, the appropriately titled outfit comprises jazz-funk experimentalists Jules Brooks and Ron Aslan. 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 tonkay 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

Cool Cuts

- | | |
|---|----------------------|
| 1 (NEW) REJOICING Ultra Nate | East West |
| The top track off her album from last year gets a Dee-Lite full remix | |
| 2 (2) HALLELUJAH Inner City | Ten |
| 3 (4) SPREAD LOVE (REMIXES) World Series Of Life | A&M |
| 4 (NEW) JUST A DREAM 4th Measure Men | US Area 10 |
| Deep, deep bass and jazzy overtones will make this American groove a favourite on the dancefloor | |
| 5 (7) IFEEL YOU Love Decade | All Around The World |
| 6 (NEW) TALES FROM A TELEGRAPHIC OCEAN Jam & Spoon | R&S |
| Don't dismiss the Belgians yet — this three-track EP is hot | |
| 7 (3) HEAR THE MUSIC Gypsypem | US Legal |
| 8 (NEW) UR THE BEST THING D.REAM | FXU |
| Promising outing from London's Love Ranch DJs | |
| 9 (17) GAT DECOR Passion | White label |
| 10 (NEW) 0272 Freshblood Organisation | Freshblood |
| First surfacing last year this catchy house cut is in new mixes that could see it cross over in a big way | |
| 11 (NEW) THE DREAMS EP Rhythm Quest | Network |
| No-nonsense hardcore from the North set to rock many a rave | |
| 12 (9) E-VAPOR-8 Altern 8 | Network |
| 13 (NEW) HOUSE OF HORRORS EP MC Hammer | EMI |
| Very limited edition 4 To The Floor remixes of his next single that may never see the light of day because, apparently, Hammer doesn't like 'em | |
| 14 (NEW) WHISTLE SONG Transformer 2 | Round And Round |
| New Belgian label with a well produced hardcore cut | |
| 15 (13) SET YOU FREE MC Mikee Freedom | TEK |
| 16 (NEW) PARTY TIME Outlaw | Gee Street |
| Funky jazz rap from this London duo | |
| 17 (NEW) ASPECTS OF HOUSE EP Mad Productions | White label |
| Another one of those hot white label house EPs that could well be snapped up by a major label in no time | |
| 18 (NEW) YOU CAN DO IT New Class A | Cupido Disque |
| Five-piece outfit doing the PA rounds release their debut | |
| 19 (NEW) LOVE YOU ALL MY LIFETIME Chaka Khan | Warner Bros |
| A mellow single that comes in different tempos according to which mix you plump for | |
| 20 (NEW) ELEVATION GTO | React |
| An innovative hard house production from this intrepid duo | |



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Anti-Defect and Demolition Mixes

RM UPDATE 5

formats scores team and 4U telephone hotlines available daily from 9am - 6 pm, so you can stock-up overnight.
The difference is an additional exclusive range of TBD own brand and sole distributor labels ... featuring Leisure View Video, Legend, Sportsworld, Palace and Wonderland on video ... Dejavu, Graffiti, Opera Society and Classical Society audio labels ... and Ocean budget

that has won us recognition in both the Video and Music industries.
For more information or to arrange to meet our sales team, call us now on 0782 566511, it could make all the difference.



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DEO

| | Label | Cat No. |
|------------------------|----------------|---------------|
| ness | Virgin | VVD 1503 |
| icture Book | WVW | 903175433 |
| | PMI | VC4112 |
| ness 4 Front/PolyGram | | 0837863 |
| te To The... | Polygram | 0838963 |
| ou | Music Club | MC 2032 |
| | PMI | MVB9913243 |
| The Best | PMI | MVD 9913263 |
| Of... 4 Front/PolyGram | | 0838623 |
| | PMI | MVP 9910112 |
| le Park | PolyGram Video | 0711503 |
| | PMI | MVP 99 1259 3 |
| ts | WVW | 7599381933 |
| Mega-Remix | Polygram | 0842723 |
| deo | Polygram Video | 0838543 |

DE
DISTRIBUTION

Beats & Pieces

ORBITAL RECORDS label owner **Mahesh Bajaj**, in the middle of a carefully co-ordinated campaign leading up to the release next week of **After Dark's 'MC With Me (Tonight)'**, is understandably disturbed 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 "HRT 11". **Kicks Like A Mule** present their own one-off show on London's **KISS FM** tonight (between 11am 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!** ... **Kass & the Weekend** at **Minthead Butlin's** **SomeWest World** on 20-22, has the slogan "No Vicks, no prick!" **DJs like Graeme Park, Paul Oakenfold, Pete Tong, Nicky Holloway, Dave Dorrell** and a whole lot more who 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!" (35p tickets on 081-964 1666) ... **Mania's** fast selling **Remix (Reinforced RIVET 12 12 R)** reggaes three of the tunes from the recent "Bad Attitude E.P." re-mixing, retitling and slightly slowing down the "I just like to walk with my head in the clouds" girl sampling now jangly droning (0-118-25-135-0) **"Oblivion (Head In The Clouds)"** with an ultra-frantically raving new 144.5-144.8bpm **Stead** **Remix** too, plus the "I began to sing" chopmarks prodded jangly surging **0-139-83bpm** **Never**

RAY SIMPSON
"Crazy Pictures" (Circus Records YRT 76)
Former reggae singer UK soul man Ray, fresh from guesting with Incognito, husky croons though remix **Francis Knuckles'** superb calm jangly **summering 106.3bpm** **Classic Club, ReB Extended**, lush instrumental **Classic Reprise** and **106.1bpm** **Classic Radio** versions, all built up from layers of **Salsola Tommie's** various **keys, drums, pure class!**

OFF SHORE featuring **Jocelyn Brown**
"Got To Get Away"
(US Epic 49 74140)
Created in Germany by **Jam 'n' Jelly** **Lissal** and **Peter Harder** but remixed in the States by **Eric Miller** and **Maurice Joshua**, this husky **Jocelyn** wailed **chugger** bounces breezily through its **plinking** piano and **whizzing** organ driven **120.2bpm** **E-Somosa's** **Groovy Mix** and **Dub**, or less jauntily through its **angushed** **sublime** jiggling **119.8bpm** **Maurice's** **Underground Mix** and **119.75bpm** **Late Nile** **Dub**.

SKIN UP
"A Juicy Red Apple"
"How Gimme Your Beat"
(11, via PolyDor)
Jay Benedict's spoken "a juicy red apple is nice, but — not every apple is red" punctuates this frantic **filthy**, **twisty**, **jangly** techno **raver** in **Sylvia Mason James'** **waltz 0-126-0bpm** **Sweet Mix** and **Nexus 21's** far **fancier** **zinky** **scurling 0-129-83bpm** **Altern 8 Terms** **Remix**, flopped by the sexy girl **lip-sid** **disjointed** **stun** **thumping** **blippy 0-135-160bpm** **"How'n"** and **thumping** **twistly 127.7bpm** **Stoner**.

RHYTHM REVOLUTION
"Now Gimme Your Beat"
(4th + B-way 12 BRW 246)
From **Italy**, this **rumpling** **ferce 124.8-0bpm** **rave** **gallep** **ends** with **sudden** **acceleration** before **crashing** like a car in its **ambient** effects **infused** **Sonic** **Spids**, **strong** **Dynamic**, and **hard-core** **Tekno "NRG"** **Mixes**, with an **alternative** **love** **vibes** **washed** and **girl** **moaned** **atmospheric** **twinky** **swaying 0-153-73bpm** **Down** **Beat** **Mix** too.

CLOSER THAN CLOSE
"You Got A Hold On Me"
("Slam Jam" Records SLAM 37, via Warner Music)
Square-B **Pro** **Productions'** **scintilly** **warbling** **Breedy** **Sweetie** **wailed** **early** **Eighties-style** **bass** **rumbled** **jogger** in **Dancon'** **Danny** **D's** **luddering 0-107-83bpm** **The** **Original** **Jam** **plus** **Black-smum 0-107-83bpm** **Brivion** **Bass**, **lurching (0-108-83bpm** **Brivion** **Club** and **Dub** **Mixes**.

RALPH ROSARIO
"Flaco Ritmo"
(US Gosh-La Records Inc GOS-202)
The **Rutley** **percussion** **trumped** and **chording** **organ** **vamped** **cantando 122.7bpm** **instrumental** is **coupled** with the **by** **turns** **pounding** **piano** **sampled** from **Nata** **Warren's** **credited** **I** **Need** **You!** **organ** and **vibes** **driven** **snapper** **bounding 123.9bpm** **"An** **Instrumental** **Need** **in** **Club** **Need** and **Underground** **Need** **versions**.

non-album **soles** **team** and **4U** **telephone** **lines** **available** **daily** **from** **9am - 6pm**, so you can **stock-up** **overnight**.
The difference is an additional exclusive range of **TBD** **own** **brand** and **sole** **distributor** **labels** — featuring **future** **New** **Video**, **Legend**, **Sportsworld**, **Police** and **Wonderland** **on** **video** — **Dejavo**, **Griffith**, **Opera** **Society** and **Classical** **Society** **audio** **labels** ... and **Ocean** **budget**

Been **To** **Belgium** (**Flash** **Remix!**) and **newly** **scarring 0-141-2bpm** **"You** **Held** **My** **Hand** (**Remix!**) ... **P.K.A.'s** **commercial** **pressing** of **"Powervgen (Only** **You** **Love!)"** **proves** **still** **to** **have** **its** **creator** **Phil** **Kelsey's** **slow** **starting** **italo-type** **clashed (0-125-9bpm** **High** **Rise** and **0-125-7bpm** **Breaking** **Bones** **Mixes**, with **now** **instead** of the **previously** **reviewed** **romero's** **Energetic** **Mix - Steve** **Anderson's** **And** **Seaman's** **new** **much** **more** **sprightly** **"D"** **Train-like** **synth** **squiggled** **carrying** **125.8bpm** **Brothers** **In** **Rhythm** **Mix**, plus the **Raw** **Lil** **prodded** **idently** **flattering 0-123-6-123-5bpm** **"Temperature** **Rising** (**Bigger & Better** **Mix!**) ... **4th** **Measure** **Men's** **Lucozade** **coloured** **number**, **reviewed** **this** **issue**, **turns** **out** **to** **have** **to** **have** **MC** **and** **Ban** **Big** **Mixes** of **"Just** **A** **Dream"** **The** **Big** **loop** **to** **Separate** **Minds** **Remix** of **"For** **You!** ... **Hi-Bias** **Records'** **Nick** **Anthony** **Finorced** **comes** **over** **from** **Canada** **to** **DJ** **at** **The** **Ministry** **of** **Sound** **this** **Friday** (13th) ... **Barry** **White's** **pizzicato** **strings** **plinked** **twistily** **muzzling** **new** **84.75-0bpm** **"Put** **Me** **In** **Your** **Mix"** (A&M/PM **AMY** **833**) **speeds** **up** **to** **be** **usable** **if** **slightly** **fast** **quavery** **Beegies** **like** **114.4bpm** **when** **played** **at** **4bpm**, while **1990's** **"I** **wanna** **get** **your** **panicles** **down"** **mutturing** **84.1bpm** **1** **Wanna** **Do** **It** **Good** **To** **You** (**B.W. Grooves!**) **similarly** **becomes** **an** **Eartha** **Kittish** **113.5bpm** — **dub** **1987's** **"Sho** **You** **Right** (**Instrumental!**) **has** **to** **stay** **an** **inflexible** **132.5bpm** **being** **pressed** **like** **the** **others** **at** **33/45rpm** ... **AND** **THE** **BEAT** **GOES** **ON!**

FREEBASS
"Danny the DJ"
(FreeBass FBASS 1, via 081-868 8187)
White **labelled** **with** **the** **same** **three** **tracks** **pressed** **on** **both** **sides** **this** **"Hello** **my** **name's** **Danny**, **Danny** **the** **DJ**, **I'm** **going** **to** **play** **you** **some** **records**, **here** **we** **go**, **this** **is** **a** **good** **one"** **punctuated** **strange** **rutley** **0-135-5bpm** **unguarded** **blues** **a** **bit** **is** **too** **to** **hard** **to** **be** **your** **usual** **type** **of** **trav** **making** **it** **rather** **nicer**, **coupled** **however** **by** **ambient** **humming** **interrupted** **forcer 0-135-5bpm** **"Steve's** **E-Trip** **Mix** and **live** **shouting** **urgent 136-4bpm** **"Oranges"**.

