

New Radio Three controller targets young listeners



Are agents being squeezed out of concert business?

Incremental radio station sticks to its guns



Hooker and Moore lead blues revival



Music week

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EMI cuts 260 vinyl jobs

EMI Music Services is axing 260 jobs at its Hayes pressing plant in response to a 70% drop in vinyl demand over the past two years.

The redundancies, which come into effect in mid-June, represent 60% of the centre's total workforce and are expected to lead to a full closure of the plant in two years.

Production of vinyl has plummeted by 70% at the plant from a mid-1990 peak of around 250,000 units a day to just 70,000 this month.

EMI Music Services managing director Jim Leftwich says the job cuts affect all areas. "Although none of the directors are going yet, there is no doubt that the number we have at the moment will not be needed in 18 months' time," he says.

The decline of vinyl has accelerated since Christmas, he says, with EMI losing around 20% of its business after PolyGram moved its supplier.

The future of the plant's tape duplication business is

VINYL ALBUMS IN DECLINE

1987	36%
1988	31%
1989	23%
1990	16%
1991	10%
1992*	8%

*Up to wife March 6. Source: BPI Surveys & Gallup.

also in doubt with production slumping this year.

Leftwich says although major releases sold well at the

end of last year, back catalogue did not and stocks are high.

EMI is to study the feasibility of possibly transferring a small level of cassette manufacture to the company's Swindon CD plant. Vinyl would be contracted out, he adds.

Leftwich, who was meeting the Hayes centre's union representatives on Friday afternoon, says staff have been understanding. "But it has been a very painful few days," he says.

Last April EMI announced the closure of its distribution centre at Hayes with the loss of 140 full-time and 140 part-time jobs, to move to a purpose-built centre at Leamington Spa next month.

EMI is the only major with its own vinyl plant, after Sony closed its Aylesbury vinyl centre in January 1991.

According to Gallup data, vinyl has been overtaken by CD as the most popular single format this month for the first time.

Preston hires Foster

BMG chairman John Preston has hired former Virgin Classics managing director Simon Foster to run BMG Classics as his sweeping restructuring of Britain's sixth biggest record company gathers pace.

Foster takes the title of marketing director, classics, but will run the division, reporting directly to Preston. "We are not, where we ought to be in classics, and I want Simon to grow the business," com-

mented Preston.

BMG had 1.7% of the UK full-price classical market last year compared with an overall 5.4% share of the UK albums market.

Foster left Virgin in January, apparently after disagreements over cutbacks.

Although primarily known and respected as an A&R man, Foster points out that he spent seven years in marketing at EMI. BMG classics manager

Michael Deacon will continue to work alongside Foster, though marketing manager Tom Norden has resigned.

Foster's appointment comes amid a wholesale restructuring of BMG's top UK management. Diana Graham has already been drafted in to run Arista. And just a week ago Preston named Jeremy Marsh as MD of RCA.

Meanwhile head of personnel Jim Chester left on Friday.

Warner swoops for Smiths

The Smiths catalogue has been sold to Warner Music for an undisclosed sum after 10 months of negotiation with Morrissey and Johnny Marr.

The deal was finally secured on Wednesday after the two songwriters bought Rough

Trade Distribution's approximate 50% stake for an estimated £600,000 from the administrators, to sell on.

A full liquidation of Rough Trade Distribution's assets now looks set within the next two months.

Publishers face 20% costs bill

The MCPS has been ordered to pay 20% of the BPI's costs during last year's tribunal hearing, as the battle finally drew to a close last week.

The publisher-owned organisation insists the ruling leaves the dispute as "a draw after extra time".

The sum — covering the period from August 1 to the end of September — makes up for the amount awarded to MCPS over an initial hearing in July 1990, it claims.

BPI head of legal affairs Sara John says the award for costs was a matter of principle, "otherwise a licensing body could set any rate it liked."

All the issues settled will take effect from March 12.

Bellas heads WEA

Moira Bellas has been appointed as managing director of WEA Records, replacing Jeremy Marsh who was poached by RCA last month.

Bellas is the first woman to head the label which she joined 20 years ago, and was a straightforward choice because of her wealth of experience, says Warner Music UK chairman Rob Dickens.

"There was no question of looking around," he says. "As soon as she wanted the job there was no other candidate."

Bellas, who will retain some of the responsibilities she held as director of artist development, says she does not expect to make any immediate changes and there are no plans for a direct replacement of her.



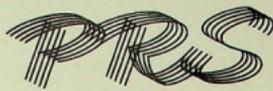
Bellas and Dickens: veterans

Bellas worked at Pye Records, Paragon Press and EMI before joining WEA (then Kinney Music) in 1971. In 1973 she became head of press for Warner Brothers and later director of publicity for the WEA Group.

During a nine-month spell as head of A&R in the late Seventies she signed The Pretenders.

SPIN L





GIVING MUSIC ITS DUE

LIVE MUSIC PERFORMANCE ROYALTIES

The new PRS live music income distribution scheme has now come into effect.

To make this scheme work, PRS needs details of the live sets from every performance at every one of its list of 500 + venues. The list includes venues of all types and sizes selected on the basis of set criteria relating to audience capacity and number of live music performances (for which an entrance charge is made) per year.

The venues vary from theatres the size of London's Hammersmith Odeon (or larger) to pubs and clubs which have been selected because they stage live performances of a very wide range of types and styles of music.

In order to make this new and fairer payment system work, PRS must have full and accurate details of all performances at these venues.

Help PRS to give music creators their due.

- * Obtain a copy of the list of venues and a supply of PRS performance forms which give details of the Scheme;
- * Ensure that you or your artist fills in the form (we need set lists from *headline AND support acts*) including all the music performed, their own or any other writer's;
- * Ensure that the owner or manager of the venue countersigns the form and sends it to PRS, Licensing Theatres & Concerts department.

For performance forms and details of the Scheme, write to PRS, 29-33 Berners Street, London W1P 4AA.

Or call Michael O'Shea on 071 927 8226.



GIVING MUSIC ITS DUE

PRs is the music industry organisation which works on behalf of composers, authors and publishers of copyright music by collecting royalties when their music is broadcast or performed in public.

Final word on indie chart near

Two crunch meetings this week are due to deliver a final ruling on the future of the independent chart.

The battle to introduce a new genre based alternative chart has seen both sides become deeply entrenched with all compromise solutions rejected.

But a meeting of the BPI council on Wednesday is due to

deliver its final verdict on the controversy. It will then report to CIN's ruling Chart Supervisory Committee which could settle the issue when it convenes the following day.

China Records MD Derek Green, who resigned from the BPI council in protest at its acceptance of the alternative chart, believes that decision might still be reversed.

"I have now had letters of support from council members. The BPI must realise it could do itself a lot of good by giving the indies a break," says Green.

But Andy Ross, of the EMI-backed Fod label whose acts are currently excluded from the indie chart, says: "The arguments for a distribution chart are redundant."

He says dance product is crowding other acts out of the indie chart.

"I'm not anti-indies but there is no sense in a chart based on which van the records come out of. Labels like KLF, Mute and Creation are getting money from overseas majors anyway, so it is ridiculous to block us out because of our EMI deal."

Freddie tribute set to go global

Queen's Freddie Mercury tribute concert is to be screened in more than 70 countries with TV sales spurred on by the commitment of major stars.

George Michael now seems likely to front the reformed Queen and U2 have confirmed that they will make a contribution via satellite. Other key acts whose involvement is boosting worldwide interest are David Bowie, Guns N' Roses and Elton John.

BBC2 and Radio One will simulcast the event in a live transmission from Wembley on April 20.

TV distributor Radio Vision, which also handled Live Aid, has secured TV sales in territories including the US, Japan, Canada and the whole of Eastern Europe.

EMI hopes to have collected all proceeds from sales of its charity single, Bohemian Rhapsody/These Are The Days, by mid-April.

Budget bypass for industry

Family-owned retailers and labels are likely to be the biggest music business beneficiaries from last week's budget, though it offered nothing specific for the industry.

The threshold on inheritance tax was raised ahead of inflation to £150,000, and there was a move to limit the uniform business rate to the rate of inflation. This particularly benefit record companies and retailers in central London.

Lane joins Green as China partner

Derek Green has sold half his stake in China Records to artist manager Brian Lane in a deal that makes the two men equal partners in the indie label.

Lane purchased his share for an undisclosed sum and now becomes co-chairman with Green.

"It is Brian's exploitation abilities in areas such as merchandising and his knowledge of the US market that makes the partnership so promising," says Green.

Lane, who has managed The Buggles, Jon And Vangelis and Olympic athlete Daley Thompson, is expected to take



Green (left) and Lane

the lead in China's policy of placing artists with US labels on an individual basis.

Its next release is the debut album by The Levellers through Elektra.

Green says he did not need

to sell to raise cash. "The purpose was simply to cement the partnership between us," he says.

Lane comments: "Every project Derek and I have shared in has been successful. What one of us can't do well, the other one can."

Lane, who still manages Yes, worked with former A&M managing director Green during the launch of the group's career at the label.

China, launched in 1985 by Green, has a roster which includes Art Of Noise, The Levellers and Army Of Lovers, Green On Red and Cassell Webb.



The Bee Gees are returning to PolyGram label Polydor after an eight-year spell with Warner. The Gibb brothers turned down more lucrative offers — including one from Geffen — to rejoin Polydor, with which they worked for 20 years from 1964 to 1984. Polydor general manager Andrew Jenkins, who has worked on the deal for the past two-and-a-half years, says they were also keen to sign to a UK company.

The first of four albums under the deal is expected to be released by the end of the year with a tour also likely. The brothers Robin, Barry and Maurice are pictured with (from left) international director Annie Newell, managing director Jimmy Devlin and Andrew Jenkins.

'Apathetic' labels miss live seminar

Organisers of last weekend's fourth annual International Live Music Conference say it was the most successful yet.

Over 340 representatives from more than 40 different specialties within the live music industry squeezed into London's Intercontinental Hotel to discuss issues including: the state of the US live business;

ticket brokerage; live music TV (with a presentation by MTV Europe); the promotion of classical music; and performance rights.

Organiser Martin Hopewell of Primary Talent International says the ILMC "points people in the direction of areas that need attention" and believes a number of the issues

raised could be picked up by the industry's associations.

"The main conclusion at the end of an ILMC," he says, "is that people start to see themselves as part of an industry, which they didn't before."

However, record company apathy towards the ILMC continues to be a problem, says Hopewell. More than 100 in-

dustry associations were sent to label personnel, but only about half a dozen actually attended.

"It was absolutely pathetic," comments Hopewell. "There's almost an irretrievable gap developing between people in the live business and people in the recorded music business." Putting the squeeze on Mr 10%, p6.



Nobody can be happy at the prospect of 260 people losing their jobs. But the cuts at EMI's Hayes plant have been inevitable ever since the public discovered how attractive CDs really are.

Now EMI Music Services reveals the company is seeing cassette sales tail off as well.

Let no-one say that CD has somehow been foisted on the public. If the truth be told, they just can't get enough of them.

If I think we have problems over packaging, what about the Americans and their idiotic CD longbox and their idiotic

The latest bizarre suggestion from *Billboard* is that record companies should pick up the tab for the new rackering retailers will need when the longbox is phased out next year. Never mind the investment and the laziness and intransigence of US retailers which led to the longbox in the first place.

The contrast with the UK business could not be greater. British record

retailers invest heavily in their stores, making them the best in the world.

Rather than hickering over hand-outs from record companies, maybe US retailers should invest in a plane ticket and find out what real record shops are all about?

What a difference a couple of months can make. Last autumn BMG never shared in the water, and RCA's unfortunate decision to pass on two acts from deConstruction which subsequently went Top 10 made it a laughing stock.

These days it's all different. First Arista, then RCA and now BMG Classical all have new chiefs and the place seems to be buzzing again.

With the new album from Annie Lennox sounding likely to be a major hit, RCA could yet end up the success story of 1992.

Steve Redmond

Grainge plays Wildcard

PolyGram Music Publishing has scheduled the first release on its own Wildcard label.

Managing director Lucian Grainge has already signed a number of acts to Wildcard, including some committed to other publishers.

The first release is a single from London-based soul group Nu Colour, due on May 5. Grainge, who signed artists



Wildcard: new label

such as Del Amitri, Neds Atomic Dustbin and Roachford for publishing before they had label deals, believes Wildcard will benefit from similar A&R coups.

"There is less and less difference between publishers and record companies," he says.

Wildcard will be marketed by PolyGram with distribution via PolyGram.

New chief sets R3 youth agenda

The record industry is welcoming plans by the new boss of Radio Three to make the BBC classical music station more accessible to young listeners, writes *Phil Sommerich*.

Interviewed on the network's Music Weekly, Nicholas Kenyon, the newly appointed controller, said the age range of the station's listeners does not reflect the expanded audience for classical music.

Kenyon plans to attract younger listeners by clearing the 7am-9am and 4pm-6pm slots for programmes with more of a "live" feel, with musicians coming into the studio. He says station presenters in those slots will become more like DJs, and in particular he wants a youth-orientated programme in the slot just before BBC1's Neighbours.

Kenyon says he wants to focus Radio Three more clearly on the arts, axing many



Kenyon: broadening audience

speech-based programmes. He denies he is reacting to the threat of Classic FM.

Roger Lewis, director of EMI's classical division and former Radio One chief, says the change is "long overdue".

"It is a welcome change to the attitude that has ignored the whole Nigel Kennedy/Pavarotti/Three Tenors phenomenon which over the past four years has increased the following for classical music hugely," he says.

Peter Russell, PolyGram's classical division director, says Kenyon's appointment is a "stroke of genius" by the BBC.

"Radio Three has done a superb job over the years but has not kept pace with developments in the arts in general and classical music in particular," says Russell.

Michael Deacon, manager of BMG Classics, says: "It's hard to disagree with anything Kenyon says. You could say there should be no speech programmes at all on Radio Three, because most listeners tune in expecting to hear music at any time of day."

Anne-Louise Hyde, of Warner Classics says: "I am sure Nick Kenyon is spurred by the approach of Classic FM."

"Play more good music, cut down the snobby approach and I'm sure you'll get more people listening to classical and that will do our industry good."

WWF fans floor music

Wrestling enthusiasts spend more per head on merchandise at Wembley Arena last year than any music fans.

Sales of mock championship belts, T-shirts and caps helped to take the World Wrestling Federation to number one in the venue's top 10.

A spokesman for Wembley says: "Wrestling seems to be really popular with young people and unlike some of our older music audiences they have money to spend."

But Martin Goldsmith, managing director of WWF's merchandise company Event Merchandising, says the success is attributable to innovative selling. "These fans spent between £9 and £10 a head on

WEMBLEY'S MERCHANDISING TOP 10					
Top grossing acts			Top acts on average spend per head per night		
	Nights			Nights	
1 New Kids On The Block	13	1 WWF Wrestling	2		
2 Hammer	6	2 New Kids On The Block	13		
3 Cliff Richard	6	3 David Lee Roth	11		
4 Whitney Houston	10	4 Alice Cooper	2		
5 Dire Straits	5	5 Bryan Adams	3		
6 George Michael	4	6 AC/DC	4		
7 Simple Minds	5	7 George Michael	4		
8 WWF Wrestling	2	8 Scorpions	3		
9 Gloria Estefan	3	9 Yes	3		
10 Bryan Adams	3	10 Roxette	2		

Source: Wembley

everything from mock sponge shoulder pads to wrap around sunglasses," he says.

"The products also tend to be cheaper than music merchandise and until recently were

unavailable in the shops."

New Kids On The Block topped the list of total merchandise sales following their marathon 13 nights at Wembley.



Faze 2: one-off releases

Rozalla label fixes global licensing deals

Indie dance label Pulse 8 has secured a series of licensing deals to establish a worldwide profile for the company.

The agreements cover Benelux, Scandinavia, South Africa, Australia, New Zealand, South-east Asia and Japan. Ten more deals will cover North and South America, and much of the rest of Europe.

The first release to benefit from the deals is Rozalla's debut album *Everybody's Free*, which has been delayed until March 23 by the label's recent court battle with the artist.

Pulse 8 managing director Frank Sanson says the agreements, which cover all Pulse 8 releases, formalise the previous one-off deals the company secured for Rozalla.

"It also means the releases are out on the Pulse 8 label in other territories, too," he says. "This makes it a worldwide label which is a very big step for us."

The company is also launching a new label, Faze 2, which will focus on one-off releases. Although no distribution deal has yet been secured, the first release on the label will be the Italian dance track *Never Give Up* by Jinny at the end of the month.

The arrangement will leave the Pulse 8 label to handle the company's album acts.

BPI sponsors Expo showcase

The BPI has been appointed as a sponsor of the UK pavilion at the Expo 92 festival which opens in Seville on April 20.

It has helped put together an eight-minute video showcase of British music, including footage of Elton John, Eric Clapton and Eurythmics, to be shown four times a day in Britain's £22m site.

The BPI estimates that it will be seen by up to 3m people.

BPI director John Deacon says: "Working with the DTI on something like this will help the government improve its relationship with the record business. We need to be respected and taken seriously alongside other industries."



Even with the addition of Moira Bellas as the new managing director of WEA, there are still comparatively few ladies in positions of noticeable, up-front power in the business.

Many people ask why that is the case in an industry where there's no heavy lifting, exposure to extreme heat or much chance of breaking one's fingernails.

In truth, by simply discussing the issue, I'm probably guilty of promulgating the myth that employing ladies outside the kitchen, shopping centre or bedroom is an alarming or dangerous concept. To be entirely frank (or Francesca) about it, I believe that the issue is one of balance rather than equality.

Some might say it's a man's world; I have to disagree.

It just seems that way because men are more likely — because of their masculine qualities — to be louder, more aggressive and inclined to action rather than passivity.

This is not to say they are more powerful than women, just different. Look closely at any division of any record company and you'll see that behind every frenetic male figurehead sits a team of ladies, interpreting, elucidating and wryly raising one eyebrow while simply getting on with the job.

It isn't necessary to sacrifice femininity on the altar of industry; although I can think of a few men who seem to be more pre-menstrual than many ladies.

We should rejoice in our differences, not just physical, but cerebral.

Women can provide an invaluable overview with an understanding of fine detail and human emotion which entirely complements the male dynamic.

It's now time to acknowledge that any victory is truly a team effort... and it's your turn to make the tea. *Martin Adele Noszary, along with Martin Heath, joint managing director of Rhythm King Records.*



Lennox: major spend

RCA earmarks £300,000 for Lennox splash

RCA is planning a £300,000 marketing campaign for the launch of the first solo album from Annie Lennox.

Diva, which is released in five formats on April 6 with a ship-out of between 175,000 and 200,000 units, will be backed by a television campaign in six regions initially, followed by a nationwide campaign with Our Price in weeks two and three.

Described by RCA's head of marketing Joe Cokell as "a very personal album," Diva has taken Lennox and her producer Stephen Lipson 15 months to complete.

Nine tracks have been written by Lennox herself while the tenth is a collaboration with The Blue Nile.

"Although there is a fairly equal split between ballads and up-tempo tracks we expect the album to attract a female biased audience," says Cokell. "But we are hoping it will cross all barriers just like Eurythmics do," he adds.

The first single from the album, Why, released today (Monday 16) was sent out to radio stations over three weeks ago and has already received heavy airplay.

"We decided to give people time to get used to the track and also to get people talking about Annie again," explains Cokell. "We would've very disappointed not to chart in the Top 10."

Clipsham needles radio conference

A music radio conference aimed at uniting record companies and broadcasters has sparked a war of words over needletime payments.

Phonogram managing director David Clipsham trailed the record industry's position at the forthcoming Copyright Tribunal by telling the Radio Academy conference that airplay's value is in royalty revenue rather than promotion.

In his keynote speech he told delegates: "We value your programmes because of the revenue they provide us—not because of the product sales which might, perhaps, arguably, indirectly, accrue."

Robin Valk, head of music at BRMB responded: "If that is the case then the music indus-



Clipsham: radio blast

try can forget its idealistic ideas about working together for mutual goals."

But conference chairman Tim Blackmore says the seminar was a valuable attempt to further the relationship. "With the PPL tribunal so close this was bound to arise. We need to establish that we cannot

agree but that there are many areas where we can move forward together," he says.

The conference was attended by 99 delegates from ILR stations, record companies and Radio One. But organisers were left disappointed by the low turn-out from Northern stations and London ILRs.

Issues raised included record companies' frustration at the sale of advertising airtime across whole radio groups, denying them the precision targeting of individual stations.

And speakers on technology looked at the future of precision tuning advances such as DAB and systems allowing stations to transmit needletime data to PPL over the air.



The Radio Academy has presented its lifetime achievement award to Radio One controller Johnny Beering. It is the first time that the Radio Academy/Ferguson Award for Outstanding Contribution to Music Radio has gone to an industry figure other than a presenter or DJ. "I am genuinely surprised," said Beering on receiving the award at a special reception at Sony Music's Hit Factory studio last Monday. "But it's a pleasant shock." In a special tribute film BBC director general Sir Michael Checkland said: "Many people think it is vulgar to be popular. What Johnny has done is to show that it is not." Other filmed tributes came from Chrysalis Group chairman Chris Wright and Beering's predecessor Doreen Davis. Beering who joined the BBC in 1957, produced Radio One's first breakfast show. He also pioneered the self operated studio and invented the roadshow concept. He became controller in 1986. See Dooley p27.

Profits leap justifies cuts claims Castle

Castle Communications achieved a 12% increase in pre-tax profits for the second half of 1991, justifying a rationalisation of the company's operations, says commercial director Jon Beecher.

While turnover for the period dropped from £19.4m in the corresponding period of 1990 to £15.6m, profits went up from £759,000 to £853,000.

Beecher says the company expected overall sales to fall because of a scaling down of the group's video operations.

The company reduced staff from around 100 to 70, says Beecher, although most were cut through natural wastage and freezing vacancies.

INBC, the highest bidder for the INR2 national radio licence, has appointed former Strawb and Minster Sound MD Dave Cousins as director responsible for programming and liaison with copyright bodies.

Columbia Tristar Home Video is switching distribution from the Video Collection to Sony Music Operations from May 1. The move follows the company's shift of its rental business from BMG to Sony last summer, and Sony's acquisition of Columbia Tristar last year.

Jazz monthly *The Wire* is including a cover-mounted sampler CD from the *Candid* label for the first time with its April issue. The print run is upped from 20,000 to 30,000.

Musidisc has switched the distribution of its Accord and Ades classical labels to Brian Griffin Distribution (tel: 0524 846446 fax: 0524 846395).

The New Music Seminar's Joel Webber Award for excellence in business and music has been awarded jointly to Jonathan Ponerman and Bruce Pavitt of Seattle's Sub Pop label, home of Sirvana, and Mike Shalett and Michael Fine of US charts company Soundscan.

Audio FX says that contrary to speculation it is still offering its backline service, though it has moved to a new central administrative office (tel: 071 482 1440).

Capital Gold has secured a promotional deal with Mercury Communications to promote Mercurycards and the location of Mercury telephone booths in London. A series of Mercurycards branded with the Capital Gold logo and featuring pictures of the radio station's DJs is also to be produced as part of the promotion.

SPRINGSTEEN 27.3.92

Putting the squ

Ever since Simple Minds dumped Wasted Talent in favour of a German company and US agencies started to muscle in on the European circuit, many acts have considered cutting the middlemen out altogether and booking direct. Sue Sillitoe asks whether agents can adapt successfully to the changing environment or are they fast becoming an endangered species?

In these days of paring down and weeding out, there's a rule worth sticking to: make sure you're indispensable.

Agents — the middlemen of the live concert business — must feel more vulnerable than most.

At last year's International Live Music Conference, the most controversial — and best attended — session focused on the future of the European agent.

The debate had been triggered by an announcement that Simple Minds had appointed Marcel Avram of German-based company Mama Concerts to coordinate their entire European tour.

Some delegates viewed it as the beginning of the end for traditional London-based agencies and the final step in a gradual erosion of their prestige and influence.

Put simply, the role of an agent is to act as an intermediary to secure the best deals for their touring artist. They have traditionally received an agreed commission of 10% to 15%, a cut which has led them to become known as the "10% men".

But the majority of agent-artist agreements are still based on a handshake, which leads to an underlying insecurity: successful acts are under no contractual obligation to stay with the agents which swallowed losses on their early tours. Nor is loyalty guaranteed if the band change management.

A move at the end of last year by some of the major agencies, including ITB, Primary and Wasted Talent, to introduce a five-year contract at a flat commission of 15% does not as yet appear to have been widely adopted.

Indeed, some agents consider such a contract to be largely unenforceable. Paul Boswell of The Agency says: "Loyalty has to be earned. People argue that you can lose out on a management change — well, you can, but what are you going to do if the manager doesn't want you and you've got a contract? Have a miserable relationship with someone for the sake of earning some money?"

Moreover, Boswell insists it is the agencies which set the trend for poaching acts off each other: "All they have to do is stop," he says.

But agency representation is not essential to touring and as on-the-road expenses continue to escalate, some managers, such as Simply Red's Elliot Rashman, have decided to dispense with a European agent altogether, making a substantial saving.

Rashman explains: "We discovered we had been using the same promoters for nearly seven years, so we knew them very closely, and there didn't appear to be a need for an agent."

However, Rashman stresses that what works for Simply Red may not work for everyone and, interestingly, the band continue to use an agent to book their US tours.

The key feature of European touring, however, is its foundation on an informal structure of long-standing

relationships; many of the major European agents and promoters have been working with each other for more than 15 years. The main complaint of promoters is that agents are sometimes too greedy.

Agents respond that they are under pressure from artists' managers to deliver the best possible deal. Harvey Goldsmith Entertainments' Pete Wilson concedes this can happen. "Agents have lost acts because they haven't taken the best offer but have instead taken the best career move for the artist. The artist doesn't always want that," he says.

"That kind of pressure from the act can force promoters to deal direct with the management, whether they want to or not."

Tim Parsons of MCP explains: "We like to work with agents and we do everything we can to work with them. However, if a contract (with the agency) lapses on an artist that we've worked with for a long time, and the manager decides to take his artist away from the agent and book it direct, then it's hard for us to say no."

What really put agents on the defensive in the Simple Minds case was that they saw it as an aggressive attempt by a promoter to cut out the services of an agent altogether, in this case Wasted Talent.

"I really can't understand how artists can allow themselves to be represented by agents who are also promoters," says Wasted Talent's Ian Flocks. "As an agent, one is supposed to negotiate the best possible terms for one's artists. If you are also the promoter, you do appear to be negotiating with yourself, and you'd have to be a saint to avoid a conflict of interest."

The biggest threat to the European agents' livelihood, however, appears to be coming from the US. Although North America is pretty much a closed shop as far as European agents are concerned, there are no restrictions on US agents booking tours direct with European promoters.

"American agents have no place booking an artist in the European market," states Primary Talent's Martin Hopewell. "American agents need the co-operation of the UK agencies to supply them with a significant portion of their artists roster and are completely crazy if they think that's going to continue while they book their top artists into the European market directly."

But despite the apparent threat to their existence, there has been little in the way of a concerted response from British agents. Unfortunately, the agents' position is weakened by their reliance on their clients' loyalty — and that of their colleagues.

Carl Leighton-Pope of the Leighton-Pope Organisation comments wryly: "Last year (at the ILMC), we all met around a table to discuss the Simple Minds issue, and three agents had already approached Marcel Avram and asked if he needed any help!"



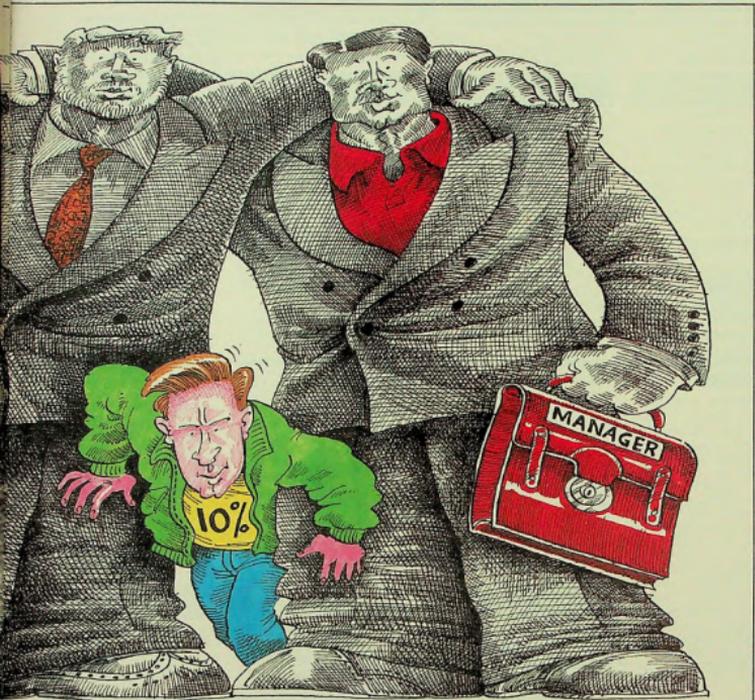
One response to the US agents' interest in the European market is co-operation. Two London-based agencies, Fair Warning and Solo, have teamed up with American agencies ICM and ITG respectively. After 18 months of talks, John Giddings of Solo formalised a 15-year relationship with ITG, which already represented most of his artists in the US. He sold ITG half of his company last October.