BASS CONSTRUCTION
"The E.P. Part 2"
(Epic 12 ELLC 5, via Pinnacle)
Darren **Pearcy's** **scratchy** **synth** **driven 138bpm** **raving** **four** **tracks** **has** **the** **familiar** **scratching** **girl** **whorled** **"Get** **On** **The** **Move"**, **lutley** **drong** **"Make** **Me** **Feel"**, **"wooh** **wooh"**, **"cmon"** and **"hi** **ki** **ki** **ki** **prodded** **"Too** **Soo** **To** **Dance"** and **its** **Admitted** **To** **Bass** **variation**, **all** **the** **same** **tempo** **if** **not** **the** **same** **tune**.

REBEL M.C. introducing Little T
"Rich Ah Getting Richer"
(Big Life/Tribal Bass Records BLRT 70, via PolyGram)
promoted **separately** **as** **the** **same** **pressing** **on** **Tribal** **Bass** **and** **then** **(with** **a** **new** **album** **Big** **Lil's**, **following** **his** **signing** **to** **the** **latter** **logo**, **the** **soaring** **ragga** **"rude** **boy** **softer"** and **guest** **Lilke** **"I** **found** **through** **shortly**



REBEL MC

INTRODUCING LITTLE T

RICH AH GETTING RICHER



OUT NOW ON

7" • 12" • CD • MC



RM UPDATE 7

| | |
|------------------------|---------------------------|
| DEO | |
| Label | Virgin |
| Cat No. | WV 0303 |
| ness | |
| icture Book | WVM 803715343 |
| | PMI VCM112 |
| ness 4 Front/PolyGram | 0637863 |
| re To The... | Polygram 0638063 |
| ou | Music Club MC 2032 |
| | PMI MB9913243 |
| The Best | PMI MVD 9913063 |
| Of... 4 Front/PolyGram | 0638263 |
| | PMI MVP 9910112 |
| le Park | PolyGram Video 0711503 |
| | PMI MVP 99 1259 3 |
| its | WVM 7599 381933 |
| Mega-Remix | Polygram 0847273 |
| ideo | Polygram Video 0830433 |



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THE RECORD MIRROR CLUB CHART

THE RECORD MIRROR CLUB CHART IS FEATURED ON THE MARK GOODIER SHOW ON RADIO 1 FM EVERY MONDAY AT 7.30pm

COMPILED BY ALAN JONES FROM A SAMPLE OF OVER 500 DJ RETURNS



Week
No. in
Charts

- 1 1 FM DOING FINE
- 2 1 LOVE YOUR SM
- 3 1 WEATHER WITH
- 4 1 LAID SO LOW (M)
- 5 1 STEEL BARS MC
- 6 1 IT'S A THING TO
- 7 1 YOU HAD TO DIE
- 8 1 REMEMBER THE
- 9 1 WONDER WHY
- 10 1 STAY Shakabone
- 11 1 STANDING IN TH
- 12 1 FOR YOUR BABE
- 13 1 ONE 102
- 14 1 MY GIRL Tanishka
- 15 1 DRAGGING ME D
- 16 1 ARE YOU READY
- 17 1 COLOURED KISSE
- 18 1 MAKE IT ON MY
- 19 1 IS LOVE IS STRANG
- 20 1 GOODNIGHT GIRL
- 21 1 WHY Anne Lennox
- 22 1 IT MUST BE LOVE
- 23 1 COLD DAY IN
- 24 1 WEIRD Charlotte
- 25 1 TWILIGHT ZONE

TOP 10 BI

- 1 1 COME AS YOU ARE
- 2 1 MORE THAN LOVE
- 3 1 SOMETHING TO TAL
- 4 1 BUTTERFLY
- 5 1 SAVE THE BEST FOR
- 6 1 YOU
- 7 1 STUMBLING BLOCK
- 8 1 GO BACK TO YOUR
- 9 1 SOLAR SEX PANEL
- 10 1 PRESS'N' ON

US TO

- 1 1 TO BE WITH YOU, M
- 2 1 [RE] I'M TOO SEXY, I
- 3 1 REMEMBER THE TR
- 4 1 SAVE THE BEST FOR
- 5 1 TEARS IN HEAVEN,
- 6 1 LOVE YOUR SMILE
- 7 1 MASTERCREEP, AW
- 8 1 TELL ME WHAT YOU
- 9 1 DIAMONDS AND PE
- 10 1 GOOD FOR ME, Amy
- 11 1 I CAN'T DANCE, G
- 12 1 MISSING YOU NOW
- 13 1 JUSTIFIED AND AN
- 14 1 BREAK MY HEART P
- 15 1 BEAUTY AND THE BE
- 16 1 IF YOU GO AWAY, N
- 17 1 UH! AH! Boyz II Men
- 18 1 [DO] LET THE SER
- 19 1 SMELLS LIKE TEEN SPIRIT, Nirvana
- 20 1 MAKE IT HAPPEN, Mariah Carey
- 21 1 ALL I LOVE, Color Me Badd
- 22 1 I'LL BE BACK, Color Me Badd
- 23 1 THINKING GUY, Jody Moore
- 24 1 WHAT REMAINS OF THE BROKEN HEARTED, Paul Young
- 25 1 FINALLY, Co. Ca Phenomen

TW LW

- 1 1 LIFT EVERY VOICE (TAKE ME AWAY) (MIXES) **WEA** promo
- 2 1 **OH! LOUD** THE MAGIC (MIXES) 'HITMAN' WILSON/DAVID MORALESS Columbia
- 3 1 **TODD TERRY** (MIXES) **Stax** Chris Granger **Arista** doubleback promo
- 4 1 **DEEPER** LOVE (A DEEPER FEELING MIX) **Columbia** & **Cole**
- 5 1 **FINALLY** (12" PEA MIX) (1) CHOICE MIX/WE GOT A LOVE **Thelma Houston**
- 6 1 **THE FACTORY JAM** Co. Ca Phenomen **A&M** promo
- 7 1 **HE'S ALWAYS** (ASHA TULLY) (MIX) **Urban Soul**
- 8 1 **ROMANTIC** (MIXES) **TESTEY** (MIXES) **Cooltempo** promo
- 9 1 **MAKE IT ON MY OWN** (STEVE ANDERSON & TONY HUNPHRIES) (MIXES) **PerspectivA&M**
- 10 1 **GO TECHNO** (TONY HUNPHRIES & TODD TERRY) (MIXES) **Arista**
- 11 1 **ANOTHER PLACE, ANOTHER DAY, ANOTHER TIME** (TONY HUNPHRIES) (2) (MIX) **Just Roberts**
- 12 1 **RAN KAN KAN** (1) **Club** **Future**
- 13 1 **IT'S A FINE DAY** (1) **Club** **Future**
- 14 1 **DOON'T LET IT SHOW ON YOUR FACE** (MIXES) **Adina**
- 15 1 **LOVE STATION** (MIXES) **Orbita M**
- 16 1 **FEEL THE FEELING** (MIXES) **Perception** **THREE TIMES A MAYBE**
- 17 1 **K SPELLS KNOWLEDGE** (1) **Club** **Future**
- 18 1 **MALLEJUM** (LEFTFIELD MIXES) **Urban** **City**
- 19 1 **YOU GOT A HOLD ON ME** (MIXES) **Clavin** **Then** **Club**
- 20 1 **LO & I** (MIXES) **Urban** **Baker** (featuring **Nile Rodgers**)
- 21 1 **TIME TO MAKE YOU MINE** **Lu** **Summers**
- 22 1 **DREAM COME TRUE** (REALITY MIXES) **Sound** **New** **Market**
- 23 1 **RICH AM GETTING RICHER** (MIXES) **Real** **FM** **Imagining** **Life** **1**
- 24 1 **I GOT IT** (MIXES) **Urban** **Club**
- 25 1 **SEE THE DAY** (CLUB MIX) **Ann** **Conscious** **Suburban**
- 26 1 **TIME TO FEEL** (ERIC KUPPER/BEATMASTERS) (MIXES) **WEA** promo
- 27 1 **FORVER** ON **Logic** **freedom**
- 28 1 **TAKE MY ADVISE** (HURLEY-SMOOVE MIXES) **WEA** promo
- 29 1 **SOUL SISTER** **Atco** **East** **West** **doubleback** **promo**
- 30 1 **SWEET HARMONY** (EP) **SWEET HARMONY** **SWED** **LOUD** **BEATS** **XL** **Recordings** **promo**
- 31 1 **CROSS** (ASHA & FRANKIE FONCET) (MIXES) **MCA**
- 32 1 **MUSIC OF THE FUTURE** (NOISEBELD MIX) (REMIXED BY SKIN-UP) **MCA**
- 33 1 **LOVE** **XS** **Rhythm** **white** **label**
- 34 1 **HEAVEN HAS TO WAIT** (12" **Club** **Future**) **Warner** **Bros**
- 35 1 **THONIA LET YOU GO** (MIXES) **Dance** **Zone** **promo**
- 36 1 **CRASH CRAZIES** (CLASSIC CLUB VERSION) **Roy** **Symptom**
- 37 1 **NEVER GIVE UP** (EXTENDED MIX) **Circa** **promo**
- 38 1 **BEAUTIFUL IN RED** (MIXES) **Black** **Urban**
- 39 1 **RAVE GENERATION** **Top** **Trio**
- 40 1 **WE'VE GOT TO LIVE TOGETHER** **Rai**
- 41 1 **HOLDIN' ON** (REMIX) **Philly** **Waterford**
- 42 1 **JUCY RED** **Urban** **Club**
- 43 1 **NU NU (MIXES)** **Lois** **Touraine**
- 44 1 **INJECTED WITH A POISON** (ADAM'S POWER MIX) **Profile** **promo**
- 45 1 **IT IS GOOD TO YOU** (HIP HOP MIX) **Laddy** **Ricky** **featuring** **Lenny** **Luce** **Sou/MCA** **promo**
- 46 1 **I KNOW** (MIXES) **Urban** **Club**
- 47 1 **MON (ANBUVERDICI MIX)** **Mix** **B** **Reboring**
- 48 1 **REMEMBER THE TIME** (TEDDY RYLI & STEVE SILK HURLEY) (MIXES) **Go!** **Beat** **white** **label**
- 49 1 **EVERYBODY PUMP** (1) **Power** **Epic**
- 50 1 **HEAR THE MUSIC/NOISE** **Capitron** **Cooltempo** **5** **Legal**

- 51 1 **REALITY USED TO BE A FRIEND OF MINE** (CJ'S CLUB MIX) **Y** **WATCHER'S** **Point** **Production**
- 52 1 **COMEDY VIEW** (DON'T CHA THINK) **Urban** **Club** **Future**
- 53 1 **SOMEDAY** (MIXES) **10** **Produce** **with** **Heather** **Small** **Deconstruction** **promo**
- 54 1 **JAM THE DAY** (12" OPEN YOUR HEART MIX) **Arista** **Street** **Troop**
- 55 1 **THE F.P. PART 3: GET ON THE MOVIE/MAKE ME FEEL/TO SEXY TO DANCE** **Elicit** **promo**
- 56 1 **LOU ON INFATUATION** (E-SHOOVE'S GROOVY MIX) **Bas** **Construction**
- 57 1 **ANGEL LOVE** **Polydor** **promo**
- 58 1 **LONG FUEL** (MIXES) **Sam** **Knox** **Laylaty** **promo**
- 59 1 **UP TIGHT** (THE REMIX) **Urban** **Club** **Future**
- 60 1 **TRONK** **AMS** **UK**
- 61 1 **GOOD FRIEND** (MIXES) **Paul** **Reed** **Columbia**
- 62 1 **CHILL** (MIXES) **Deep** **C** **Featuring** **The** **Dreaz** **and** **Shela** **M&G** **promo**
- 63 1 **NO GIMME YOUR BEAT** (SPECIAL SURPRISE) **Urban** **Club** **Future**
- 64 1 **DEEPER LOVE** (MISSING YOU) (LEFTFIELD MIXES) **Urban** **Club** **Future**
- 65 1 **NEW** **FEEL** **IT** (MIXES) **Coop** **Steel** **and** **London** **4th** **&** **B'way** **promo**
- 66 1 **COME WITH ME** (TONIGHT) (MIXES) **CARDIAC** (MIXES) **After** **Dark** **Eternal** **WARD** **promo**
- 67 1 **ARE YOU TRYING TO FLY** (RAINBOW MIX) **Revela** **Orbita** **promo**
- 68 1 **MISSING YOU** (MIXES) **Philly** **Waterford** **Pulse-** **8**
- 69 1 **NEW** **LET** **NO** **MAN** **PUT** **ASUNDER** (IT'S NOT OVER) (MIXES) **Urban** **Club** **Future**
- 70 1 **TOUCH** **SO** **SOMEONE** **WE** **ARE** **ALL** **CONNECTED** (MIXES) **Hard** **Discs** **promo**
- 71 1 **NEV** **MOVE** **YOUR** **BODY** **TO** **THE** **SOUND** (REMIX) **Korda** **Flying** **UK** **white** **label**
- 72 1 **GIMME** **REAL** **LOVE** (REMIX) **London** **4th** **&** **B'way** **promo**
- 73 1 **NEW** **YOUR** **LOVE** **IS** **LIFTING** **ME** (MIXES) **Normal** **Cardiac**
- 74 1 **YOU** **AND** **MEHARDORE** **HEAVEN** (3) **Session** **Rumour** **promo**
- 75 1 **DETT** **Demion** **freedom**
- 76 1 **SHOW** **ME** **Supreme** (Locals by **Madeline**) **B.G.M.** (Big Giant Music) **freedom**
- 77 1 **BERRY** (1) **C. 1991** **Urban** **Club** **Future**
- 78 1 **NEW** **SET** **YOU** **FREE** (CLUB MIX) **City** **City** **promo**
- 79 1 **NEV** **SPIN** **OF** **DESTINY** (REMIX) **Sy** **&** **Loverchild** **Tek** **promo**
- 80 1 **MAKE** **YOU** **WOL** (12" **Urban** **Club** **Future**) **Hoof** **Choo** **promo**
- 81 1 **PRESSURE** **Suncream** **Sony** **Solo** **Square**
- 82 1 **ROCK** **HO** **STEADY** (MIXES) **10** **Produce** **Black** **Diamond** **promo**
- 83 1 **NEW** **ESCAPE** **FROM** **REALITY** **Urban** **Club** **Future**
- 84 1 **WHAT** **WE** **DO** (REMIXES) **USK** **Hype** **promo**
- 85 1 **THE BOTTLE** (Urban **Club** **Future**) **Boys** **Own** **promo**
- 86 1 **NEW** **LOVE** **YOU** **ALL** **MY** **LIFETIME** (MIXES) **Chaka** **Khan** **Valiant**
- 87 1 **THE JONES** (12" **SURGERY** MIX) **Tempations** **Warner** **Bros** **promo**
- 88 1 **NEW** **THE** **LOVER'S** **GOT** **WHAT** **YOU** **NEED** (VOCAL HOUSE MIX) **Heavy** **D** **&** **The** **Boyz** **Motown**
- 89 1 **HEAVEN HAS TO WAIT** (12" **Club** **Future**) **MCA** **promo**
- 90 1 **NEW** **HE** **WINK** (12" **Urban** **Club** **Future**) **More** **Protein** **promo**
- 91 1 **ACTION SPEAKS LOUDER THAN WORDS** (2 STEP ACTION) **US** **Freeze** **LP**
- 92 1 **NEW** **UPHEAVAL** (HEAD IN THE CLOUDS) **Nandu** **A&M** **promo**
- 93 1 **IN A BROKEN DREAM** (MIXES) **Philly** **Waterford** **Reinforced**
- 94 1 **TAKE CONTROL** **Normal** **De** **Label** **The** **Master** **Recording** **Company** **promo**
- 95 1 **NEW** **INDEPENDENT WOMAN** (MIXES) **Adina** **C.T.**
- 96 1 **NEW** **YOUR** **WALK** (12" **Urban** **Club** **Future**) **City** **Sounds** **Rumour** **promo**
- 97 1 **SUPERFICIAL LOVE** (MIXES) **Bas** **New** **US** **Atlantic**
- 98 1 **NEW** **FEEL** **THE** **WORLD** (12" **Urban** **Club** **Future**) **US** **Strictly** **Underground**
- 99 1 **NEW** **BROWN** **IS** **DEAD** (REMIXES) **L.A. Style** **ZX** **promo**
- 100 1 **NEW** **LIBERTY & FREEDOM** (MIXES) **Atomizer** **2** **Champion** **white** **label**
- 101 1 **NEW** **FEEL** **THE** **RHYTHM** (12" **Urban** **Club** **Future**) **Cupido** **Diamond** **white** **label**
- 102 1 **STERS DELIGHT** **Smith** **Page** **3** **Strip** **promo**
- 103 1 **NEW** **LISTEN** **TO** **THE** **RHYTHM** **Urban** **Club** **Future**
- 104 1 **NEW** **WHY** **EVER** **YOU** **DREAM** (MIXES) **Read** **2** **Rhythm** **Black** **Diamond** **promo**
- 105 1 **NEW** **FEEL** **YOU** (NAKED CLUB MIX) **100** **Urban** **Club** **Future** **Suburban** **Base**
- 106 1 **NEW** **FEEL** **YOU** (NAKED CLUB MIX) **100** **Urban** **Club** **Future** **All** **Around** **The** **World** **white** **label**

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

featuring full length 12" extended & remixed versions

ROUSE RAIN

kicks like a mule
10 shut up and dance
10 10 10 10 10 10
phase II
10 george norman's haywire
10 acen
10 r01c
10 m-d-emm
10 pascal's bongo massive
10 mystique
10 c-bounce
10 m & m
10 industrial

LP: RUMLD 106 • MC: ZCRUMD 105 • CD: CORLUMD 106 • DISTRIBUTED BY FRANKLE

TOP 30 VIDEO

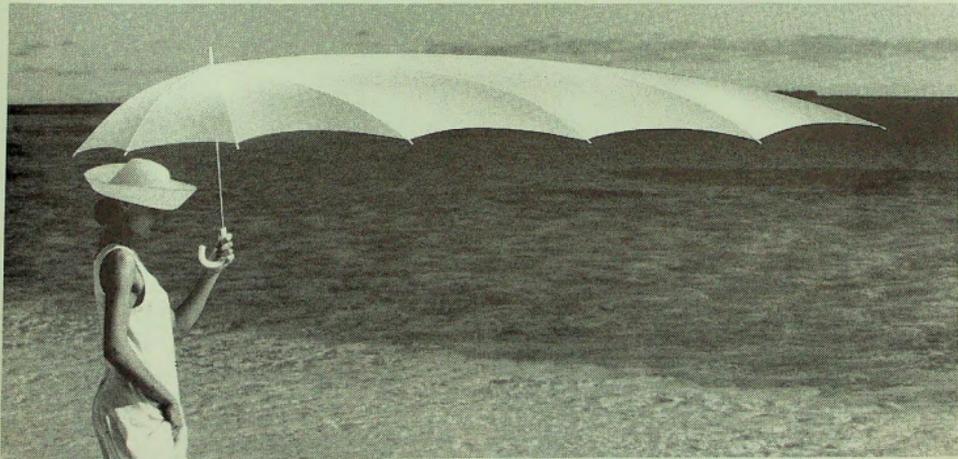
THE OFFICIAL music week CHART

| Rank | Artist Title | Category/Running Time | Label Cat. No. |
|------|-------------------------------------|-----------------------------|------------------------------|
| 1 | FANTASIA | Children's/1 hr 55 min | Walt Disney D21332 |
| 2 | ROBIN HOOD - PRINCE OF THIEVES | Action/2 hr 17 min | Warner HV PES 12220 |
| 3 | MADNESS: Divine Madness | Compilation/30 min | Virgin VVD 1003 |
| 4 | THE LITTLE MERMAID | Children's/1 hr 18 min | Walt Disney D259132 |
| 5 | HOME ALONE | Children's/1 hr 38 min | Foxvideo 1898 |
| 6 | DISNEY'S SING-ALONG SONGS: High-Ho | Children's/28 min | Walt Disney D 205312 |
| 7 | PINGU - BARREL OF FUN | Children's/48 min | BBCV 4653 |
| 8 | ROSEMARY CONLEY'S WHOLE BODY PROG 2 | Special Interest/1 hr 2 min | BBC BVCV 4706 |
| 9 | ELIZABETH R | Special Interest/52 min | BBC BVCV 4710 |
| 10 | GHOST | Drama/2 hr 1 min | CIC VHR 2496 |
| 11 | WRESTLEMANIA V | Sport/3 hr | Silversision WF 066 |
| 12 | MAKING LOVE | Special Interest/50 min | PolyGram 0840863 |
| 13 | THE AMAZING ADV. OF MR. BEAN | Comedy/3 hr | Thames/Video Call TV 8134 |
| 14 | THE RUNNING MAN/THE TERMINATOR | Action/3 hr 20 min | Braveboard STV 4001 |
| 15 | THE EXCITING ESCAPADES ... | Comedy/55 min | Thames/Video Collect TV 8140 |

11 UK: compiled by Ozko

TOP 15 MUSIC VIDEO

| Rank | Artist Title | Category/Running Time | Label Cat. No. |
|------|----------------------------------|-----------------------------|------------------|
| 1 | MADNESS: Divine Madness | Compilation/1hr 30min | Virgin VVD 1003 |
| 2 | SIMPLY RED: Moving Picture Book | Compilation/45min | WMMV 9031754343 |
| 3 | QUEEN: Greatest Flix II | Compilation/1hr 20min | PMI VC4112 |
| 4 | MADNESS: Complete Madness | 4 Front/PolyGram | 0837863 |
| 5 | WONDERSTUFF: Welcome To The ... | Live/1hr 25min | Polygram 0838063 |
| 6 | QUEEN: We Will Rock You | Music Club | MCC 2032 |
| 7 | QUEEN: Box Of Flix | Compilation/2hr 40min | PMI MVB9913243 |
| 8 | TINA TURNER: Simply The Best | Compilation/1hr 30min | PMI MVD 9913083 |
| 9 | ERIC CLAPTON: The Cream Of ... | 4 Front/PolyGram | 0838623 |
| 10 | QUEEN: Greatest Flix | Compilation/1hr 3min | PMI MVP 9910112 |
| 11 | LUCIANO PAVAROTTI: In Hyde Park | PolyGram Video | 0711503 |
| 12 | QUEEN: At Wembley | Live/1hr 15min | MVP 99 1259 3 |
| 13 | ERIC CLAPTON: 24 Nights | Live/1hr 30min | WMMV 7599381933 |
| 14 | JASON DONOVAN: Joseph Mega-Remix | PolyGram Video Single/18min | 0842723 |
| 15 | JAMES: Seven - The Live Video | PolyGram Video | 0838043 |

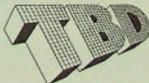


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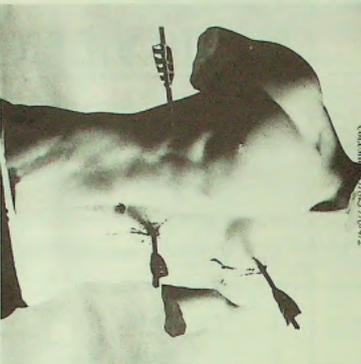
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| | | |
|----------------------|---|---------------------|
| 25 NEW | STEAL YOUR FIRE Gin | AAK |
| 26 NEW | UNDER THE BRIDGE Red Hot Chili Peppers | Warner Bros |
| 27 | WEIRD O The Christians | Situation Two |
| 28 | REMEMBER THE TIME/COME TOGETHER Michael Jackson | Epic |
| 29 | TWILIGHT ZONE 2 Unlimited | PWL Continental |
| 30 NEW | WE ARE EACH OTHER The Beautiful South | Go! Discs |
| 31 NEW | TIME TO MAKE YOU MINE Lisa Stansfield | Arista |
| 32 | ALL I KNOW/ FEELS LIKE FOREVER Joe Cocker | Capitol |
| 33 | I WONDER WHY Curtis Stigers | Arista |
| 34 NEW | WE'VE GOT TO LIVE TOGETHER R.A.F. | PWL Continental |
| 35 | COLOUR MY LIFE M People | Decca/Interscope/CA |
| 36 NEW | LIFT EVERY VOICE (TAKE ME AWAY) Miss O'Dea | Columbia |
| 37 | FAIT ACCOMPLI Curve | Arista/US |