Giddings explains: "I'm protecting my marketplace while they're getting a foothold in Europe and a supply of talent for America."

A year on from the heated session at the ILMC, the future for the British-based agent is not, in fact, looking so bleak. There has been no flood of acts seeking to emulate Simple Minds, and Martin Hopewell believes last year's problems gave a number of people in the live sector cause for thought.

"If being a promoter is the way forward for an agent, then fine, we'll

eeze on Mister 10%



do that," he says. "But what happens to the promoters that rely on us for their business in the UK? Do they then have to become agents to compete with us? The whole thing really doesn't make any sense."

The UK agents' strength lies in their specialised knowledge and experience of the local live marketplace. They are aware, for example, of the 200 or so festivals that are held throughout the summer in Europe; they can help to put together "package" tours, which are becoming increasingly important in providing value-for-money for ticket buyers; and they can advise on details such as work permits and logistics.

New acts in particular can benefit from the expertise and influence that an agency can offer. Promoters are aware that if they are to maintain a solid working partnership with an agency they must be prepared to work with their entire roster.

Carl Leighton-Pope quotes the

"vinegar and wine" theory of Scandinavia's leading promoter Thomas Johansson. "I will give him a glass of wine when I deliver him two outdoor shows on Bryan Adams and I'll give him a glass of vinegar when I deliver him a band that no-one's heard of, but who need a date in Stockholm."

Where agents play a key role is in helping to establish the careers of new artists, without which the entire music industry would grind to a halt. But agencies still have to find the means to subsidise those younger acts early on. This can be partly done through the tour income from their major clients, but many agencies are currently looking at ways of diversifying in order to put their businesses on a more stable footing.

Leighton-Pope believes agents should look outside the traditional area of contemporary music into related fields such as country, MOR and theatre projects, while Hopewell

has added acts as diverse as the beefcake troupe Adonis and the classical London Chamber Orchestra to Primary Talent's roster.

Meanwhile Wasted Talent's Ian Flocks is enjoying success with his record label Radio Active, which had a US number one single last year with Londonbeat.

At present, there appears to be enough live work for the UK-based agencies to handle. And the varied nature of their businesses, from the large set-up of Primary Talent through to the family-based concern of the Leighton-Pope Organisation to the one-man operation of Dan Silver at Value Added Talent, reflects the different types of service they offer.

And as the nature of the live industry continues to shift and change, it seems that the role of the agencies will become even more flexible. Beleguered they may be — but they still seem well equipped to handle the challenge.

KEY BRITISH AGENCIES

ABS

Main agents: Nigel Kerr, Barry Campbell, Charlie Myatt. No of acts: approx 75, including Manic Street Preachers, Curve.

THE AGENCY

Main agents: Neil Warnock, Vince Ward, Derek Kemp, Paul Boswell. No of acts: 108, including Faith No More, Ice T, Pink Floyd, Sinead O'Connor, Lisa Stansfield.

ASGARD

Main agents: Paul Charles, Paul Fern, Mick Griffiths, John McIvor. No of acts: 17, including Tanita Tikaram, Shakespears Sister, Elio Costello, My Bloody Valentine.

BLAST HARD

Main agents: Brian Tuner, Peter Elliot, Jenks. No of acts: about 25, including Brand New Heavies, Cabaret Voltaire.

ICM/FAIR WARNING

Main agents: John Jackson, Peter Nash, Jeff Craft. No of acts: approx 125, including Guns N' Roses, The Scorpions, Pet Shop Boys, Wet Wet Wet, Deacon Blue.

INTERNATIONAL TALENT BOOKING

Main agents: Barry Dickens, Rod McSwain, Martin Horne, Dave Stacey, Mike Dewdney, Jill Pearson, Russell Wardy. No of acts: 142, including The Cult, Wedding Present, Nirvana.

THE LEIGHTON-POPE ORGANISATION

Main agents: Carl Leighton-Pope, Andrew Leighton-Pope, Justin Osborne. No of acts: 18, including Bonnie Tyler, Bryan Adams.

MIRACLE AGENCY

Main agents: Steve Parker (agency director), Ben Winchester, Paul Taylor. No of acts: 28, including Rie, Thousand Yard Stare, The Frank And Walters, Verve.

PRESTIGE

Main agents: Phil Banfield, Nick Peel, Rob Hallitt. No of acts: approx 80, including Sting, Jeff Beck, Squeeze, Jools Holland.

PRIMARY TALENT INTERNATIONAL

Main agents: Andy Walliscroft, Martin Hopewell, Steve Hodges, Nigel Nasser, Dave Chumbley, Ian Hussain, David Levy, Ian Sales, Richard Smith. No of acts: 173, including Marc Almond, P.M. Dawn.

SOLO/ITG

Main agents: John Giddings, Bob Gold, Martin Tibbatts, Graham Bullen. No of acts: 40-45, including Genesis, David Bowie, Paul Young, Red Hot Chili Peppers, R.E.M.

VALUE ADDED TALENT

Main agents: Dan Silver. No of acts: approx 10, including Erasure, Edwyn Collins.

WASTED TALENT

Main agents: Ian Flocks, Mike Graek, Emma Banks. No of acts: 60, including U2, Bonnie Raitt, Lou Reed, Crowded House.

MAINSTREAM

Albums

As suggested in last week's review of their single, Dopefly Dippy, Right Said Fred's singles so far have shown too much variety and cunning for them to be written off as merely a novelty act. Their debut album, *Up*, covers even more bases, and the funk-in-trade is clearly tongue-in-cheek pop/dance concoctions. There's at least another couple here with chart potential, and the album will garner wider acceptance than could ever have been imagined. Tracking them in at cinemas throughout the US, Warner's World is a grotesque outgrowth from one of the US top TV shows, *Saturday Night Live*. The movie has been panned by critics, but is hugely successful. It doesn't really have enough common reference points to make a similar impact here, but the soundtrack album will create quite a lot of interest,

since it contains exclusive tracks by Eric Clapton, Alice Cooper and others, as well as venerable oldies by Queen (Bo Rap) and Jimi Hendrix (Foxy Lady).

As the voice of Berlin, Terri Nunn excelled on Sex (I'm A Slut) and other early and unpublished material before moving on to the top chart with Take My Breath Away. Now solo, Terri cut her debut solo album *Moment Of Truth* at Prince's Paisley Park studio with many of his sidekicks present but the end result is a safe, synthetic AOR album which will consequently fare rather poorly here.

The sixth volume of Warehouse Raves (Rumour) is a convenient and esoteric collection of dance grooves, containing the recent Kicks Like A Mule hit, but otherwise concentrating on more underground cuts.

PICK OF THE WEEK

CLIVILLES & COLE: Greatest Remixes Volume 1 (Columbia 4694462). The dance supremos

demonstrate where they're coming from, with vintage underground hits like Don't Take Your Love Away, a 1987 Latin hip-hop record vocalised by Lynda Lee going 'too, with the brand new *Mind Your Business*, a sparky rock dance track on which they handle vocal chores themselves. Newly commissioned remixes of their previous collaborations will help make this a splash.

Singles

Aiming to pick up where she left off nearly two years ago, Yazz returns with a new label (Polydor) and new producers (the Innocent team of Jolly, Harris and Jolly). Muscular, house-accented 12-inch mixes will help, and the song is quite acceptable, nicely interpolating Quincy Jones' 1978 hit, *Staff Like That*, but Yazz delivers a less than convincing vocal, and may well find the new generation of dance divas difficult to match.



Yazz: dance diva

The Manic Street Preachers continue to sound engagingly retro. For all their posturing, their records sound like fairly tame punk/metal hybrids. Their latest single, *Slash 'N' Burn*, is no exception, a highly hummable, commercial workout that works on several levels, and will accordingly attract a sufficiently large cross section to bring them another Top 20 hit.

With four singles in last week's Top 40, it's clear that PWL still has the midas touch, even though the initiative has passed from in-house SAW creations to outside repertoire. Their

latest Italian acquisition, *DJ Professor's Rock Me Steady*, is already a firm favourite at raves. With the melody carried by a rather old fashioned synth, the end result is rather like Vangelis on E — and another hit for PWL.

PICK OF THE WEEK

GABRIELLE: Dreams (Victim VIC 33, via 0753 517967). The soothing and gentle guitar intro to Tracy Chapman's *Fast Car* underpins this superbly soulful dance cut, written and performed by a 22-year-old newcomer from Sydneyham. Chiming with *Shuffle* and a *Soul II Soul* shuffle propell it along nicely, the uncluttered arrangement and production (by Unit 3) allowing her fine vocals room to breathe. Initially on a limited pressing of 1,500, which have now sold out, this is already getting specialist radio play, and could very easily explode as a major pop hit, given adequate distribution.

Alan Jones

JAZZ

The current reissue programme of Impulse/Decca material by GRP is being accomplished with the kind of loving care and attention to detail it so richly deserves. The reissue of John Coltrane's recorded works for Impulse, in particular, is proceeding with encouraging regularity. The latest to be issued in the UK comprises *The Major Works Of John Coltrane*.

Planned with the Coltrane Quartet between 1960-1965 was *McCoy Tyner*. Soloiquo, Tyner's latest offering for Blue Note finds his impressive talent in a state of maturity. Playing solo throughout a 60-minute-plus studio set — unaccompanied — that early-Nineties maturation doesn't exclude the kind of freshness and running excitement which informed his work during that galvanic period with Coltrane.

Saxophonist-flautist-composer *Greg Abate* will be a new name to UK jazz collectors. There is little about his playing on *Pop City — Live At Birdland (Candid)* to suggest he is capable of — or even desires to — take jazz forward in any specific area, but Abate is a gifted carrier-on of some of the nobler traditions.

There is some recurring in-depth reminder of just how the great *Basie* orchestras of the Fifties and Sixties could provide genuine excitement in live performance they need look no further than *Sequel Records*' three-CD boxed set, *Columbia's Basie & His Orchestra — Live*.

PICK OF THE WEEK

STAN GETZ, KENNY BARRON: *People Time (EmArcy 510 134-2)*. The great tenorist was already in the final stages of advanced cancer when he and pianist Barron revisited the Montmartre Club in Copenhagen, almost a year ago this month. According to those who were fortunate enough to be present at one or more of what were, in every way, unforgettable evenings, Getz' post-gig distress was obvious. It bears no relation to the kind of playing he produces on each of the 14 lengthy performances which comprise one of the most moving documents of this or any other year.

Stan Britt

CLASSICAL

The most authentic yet Beethoven's Ninth Symphony is the claim made by Pickwick for its release from Benjamin Zander conducting the Boston Philharmonic. The label which made the first recording of a reconstructed Beethoven's Tenth Symphony says Zander has spent 20 years studying Beethoven's metro-mome marks and other overlooked instructions, and the result, even surpasses Roger Norrington's controversial EMI recording for revelations.

Philips has also been doing some musical archaeology for the second release in its series with *John Mauceri* conducting the *Hollywood Bowl Orchestra*. Three of the numbers on the Gershwin's *Hollywood* album were reconstructed by

musicologist Larry Wilcox writing orchestrations while listening to old recordings — no orchestral manuscripts of their survive. The *New York Rhapsody*, three selections from *Shall We Dance* and the final ballet sequence get their first recording since their original soundtracks, and included is an American in London, *Mauceri* and *Tommy Trasler*'s reconstruction of passages from *A Damsel In Distress*.

PICK OF THE WEEK

BEEHOVEN: *Diabelli Variations. Anatole Ugorski. Deutsche Grammophon*. Extremes of dynamic, tempo and accent stamp this Russian emigre pianist's debut on DG firmly with formidable individuality. Love or hate his freedom with the score, one can't ignore his sense of excitement and discovery. His accompanying release of *Mussorgsky's Pictures At An Exhibition* with *Stravinsky's Petruska* excerpts is equally attractive.

Phil Sommerich

DANCE

Dream Frequency's new single, *Take Me (City Beat)*, is another euphoric high-speed shriek filled piano-based pounder that does break any new ground but should not have any trouble matching the chart success of *Feel So Real*.

Altern 8 plunge further into the depths of self parody with *E Vapor 8 (Network)*, which sees them lifting whole sections of *Strings Of Life*, although they have actually coughed up for their own (not

very good) vocalist this time around. It is inferior to their first two hits but should still chart on the back of their success.

Spread Love by the Dutch outfit *World Series Of Life* has been a big club favourite since it first appeared on import last autumn. A lovely mellow uplifting house track, it finally gets a UK release next week on A&M PM (AMY 859). The two new mixes are nothing special and import copies were fairly easy to come across, so do not expect huge sales unless it picks up mainstream radio play.

Steve Proctor's Better Days label follows its excellent Museba debut with *C-Force's* chunky and innovative *Strange Voyage (12BET102)*. The uncompromising ragga hardcore sound of *Detta by Demon Boyz* will guarantee strong sales in London at least (Tribal Bass Tribe 4).

PICK OF THE WEEK

M.A.N.I.C.: *I'm Comin' Hardcore/Take Me Away (Union City Recording UCRT2 via APT/RTM)*. Circa's new independently-distributed dance label looks like scoring a hit with this release from the Manchester duo M.A.N.I.C. It combines the hottest tunes from the outfit's two limited edition white label EPs which were put out last year and will capitalise on the demand they created.

Andy Beavers

REISSUES

At a time when many mainstream artists still have a con-

siderable proportion of their work unavailable, it's odd to note that cut act Big Star now has all its recorded work, including much unreleased material, out in the market place.

The best remains Ace's superb twofor of their first pair of albums (No. 1 and No. 2) but *Third/Sister Lovers (Rykco RCD 10220)* may do close with it. The Southern infected version of *Beat Group* music, a sort of missing link between *The Kinks* and *Tom Petty*.

Also from Ryko is a live offering (*Live, 10221*) and a solo offering from founder member *Chris Bell I Am The Cosmos, 10222* which was ousted by cult hero *Alex Chilton* for his easy romanticism. The three CDs confirm the reputation of the group.

More problematic is the case of *Lionnie Mack*. His reputation rests on the high screeching sound of his Gibson Flying V guitar, best heard on his version of *Memphis*, but his greatness is only revealed when that guitar is linked to his impassioned, gospel vocalising. *Sadly Lionnie On The Move (Ace, CHCD 352)* just doesn't have enough singing. As a result it's fine but not essential.

PICK OF THE WEEK

DOBBIE GRAY: *Drift Away (Cottage Records, CD COT 106)*. There's nothing on this 18 track outing as catchy as the title track, but virtually everything has that wonderful mix of (say it very quickly!) Southern rock 'n' roll 'n' country 'n' blues. *Drift Away*.

Phil Hardy

music week

datafile

The Information Source for the Music Industry

21 MARCH 1992

CHART FOCUS

Continuing its reign at number one, **Shakespeare's Sister's** Stay has been the country's best-selling single for five weeks now, and seems certain to remain there for another week or two by default. For, even though its sales are now lower than average for a number one, challengers are few and far between.

In fact, all of last week's top four remain stationary, and though it vaults eight places to number five, **Eric Clapton's Tears In Heaven** is too far behind to fulfil any chart-topping ambitions. It is, however, one of the biggest hits of his lengthy career — his only previous foray into the top five came exactly a decade ago, when a re-issued Layla (credited to **Derek & The Dominos**) reached number four.

Dance music continues to throw up more hits than any other genre, with eight of this week's 22 new entries being significantly dance-based, including **Ce Ce Peniston's**



Finally, a number 29 hit when first released last autumn, it storms back at number six, following in the wake of Ce Ce's We Got A Love Thing, which reached number six in January.

Regional breakout of the year is **Frankie Miller's Caledonia**, which debuts at number 63 nationally, but at number two in Scotland, for Edinburgh's MCS (Music Company of Scotland) label. Popular for some time north of the border it is, as its title suggests, a patriotic piece, and is widely used in advertisements for Tennants

Lager (not the one we see south of the border — that uses **Mike & The Mechanics' Nobody's Perfect**). The last of Miller's previous trio of hits was in 1979.

Bruce Springsteen's first single in over three years, **Human Touch** gets an instant nod of approval, debuting at number 11.

The New Jersey singer has had only three bigger hits in his career, the last as long ago as 1985.

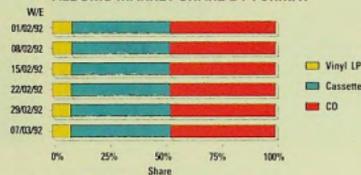
Finally, **PWL supreme Pete Waterman** confirms that the voice on **New Atlantic's** hit I Know is that of **Candi Staton**, and that the sample was used with permission, but he denies owning any part of their record label 3 Beat Music. **PWL** and 3 Beat worked closely together on I Know, but the scally samplers are clearly free to set up a deal of their own. And with several new acts all working in broadly the same area as New Atlantic, they're obviously worth keeping an eye on.

Alan Jones

UPDATE

Index of unit sales: 100=weekly average in 1991	SALES			
	Last week	This week	% diff	This week last year % diff
Albums	88	82	- 2	+10
Singles	90	89	- 4	-13
Music Video	66	59	-16	- 4

ALBUMS MARKET SHARE BY FORMAT



Four week rolling average © C IN

TOP 10 DISTRIBUTORS

1 PolyGram	6 Pinnacle
2 Warner Music	7 RTM
3 BMG	8 APT
4 Sony Music	9 SRO
5 EMI	10 Revolver

Compiled by ERA based on Gallup data. Sales period: Feb 10 to Mar 7.

ANALYSIS

In a business renowned for its rapid turnover of product, the belated success of **Crowded House** proves once again that perseverance can lead — eventually — to success.

In selling 100,000 copies of **Crowded House's** latest Woodface album — compared with a 40,000 total for their first two — Parlophone Capitol has succeeded in "breaking the unbreakable", says senior product manager Mark Collen.

The key, he says, is a fully synchronised campaign encompassing promotion through retail, TV and the live circuit. "We have had a whole programme worked out right from the start and it has all gone to plan," he says.

Woodface initially peaked at 34 and the band returned to the UK in the autumn to promote the single Fall At Your Feet with a series of club dates around the country.

With Fall At Your Feet peaking at 17, Woodface re-entered at 74 just before



MD Andrew Pryor (centre) celebrates Crowded House's success

Christmas. But the major push was yet to come.

An odd sponsorship deal then tied new single Weather With You to Radio Chiltern's weather forecasts, as the band embarked on another tour.

The timing of the tour — starting 10 days after the single release on February 17 — was scheduled to tie-in with what was expected to be the band's highest charting single.

The tour dates gave regional retailers a "reward" for backing the band, says Collen. "The band has always been

popular with retailers and we wanted to recognise that as well as consolidating the regional support."

The TV campaign which started two weeks ago helped send Woodface from 42 to 9 last week after an increase in sales of 236% on the previous week's sales.

Now, with a gold album to their name, Crowded House are bidding to move on to an even higher level this year with plans to play Wembley Arena.

Martin Talbot

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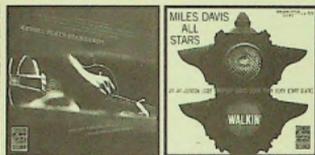


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TOP 75 SINGLES

THE OFFICIAL **music week** CHART



1	STAY O Shakespeare's Sister	London
2	I LOVE YOUR SMILE (DRIZA BONE REMIX) Shirone	Metrom
3	MY GIRL The Temptations	Eric
4	AMERICA: WHAT TIME IS LOVE? The KLF	KLF Communications
5	TEARS IN HEAVEN Eric Clapton	Reprise
6 NEW	FINALLY CeCe Peniston	A&M
7	WEATHER WITH YOU Crowded House	Capitol
8	TO BE WITH YOU Mr. Big	Atlantic
9	ONE U2	Island
10	IT'S A FINE DAY Opus III	PWL Int'l
11 NEW	HUMAN TOUCH Bruce Springsteen	Columbia
12	COME AS YOU ARE Nirvana	DGC
13	RAVE GENERATOR Tonic Two	PWL Continental
14	NOVEMBER RAIN Guns N' Roses	Geffen
15	A DEEPER LOVE Civilians & Cole	Columbia
16 NEW	DEEPLY DIPPY Rights Said Fred	Ting
17	I KNOW New Atlantic	3 Beat
18 NEW	SWEET HARMONY (EP) Liquid	XL
19 NEW	DO NOT PASS ME BY Hammert (feat. Terriane Hawkins/Tina Johnson)	Capitol
20	IT MUST BE LOVE Madness	Virgin
21	TIME TO MAKE YOU MINE Lisa Stansfield	Arista
22 NEW	MORE THAN LOVE Weir Wet Wet	Precious Oig
23	FAIR GONE AND OUT The Jesus And Mary Chain	Bianco Negro
24	STEAL YOUR FIRE	

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38	WE'VE GOT TO LIVE TOGETHER RAF	PWL Continental
39	THE LIFE OF RILEY The Lightning Seeds	Virgin
40	TWILIGHT ZONE 2 Unlimited	PWL Continental
41 NEW	SAVE THE BEST FOR LAST Vanessa Williams	Polydor
42	FOR YOUR BABIES Simply Deep	Ear West
43 NEW	MIND ADVENTURES Dest'ry	Dusted Sound
44 NEW	YOU Ten Sharp	Columbia
45	VERBOD The Christians	Situation Two
46	REMEMBER THE TIME/COME TOGETHER Michael Jackson	Epic
47 NEW	ROCKS ON THE ROAD Jerrro Toll	Chrysalis
48 NEW	RICH AH GETTING RICHER Robert MC (introducing Little T)	Big Life
49 NEW	HAPPY BUSMAN The Frank And Walters	Serena/God Discs
50	COLOUR MY LIFE M People	Deconstructive/ICA
51	LOST IN YOUR LOVE Tony Hadley	EMI
52	NATURAL LIFE Natural Life	TrackHollowood
53 NEW	IS IT GOOD TO YOU Toddi Riley (featuring Tammy Lucas)	MCA
54	CLOSER Mr Fingers	MCA
55	BOHEMIAN RHAPSODY/THESE ARE THE ... * Queen	Parlophone
56	EVERY KINDA PEOPLE Robert Palmer	Island
57	I WONDER WHY Curtis Stigers	Arista
58 NEW	BOY ON TOP OF THE NEWS Dixiel Park West	Food
59	LAID SO LOW (TEARS ROLL DOWN) Tears For Fears	Fontana
60 NEW	FAITH HEALER Recoll	Mute
61	ALIVE Pearl Jam	Epic
62	HALFWAY TO HEAVEN	

TOP 50 AIRPLAY CHART

THE OFFICIAL **music** week CHART

Rank	Title	Artist	Label	Station with Most Plays	Rank	Title	Artist	Label	Station with Most Plays
1	HUMAN TOUCH	Bruce Springsteen	Columbia	Capital FM	26	EVERY KINDA PEOPLE	Robert Palmer	Island	Piccadilly Kay 103 FM
2	I LOVE YOUR SMILE	Shanice	Motown	Capital FM	27	STEEL BARS	Michael Bolton	Columbia	City
3	WEATHER WITH YOU	Crowded House	Capitol	Capital FM	28	I ALL I KNOW I FEELS LIKE FOREVER	Joe Cocker	Capitol	Capital FM
4	THOUGHT I'D DIED AND GONE TO HEAVEN	Bryan Adams	A&M	Piccadilly Kay 103 FM	29	CLOUR MY LIFE	M People	deConstruction	Children Network
5	STAY	Shakepeake's Sister	London	Piccadilly Kay 103 FM	30	LAD SO LOW TEARS ROLL DOWN	Tears For Fears	Fontana	Piccadilly Kay 103 FM
6	IT'S A FINE DAY	Dave N'ol	PWL International	Children Network	31	FINALLY	Ce Ce Peniston	A&M	Children Network
7	ONE U2		Island	Clyde One FM	32	TWILIGHT ZONE 2	Unimaid	PWL Continental	Children Network
8	MY GIRL	Temilola	Epic	Capital FM	33	STEAL YOUR FIRE	Gun	A&M	Clyde One FM
9	WHY ANNA LENOX		RCA	Capital FM	34	WEIRDO	Charlatans	Beggars Banquet	Cool FM
10	REMEMBER THE TIME	Michael Jackson	Epic	Power FM	35	TEARS IN HEAVEN	Eric Clapton	Warner Brothers	Capital FM
11	I'M FINDING FINE NOW	Passadenas	Columbia	Children Network	36	BREATH OF LIFE	Essence	Mute	BBC Radio 1
12	MAKE IT ON MY OWN	Alison Limerick	Arista	Power FM	37	LOST IN YOUR LOVE	Tony Hadley	EMI	Aire FM
13	WONDER WHY	Curtis Stigers	Columbia	Red Rose Rock FM	38	NOVEMBER RAIN	Guns N' Roses	Geffen	Cool FM
14	FOR YOUR BABIES	Simply Red	East West	Red Rose Rock FM	39	MORE THAN LOVE	Wet Wet Wet	Precious	Children Network
15	DO NOT PASS ME BY	Flamers	Capitol	Children Network	40	FAR GONE AND OUT	Jesse And Mary Cham	Muncho y negro	BBC Radio 1
16	ARE YOU READY TO RY	Razabla	Power 8	Power FM	41	COME AS YOU ARE	Nirvana	DGC	BBC Radio 1
17	TO BE WITH YOU	Mr Big	Atlantic	Piccadilly Kay 103 FM	42	A DEEPER LOVE	Cherries & Cole	Columbia	Children Network
18	DEEPLY DIPPY	Right Said Fred	Tug	Power FM	43	THE LIFE OF RILEY	Lightning Seeds	Virgin	Essex
19	IT MUST BE LOVE	Madness	Virgin	Piccadilly Kay 103 FM	44	COLOURED KISSES	Marika	Columbia	City
20	DRAWING ME DOWN	Inspiral Carpets	Cow	Piccadilly Kay 103 FM	45	IN A BROKEN DREAM	Hannah Jones	TMRC	Red Dragon
21	LOVE IS STRANGE	Everything But The Girl	Blanco y negro	Piccadilly Kay 103 FM	46	REALLY USED TO BE A FRIEND OF MINE	PM Dawn	Gez Street	Children Network
22	TIME TO MAKE YOU MINE	Lisa Stansfield	Arista	Children Network	47	STANDING IN THE NEED OF LOVE	River City People	EMI	Piccadilly Kay 103 FM
23	SAVE THE BEST FOR LAST	Vanessa Williams	Wing	Children Network	48	HOLY DAYS	Zee	MSG	Power FM
24	AMERICA WHAT TIME IS LOVE	KLF	KLF Communications	Children Network	49	I KNOW	New Atlantic	3 BEAT	Power FM
25	WE ARE EACH OTHER	Beautiful South	Go! Discs	Aire FM	50	NATURAL LIFE	Natural Life	Columbia	Power FM

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TOP 10 BREAKERS

Rank	Title	Artist	Label
1	HIGH	The Cure	Fiction
2	YOU'RE ALL THAT MATTERS TO ME	Curtis Stigers	Arista
3	HOOLIGAN	The Heart Throbs	One Little Indian
4	MIND ADVENTURES	De'vive	Dusted Sound
5	EXPRESSION	Sah-N-Peas	Ill
6	DON'T LOSE THE MAGIC	Skamir Christopher	Arista
7	RING THE BELLS	James	Fontana
8	SLASH 'N' BURN	Muscle Street Preachers	Columbia
9	ONE TRUE WOMAN	Yaz	Polydor
10	GIRLS ON MY MIND	Davey Byrne	Lukka Bop

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

REGIONAL CHOICE

Rank	Title	Artist	Station
1	THE FORCE BEHIND THE POWER	Diana Ross	County Sound Network
2	WHAT A FOOL BELIEVES	Matt Bianco	Aire FM
3	FEEL SO HIGH	De'vive	Mercury
4	OLD RED EYES IS BACK	Beautiful South	Mercury
5	APPARENTLY NOTHING	YOUNG DISCIPLES, The	Signal
6	I WANT TO LIVE	Gavin Friday	Downtown
7	LOVE AND HAPPINESS	John Mellencamp	Red Rose Rock FM
8	ROCK TIL YOU DROP	Status Quo	Mercury
9	ROCK TIL YOU DROP	Status Quo	County Sound Network
10	MAKE IT HAPPEN	Tommy Amos	Downtown

Top 10 titles showing most regional bias.

AIRPLAY PROFILE

SELECTED TITLE: HUMAN TOUCH Bruce Springsteen Columbia			
1	BBC Radio 1	6	NorthSound
2	210 FM	7	Essex
3	Capital FM	8	Red Dragon
4	BRMB FM	9	Aire FM
5	Downtown	10	10th FRM

Stations showing most play for selected title.