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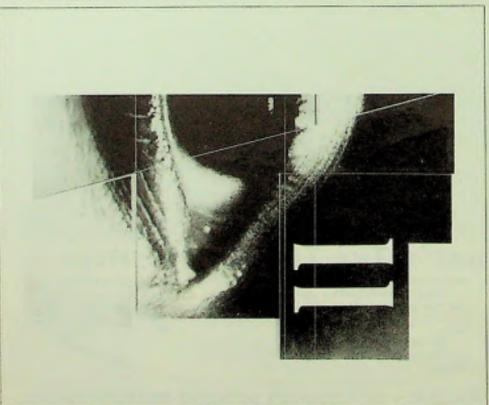


TWELVE INCH

| | | | |
|----------------------|---|----------------------|--|
| 1 NEW | COME AS YOU ARE Nirvana | 21 NEW | FREE RANGE The Fall |
| 2 NEW | A JUICY RED APPLE Sax U | 22 | COLOUR MY LIFE M People |
| 3 NEW | A DEEPER LOVE Divinyls & Cole | 23 NEW | 1991 BERRY (THE REMIXES) TC |
| 4 NEW | LIFT EVERY VOICE (TAKE ME AWAY) Miss O'Dea | 24 NEW | UP TEMPO Tribalistas |
| 5 | NOVEMBER RAIN Guns N' Roses | 25 | MAKE IT ON MY OWN Alison Limerick |
| 6 | RAVE GENERATOR Tonic Two | 26 | WEIRD O The Christians |
| 7 NEW | WE'VE GOT TO LIVE TOGETHER R.A.F. | 27 NEW | NATURAL LIFE Natural Life |
| 8 | I LOVE YOUR SMILE DREXEL BONE REMIX Sinance | 28 NEW | EVERYBODY PUMP DJ Power |
| 9 | OBSESSION HEAD IN THE CLOUDS (EP) Mark N-No | 29 | LIVE IN MANCHESTER |
| 10 | I KNOW New Atlantic | 30 | MIXED TRUTH/BRING UP THE... THE Regga Twins |
| 11 | FAIT ACCOMPLI Curve | 31 NEW | GO TECHNO 2 House |
| 12 | AMERICA: WHAT TIME IS LOVE? The KLF Dread III | 32 | DRAGING ME DOWN Inspiral Carpets |
| 13 | IT'S A FINE DAY Dread III | 33 NEW | TIME TO MAKE YOU MINE Lisa Stansfield |
| 14 | FEED THE FEELING/THREE TIMES A... Jamiroquai/Carve | 34 | WE ARE HANDCORE House Crew |
| 15 | CLOSER Mr. Fingers | 35 NEW | UNDER THE BRIDGE Red Hot Chili Peppers |
| 16 | DON'T LET IT SHOW ON YOUR FACE Alava | 36 NEW | ONE U2 |
| 17 NEW | STEAL YOUR FIRE Gin | 37 | THE EP (BRAND NEW MIXES) Zero B |
| 18 NEW | FAR GONE AND OUT The Jesus And Mary Chain | 38 NEW | YOU GOT A HOLD ON ME Closer Than Close |
| 19 NEW | HANDCORE: THE FINAL CONFLICT (re-release from item 19) | 39 | POWERGEN ONLY YOUR LOVEN P.K.A. |
| 20 | HANDCORE HEAVEN/ YOU AND ME DJ Seduction | 40 | RIGHT NOW Aristad |

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| | | |
|----------------------|--|---------------|
| 63 NEW | THE LIFE OF RILEY The Lightning Seeds | Virgin |
| 64 | LOVER LOVER LOVER Ian McCulloch | Epic West |
| 65 | MASSIVE ATTACK (EP) Massive Attack | Virgin Bunch |
| 66 | THE EP (BRAND NEW MIXES) Zero B | Fremont |
| 67 | GIVE ME JUST A LITTLE MORE TIME Kylie Minogue | PWL Int |
| 68 NEW | UP TEMPO Tribalistas | KMS UK |
| 69 NEW | HANDCORE - THE FINAL CONFLICT Hardcore Rhythm Team | Fremont |
| 70 | STANDING IN THE NEED OF LOVE River City People | EMI |
| 71 NEW | THE BOTTLE The Tyrrel Corporation | Volans |
| 72 | DIXIE NARCO (EP) Primal Scream | Creation |
| 73 NEW | 1991 BERRY (THE REMIXES) TC | Union City |
| 74 NEW | WANTED IT ALL Clayton Troupe | EMI USA |
| 75 | MIXED TRUTH/BRING UP THE MIC SOME MORE The Regga Twins | SHAD |



TOP 75 ARTIST ALBUMS

THE OFFICIAL Music week CHART

TOP 20 COMPILATIONS

14 MARCH 1992

| This Week | Last Week | Title Artist (Producer) | Label/Cassette (Distributor) CD/LP |
|-----------|-----------|---|---|
| 1 | 2 | DIVINE MADNESS • Madness (Lange/Winstanley) | Virgin TVC 2069 (BMG) CD 2007/2062 |
| 2 | NEW | TEARS ROLL DOWN (THE HITS 1981-1992) • Fonzone (Various) | Fonzone 5103284 (F) 5100265/510331 |
| 3 | 1 2 3 | STARS * 6 Smokey Robinson (Various) | East West WK 422 (F) 80172820/421 |
| 4 | 3 | HORMONALLY YOURS • Shakespears Sister (Shakespears Sister/Moore/Thomas) | London 8206266 (E) 8206266/2661 |
| 5 | 6 | HIGH ON THE HAPPY SIDE • Various (Various) | Previews Organisation 5104714 (F) 5104725/5104271 |
| 6 | 4 3 | SEVEN James LaBrie (Various) | Fonzone 5100334 (F) 5100255/510321 |
| 7 | 8 | FROM THE HEART - HIS GREATEST LOVE SONGS • Eric Pretyer (Various) | RCA PK 80642/PK 80642/PL 80642 (BMG) |
| 8 | 2 3 | SIMPLY THE BEST * 3 The Temer (Various) | Capitol TCE571 (E) TCE571/VE571 |
| 9 | 4 7 | WOODFACE • Woodhouse (From) | Capitol TCE571 (E) TCE571/VE571 |
| 10 | 1 4 | REAL LOVE * 2 Lisa Stansfield (DeWany/Morris) | Arista 412300 (BMG) 267200/212300 |
| 11 | 7 6 | DANGEROUS * 4 Michael Jackson (Riviera/Columbia/Sweden/Bettrill) | Epic 468284 (S) 468284/249581 |
| 12 | 10 17 | WE CAN'T DANCE * 2 Various (Various) | Virgin GEMC 31 (F) 31/31 |
| 13 | 2 | THE VERY BEST OF ... Frankie Valli & The Four Seasons (Columbia/Gold/Various) | Columbia 31851 (S) 31851/3181 |
| 14 | 5 | YOURS SINCERELY The Passions (Various) | Columbia 412644 (S) 412644/210641 |
| 15 | 12 3 | CURTIS STIGERS Curtis Stigers (Ballar/Kerchmar) | Arista 411953 (BMG) 261935/211953 |
| 16 | 11 42 | SEAL * 2 Seal (Various) | ZTT 277 (S) 801145/272/271 |
| 17 | 24 | WAKING UP NEIGHBOURS * 2 Brian Augus (Lange) | AA 3817164 (F) 3817164/37163 |
| 18 | 10 | GREATEST HITS II * 4 Ronnie Richards (Various) | Parlophone TCM71 (E) TCM71/2PM71 |
| 19 | 16 | ACHTUNG BABY * 2 U2 (Lange) | Island UK 28 (F) UK 280/281 |
| 20 | 14 | BEVERLY CRAVEN * 2 Beverly Craven (Samwell-Smith) | Epic 467034 (S) 467032/467031 |
| 21 | 19 52 | OUT OF TIME * 3 Vanessa Williams (Various) | Warner Brothers WK 4046 (F) 789546/20/4047 |
| 22 | NEW | NEVERMIND • Nirvana (Geffen) | DGC DGC 3445 (BMG) DGC 3445/3452/3453 |
| 23 | 3 | THE ESSENTIAL KIRI Kiri Kamata (Various) | Decca 4280784 (F) 4280784/28061 |
| 24 | 4 4 | TIME, LOVE AND TENDERNESS * 3 Michael Bolton (Arista/Bettrill) | Columbia 4678124 (S) 4678124/249121 |
| 25 | NEW | BAND NEW BANDS Brand New Heavies (Brand New Heavies) | London 8203044 (F) 8203042/820301 |
| 26 | NEW | UH-OH David Byrne (Lange) | Luaka Bop SW 4642 (F) 789787/80/789781/464 |
| 27 | 23 | DIAMONDS AND PEARLS * 2 Prince & The New Power Generation (Prince) | Paisley Park WK 4322 (F) 789787/80/789781/432 |
| 28 | 21 | THE COMMITMENTS (OST) • The Commitments (Barnhill/Leacock) | MCA MCA 10396 (BMG) MCA 10268/MCA 10396 |
| 29 | 18 | TEEN Pearl Jam (Paraphase/Pearl Jam) | Epic 468884 (S) 468884/888481 |
| 30 | 19 | INSPECTOR MORSE VOL 2 Barrington Morse (Various) | Virgin Television TCM 14 (F) VTCD 14/VT14 |
| 31 | 28 | MOTOWN'S GREATEST HITS Dance Floor (Various) | Motown 5100134 (F) 5100132/5100131 |
| 32 | NEW | EMOTIONS • Mina Caputo (Various) | Capitol 468514 (S) 468512/468511 |
| 33 | 23 | THE WHITE ROOM * 2 No Regrets (Various) | ILF Communications JAMMS 066 (APT) JAMMS 066/JAMMS 066 |
| 34 | 1 | NO REGRETS - THE BEST OF 1965-1976 Scott Walker & The Walker Brothers (Frank/Various) | Fonzone 5108734 (F) 5108732/5108711 |
| 35 | 30/28 | GREATEST HITS * 11 Oceano (Various) | Parlophone TCEM71 (E) TCEM71/2PM71 |
| 36 | 18 | SHEPHERD MOON * 2 Enya (Various) | WEA WK 4312 (F) 8017657/2/4311 |
| 37 | 2 | BLEACH Nirvana (End) | Tape! TUMAC 6 (REP) TUMAC 6/7/PLP 6 |