THIS WEEK'S CONTRIBUTORS:

Aire FM: BRMB FM; Capital FM: City, Clyde One FM, Cool FM, County Sound Network; Downtown: Essex, Free FM, Free Hit, Harwood; Children Network: Jersey FM, Mercury, NorthSound; BBC Radio 1: Piccadilly Kay 103 FM; Power FM: Red Dragon; Red Rose Rock FM: Signal, Top Ten, TCR, 210 FM. This represents 50% of total play radio listening in the UK.

US TOP 50 SINGLES

Rank	Title	Artist	Label
1	SAVE THE BEST FOR LAST	Vanessa Williams	Arista
2	TO BE WITH YOU	Mr Big	Mercury
3	TEARS IN HEAVEN	Eric Clapton	Reprise
4	REMEMBER THE TIME	Michael Jackson	Epic
5	I'M TOO SEXY	Right Said Fred	Charisma
6	MASTERPIE	Atlantic Star	Atlantic
7	I LOVE YOUR SMILE	Shanice	Motown
8	GOOD FOR ME	Gary Grant	A&M
9	I CAN'T DANCE	Amey	Atlantic
10	BREAK MY HEART 1	Wendy Condition	Perspective
11	JUSTIFIED AND ANGRY	The KLF feat Tommy Winette	Arista
12	MISSING YOU NOW	Michael Bolton	Columbia
13	MAKE IT HAPPEN	Manu Chao	Columbia
14	TELL ME WHAT YOU WANT ME TO DO	Tevin Campbell	Qwest
15	BEAUTY AND THE BEAST	Celine Dion & Peabo Bryson	Epic
16	IF YOU GO AWAY	ANGTB	Polygram
17	DIAMONDS AND PEARLS	Prince & MPG	Columbia
18	UHHH AHH	Boyz n the Muz	Motown
19	THINK BACK	Color Me Badd	Giant
20	SMELLS LIKE TEEN SPIRIT	Nirvana	Geffen
21	OOCHIE COOCHIE, MC BRIBES	Motown	Motown
22	WHAT BECOMES OF THE BROKENHEARTED	Paul Young	MCA
23	ALL I LOVE	Color Me Badd	Giant
24	DON'T LET THE SUN	G Michael John	Columbia
25	HAZARD	Richard Marx	Capitol

Charts courtesy Billboard. 21 March, 1993 • Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

US TOP 50 ALBUMS

Rank	Title	Artist	Label
1	ROBIN THE WIND	Garth Brooks	Capitol
2	NEVERMIND	Nirvana	DGC
3	UNFORGETTABLE	Nazim Cole	Elektra
4	LUCK OF THE DRAW	Bonnie Raitt	Capitol
5	THE LOVE AND THE JERKNESS	Michael Bolton	Columbia
6	DANGEROUS	Michael Jackson	Epic
7	N FENCES	Garth Brooks	Capitol
8	WAYNE'S WORLD (OST)	Various	Reprise
9	COOLEYHIGHHARMONY	Boy II Men	Motown
10	METALLICA	Metallica	Elektra
11	C.M.B.	Color Me Badd	Giant
12	AUCHTING BABY	U2	Island
13	HEART IN MOTION	Janet Grant	A&M
14	WE CAN'T DANCE	Gary Grant	Atlantic
15	TOO LEGIT TO QUIT	Hammer	Capitol
16	AS UGLY AS THEY WANT TO BE	Ugly Kid Joe	Stansbury
17	EMOTIONS	Manu Chao	Columbia
18	LEAN INTO IT	Mr Big	Atlantic
19	WAKING UP THE NEIGHBOURS	Bryan Adams	A&M
20	OUT OF TIME	Warner Brothers	Warner Bros
21	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros
22	SHEPHERD MOONS	Enya	Reprise
23	TEN	Pearl Jam	Epic
24	NO MORE TEARS	Ozzy Osbourne	Epic
25	NAUGHTY BY NATURE	Naughty By Nature	Tommy Boy

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RECORD MIRROR

21 MARCH 1992 FREE WITH MUSIC WEEK

U P D A T E

Chart

n e w s

BY ALAN JONES

DISCO FLOORS 'EM

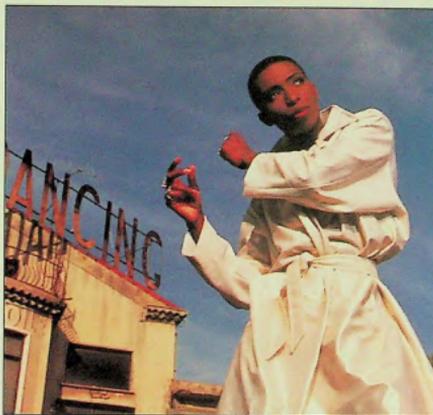
As techno strays ever further outside the traditional parameters of dance music, there's a new force pulling it in the other direction. Or, rather, an old force: disco is back. Nineties recordings sporting Seventies style productions and songs are coming out of the woodwork in increasing numbers — and Britain is at the forefront.

Joey Negro's remix of Kenyatta's 'Love Again' — a record already blessed with a Kool & The Gang meets Gil Scott Heron vocal — was peppered with synchords, a sound briefly popular in the late Seventies but long considered passé. It was just one of a number of devices

that made the record sound authentically retro, and made it such fun. It also sounded great on the dancefloor, coming as a welcome relief from all those 130bpm-140bpm ravers.

Even more traditional in sound and feel, Alison Limerick's upcoming (23 March) debut album 'And Still I Rise' eschews studio trickery, either ancient or modern, and concentrates instead on delivering a bunch of quality soulful songs, with tight, melodic arrangements utilising real brass and guitars discreetly blended with synths.

The album includes the 32-year-old Londoner's three hits — 'Where Love Lives (Come On In)', 'Come Back (For Real Love)



● ALISON LIMERICK

and the current 'Make It On My Own' — and seven other equally impressive and strong tracks. All in all, a welcome and brave

album, whose success or otherwise will help to determine whether or not danceable soul music is still a viable commodity.

● The careers of those who fronted Milli Vanilli and those who really sang on their records took a dive once the truth came out, and there's fresh evidence from America that Paula Abdul's career is being adversely affected by Yvette Marine's allegations that she contributed lead vocals to all of Paula's hits to date, including 'Vibeology'. The latter single was Paula's biggest ever dance hit in America but ground to a halt at number 16 on the pop chart, breaking her string of eight consecutive Top 10 hits.



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	BBC BBCV 4750
week Years	BBC BBCV 4756
	BBC BBCV 4653
	Walt Disney D209132
S: Heigh-Ho	Walt Disney D 205312
	CIC VHR 2496
E BODY PROG 2	BBC BBCV 4706
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10 Chart

news

BY ALAN JONES

YOUNG, GIFTED & BACK

You can't keep a good song down, and 26 years after it was a US Top 10 hit for Jimmy Ruffin, 'What Becomes Of The Broken Hearted' is a major success Stateside for our own Paul Young.

It is only Paul's fourth Top 20 hit in the US — and they've all been with revivals of American songs. In 1985, he topped the

chart with 'Everytime You Go Away', originally recorded by Daryl Hall & John Oates. Later that year, he reached number 13 with 'I'm Gonna Tear Your Playhouse Down', first waxed by **Ann Peebles**, and in 1990 he reached number eight with a remake of the **Chi-Lites**' 'Have You Seen Her'.

Young's lack of sustained singles success in America has

limited his albums' performances. He has only once reached the Top 50 of the album chart — with 'The Secret Of Association', which reached number 19 there.

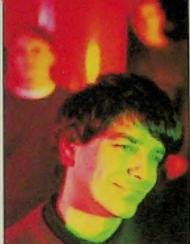
In Britain, he has had five consecutive top five albums since he first hit paydirt in 1983. Ironically, his current hit will probably not help him albumwise in America — it can be found only on the original film soundtrack 'Fried Green Tomatoes'.

Young's latest album, the compilation 'From Time To Time — The Singles Collection', has thus far failed to chart in *Billboard*'s Top 200 in America. But that's not so surprising, for although compilations are big business here, they are considered somewhat vulgar and inferior to regular album releases in the States, and consequently rarely do well.

The recent exception was **Madonna**'s 'The Immaculate Collection', which reached number two.

Last week, a fifth of the Top 50 albums in Britain were compilations of previously released material, by artists ranging from **Queen** to **Dame Kiri Te Kanawa**. In America, by contrast, there were no such albums in the Top 50.

● The **Wedding Present** single 'Go-Go Dancer' established a new and **unenviable** record when it debuted at number 20 and **never appeared** in the chart again in **February**. The decline in singles sales has helped many acts with limited crossover potential to gain more than a toehold on the chart, but none has charted so high, and then disappeared as quickly as the **Wedding Present** did. Last year's top-ranked one week wonder was **Lush's** 'Nothing Natural', which spent its week of glory at number 43.



- 1 **HUMAN TOUCH** E
2 **I LOVE YOUR SM**
3 **WEATHER WITH**
4 **THOUGHT I'D DIE**
5 **STAY** Shakespear
6 **IT'S A FINE DAY**
7 **ONE UZ**
8 **MY GIRL** Temptac
9 **WHY** Ann Lorena
10 **REMEMBER THE**
11 **I'M DOING FINE**
12 **MAKE IT ON MY**
13 **WONDER WHY**
14 **FOR YOUR BABIE**
15 **DO NOT PASS M**
16 **ARE YOU READY**
17 **TO BE WITH YOU**
18 **DEEPLY DIPPEY**
19 **IT MUST BE LOVE**
20 **DRAGGING ME D**
21 **LOVE IS STRANG**
22 **TIME TO MAKE Y**
23 **SAVE THE BEST**
24 **AMERICA WHAT**
25 **WE ARE EACH O**

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TOP 10 BI

- 1 **HIGH**
2 **YOU'RE ALL THAT I**
3 **HOLIDAGAN**
4 **MIND ADVENTURES**
5 **EXPRESSION**
6 **DON'T LOSE THE M**
7 **RING THE BELLS**
8 **SLASH 'N' BURN**
9 **ONE TRUE WOMAN**
10 **GIRLS ON MY MIND**

The following records are our Top 200 singles sales chart. For

US TO

- 1 **SAVE THE BEST FOR L**
2 **TO BE LIKE THEE SPIRIT**
3 **YEARS IN HEAVEN**
4 **REMEMBER THE TI**
5 **I'M TOO SEXY**
6 **MASTERPIECE, Jolo**
7 **LOVE YOUR SMILE**
8 **GOOD FOR ME, Ann**
9 **I CAN'T DANCE, Go**
10 **BREAKIN' MY HEART**
11 **JUSTIFIED AND ANCIENT**
12 **MISSING YOU NOW**
13 **MAKE IT HAPPEN**
14 **TELL ME WHAT YOU WAT**
15 **BEAUTY AND THE BEA**
16 **IF YOU GO AWAY**
17 **DIAMONDS AND PE**

● One of the biggest problems associated with writing a lot of well-known songs is that, sooner or later, someone will come along and butcher them. Once published, the fate of a song is largely out of the hands of its writer. Unless someone applies for permission to insert a new middle eight, or change the lyrics, or something equally drastic, they can more or less do what they want. Being one of the most famous songwriting teams in pop history, the Lennon/McCartney catalogue has received some terrible abuse in its time, with Star Trek man William Shatner's unbelievably poor narration of 'Lucy In The Sky With Diamonds' taking the prize for its historical incompetence. It's enough to

make even Spock weep. It's not one of the Beatles' most recorded songs, though it has been committed to shellac by Elton John, Natalie Cole, Percy Faith and a few other notables as well as 30 or so also-rans like the Atlanta Connection, the 25eme Regiment Francois and Kings Road. Its latest incarnation, surprisingly palatable, is in a house version by the Pasadenas (left) on their album 'Yours Sincerely'. The Beatles' most-covered song 'Yesterday', which must have topped 2,000 versions by now, is featured in an initially shocking, but ultimately pleasing, semi acapella rendition by En Vogue on their upcoming album 'Funky Divas', of which more at a later date.



urban soul always

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18 UHH AHM , Boyz II Men	Motown	43 CHURCH OF YOUR HEART , Rowette	EMI	18 LEAN INTO IT , Mr Big	A&M	43 BLUE LIGHT, RED LIGHT , Harry Connick Jr	Columbia
19 THINKIN' BACK , Color Me Badd	Giant	44 STARS , Simply Red	A&M	19 WAKING UP THE NEIGHBOURS , Bryan Adams	A&M	44 TWO ROOMS , ELTON JOHN	Parade
20 SMEELS LIKE TEEN SPIRIT , Nirvana	Geffen	45 THE WAY I FEEL ABOUT YOU , Karyn White	Warner Bros	20 OUT OF TIME , REM	Warner Brothers	45 KEEP IT COMIN' , Keith Sweat	Elektra
21 OH SHE'S COOCHIE , MC Brains	Motown	46 2 LEGIT 2 QUIT , Hammer	Capitol	21 BLOOD SUGAR SEX MAGIK , Red Hot Chili Peppers	Warner Bros	46 VULGAR DISPLAY OF POWER , Patena	A&M
22 WHAT BECOMES OF THE BROKEN HEARTED , Paul Young	MCA	47 CAN'T LET GO , Mariah Carey	Columbia	22 SHEPHERD MOONS , Envo	Reprise	47 MARC COHN , Marc Cohn	Atlantic
23 ALL A LOVE , Color Me Badd	Giant	48 VIBROLOGY , Paula Abdul	Capitol	23 TEN , Primal Scream	Epic	48 BADMOTFINGER , Sizzurndarden	A&M
24 DON'T LET THE SUN ... , G Michael & John Coleman	Capitol	49 IS IT GOOD TO YOU , Heavy D & The Boys	Lptown	24 NO MORE TEARS , Ozzy Osbourne	Epic	49 SEX AND VIOLENCE , Boogie Down Productions	J&M
25 HAZARD , Richard Marx	Capitol	50 LIVE AND LEARN , Joe Public	Columbia	25 NAUGHTY BY NATURE , Naughty By Nature	Tommy Boy	50 PRIVATE LINE , Gerald Levert	A&M

Charts courtesy *Billboard*, 21. March, 1992. ● Bales are awarded to those products demonstrating the greatest airplay and sales. [UK] UK Singings.

dj directory

The Andrews Sisters of the dance scene — *En Vogue's* foundations are solid. After hurling the explosive 'Hold On' — the club track of 1990 — in our direction, the four Oaklanders could easily have caught the next bus home, never released another thing and still assured themselves a corner in clubland's 'Subterranean Venue Of Fame'.