| This Week | Last Week | Title Artist (Producer) | Label/Cassette (Distributor) CD/LP |
|-----------|-----------|---|---|
| 38 | 36 19 | PERFORMS ANDREW LOYD WEBBER • Michael Crawford/Pat LaBrec | Tenor STAC 264 (BMG) TCD 264/STAC 264 |
| 39 | 51 25 | USE YOUR ILLUSION II • Guns N' Roses (Cin/Geffen) | Geffen GCE 2415 (BMG) GCE 2415/GCE 2415 |
| 40 | 3 | LITTLE VILLAGE L'Extreme (Lange/Village) | Repique WK 462C (F) 7598731/230/462 |
| 41 | 42 | LITRE EME II PORNOGRAFFITI • Esterno (Various) | AA 381234 (F) 381234/236/31 |
| 42 | 6 14 | THE FORCE BEHIND THE POWER • Diana Ross (Cin/Carroll/Wonder) | EMI TCEM 103 (E) CEM 103/22/103 |
| 43 | 37 2 | GET READY The Sugarhill Gang (Sugar/Buena) | PWL Continental HFC 02 (F) HFC 02/23/22 |
| 44 | RE | OF THE HEART, OF THE SOUL & OF THE CROSS P.M. Dawn (P.M. Dawn) | Sea Street GEMC 7032 (E) 7032/31 |
| 45 | 48 29 | JOSEPH... AN AMERICAN LEGEND Joseph (Various) | Real Gone! HFC 02 (F) HFC 02/23/22 |
| 46 | 7 5 | SWEPT Julia Fordham (Fordham/Michel/Padgham/Miriv/Endert) | Cinco JULEC 18 (F) JULEC 18/ORCA |
| 47 | 20 2 | WASTED IN AMERICA Loved (Lange) | Columbia 468434 (S) 468434/846/831 |
| 48 | 43 | MIND ADVENTURES Dee (Lange/Advent) | Dunord Sound 4171264 (S) 4171264/2171263 |
| 49 | NEW | LET ME COME OVER Buffalo Tom (Buffalo Tom) | Situation Two SFC 38 (RMP) SFC 38/30/38/31 |
| 50 | 14 | UNFORGETTABLE WITH LOVE • Natalie Imbruglia (Various) | Elektra ETR 91C (F) 785910/913/911 |
| 51 | 61 25 | USE YOUR ILLUSION II • Guns N' Roses (Cin/Geffen) | Geffen GCE 2415 (BMG) GCE 2415/GCE 2415 |
| 52 | 53 51 | GREATEST HITS * 5 Eurythmics (Stewart/McLennan/Levine) | RCA PL 7485 (S) PL 7485/PL 7486 |
| 53 | 68 | THE IMMAGINE COLLECTION * 7 Madonna (Various) | SWA WX 372C (F) 789344/400/370 |
| 54 | 55 5 | PAVOTTI IN HYDE PARK • Luciano Pavarotti (Cornell) | Decca 403284 (F) 438230/43201 |
| 55 | 58 18 | OUR HURTS * 3 Cher (Various) | Geffen GCE 2447 (BMG) GCE 2447/GCE 2447 |
| 56 | 4 | MIRRAMA Eddie Vedder (Patric Sains/Dimprekar/Various) | RCA PK 75156 (BMG) PK 75156/PL 7156 |
| 57 | 21 | VOICES Kenny Rogers (Rogers/Perley/Lewis/Ferrari/Garner) | Cooltemp ZCTP 41 (F) ZCTP 41/21 |
| 58 | 16 | THE DEFINITIVE SIMON AND GARFUNKEL Simon and Garfunkel (Various) | Columbia 251700002 (F) 251700002/25170001 |
| 59 | 2 | THE ANTIPODE Royce Jones (Lange/Pl) | Warner UK 3989 (F) UK 3989/PL 3988 |
| 60 | 4 | STICK AROUND FOR JOY The Supremes (Frank) | Mercury 1912 (F) 1912/3/4/5 |
| 61 | 68 26 | ON EVERY STREET * 2 Dixie State (Various) | Vertigo 510184 (F) 510165/510180 |
| 62 | 61 18 | DISCOGRAPHY * 1 Phil Spector (Various) | Parlophone TCM71 (E) TCM71/2PM71 |
| 63 | 67 14 | A NEW FLAME * 6 Simply Red (Various) | Island WK 342C (F) 342C/242 |
| 64 | 64 34 | INNUENDO • Queen (Queen/Chapman) | Parlophone TPCSD 115 (E) CPDSD 115/PCSD 115 |
| 65 | 42 2 | WHAT IS NOT (PI) LIENES Virgin TCM 281 (F) TCM 281/281 | |
| 66 | 57 70 | THE BEST OF ELTON JOHN * 7 Elton John (Dunford/Thomas/John/Frank) | Real Gone! BMB4 (F) BMB4/2/3/4/5/6/7 |
| 67 | 16 | SCREAMAELICA • Fiona Apple (Sire) | Creation CCR 076 (RCA) 076/076 |
| 68 | 5 | IMAGES The Celtic Corporation (The Celtic Corporation) | Quality Television TCM 002 (F) TCM 002/002/002 |
| 69 | 6 | FINALLY C+C (Various) | AA 381781 (F) 381781/2/3 |
| 70 | NEW | BABY ANIMALS Baby Animals (Chapman) | Imago PK 95080 (BMG) PK 95080/95080 |
| 71 | 5 4 | GENERATION TERRORISTS Bong Joon (Various) | Columbia 4170004 (S) 4170004/71001 |
| 72 | 7 2 | BOING! Almond (Shilling/Coman/Lauren) | Kanona CODE 11 (F) 8017382/8200E 17 |
| 73 | 7 4 | WIND OF CHANGE - CLASSIC ROCK Columbia 4170004 (S) 4170004/71001 | |
| 74 | 28 | HANDS ON The Blood Sweat & Tears (Various) | Polygram 513001 (F) 513001/351301 |
| 75 | RE | THOUSAND YEAR SEX MAGIK Ritchie (Cin/Poppers/Rubin) | Warner Brothers WK 441C (F) 7893886/23/441 |

| This Week | Last Week | Title Artist | Label/Cassette (Distributor) CD/LP |
|-----------|-----------|--|---|
| 1 | 1 | THE ULTIMATE HARDCORE Various | Telstar STAC 2561 (BMG) DINO 2561/35 |
| 2 | NEW | HEAVENLY HARDCORE Various | Dino DINC 35 (F) DINC 35/35 |
| 3 | 2 | TENDER LOVE 17 ROMANTIC LOVE SONGS Various | EMI TCEM71 64 (EM) 64/EM71 |
| 4 | 4 | THE AWARDS 1991 • Various | PolyGram TV 5152074 (F) 5152075/5152071 |
| 5 | 8 | THE ULTIMATE RAVE • Various | EMV Virgin/PolyGram TCEP 1 (E) TCEP 2/VEP 2 |
| 6 | 4 3 | THREE MINUTE HEROES Various | Virgin Television YTM 8 (VTC) 8/VTLP 1 (F) |
| 7 | 6 | THE CLASSIC ROMANCE Various | EMI TCEM71 63 (E) 63/EM71 |
| 8 | 7 5 | KAOS THEORY Various | Telstar STAC 2562 (BMG) TCD 2562/STAC 2562 |
| 9 | 10 5 | HIT THE DECKS VOL 1 - BATTLE OF THE DJS Various | Quality Television TVC 063 (VTC) 063/071 (S) |
| 10 | 11 20 | THE SOUND OF THE SUBURBS • Various | Columbia MOODC 18 (MOODC) 18/MOODC 18 (S) |
| 11 | 12 3 | THE SOUND OF THE CITY Various | Columbia MOODC 22 (S) MOODC 22/MOODC 22 |
| 12 | 9 | ALL THE BEST - LOVE DUETS VOL 1 Various | Telstar STAC 2557 (TCD) 2557/STAR 2557 (BMG) |
| 13 | 18 | MY GIRL (OST) Various | Epic 4692134 (S) 4692132/4692131 |
| 14 | 10 3 | GROOVY GHETTO 2 Various | Arcade 948 104 (S) 948/102/948/101 |
| 15 | 13 2 | THE REBIRTH OF COOL TOO Various | BMG BRC 582 (BRC) 582/BRC 582 (F) |
| 16 | 14 16 | NOW THAT'S WHAT I CALL MUSIC 20 * 3 Various | EMI TVC 20 (VTC) 20/20 (S) |
| 17 | 16 17 | MORE ROCK 'N' ROLL LOVE SONGS Various | Dino DINC 300 (DINC) 300/301 (S) |
| 18 | 15 3 | GOLD - 18 EPIC SPORTING ANTHEMS Various | TCD 2563/STAR 2563 Mercury 845/749/845/842/845/841 (F) |
| 19 | RE | TWO ROOMS - ELTON JOHN & BERNIE TAUP Various | Mercury 445/445/445/445/445/445 (F) 43822/2438221 (F) |
| 20 | 18 14 | ESSENTIAL OPERA * 2 Various | Epic 438224 (F) 438224/238221 |

ARTISTS A-Z

| Artist | Album | Label |
|--------|----------------------|------------------------|
| A | ALICE IN CHAINS | Atlantic |
| B | BABY ANIMALS | Imago |
| C | CHER | Geffen |
| D | DIAMONDS AND PEARLS | Paisley Park |
| E | ENYA | WEA |
| F | FINALLY | AA |
| G | GROOVY GHETTO 2 | Arcade |
| H | HIT THE DECKS VOL 1 | Quality Television |
| I | IMAGES | The Celtic Corporation |
| J | JACKSON | Mercury |
| K | KAOZ THEORY | Telstar |
| L | LITTLE VILLAGE | Repique |
| M | MIRRAMA | RCA |
| N | NEVERMIND | DGC |
| O | OUR HURTS | Cher |
| P | PAVOTTI IN HYDE PARK | Decca |
| Q | QUEEN | Parlophone |
| R | REAL LOVE | Arista |
| S | SEAL | ZTT |
| T | TEARS ROLL DOWN | Fonzone |
| U | UH-OH | Luaka Bop |
| V | VOICES | Cooltemp |
| W | WAKING UP NEIGHBOURS | AA |
| X | XENIA | Capitol |
| Y | YOURS SINCERELY | Columbia |
| Z | ZEPHYRUS | Capitol |

* Peak position in combined week of cassette, CD and LP.
 † Peak position in CD only.
 ‡ Peak position in LP only.
 § Peak position in cassette only.
 ¶ Peak position in CD only.
 †† Peak position in LP only.
 ‡‡ Peak position in cassette only.

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MID-PRICE/BUDGET CLASSICAL ALBUMS