But that's not their style. Following some disappointingly formulaised singles ('Lies' and 'You Don't Have To Worry', from their debut album, 'Born To Sing') and a tame festive offering ('Silent Nite'), the quartet have come up with 'My Lovin''. Subtitled 'You're Never Gonna Get It', the tune is a sassy combination of lubricated basslines, airy flutes and their trademark, close harmonies. And it's just as funky as 'Hold On'. The track comes complete with some nice breakdowns and a handy, though short, 'Bonus Beats' track. It also bodes well for their follow-up album, 'Funky Divas', which again features the production antics of McElroy and Foster. As for the proposed cover of, ahem, The Beatles' 'Yesterday', the jury waits in anticipation.

Davyd Chong

En Vogue



'My Lovin'' is released by East West on March 23

Label	Warner HV
Cat No.	PES 12220
	Walt Disney
	D211322
	BBC
	BBCV 4736
	BBC
	BBCV 4749
	Virgin
	VVD 7003
	BBC
	BBCV 4750
	BBC
	BBCV 4759
	BBC
	BBCV 4756
	BBC
	BBCV 4653
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- 1 HUMAN TOUCH (New)
 2 I LOVE YOUR SM
 3 WEATHER WITH
 4 THOUGHT I'D DIE
 5 STAY Shakespeare
 6 IT'S A FINE DAY
 7 ONE U2
 8 MY GIRL Tempest
 9 WHY Annie Lennox
 10 REMEMBER THE
 11 I'M DOING FINE
 12 MAKE IT ON MY
 13 WONDER WHY
 14 FOR YOUR BABIE
 15 DO NOT PASS M
 16 ARE YOU READY
 17 TO BE WITH YOU
 18 DEEPLY DIPPY A
 19 IT MUST BE LOVE
 20 DRAGGING ME D
 21 LOVE IS STRANG
 22 TIME TO MAKE Y
 23 SAVE THE BEST
 24 AMERICA WHAT
 25 WE ARE EACH O



Sly & Lovechild

It was only a matter of time before Sly & Lovechild fulfilled the promise of their first two singles. 'The World According To' and 'Rainbow' both contained plenty of good adventurous ideas and rare degrees of sophistication, but they did not quite live up to the sum of their parts.

No such criticism can be levelled at their newie, 'Spirit Of Destiny'. Containing more ideas than most acts will come up with in their entire careers, the thumping backing track

'Spirit Of Destiny' is out now on City Beat

combines with anthemic vocals to create a song of epic proportions. Simon Lovechild and Eliot Sly's stormy working relationship has led to them being dubbed the Ike and Tina Turner of the London clubscene. "Well, we're not John and Norma Major," admits Simon. "We clash all the time, but that helps bring out our creativity."

Their dress sense is also more Ike and Tina than John and Norma. "The other day we did a PA at Kinky Disco and I hadn't got any money for a taxi," says Eliot. "I had to catch the bus wearing massive platforms, a silk dress with a plunging neckline down to my waist and a black and white dalmation coat. It was all a bit traumatic, but the driver seemed impressed."

Andy Beavers

Bass Kruncher

"These days you can get a long way with a brainless lycra-bimbo and an 'Anastasia' sample," claims John

Holiday, principal force behind Bass Kruncher. "With a lot of the early rave tracks there were no pop stars. The records lived and died on their own merits."

It's an accusation which, as a rock guitarist turned house producer, he can justify, having been involved in the music industry when the likes of Prodigy, SL2 and Anticapella were no doubt still reading the bold print on their keyboard programming guides.

Despite the name, Bass Kruncher are as unlikely a dance collective as you're likely to meet in clubland. Guitarist John is joined by 'ageing hippy piano player' Louis Smith and singer/rapper Karim.

The follow up to their debut, 'Keep Calm', is 'Magic Flute',

'Magic Flute' is released



on Lafayette Records on March 23

an infectious hip-houser that borrows from everyone from Kraftwerk to Kariya with a rap seemingly taxed from Quantum Jump's 'Lone Ranger'. The result is a track with as much crossover potential as Tower Bridge. Dom Foulsham

Nightlife 10

- (4) GAT DECOR — Passion (White label)
- (3) WORKOUT — Frankie Knuckles (Virgin)
- (NEW) IT'S MY PLEASURE — My Friend Sam feat Viola Wills (EX-IT)
- (1) DON'T LOSE THE MAGIC — Shawn Christopher (Arista)
- (2) I GOT A HOLD ON YOU — Maurice (ID Records)
- (NEW) TAKE ME BACK TO LOVE AGAIN — Kathy Sledge (Epic)
- (NEW) WAKE UP — Fire Island (Boys Own Jnr)
- (10) HOT — Frankie Cutlass (Mascot)
- (NEW) I'M THE ONE YOU NEED — Jody Watley (MCA)
- (NEW) I FEEL YOU — Love Decade (All Around The World)



A guide to the most essential new club tunes, as featured on IFM's "Essential Selection" (Part II) broadcast every Sunday between 7-8pm. Compiled by "Vibe" returns from Black Market/City Sounds/Vinyl Zone (London), Underground/Eastern Bloc (Manchester), 23rd Precinct (Glasgow), 3 Beat (Liverpool), Warp (Sheffield).

TOP 10 B

- 1 HIGH
 2 YOU'RE ALL THAT
 3 HOOLIGAN
 4 MIND ADVENTURE
 5 EXPRESSION
 6 DON'T LOSE THE N
 7 RING THE BELLS
 8 SLASH 'N' BURN
 9 ONE TRUE WOMAN
 10 GIRLS ON MY MIND
 The following records are out
 Top 200 singles sales chart.

US TO

- 1 SAVE THE BEST FOR
 2 TO BE WITH YOU
 3 TEARS IN HEAVEN
 4 REMEMBER THE T
 5 I'M 'TIL TOO SEXY
 6 MASTERPIECE, A
 7 I LOVE YOUR SMIL
 8 GOOD FOR ME, An
 9 I CAN'T DANCE, G
 10 BREAKIN' MY HEART
 11 JUSTIFIED AND ANGEN
 12 MISSING YOU NO
 13 MAKE IT HAPPEN,
 14 TELL ME WHAT YOU W
 15 BEAUTY AND THE BE
 16 IF YOU GO AWAY,
 17 DIAMONDS AND P,
 18 UHH-AHH, Boyz 2 Men
 19 THINKIN' BACK, Color Me Badd
 20 SMELLS LIKE TEEN SPIRIT, Nirvana
 21 OOHIE COOCHIE, MC Brains
 22 WHAT BECOMES OF THE BROKEN HEARTED, Pear Young MCA
 23 ALL 4 LOVE, Color Me Badd
 24 I DON'T LET THE SUN... G Michael & John Columbia
 25 HAZARD, Richard Marx
 Capitol

BABY FORD

FETISH

NEW SINGLE OUT 23rd MARCH
 3 TRACK 12" & 4 TRACK CD DIGIPAK

MIXED BY BABY FORD & ON. FROM THE FORTHCOMING LP 'BFORD 9'

(INSUBMISSION) IN ASSOCIATION WITH TRANSLOCAL

4 RM UPDATE

- | | | | | | |
|--|-------------|---|-----------------|---|----------|
| 43 ● ● CHURCH OF YOUR HEART, Roxette | Epic | 18 ● ● LEAN INTO IT, Mr Big | Arista | 43 ● ● BLUE LIGHT, RED LIGHT, Harry Connick Jr | Columbia |
| 44 ● ● [12] STARS, Simply Red | Atco | 19 ● ● WAKING UP THE NEIGHBOURS, Bryan Adams | A&M | 44 ● ● [12] TWO ROOMS, ELTON JOHN... Various | Polydor |
| 45 ● ● THE WAY I FEEL ABOUT YOU, Karyn White | Warner Bros | 20 ● ● OUT OF TIME, REM | Warner Brothers | 45 ● ● KEEP IT COMIN', Keith Sweat | Elektra |
| 46 ● ● 2 LEGIT 2 QUIT, Hammer | Capitol | 21 ● ● BLOOD SUGAR SEX MAGIK, Red Hot Chili Peppers | Warner Bros | 46 ● ● VULGAR DISPLAY OF POWER, Pantera | Atco |
| 47 ● ● CAN'T LET GO, Mariah Carey | Columbia | 22 ● ● [12] SHEPHERD MOONS, Enya | Reprise | 47 ● ● MARC CONN, Marc Con | Arista |
| 48 ● ● VIBESLOGY, Paula Abdul | Capitol | 23 ● ● TEN, Pearl Jam | Epic | 48 ● ● BADMOTDORFINGER, Sevendust | A&M |
| 49 ● ● IS IT GOOD TO YOU, Heavy D & The Boys | Upfront | 24 ● ● [12] NO MORE TEARS, Ozzy Osbourne | Epic | 49 ● ● SEX AND VIOLENCE, Boogie Down Productions/Jive | Jive |
| 50 ● ● LIVE AND LEARN, Joe Public | Columbia | 25 ● ● NAUGHTY BY NATURE, Naughty By Nature | Tommy Boy | 50 ● ● PRIVATE LINE, Gerald Levert | Atco |

Charts courtesy Billboard 21, March, 1992 ● Buylers are awarded to these products demonstrating the greatest airplay and sales gain [12] UK Signings

'I'm The One You Need' is out on MCA on March 30



Jody Watley

As one third of Shalamar Jody Watley shot to fame while disco reigned supreme. Invented by a pair of producers, the group was tailor-made for the era of platform shoes and glitter.

Now Watley is back with two of the hottest studio maestros of 1992 and bidding to prove herself a dancefloor survivor.

With 'I'm The One You Need', Watley recruits Driza-Bone and David Morales to turn in a single that blends all the sweet hooks of her past with a pumping bassline and production that is as deep as disco goes. With Driza-Bone's remix of 'I Love Your Smile' working some long-awaited chart magic for Shanice, and Morales rarely out of the Club Chart, she could not have chosen better company. Driza-Bone's Funky Chicken mix looks like being the club favourite while Morales adds space and sophistication for fans of the dreamer NY sound.

Four years after she last hit the UK Top 20, Watley is set to claw her way back with a blend of the pop tunes she always excelled at with some of the club cred she deserves.

Matthew Cole

Cool Cuts

- | | | |
|----|---|-----------------|
| 1 | (1) REJOICING Ultra Naté | Internal |
| 2 | (NEW) JOY Soul II Soul
A classy mellow return for Jazzie's boys, remixed by the Brand New Heavies | Ten |
| 3 | (NEW) GROOVY BEAT D.O.P
With a catchy "rockin' to the rhythm of a groovy beat" sample this dubby club track will be huge | Guerrilla |
| 4 | (2) HALLELUJAH Inner City | Ten |
| 5 | (NEW) TAKE ME BACK TO LOVE AGAIN Kathy Sledge
Superb, jazzy garage dubs from the Sledge sister | Epic |
| 6 | (9) GAT DECOR Passion | White label |
| 7 | (NEW) ON A RAGGA TIP SL2
Another hot four-track hardcore EP from this duo | XL |
| 8 | (4) JUST A DREAM 4th Measure Men | US Area 10 |
| 9 | (NEW) IN YOUR BONES Fire Island
Farley & Heller are behind this garage cut which includes a catchy jazz scat | Boys Own Junior |
| 10 | (10) 0272 Freshblood Organisation | Freshblood |
| 11 | (11) THE DREAMS EP Rhythm Quest | Network |
| 12 | (NEW) ONE TRUE WOMAN YazZ
Long awaited return from YazZ with some CJ Mackintosh mixes | Polydor |
| 13 | (16) PARTY TIME Outlaw | Gee Street |
| 14 | (NEW) STRANGE VOYAGE C-Force
Well produced tough house cut from this South Coast trio | Better Days |
| 15 | (8) U R THE BEST THING D Ream | FXU |
| 16 | (19) LOVE YOU ALL MY LIFETIME Chaka Khan | Warner Bros |
| 17 | (NEW) UNDERSTANDING Glen Goldsmith
Useful dub mixes on this midtempo groove | White label |
| 18 | (NEW) PATROLLING THE EDGE Code MD
Another typically driving Guerrilla cut | Guerrilla |
| 19 | (NEW) NIGHT PASSAGE 49th Floor
Useful Italian track with an excellent bongo dub | Vibraphone |
| 20 | (NEW) SPIRAL TRIBE EP Spiral Tribe
Diffbeat EP of unusual and alternative grooves worth checking out | White label |



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

Phone now to hear the hot dance tracks

Cool Cuts clubline
0898 334334

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

KYM SIMS TAKE MY ADVICE

OUT NOW: 7", 6 TRACK 12", CASS, CD FEATURES: HURLEY & E-SMOOVE MIXES

"THE HOOK IS KILLER" DAVID DAVIES - MIX MAG

BB5911/CCD



RM UPDATE 5

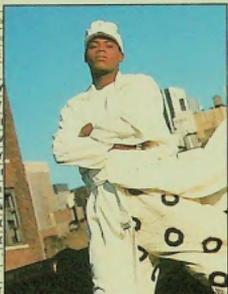


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Hot vinyl

BY JAMES HAMILTON

- 1 HUMAN TOUCH
- 2 I LOVE YOUR SM
- 3 WEATHER WITH
- 4 I THOUGHT I'D DIE
- 5 IT'S A SHAKEUP
- 6 I'M ON ONE
- 7 MY GIRL Tenzler
- 8 WHY Anne Lennox
- 9 REMEMBER THE
- 10 I'M DOING FINE
- 11 MAKE IT ON MY
- 12 I WONDER WHY
- 13 FOR YOUR BABI
- 14 DO NOT PASS M
- 15 ARE YOU READY
- 16 TO BE WITH YOU
- 17 DEEPLY DIPPY
- 18 IT MUST BE LOVE
- 19 DRAGGING ME
- 20 I'M IN LOVE STRANG
- 21 TIME TO MAKE
- 22 SAVE THE BEST
- 23 AMERICA WHAT
- 24 ARE EACH O



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TOP 10 B

- 1 THIS
- 2 YOU'RE ALL THAT
- 3 HOOLIGAN
- 4 MID ADVENTURE
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- 6 DON'T LOSE THE A
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- 10 BREAK MY HEART
- 11 JUSTIN AND ANGEN
- 12 MISSING YOU NO
- 13 MAKE IT HAPPEN,
- 14 TELL ME WHAT YOU
- 15 BELIEVE AND THE B
- 16 IF YOU GO AWAY,
- 17 DIAMONDS AND P,
- 18 UH RHK, Boyz II Men
- 19 THINKE BACK, Color Me Badd
- 20 SMOELIE LIKE TEEN SPIRIT, Nirvana
- 21 OOOO COOCHIE, MC Brains
- 22 WHAT BECOMES OF THE BROKENHEARTED, Fair Youth MCA
- 23 ALL I 4 LOVE, Color Me Badd
- 24 DON'T LET THE SUN... G. Michael & John Columbia
- 25 HAZARD, Richard Marx Capitol

Charts courtesy Billboard, March 21, 1993

SOUL 'N' SOUL
[Top Records TENX 350]
Out next week, this lurching jiggly title track from their upcoming album is throatily wailed by Richie Stephens through gospel-style grits hydroacoustically chorusing "joy, it's a new sensation, new vibration, rockin' the nation", in a shuffling 100.96pm Brand New Heavies remix plus producer Jazze B's much slacker jollytapped 0-100.749pm Club, chucker brought 100.56pm Rado and vibes rapped sparsely percussive Instrumental Dub Mixes.