| # | Title, Composer Artist, Orch. | Label | Release Date |
|----|---|---|--------------|
| 1 | CLASSICAL COLLECTION SAMPLER Various | Conifer CD EBOCAT 11MC DCCCAT 11CON | Dec 1 |
| 2 | YOUR HUNDRED BEST OPERA TUNES 1 Various | Conifer CD 4336642MC 4336641 (F) | Dec 1 |
| 3 | DISCOVER THE CLASSICS MASTER DISC Various | Picwick CD PCDS 44MC PCDS 5 (F) | Dec 1 |
| 4 | ALBUMINO/PACHELBEI/ETC DG Gifferra Karajava/RPO | DG Gifferra 419044/419054 (F) | Dec 1 |
| 5 | HOLST: THE PLANETS Various | Imp. Decca/CMP 800 848C 810 (F) | Dec 1 |
| 6 | VIVALDI: FOUR SEASONS Various, of England | CMP 40P 106/TCDF 4021 (F) | Dec 1 |
| 7 | THE WORLD OF GILBERT & SULLIVAN D'Adda Cante | CD 4336962MC 4336954 (F) | Dec 1 |
| 8 | NEW HANDEL WILLIAMS: TALLIS FANTASIA, ETC. Various | Emance/Conifer CD 4336962MC 4336954 (F) | Dec 1 |
| 9 | YOUR HUNDRED BEST OPERA TUNES II Various | Conifer CD 4336642MC 4336641 (F) | Dec 1 |
| 10 | BIZET - CARMEN - SCENES AND ARIAS Various | Decca Opera/Gala CD 4313022MC 411724 (F) | Dec 1 |
| 11 | CHAIKOVSKY: 1812 OVERTURE Various | CMP 40P 110/TCDF 101 (F) | Dec 1 |
| 12 | CHOPIN FAVORITES Various | Decca CD 4177822MC 4177821 (F) | Dec 1 |
| 13 | ELGAR: VIOLIN CONCERTO Various | Conifer/Emance/Decca CD EMX 4529MC TCXEM 2058 (F) | Dec 1 |
| 14 | DISCOVER THE CLASSICS: LOVE & ROMANCE Various | Picwick CD PCDS 51MC PCDS 5 (F) | Dec 1 |
| 15 | FANTASIA (OST) Various | Picwick/Decca CD OSTCD 4529MC OSTMC 4520 (F) | Dec 1 |
| 16 | ELGAR: CELLO CONCERTO/ENIGMA VARIATIONS Various | Conifer/Emance/Decca CD OST 40242MC DCC 402 (F) | Dec 1 |
| 17 | ORFF: CARMINA BURANA Various | Decca CD 4238822MC 4238821 (F) | Dec 1 |
| 18 | THE COLLECTION - IN CONCERT Various | CCLSP 288C/CCLMC 288 (BMG) | Dec 1 |
| 19 | YOUR HUNDRED BEST OPERA TUNES II Various | Conifer CD 4336642MC 4336641 (F) | Dec 1 |
| 20 | HANDEL: MESSIAH Various | CMP CD CDFD 4718MC TCDFD 4718 (F) | Dec 1 |
| 21 | PICCIANI: TURBANDOT (HIGHLIGHTS) Various | Decca Opera/Gala CD 4313022MC 4213021 (F) | Dec 1 |
| 22 | DUETS FROM FAMOUS OPERAS Various | CMP CD CP 4489MC TCDF 40243 (F) | Dec 1 |
| 23 | BEEHOVEN: SYMPHONY No. 9 Various | Decca CD 4278222MC 4278221 (F) | Dec 1 |
| 24 | HOLST: THE PLANETS Various | CMP 40243/TCDF 40243 (F) | Dec 1 |
| 25 | FAMOUS OPERA CHORUSES Various | Decca CD 4336612MC 4336611 (F) | Dec 1 |
| 26 | DISCOVER THE CLASSICS: SOUND & VISION Various | Picwick CD PCDS 10MC PCDS 10 (F) | Dec 1 |
| 27 | DISCOVER THE CLASSICS: POWER & GLORY Various | Picwick CD PCDS 10MC PCDS 10 (F) | Dec 1 |
| 28 | STRAUSS, J.: WALTZES Various | Aspen CD ASP 5901MC ASP 3001 (CON) | Dec 1 |
| 29 | BIZET/PUCCHINI/VERDI: DUETS Various | Aspen CD 4177812MC 4177811 (BMG) | Dec 1 |
| 30 | HOLST: PLANETS/ELGAR: ENIGMA, MARCHES, ETC. Various | DG CD 4138222MC 4138221 (F) | Dec 1 |
| 31 | WARSAW CONCERTO Various | CMP 4148831/TCDF 4144508 (F) | Dec 1 |
| 32 | THE WORLD OF KATHLEEN FERRIER Various | Decca CD 4300962MC 4300961 (F) | Dec 1 |
| 33 | MOZART: THE MARRIAGE OF FIGARO Various | CMP CD CDFD 4724MC TCDFD 4724 (F) | Dec 1 |
| 34 | THE WORLD OF HANDEL Various | Decca CD 4336502MC 4336501 (F) | Dec 1 |
| 35 | HOLST: THE PLANETS, ETC. Various | Aspects Muckler/RPO CD ASP 5901MC ASP 3001 (CON) | Dec 1 |
| 36 | FAURE: REGUIEM Various | Emance/Conifer CD CDEXM 2166MC TCXEM 2166 (F) | Dec 1 |
| 37 | ALBINO/CORELLI/VIVALDI/PACHELBEI Various | DG CD 4134222MC 4134221 (F) | Dec 1 |
| 38 | PUCCHINI: ARIAS Various | CMP 4661/TCDF 4568 (F) | Dec 1 |
| 39 | BEEHOVEN: PIANO CONCERTOS 4 & 5 Various | Decca Opera/Mega CD 4307042MC 4307041 (F) | Dec 1 |
| 40 | OPERA HIGHLIGHTS - SAMPLER Various | Philips 4263702 (F) | Dec 1 |

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DISTRIBUTION: INDIE SINGLES*

| # | Title, Artist | Label | Release Date |
|----|---|---|--------------|
| 1 | NEW AMERICA: WHAT TIME IS LOVE? KLF Communications/KLFUSA 61 (RTM/MP) | KLF Communications/KLFUSA 61 (RTM/MP) | Dec 1 |
| 2 | DRAGGING ME DOWN Inspiral Carpets | Mute DUNG 16 (RTM/MP) | Dec 1 |
| 3 | WEIRD The Roots | Situation Two/SIT 88 (RTM/MP) | Dec 1 |
| 4 | LET ACCOMP! Anxious - (ANX 36) (F) | Anxious - (ANX 36) (F) | Dec 1 |
| 5 | NEW OBLIVION (HEAD IN THE CLOUDS) Reinforced - (HRET 1212) (SRD) | Reinforced - (HRET 1212) (SRD) | Dec 1 |
| 6 | CRUCIFIED The 1975 | China WOKIT 2017 (F) | Dec 1 |
| 7 | NEW PLEASURE DREAM R&B/RSK 102 (RSK/UK 10) (RTM/MP) | R&B/RSK 102 (RSK/UK 10) (RTM/MP) | Dec 1 |
| 8 | NEW MIKE TRUTH/BRING UP THE SHUT UP AND DANCE SQUAD 27 (F) | Shut Up And Dance SQUAD 27 (F) | Dec 1 |
| 9 | SHADES OF PARANOMIA China - (WOKT 2014) (F) | China - (WOKT 2014) (F) | Dec 1 |
| 10 | NEW POWERGEN (ONLY YOUR LOVE) PKA | Slits 112PKA 1 (SRD) | Dec 1 |
| 11 | THE BOUNCER The 1975 | Trilobe Base THREE 35 (TRB/31) (SRD) | Dec 1 |
| 12 | INSCOMPACT Hope - (12P/MR 055) (F) | Hope - (12P/MR 055) (F) | Dec 1 |
| 13 | DIXIE NARCO EP The Roots | Creation CRE 11701 (F) | Dec 1 |
| 14 | NEW WE ARE HARDCORE The Roots | Production House - (PNT 095) (S&I) | Dec 1 |
| 15 | NEW FAR OUT Son-T | Suburban Base SUBBASE 85 (SUBBASE 8) (SRD) | Dec 1 |
| 16 | NEW THE CELEBRATED WORKING MAN Sacred Heart - (INONE 1) (URTM/AF) | Sacred Heart - (INONE 1) (URTM/AF) | Dec 1 |
| 17 | NEW ADRENALIN EP The Roots | Creation CRE 12471 (F) | Dec 1 |
| 18 | NEW CHELLA AND GIG The Roots | True Pure - (PURE 8) (SRD) | Dec 1 |
| 19 | NEW LEAVE THEM ALL BEHIND Creation CRE 12371 (F) | Creation CRE 12371 (F) | Dec 1 |
| 20 | NEW TAKE ON HIGHER Jennifer Lopez | ZYX ZYX 67181 (ZYX 671812) (S&I) | Dec 1 |
| 21 | NEW LUSTIFIED AND ANCIENT The Roots | KLF.COM/KLF 99 (K/RTM/AF) | Dec 1 |
| 22 | NEW GET DOWN The Roots | Silently Underground 75TUR 13 (5TUR 13) (F) | Dec 1 |
| 23 | NEW CLOSE YOUR EYES Adam | Production House - (PNT 034) (S&I) | Dec 1 |
| 24 | NEW LOVE YOUR MONEY Devin Dwyer | Deva DWAT1 001 (F) | Dec 1 |
| 25 | NEW THE DAY YOU WENT AWAY/Other S.P. Samston | One Little Indian 77 TP1 (TP12) (F) | Dec 1 |
| 26 | NEW WHERE'S ME, JUMPER Devin Dwyer | Deva DWH 011 (F) | Dec 1 |
| 27 | NEW ONLY THE STRONG SURVIVE Music For Nations 112UK1 145 (F) | Music For Nations 112UK1 145 (F) | Dec 1 |
| 28 | NEW AUTOBIOGRAPHY /THE GREEN MAN Shut Up And Dance | Shut Up And Dance - (SQUAD 21) (F) | Dec 1 |
| 29 | NEW BANANA SAUSAGE Koolhaas - (KSA 11) (F) | Slip 511 (F) | Dec 1 |
| 30 | NEW DANCE NO MORE E.L.O. L'Orchestra/Orchestra French | MOS - (MOS 011) (SRD) | Dec 1 |
| 31 | NEW HOLD IT DOWN The Roots | Moving Shadow - (ISHADOW 14) (SRD) | Dec 1 |
| 32 | NEW WORLD AROUND Us | Rough Trade R 2857 (R 2850) (RTM/MP) | Dec 1 |
| 33 | NEW ARISE Sepultura | Roadrunner - (RO 24066) (F) | Dec 1 |
| 34 | NEW WHAT YOU DO TO ME (EP) Damage Inc. | Creation CRE 11511 (F) | Dec 1 |
| 35 | NEW HIT The Sugarcubes | One Little Indian 62 TP1 (62 TP12) (F) | Dec 1 |
| 36 | NEW STOP (EP) Mega City Four | Big Life MEGA113 (SRD) | Dec 1 |
| 37 | NEW INSTRUMENTS OF DARKNESS China Wokit 2012 (F) | China WOKIT 2012 (F) | Dec 1 |
| 38 | NEW CHERA (EP) Project One | Rising High - (RSHN 16) (SRD) | Dec 1 |
| 39 | NEW ELEMENTAL MAYHEM (EP) The Roots | Zink - (12NF 011) (F) | Dec 1 |
| 40 | NEW VELVET ROOF Buffalo Tom | Situation Two - (SIT 861) (RTM/MP) | Dec 1 |

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DISTRIBUTION: INDIE ALBUMS*

| | | |
|----|--|------------------------------------|
| 1 | NEW BLEACH Nirvana | Telstar TULP 6 (R/F) |
| 2 | NEW SEBASTOPOL RD Megz City Four | Big Life MEGAL1 (SRD) |
| 3 | 12 THE WHITE ROOM The Roots | KLF Communications JAMESL 006 (AF) |
| 4 | 13 STYCK AROUND FOR JOY The Sugarcubes | One Little Indian TPL 26 (F) |
| 5 | 4 HIT THE DECKS VOL. 1 - BATTLE Quality Television GTV 003 (F) | |
| 6 | 10 SCREAMDELICIA Puma Scorpum | Creation CRELP 016 (F) |
| 7 | 4 IMAGES The Roots Corporation | Quality Television GTV 002 (F) |
| 8 | NEW PURE Godhead | Eraiche MGS4 32 (R/F) |
| 9 | NEW LOVE OF LIFE Young Good Music YGML 06 (F) | |
| 10 | 10 BANDWAGONSQUE Teenage Fanclub | Creation CRELP 106 (F) |

METAL CHART

| | | |
|----|---|--|
| 1 | NEW WAKING UP THE NEIGHBOURS Iron Maiden | ARM 397144 (F) 39124231 (S&I) |
| 2 | NEVERMIND Nirvana | DGC DGC 2425 (BMG) DGC 242502 (S&I) 2425 |
| 3 | NEW TEN Pearl Jam | Epic 468884 (S&I) 46888424 (S&I) |
| 4 | NEW WASTED IN AMERICA Limp Bizkit | Columbia 669434 (S&I) 46951234 (S&I) |
| 5 | NEW EXTREME II - PORNOGRAPFFITI Limp Bizkit | Atlantic 786313 (S&I) 78631302 (S&I) |
| 6 | NEW GENERATION TERRORISTS Megadeth | Columbia 473964 (S&I) 47396427 (S&I) |
| 7 | NEW BLEACH Nirvana | Telstar TULP 6 (R/F) TULP 6 (R/F) 4 |
| 8 | NEW USE YOUR ILLUSION I Guns N' Roses | Geffen GEF 2415 (BMG) GEF 2415 (S&I) 2415 |
| 9 | NEW USE YOUR ILLUSION II Guns N' Roses | Geffen GEF 2420 (BMG) GEF 2420 (S&I) 2420 |
| 10 | NEW VULGAR DISPLAY OF POWER Pantera | Atlantic 7567915 (S&I) 75679156 (S&I) 7591 |
| 11 | NEW KISS OF THE GYPSY Kiss | Atlantic 7567227 (S&I) 75672276 (S&I) 7276 |
| 12 | NEW BLOOD SUGAR SEX MAGIK Red Hot Chili Peppers | Warner Bros/WX 44 (F) 759926812 (WX 44) |
| 13 | NEW BILL & TED'S BOGS... (OST) Interpol | Interpol 565117 (S&I) 56511702 (S&I) 5651 |
| 14 | NEW APPETITE FOR DESTRUCTION Guns N' Roses | Geffen GEF 2148 (BMG) GEF 2148 (S&I) 2148 |
| 15 | NEW METALLICA Metallica | Vertigo 1100274 (F) 1100273 (S&I) 100273 |
| 16 | NEW RECKLESS Bryan Adams | BMG A&M 5013 (F) A&M 5013A (S&I) 5013 |
| 17 | NEW BAT OUT OF HELL Megadeth | Cleveland 804241 (S&I) 760241 (S&I) 8241 |
| 18 | NEW SHAKE YOUR MAKEMAKER The Black Crowes | Def American 84251 (S&I) 842510 (S&I) 8425 |
| 19 | NEW HITS OUT OF HELL Megadeth | 50642 (S&I) 50642 |
| 20 | NEW SCREW IT! DANGER DANGER | Epic 468661 (S&I) 4686612 (S&I) 6661 |
| 21 | NEW PRISONERS IN PARADISE Europe | Epic 468404 (S&I) 4684042 (S&I) 8404 |
| 22 | NEW CORNERSTONES 1967-1970 Jimi Hendrix | Polygram 8472314 (F) 84723142 (S&I) 7231 |
| 23 | NEW SLIPPERY WHEN WET Live | Ventura VERC 38 (F) VERCD 38 (S&I) 38 |
| 24 | NEW STILL GOT THE BLUES Gary Moore | Virgin TCV 2617 (F) 2617 (S&I) 2617 |
| 25 | NEW WELD Neil Young | Reprise 7592067 (S&I) 75920671 (S&I) 920671 |
| 26 | NEW GUN N' RISES Guns N' Roses | Geffen GEF 2418 (BMG) GEF 2418 (S&I) 2418 |
| 27 | NEW FOUR SYMBOLS (LED ZEPPELIN 4) Led Zeppelin | Atlantic 469028 (F) 46902802 (S&I) 9028 |
| 28 | NEW CRAZY WORLD Scorpions | Ventura 846904 (F) 84690402 (S&I) 6904 |
| 29 | NEW THE SKY IS CRYSING Europe | Epic 468764 (S&I) 46876402 (S&I) 764 |
| 30 | NEW SWALLOW THIS Poison | Capitol 12515 (S&I) 1251502 (S&I) 1515 |

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new single - march 16

10th

1st edition lyrical picture disc: easy (club cut)

12th

easy (extended) give me the money late september

cd

special digipak format: easy (single cut) give me the money late september

7th

easy (single cut) give me the money

produced by mark

easily ahead of their d generation

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TOP 60 DANCE SINGLES

THE OFFICIAL music week CHART

| This Week | Last Week | Title | Artist | Label (12") (Distributor) | This Week | Last Week | Title | Artist | Label (12") (Distributor) | This Week | Last Week | Title | Artist | Label (12") (Distributor) |
|-----------|-----------|---------------------------------------|---------------------------|---|------------------------------|-----------|-------------------------------------|-----------------------------|---|-----------|-----------|--|-----------------------------------|-----------------------------------|
| 1 | 2 | OBLIVION (HEAD IN THE CLOUDS) | Manix | Reinforced RIVET 1212 (SRD) | 25 | NEW | THE BOTTLE | Tyrrel Corporation | Volante Cooltempo TYRX1 | 35 | NEW | GIMME REAL LOVE | Helen Bruner | Cardiac CNYT7 |
| 2 | NEW | A DEEPER LOVE | Civiles & Cole | Columbia 6578496 (SM) | 26 | 12 | CLOSE YOUR EYES | Acen | Production House PNT 034 (Self) | 36 | 13 | DEEPER LOVE (MISSING YOU) | Ultra Nate | Eternal VZ 653T (W) |
| 3 | NEW | LIFT EVERY VOICE (TAKE ME...) | Mass Order | Columbia 6577486 (SM) | 27 | 16 | IT'S A FINE DAY | Opus II | PWL International PWT1 215 (W) | 37 | 27 | EVERYBODY PUMP | DJ Power | Cooltempo COOLX 252 (E) |
| 4 | NEW | HARDCORE - THE FINAL CONFLICT | Hardcore Rhythm Team | Furious FRUT 001 (SRD) | 28 | 19 | OPTIMISTIC | Sounds Of Blackness | Perspective/A&M PERT 849 (F) | 38 | NEW | WORKOUT | Frankie Knuckles feat. R. Gill | Virgin USA 096201 |
| 5 | NEW | A JUICY RED APPLE | Skin Up | Love EVOLX 11 (F) | 29 | 10 | THE EP (BRAND NEW MIXES) | Zero B | Freedom TABX 102 (F) | 39 | 28 | REALITY USED TO BE A FRIEND...PM Dawn Ge | PM Dawn Ge | Gee Street GEET 37 (F) |
| 6 | NEW | BERRY | TC1991 | Union City UCRT 11 (P) | 30 | NEW | ANOTHER PLACE ANOTHER DAY... | Juliet Roberts | Slam Jam SLAM 2T (W) | 40 | 23 | LIVE IN MANCHESTER (Pts 1+2-N-Joi Deconstruction) | N-Joi | Deconstruction/RCA PT 45292 (BMG) |
| 7 | NEW | YOU GOT A HOLD ON ME | Closer Than Close | Slam Jam SLAM 3T (W) | 31 | 20 | AMERICA: WHAT TIME IS LOVE? | KLF | KLF Communications KLFUSA 4X (RTM/PT) | 41 | 18 | HARD TIMES | No Matic | X272 |
| 8 | 2 | WE ARE HARDCORE | House Crew | Production House PNT 035 (Self) | 32 | 25 | HOLD IT DOWN | 2 Bad Mice | Moving Shadow SHADOW 14 (SRD) | 42 | 28 | DREAM COME TRUE | Brand New Heavies/N'Dea Davenport | ffr FX 180 (F) |
| 9 | NEW | RAVE GENERATOR | Toxic Two | PWL Continental PWT1 223 (W) | 33 | NEW | DON'T LOSE THE MAGIC | Shawn Christopher | Arista USA ADP 2412SA (Import) | 43 | NEW | I GOTTA HOLD ON YOU | Maestro Joshua/Charity | ID (USA) ID 1011 (Import) |
| 10 | 2 | FEED THE FEELING/THREE TIMES | Perception/K-Creative Tal | Perception/K-Creative Talkin Loud TLXK 17 (F) | 34 | 24 | TAKE ON HIGHER | Jennifer L | ZYX ZYX 671612 (Self) | 44 | 43 | ARE YOU READY TO FLY | Rozalla | Pulse 812LOSE 21 (BMG) |
| 11 | 3 | CLOSER | Mr Fingers | MCA MCST 1601 (BMG) | <h3>TOP 10 DANCE ALBUMS</h3> | | | | | | | | | |
| 12 | NEW | WE'VE GOT TO LIVE TOGETHER | RAF | PWL Continental PWT1 218 (W) | | | | | | | | | | |
| 13 | 2 | MIXED TRUTH/BRING UP... | Ragga Twins | Shut Up And Dance SUAD 27 (P) | 1 | NEW | BRAND NEW HEAVIES | Brand New Heavies | Acid Jazz 828001/8283004 (F) | 45 | 31 | CHEEBA (EP) | Project One | Rising High RSN 16 (SRD) |
| 14 | NEW | GO TECHNO | 2 House | Atlantic A 7519T (W) | 2 | 1 | THE REBIRTH OF COOL, TOO | Various | 4th + B'way BRPLP 582 | 46 | 16 | SEANCE/ATHEAMA | Nebula II | Reinforced RIVET 1211 (SRD) |
| 15 | 4 | I LOVE YOUR SMILE (REMIX) | 3 Beat 3BTT 1 (W) | Motown TMGX 1401 (F) | 3 | 2 | THE ANTIDOTE | Romy Jordan | Island ILPS 9988CT 9988 (F) | 47 | NEW | PINK AND PURPLE EXPERIENCE | Audio Assault | Rising High RSN 18 (SRD) |
| 16 | 5 | I KNOW | New Atlantic | 3 Beat 3BTT 1 (W) | 4 | 3 | BORN INTO THE 90s | R Kelly/Public Announcement | Jive HP 123/HP 123 (BMG) | 48 | NEW | LOVE DESIRE | D'Bora | Polydor P2 202 (F) |
| 17 | 11 | DON'T LET IT SHOW ON YOUR FACE | Adeva | Cooltempo COOLX 248 (E) | 5 | 10 | ULTIMATE HARDCORE | Various | Telstar STAR 2561/STAC 2561 (BMG) | 49 | 29 | CUTTER | Blow | Ten TENX 384 (F) |
| 18 | 14 | POWERGEN (ONLY YOUR LOVE) | PKA | Sirens 12PKA 1 (SRD) | 6 | 4 | YOURS SINCERELY | The Pasadenas | Columbia 4712641/4712644 (SM) | 50 | 35 | MUTATIONS (EP) | Orbital | ffr FX 181 (F) |
| 19 | 4 | HARDCORE HEAVEN/YOU AND ME | DJ Seduction | Freedom TABX 103 (F) | 7 | RE | REAL LOVE | Lisa Stansfield | Arista 2123004/12300 (BMG) | 51 | 27 | FAMILY | McKoy | Righttrack RTKOY 01 (LSE) |
| 20 | 21 | MAKE IT ON MY OWN | Aison Limerica | Arista 614996 (BMG) | 8 | 16 | JUICE (OST) | Various | MCA MCA 10462/MCACC 10462 (BMG) | 52 | 4 | BANNANA SAUSAGE | Slip N'Slide KICK 11 (SRD) | |
| 21 | NEW | UP TEMPO | Tronikhouse | KMS UK KMSUK 1 (RIQ/P) | 9 | NEW | HEAVENLY HARDCORE | Various | Dino DINTV 35/DINMC 35 (P) | 53 | 22 | PURE PLEASURE | Digital Exclamation | R&S/Outer Rhythm RSUK 10 (RTM/P) |
| 22 | 15 | FAR OUT | Son'z Of A Loop Da... | Suburban Base SUBBASE 008 (SRD) | 10 | RE | SHUT UP AND DANCE | Various | Shut Up And Dance SUADCOLP 001/SUADCOMC | 54 | RE | TOYTOWN EP | Interface | Rising High RSN 14 (SRD) |
| 23 | NEW | TIME TO MAKE YOU MINE | Lisa Stansfield | Arista 615113 (BMG) | 11 | NEW | LUCKY FELLOW | Snowboy feat Noel McKoy | Acid Jazz JAZZD 42T (RE/P) | 55 | 37 | FALLEN | One Dove | Boys Own BOIX 9 (F) |
| 24 | 17 | COLOUR MY LIFE | M People | Deconstruction/RCA PT 45242 (BMG) | 12 | 15 | MASSIVE ATTACK (EP) | Massive Attack | Wild Bunch WBRT 4 (F) | 56 | 39 | FEEL | Rush Juy | MCA MCST 1574 (BMG) |