URBAN SOUL
'He's Always'
(Cooltemp COOLX 251)
A year after 1991's number one floofter, the twice-released "Jazze B's" buskily rearing sometimes Prince-like Roland Clark's angrily new garage brooder is this time remixed from the start by Manonon DJ Sasha in strange synth r/ strings serried 119.48pm Sasha Full Music, 121.76pm Sings and tapping 119.76pm Dub Mixes, coupled with Roland's lurchingly striding courted 120.10pm Alternative Boss, waxy Wendy Flumes parted (0-110.26pm R rated and swelling ballad 0-119.48pm F.X. Mixes.

PRAGA KHAN featuring JADE 4 U
'Injected With a Poison'
(Profile PROFIT 347R, via Pinnacle)
Originally a B-side version of "Free Your Body", this is now remixed by Digital Organ (its creator Oliver Adams, Praga Khan & Jade 4 U) as an "injected with a poison, we don't need that anymore" jay stabbed and "body, the a rainbow mede your mindfree your body, feel the energy" girls chorused newly steed up ultra frantic hardcore nare in its (0-119.376pm Adams Power Mix, with less urgent jerry respic 0-119.276pm Rehab and Rado Edit Mixes, a kooky smash in the current climate.

KORDA
'Move Your Body (To The Sound) Remix'
(Flying UK Records FLYUK 9TR, via Pinnacle)
Alex Lee has touched up his previously cancelled shushed hustling cool keyboard carnival on Italy's Parmare label last autumn their out here in December), the Seventies disco favour being retained now with pop-poosing syncopure in its "in and out and all around, move your body to the sound" jaggled boogie more snappy bounding 121.76pm Club Remix, topped by T-Connection-like percussion rattled bustling less vocal 121.76pm Zanzibar and trumpeting than ambidextrously chorused lurching instrumental 121.66pm Freezezone versions.

- 6 RM UPDATE**
- | | | |
|----|--|-----------|
| 43 | CHURCH OF YOUR HEART, Roxyette | EMI |
| 44 | STARS, Simply Red | A&M |
| 45 | THE WAY I FEEL ABOUT YOU, Kanye West/Warner Bros | Warner |
| 46 | 2 I GET IT TOGETHER, Natemee | Capitol |
| 47 | CAN'T LET GO, Mariah Carey | Columbia |
| 48 | VIBESLOGY, Paula Abdul | Capitol |
| 49 | IS IT GOOD TO YOU, Heavy D & The Boys | Univision |
| 50 | LIVE AND LEARNIN', Joe Public | Columbia |

KYM SIMS
'Take My Advice'
(A&M 855917, via East West)
Spaced across yet another promo twimpack, this is a slightly more subtle than the previous low-to-up-to "Too Bad to Catch It" in pop aimed breezily bounding Sista 70s Mix and Dub, E-Smoove's Late Nite Mix and Dub, Hurley's Ed Mix and a cantering salsa-style Mambo Underground version, all exactly 120.66pm apart from its chunkily jiggled rolling 105.36pm Urban T', most being out commercially.

CHAKA KHAN
'Love You All My Lifetime'
(Waner Bros WO087)
Showing how a real soul diva should wail, this is James Brown-like labelled unusual bippy finger-snapping brooder is now in electro beats plinked "feel it, don't touch it - watch it" sturting 120.86pm Original, kiewie jollytapped 120.66pm Kiss Bachelor's Sam Mix and sparse fluffery jiggly 121.66pm Baitch Dub Versions, with the gangly strutting 115.66pm Touch It (African Plan Mix).

EN VOEGUE
'My Lovin' (You're Never Gonna Get This)
(Atlantic A&T 817)
The best since "Hold On", the girls' latest Foster McElroy created wailing jiggly roller is a similar but fiercer stalling sturting offer with exciting vocal and percussion breakdowns in 97.748pm Extended 87.86pm LP and 97.748pm Bonus Beats Versions, sampling some rhythm elements in fact from "Hold On".

Briefly...

Also out now are **SPECTRAL Touch Somebody** (Capitol TQUE 011), title track jiggly produced/lyrically skittered downbeat 0-137.76pm Twitterer with bippier Central Mix plus the calmer jaggled 0-127.748pm Ave 8 Mix and **JUSTICE PITCHPOLO produced Kym Sims** (B.G.M./Big Giant Music 8022, POI), breathy girl jaggled breezily bounding 132.66pm jaggly bleazer with a synth wheezed more disjointed 132.5-06pm Orbital Mix, the flute washed popper 0-127-06pm Juke 180 and **plinky jaggled 0-133.66pm Dyaedream Pt. 1: SLY & LOVECHILD 'Spirit of Destiny' (CityBeat CBE 1287, MM), delicately building all first, powerful girl wailed bounding and throbbing quavery Prim Scream-type pop charger in 117.36pm A&M Journey, uplifting 0-118.66pm Spiritual Juke and brass stashed instrumental 0-118.66pm**

CYNTHIA M 'Love Storm'
(Real Vinyl FV 12, via PolyGram)
Picked up from Strictly Rhythim, this breathy warbled chanting bouncer (rather like an uptempo En Vogue) is produced by DJ Pierre in his own Sista 70s 'Silk' Hurley-style organ jaggled lurching 123.86pm House, jerrily tapping 124.66pm Trill House, plus Groove More's strings straddled friskily thumping 124.66pm Flute Song Mixes, and Groove More's strings straddled friskily thumping 124.66pm Flute Slinging Mixes. What's the weather, girl's?

COCO STEEL AND LOVEBOMB 'Feel It'
(WARP Records WAP 18, Via Pinnacle)
Fronted by Brighton DJ Chris 'Coco' Mellor, this is a James Brown-like labelled unusual bippy finger-snapping brooder is now in electro beats plinked "feel it, don't touch it - watch it" sturting 120.86pm Original, kiewie jollytapped 120.66pm Kiss Bachelor's Sam Mix and sparse fluffery jiggly 121.66pm Baitch Dub Versions, with the gangly strutting 115.66pm Touch It (African Plan Mix).

KATHY SLEDGE 'Take Me Back To Love Again'
(US Epic 49 74212)
Remixed by Roger Sanchez with plinking p/strings, this is James Brown, the anomaly instead Sledge sister's jerry leader in 122.66pm Shelter Me, Soundstah, Soundstah Beats, Roger's Foundation, Preston's Plan, and Raw Mixes.

JUSTIN ROBERTSON MIXES; AUDIO AS-SAULT The Pink And Purple Experience (Rising High Records RSH 16, SRD), Mike Interface) Alex's deep, EP has the twittery 0-140-3-06pm 'Party Time' and 135-0-06pm 'Phase 4', 'frankly' and 'frankly' synth skittered downbeat 0-137-76pm Twitterer with bippier Central Mix plus the calmer jaggled 0-127-748pm Ave 8 Mix and **JUSTICE PITCHPOLO produced Kym Sims** (B.G.M./Big Giant Music 8022, POI), breathy girl jaggled breezily bounding 132.66pm jaggly bleazer with a synth wheezed more disjointed 132.5-06pm Orbital Mix, the flute washed popper 0-127-06pm Juke 180 and **plinky jaggled 0-133.66pm Dyaedream Pt. 1: SLY & LOVECHILD 'Spirit of Destiny' (CityBeat CBE 1287, MM), delicately building all first, powerful girl wailed bounding and throbbing quavery Prim Scream-type pop charger in 117.36pm A&M Journey, uplifting 0-118.66pm Spiritual Juke and brass stashed instrumental 0-118.66pm**

ASMO 'Jam The Dance 92'
(TEK Records TENX 11, via Portland)
Remixed from a white label wail was top in Manchester last year, this 3-into-style jumpy carter is now in Lee Solly & James Lee's "open your heart" jiggled 123.86pm Cool Your Heart Mix and DJ Saemson's 'Bohemian Phaedra' piano intro creaking and tooting 0-125.948pm Cool Base Mix.

- 34** LEAN INTO IT, Mc Brains Atlantic
35 WAKING UP THE NEIGHBOURS, Bryan Adams A&M
36 OUT OF TIME, REO Speedwagon Warner Brothers
37 BLOOD SUGAR SEX MAGIK, Red Hot Chili Peppers Warner Bros
38 SHEPHERD MOONS, Enya Reprise
39 TEN, Pearl Jam Epic
40 NO MORE TEARS, Ozzy Osbourne Epic
41 NAUGHTY BY NATURE, Naughty By Nature Tommy Boy



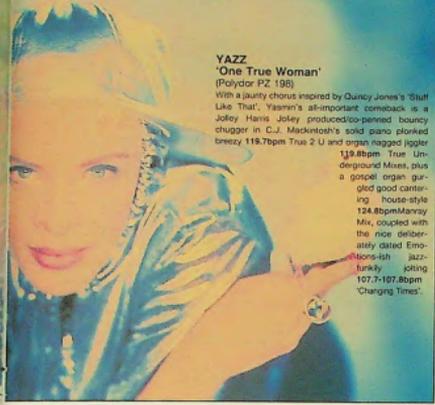
MOTHER, ALPHA, DELTA 'Volume One'
(City Groove's CS 001)
Sampling the keyboard from Da'Niece's 'At-Smiling' the keyboard from Da'Niece's 'At-Smiling' may be on its B-side when it's out here by Pulse-B, this ergonomically tailored limited City Sounds release has the "give a little more bo-see-shan" girl prodded bewitchly 123.86pm 'Body Action' and its sub-bass bleached jaggly 121.66pm 'Pump'n' Thump' variation.

L.A. STYLE 'James Brown Is Dead (Re-Mix Version)'
(ZYX Records ZYX 6650-12, via 081-902 6398)
Balefully reminding last October's Denzil 'Smiling' created var, this acidic pinged sturting bleeping 128.86pm techno treatment is thurkily slick filled by the manic lurching tooting totally over the top thumping and stomping 130.66pm Original Version, punctuated by deadpan intonation of the title line.

PIZARRO 'Perdona Me (Forgive Me)'
(US Gos-La Recordings Inc. GOS-201)
Now outselling Rico Pizarro's more jerry jiggled 'Backstabbers', reviewed two weeks ago, this, again Ralphi Rosario produced more jolly jiggled 121.66pm carterer is in Spanish multimed Original Vocal, girl groaner looser Club Instrumental Re-Edit and Bonus Mixes.

ASMO 'Jam The Dance 92'
(TEK Records TENX 11, via Portland)
Remixed from a white label wail was top in Manchester last year, this 3-into-style jumpy carter is now in Lee Solly & James Lee's "open your heart" jiggled 123.86pm Cool Your Heart Mix and DJ Saemson's 'Bohemian Phaedra' piano intro creaking and tooting 0-125.948pm Cool Base Mix.

FRENK KNUCKLES featuring ROBERTA GILLIAM 'Workout'
(US Virgin Records America 0-96201)
With John Poppy, Danny Macklen, Eric Kupper and Todd Terry helping its pedigree too, this robe-sawing simple loop in David Morales' (see below) wailed 119.2-06pm 1992, 'Workout' - Workin' Dub and instrumental 119.46pm Ultimate Tracks 1991 Mixes (all re-ripping a bass fat not heard since Farley 'Jackmaster' Funk's 'Love Can Turn Around', plus Frankie's parting 118.36pm Original Instrumental Mix and sparse dubwise 119.46pm Bawsocks).



YAZZ
'One True Woman'

(Polygram PZ 188)
With a jaunty chorus inspired by Quincy Jones' "Stuff Like That", Yazzee's all-important comeback is a Jolley Harris Jolley produced/loosely-permed bouncy chugger in C.J. Mackintosh's solid piano plinked breezy 119.7bpm. This 2 U and organ naggled jaunty 119.8bpm True Underside Mix, plus a general organ galloped good cartilage-house-style 124.8bpm/124bpm/124bpm/124bpm Mix, coupled with the nice deliberately daited Etonne-ist jazz-lunkily jolting 107.7-107.8bpm Changing Times.

HARDCORE RHYTHM TEAM
'Hardcore — The Final Conflict'
(Furious Records FRUT-001, via SRD)
Originally meant for early February release but getting fast now, this movie trailer intro and "hardcore" shouted 0-130.3-0bpm jerky techno bouncer (beware its beat tosing edits) kicks off a Ten Road created four-track, with the MC Jimmy Haremz intoned during battery 0-130.3-0bpm Gumpowder (Mindblower Mix), more percussive blippy 0-134.2-0bpm "Ooooooh", and "Eternidade" intoned jaunty scurrying 0-135.1bpm "Ragga Clash".

BEANS BOWLES & THE SWINGING TYGERS
'Motricity Magic'
(Motricity 12 MOTC 44, via Total/BMG)
Raspily hooked by an ex-Molotov sax man and cooed by the Andantes, this chunky bouncer fairly raves through Damon Rochester's racing cars bucked alternately building 125.8-0bpm The Normal Rami and 0-125.8bpm Nomad Dub Mix, with Ian Levine's protesty howling and plinking old fashioned 126bpm Original Version as contrast.



INNER CITY
'Hallelujah'
(Ten Records TENX 398)
Overblown by its original 'Unky Bitch' which first released last June with the still included 115.2bpm Spiritual Sample Mix, an all first wordlessly hummed then mournful Paris Grey wailed "mass-ty-loo" chanting strange wiggly surging further, this is now remixed by LeftField and resued next week with their new shill jerky synth thumping 0-115.2bpm LeftField On High Vocal, 115.1bpm Instrumental, sumblingly chugging 115bpm Zoom Dub, 114.9bpm Bonus Beats, and swelling 0-115.4bpm Glory Mix.