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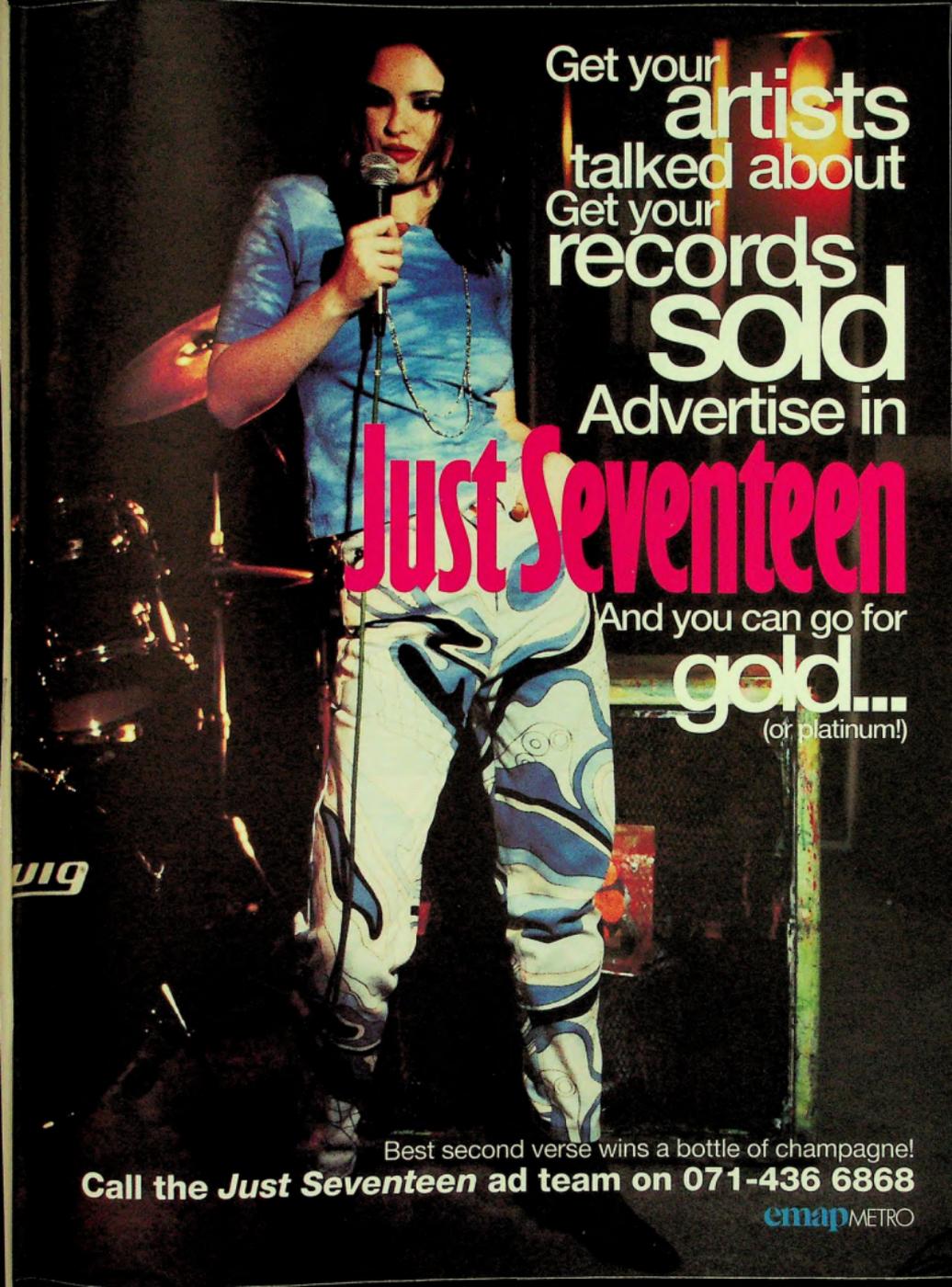
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CLASSIC CD - THE MAGAZINE YOU CAN LISTEN TO

*ABC January - December 1991

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Holding steady: the glossy monthly market, unheard of six years ago, now accounts for a healthy total ABC approaching 350,000 sales

Title fight

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

Classic CD, whose current annual worldwide sales stack up at 61,150 has built its editorial formula around a CD free with every issue.

Says marketing manager Andrew Marshall: "The tracks on it are all chosen by our editorial team as part of the best new releases of the month and within the magazine the features and reviews concentrate very much upon the CD tracks. What we offer is a complete listening package every month."



The stalwarts: NME and Melody Maker



The newcomers: classics are becoming a boom market



Weekly newspaper *The Voice*, published by Vee Tee Ay Media Resources has achieved credibility with editorial that reflects its direct contact with up and coming black acts.

Neil Storey, co-director of PR company Partridge & Storey, says: "The black specialist press such as *The Voice* is a 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 to a major client, the *NME* or *Select* to an indie band, the rock press for a metal outfit or *The Edinburgh Evening News* for an artist on tour."



Smash Hits and *TV Hits*: from pop to TV stars

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 content. These days the title boasts eight more pages focusing on film, video and fashion, although

WHITHER THE TEENAGE RAMPAGE?

ABC figures over the last two years

| Title | July-Dec 91 | Jan-June 91 | July-Dec 90 | Jan-June 90 |
|--------------|-------------|-------------|-------------|-------------|
| Big! | 259,513 | 284,133 | 236,701 | 161,215 |
| Fast Forward | 138,742 | 166,291 | 228,766 | 283,207 |
| Just 17 | 210,871 | 225,542 | 245,960 | 280,508 |
| Kerrang! | 90,738 | 52,858 | 61,294 | 59,411 |
| Melody Maker | 70,290 | 67,983 | 70,100 | 48,580 |
| Metaz Hammer | 46,310 | 43,563 | 41,872 | 48,580 |
| NME | 115,300 | 111,503 | 121,001 | 118,257 |
| Number One | 120,350 | 137,112 | — | — |
| Raw | 27,296 | 35,714 | 41,186 | 46,581 |
| Select | 80,309 | 75,862 | 75,083 | — |
| Smash Hits | 391,118 | 420,239 | 470,463 | 555,797 |
| Sounds | — | — | 40,238 | 44,067 |
| Q | 166,149 | 163,807 | 173,137 | 172,063 |
| Vox | 106,500 | 102,182 | — | — |
| TV Hits | 156,000 | 146,502 | 114,682 | — |

Sounds last year marked the end of an era. Teen titles have been hit hardest by the circulation declines which hit hard in 1990. The shortlived *PopShots*, *Rage* and *Number One* were all victims of the shrinking teenage population over the last couple of years, leaving *Big!*, *Smash Hits* and *TV Hits* to conquer the remaining market with more wide ranging celebrity formulae. While *Vox* and *Select* — launched in 1990 — were initially perceived as versions of *Q*, they have proved that that 16-25 music enthusiast weaned on *Smash Hits* demands a visually led package to complement a weekly diet of inks. 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.

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 25% 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

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Steel resolve: metal magazines forge ahead

TV programmes such as Bay Watch.

The monthly *TV Hits* published by Attic Futura 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 *Vox*.

"The 18 and 19 year olds who read the weeklies need their weekly fix of news about releases and tours," he says. "Vox is 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*, puts down to being following. "Heavy metal fans are loyal to 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 populist 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 Now* competing for the classical enthusiast's attention.

Other launches lined-up for this year are Northern & Shell's *Rock Compact Disc* and Henry Hadaway's joint venture with Backland Publishing to produce *Replay*.



Paul Fletcher: ad revenue up



Sandra McLean: 'recession helps'



Sue Hauken with *Smash Hits* editor Mike Soutar

Despite the sheer range of titles, some buyers are still critical. Gary McCausland, head of production and marketing at Factory, says publishers are too obsessed with niche markets.

"Generally, 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 are 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.

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Which medium offers the best deal for which music product? Media buyers to

TV buying looks set to become increasingly competitive from January 1 1993 when Channel Four takes full control of its sales and marketing. Airtime is currently sold through the ITV companies. "January 1 1993 promises to be the most significant date for us since we launched in November 1982," says Matt Shreeve, Channel Four's business manager.

MARK BRANDON

Managing director, broadcast, The London Media Group

"Larger compilation albums, for example the Now series and the best of Tina Turner, Queen and Eurhythms, are always pushed on TV if the budget allows it, especially over the Christmas period.

"We can't always afford to advertise in the London television region so we compromise by buying smaller regions which are backed up in London.

"TV means credibility in the eyes of retailers, giving titles a healthy in-store chart position and the racking that goes with that.

"Although television advertising is expensive — a client can easily spend £1m in a short space of time — record companies can instantly see how successful a campaign has been through Gallup data. It also effectively brands a product for the consumer.

"TV is polarised which makes it inflexible. For example, if you

want to place business with Thames and London Weekend Television it can be tricky and TV can't break new acts or sell singles.

"However, as satellite TV develops with cheaper capital costs our clients will have more affordable choices.

"Buying radio is hampered by inflexible programming, for example there are few shows which are suitable for heavy rock acts.

"Radio is bought regionally or nationally, although it's very difficult to plan a national advertising campaign on radio because there are so many stations to keep track of.

"Traditionally, radio has been badly marketed and the medium needs to get its act together if it wants to become more viable.

However, radio is very cost effective when compared with television and unlike press advertisement, customers can actually hear the product.

"Posters have become more popular with clients since Warner's spectacular 48-sheet

Seal boards.

"Although production costs are expensive, the mechanics have improved and posters go up fairly rapidly now, and unlike flyposting, clients can check up on their sites.

"Posters are more successful with well known bands and are a good reminder medium. A TV campaign running in London, Central and Granada, for example, can be consolidated by a simultaneous poster campaign in the main towns."

ZOE PRICE

Media planner/buyer, Rohan Media Services

"With all media we have to think very carefully about where we place our spends because most of our clients are independents with limited budgets.

"We go for a magazine's environment rather than its circulation because that way we know we are reaching likely buyers. For example, specialist magazines like *Echoes* are useful for dance acts.

"Our priority is to get as much



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APRIL '92 ISSUE 32

NEIGHBOURS' MATT
Is it bye bye?



Marketing money is spent

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



DAVID PORTER (left) and DAVID WOODS

Director and accounts manager, respectively, Media Campaign Services

"Marketing music has changed dramatically, primarily due to stricter financial controls. 'Off the wall' ideas and marketing by gut reaction are long gone and precise planning is now essential in order to reduce wastage when targeting key age groups.

"Media research is not cheap, but is now totally necessary and expected by the more sophisticated record companies.

"Press selection is controlled to an extent by using Target Group Index (TGI) and National Readership Survey (NRS) and with an abundance of audience research data, 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 BSkyB 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 252 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."

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 circulations yet 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 towards the end of the week because they are usually bought on Saturday.

"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's new single we're more likely to go in the *Daily Mirror* or *The Sun*.

"The nationals work very well after a public appearance by an artist. Running an advertisement the day after Wogan or Motormouth reminds people of the product in an 'as seen on TV' message.

"The beauty of advertising in the national newspapers is the quick turnaround factor. You can literally decide to run an ad one morning and it will appear the following day.

"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 *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."

Metal Hammer, published by Rock Team Publishing, is available in 11 languages and artists such as Ozzy Osbourne, Van Halen and Motley Crue have benefited from pan-European ad campaigns. Published by Maxwell Specialist Magazines in nine languages, *Rock Power* claims that 250,000 of its readers live in what was the USSR, the new Commonwealth of Independent States.

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DOOLEY'S DIARY

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 **Dooley** 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



After making £16m in four months, it's easy to forgive these **Sony Music** Operations money-men for dining well. Sadly, it was only pretend cash. The team earned the money however in a computer business game against other company teams from the Thames Valley area, in which they emerged the winners. Pictured are **Robert Birkett, Colin Chapple, Neal Root** and **Baz Cooper**.

subject — former Rio sales director and **EUK** singles buyer **Dave Cross** is awaiting calls on 081 552 7665, as is **Mike Garnham**, formerly of **PolyGram Classics** (0344 874755)... No need for such a **plug** for RCA's departing business affairs manager **Edward van Eyk** who has joined **ELA'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 Duffy** 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

It's all go at **Leicester** independent **Anley's**. Just three days after the store carried off the **Music Week** award for **Best Independent Retailer**, manager **Wayne Ainley** (below centre) welcomed **PM Dawn** to the group's first-ever in-store **PA**, attracting several hundred members of the public.



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 it 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.....



PPL licensing officer **Corky Hopkins** gets a peck on the cheek after romping home in the annual **Nordoff Robbins** pancake race last Tuesday. **Corky**, last year's runner up, gave the **80-strong** field a battering in the lap around **Berkeley Square** which raised **£5,000**. It's all about flipping the pancake at the right time," says **Corky**. Joining him on the podium were **Eddy Grant** (right) and **Dave Dee**. The team prize went to the **Musicians' Union**, who raised **£800**.

The champagne corks were popping at **MCPS** last Thursday, to celebrate **Cliff White's** Grammy award for co-writing the liner notes to **Polydor's James Brown** based set **Star Time**. Now after winning the goop last month, the **National Discography** researcher is waiting to have it returned to him. "Immediately after I got it they took it off me, to get it engraved I suppose," says **White**, pictured here in typical James Brown "behind bars" pose.



music week

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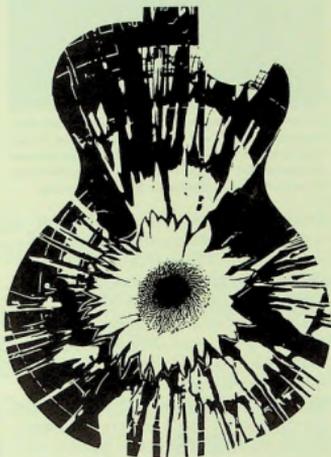
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