Beats & Pieces

MAIN EVENT III at Skogness attracted undue national publicity when, thanks to the thoroughness of promoter Livewire's own security procedures (which impressed the local police), a number of drug and weapon related arrests were made actually by the security team in order to keep the week-end clean and undesirable out. Unfortunately, a knock-on effect of the publicity is that holiday camp owners Butlins have caused the cancellation of Kase 6, due to take place at Minehead this weekend — even though, as anyone who read this column last week would have noted, the one thing it wasn't going to be was a "rave"!! ... Skogness concert star Roy Ayers came on stage wearing a rubber Bart Simpson mask, and John The Barman! ... Allison Limerick is a trained ballet dancer, so no wonder her PAs are well choreographed ... Shawn Christopher was well received at Skogness, and Think Twice's diminutive singer Judy LaRose showed she had a mighty set of lungs ... DJ Dave Dorrell started talking with his mic so high that he totally blew the speaker horns in the Red Zone at Skeg (which was a pity, as that particular venue had been so expensively decorated — with individually illuminated giant human heads floating above the dancers — that it deserved more than just muffled mid-tones) ... **Capital FM** rap DJ Tim Westwood is suffering

from an apparently gangrenous leg after a diving accident in Jamaica ... Rimini is the venue for an Italian Big music trade fair between March 22-25 ... DJ Cino Berigliano and John Freeze launch their Hamster Records label early next month with the Shaun (Bassheads) Inrel created Terrorize's "It's Just A Feeling", and are looking (on 031-143 8423) for further demos to release ... Birmingham mixing team The Commission, part of Unique Productions, are supplying a special 10 minute magazine for broadcast fortnightly (you just missed the first by Pete Tong on his new BBC Radio 1 show on Sundays 7-8pm, when they have their own two hour dance mix show every Friday 8-10pm on Birmingham's BRMB. Coventry's Marcia FM and Leicester's Sound FM ... Tony Jenkins, who pioneered with Funktion in the late Seventies the single concept of weekly club nights held in other people's premises, takes over Holborn's refurbished Brown's in Great Queen Street this Wednesday (15) and the third of every month for "beatnik soul", jazz-funk and garage with DJ Nigel Wilson, Fergie, Ferdie and Ralph Tee, while on the first Thursday of April and then weekly the same anti-rave backlist also takes over the Camden Palace with Steve Wren and Fred Dove joining the disc jockey team ... **AND THE BEAT GOES ON!**

AFTER DARK
'Come With Me Tonight'
(Orbital Records 12 ORBIT 14, via Total/BMG)
Distributed here on Belgium's Music Man import label way back last May, David Charlesworth's sluttily title line naggled baitily raver is now in a good up galloping new 135bpm Midnight Mix and its bounding 130bpm Original Club Mix, coupled here with the gagglyly synthed techno "Cardiac" in sleeping cardiology and "heart attack" produced 0-136-0bpm Crack Of Dawn Remix or dated 131bpm Original Club Slammer mixes.

WORLD SERIES OF LIFE
'Spread Love'
(A&M: PM AMY 859)
On Dutch import last October and finally out here next week, Old Fly Billy Ali Bassani's Evelyn Thomas sung Fatback Band "I'm here to spread love all over the world" sample repeating attractively linked, jangled and Brummed 125.8bpm breezy carterer has been promoted with 12", 7", Clav Bossco Remix, bleeper Special Rare DJ Cut and gentler Mellow Garage Mixes, the commercial sense being due also to include the import's T-Companion type percussive tinkly chime 0-125.7bpm '52 Side Road (Tulio de Vito Mix).

MAURICE JOSHUA featuring **Chantay Savage**
'I Gotta Hold On U'
(LUS ID Records, ID 1011)
Nagged by "Spiny Woman" sh organ, this is a jerky trotting hip house rap with title chanting girls in 119.7bpm Maurice's Original Mix, 119.8bpm E-Snowie's Groovy Mix, and 119.8bpm Slave 'Silk' Harley's Vocal Mix, with however — the big attraction — a wailing get scathed 'r' enated 119.8bpm Steve's Silky Soul Dub, and semi-instrumental sliding 119.7bpm Maurice's Underground Extravaganza.

	Label	
	Career	
HIEVES	Warner HV	PS 12220
	DES	
	Walt Disney	D711522
is	BBC	BBVC 4726
	BBC	BBVC 4149
ness	Virgin	VDW 1003
ilva	BBC	BBVC 4737
<	BBC	BBVC 4750
wee Years	BBC	BBVC 4756
!	BBC	BBVC 4653
	Walt Disney	D209132
S: High Ho	Walt Disney	D 205312
	CIC	WHR 2496
E BODY PROG 2	BBC	BBVC 4706
ite Book	WMV	9031754343
	PolyGram	0802863

Lidell Townsell NUNU

The Debut Single-Out Now

RM UPDATE 7

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THE RECORD MIRROR

RECORD MIRROR

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

Pos
Weeks
Title

- TW LW**
- 1 HUMAN TOUCH
 - 2 LOVE YOUR SA
 - 3 WEATHER WITH
 - 4 THOUGHT TO DI
 - 5 STAY Shakespear
 - 6 IT'S A FINE DAY
 - 7 ONE U
 - 8 MY GIRL Temporal
 - 9 WHY Arnie Lennox
 - 10 REMEMBER THE
 - 11 I'M DOING FINE
 - 12 MAKE IT ON MY
 - 13 WONDER WHY
 - 14 FOR YOUR BABI
 - 15 DO NOT PASS A
 - 16 ARE YOU READY
 - 17 ARE TO BE WITH U
 - 18 DEEPLY DIPP R
 - 19 IT MUST BE LOV
 - 20 DRAGGING ME
 - 21 LOVE IS STRANG
 - 22 TIME TO MAKE
 - 23 SAVE THE BEST
 - 24 AMERICA WHAT
 - 25 ARE WE EACH C

TOP 10 B

- 1 HIGH
 - 2 YOU'RE ALL THAT
 - 3 HOULGAN
 - 4 MIND ADVENTURE
 - 5 EXPRESSION
 - 6 DON'T DO THE B
 - 7 RING THE BELLS
 - 8 SLASH 'N' BURN
 - 9 ONE TRUE WOMAN
 - 10 GIRLS ON MY MIND
- The following records are out of Top 200 singles sales chart (F)

1	2	DON'T LOSE THE MAGIC (MIKE 'HITHAN' WILSON)DAVID MORALES/ TONY TERRY MIXES	AD 92 Arista
2	1	IT'S EVERY VOICE (TAKE ME AWAY) (MIXES)	Major One
3	1	DEEPER LOVE (A DEEPER FEELING MIX)	Columbia
4	11	HOLLOWLASH (LET FIELD MIXES)	Columbia
5	3	HE'S ALWAYS (SASHA FULL MIX)	Urban Soul
6	4	FINALLY (12" PKA MIX) (12" CHOOSE MIX) YOU GOT A LOVE THANG	Cooltempo promo
7	20	THE FACTORY JAM (C) Co. Features	AAH T&E
8	7	MAKE IT ON MY OWN (STEVE ANDERSON & TONY HUMPHRIES MIXES)	AD 92 Arista
9	14	FEED THE FEELING (MIXES) THREE TIMES A DAY	AD 92 Arista
10	6	K SPELLS KNOWLEDGE (TERRY & TONY MIXES)	Walk Loud EP
11	10	SPREAD LOVE World Series Of Life	AAH promo
12	49	SOMEDAY (MIXES) (12" Promo with Heats) (S&P)	Deconstruction
13	26	SWEET HARMONY (EP) SWEET HARMONY/SWEET DUB LIQUID BEATS	XL Recordings
14	32	SEE THE DAY (CLUB MIX) (12" Club)	Elektra
15	10	HAN KAN KAN (12" CLUB) (12" Club)	Cooltempo
16	12	NEOT LET IT SHOW ON YOUR FACE (MIXES)	RCA promo
17	13	LOVE STORM (MIXES) (12" Club)	Final Vinyl promo
18	19	YOU GOT A HOLD ON ME (MIXES) (12" Club)	Sam Jam
19	20	OPTIMISTIC (MIXES) (12" Club)	Perspective/AAH
20	6	SPRINT OF DESTINY (JUSTIN ROBERTSON MIX) (12" Club)	Citybeat promo
21	73	I FEEL YOU (NEWKED CLUB MIX)	All Around The World promo
22	100	GONNA LET YOU GO Good	Dance Zone promo
23	32	LOVE LOVE IS LIFTING ME (MIXES) (12" Club)	Rumour promo
24	67	LOVE YOU ALL MY LIFETIME (MIXES) (12" Club)	Fresh promo
25	16	LOVE TO MAKE YOU MINE (12" Club)	AD 92 Arista
26	18	ONE TRUE WOMAN (12" Club)	Polydor promo
27	27	HELLS (SASHA & FRANKIE FONCETT MIXES)	MCA
28	27	IT'S A FINE DAY (12" Club)	PWL International
29	11	FEEL IT (MIXES) (12" Club)	W&P promo
30	29	WE'VE GOT TO LIVE TOGETHER (12" Club)	PWL International
31	37	NEVER GIVE UP (EXTENDED MIX) (12" Club)	Italian Time white label
32	41	INJECTED WITH A POISON (ADAM'S POWER MIX)	Profile promo
33	34	IT'S YOUR TURN (12" Club)	Sam Jam/Eternal
34	9	RICH AH GETTING RICHER (MIXES)	Tribal Bass/Life
35	28	BEAUTIFUL IN RED (MIXES) (12" Club)	XS Rhythmic white label
36	36	BEAUTIFUL IN RED (MIXES) (12" Club)	Better Days promo
37	35	BEAUTIFUL IN RED (MIXES) (12" Club)	Circa
38	31	LOVE YOU ALL MY LIFETIME (MIXES) (12" Club)	Warner Bros white label
39	40	HEAR THE MUSIC/BOUNCE (MIXES)	US E-Legal
40	43	TIME TO FEEL (ERIC KUPPER/BEATMASTERS MIXES)	W&P promo
41	42	EVERYBODY PUMP (12" Club)	Cooltempo
42	29	LOVE YOUR SMILE (DRIZA-BONE REMIX)	Motown
43	51	MAGIC FLUTE (MIXES) (12" Club)	Lafayette promo
44	45	A JUICY RED APPLE SUN	Love
45	39	FOREVER ON TOP	Itroodoo
46	42	LET GOOD TO YOU (HIP HOP MIX) (12" Club)	SoukMCA
47	44	LET NO MAN PUT ASUNDER (IT'S NOT OVER) (MIXES)	Hard Discs promo

48	59	SUBMERGE (DRIZA-BONE PAUL OAKENFOLD MIXES)	Arise/Gee
49	40	NU NUDY (MIXES) (12" Club)	Island promo
50	51	POINT OF VIEW (DON'T CHA THINK)	Mercury white label
51	48	WHAT DO WE DO (REMIXES) (12" Club)	Boys Own promo
52	51	I GOT IT (MIXES) (12" Club)	Gee Street
53	41	KNOW (MIXES) (12" Club)	RCA
54	38	HOLD ON (REMIX) (12" Club)	3 Beat Music
55	36	RAVE GENERATOR (12" Club)	East West
56	36	SHOW ME (12" Club)	PWL International
57	50	WHAT DO WE DO (REMIXES) (12" Club)	B.G.M. (Big Giant Music) promo
58	58	SAVE ME (SHOOTER'S GROOVY MIX)	Boys Own promo
59	19	DREAM COME TRUE (REALITY MIX) (12" Club)	W&P promo
60	42	FEED THE WOLD (12" Club)	Acid Jester
61	50	MOVE YOUR WAISTLINE (12" Club)	US Strictly Underworld
62	71	BERRY (12" Club)	City Sounds/Rumour promo
63	63	TOUCH SOMEBODY WHO'S ALL CONNECTED	Unison City
64	31	MISSION (ARRIVERDICI MIX) (12" Club)	Cue promo
65	44	CHIC MYSTIQUE (MIXES) (12" Club)	Go! Beat
66	46	LET THE MUSIC USE YOU (12" Club)	Warner Bros
67	65	MOVE YOUR BODY (TO THE SOUND) (REMIX) (12" Club)	Dancers/Dance white label
68	50	JAM THE DANCE 92 (OPEN YOUR HEART MIX) (12" Club)	Flying UK white label
69	81	HEAVEN HAS TO WAIT (12" Club)	More Protein promo
70	76	ROCK ME STEADY (MIXES) (12" Club)	Black Diamond promo
71	74	PARTY TIME (12" Club)	Gez Street promo
72	76	STEFFERS DELIGHT (12" Club)	3 Stripe promo
73	72	YOU'RE FREE (CLUB MIX)	Tek promo
74	91	WHO'S GONNA LOVE YOU! (12" Club)	More Protein promo
75	58	DEEPER LOVE (MIXING YOU) (LEFTFIELD MIXES) (12" Club)	Ultra/More
76	46	LET THE MUSIC USE YOU (12" Club)	PWL Continental
77	74	MAKE YOU WHOLE (12" Club)	Hocj Chooses promo
78	82	THE K.P. PART 2 (12" Club)	Tribal Bass promo
79	84	THIS WILL BE MINE (LP) (12" Club)	US Fresh LP
80	51	THE K.P. PART 2 (12" Club)	Ellicit
81	66	DEEPER LOVE (REMIX) (12" Club)	Cardiac
82	66	OH MY HEAVEN (TODAY) (MIXES) (12" Club)	Orbital promo
83	81	CLASSICAL IN NOTION (MIXES) (12" Club)	Brainiak promo
84	84	EVERYTHING'S GOTTA CHANGE (12" Club)	Stress promo
85	84	TEARS OF JOY (MIXES) (12" Club)	Tribal Bass promo
86	82	THE LOVER'S GOT WHAT YOU NEED (VOCAL HOUSE MIX)	MCA promo
87	55	GOOD FRIEND (MIXES) (12" Club)	Columbia
88	54	UP THE REMIX - GROOVE RIDERS/SPARK PLUG	KMS UK
89	58	WIG-33 (PG-33)	Champion white label
90	81	NOTHING'S MAGIC (THE NOMAD REMIX)	Motocopy promo
91	91	THEY JUST DON'T MAKE SENSE (DANGEROUS REMIX)	1st Bass promo
92	91	LIBERTY & FREEDOM (MIXES) (12" Club)	Champion white label
93	95	LET FEEL THE RHYTHM (12" Club)	Cuspidio white label
94	52	LOVE OR INFATUATION (E-M-SOOTH'S GROOVY MIX)	Polydor promo
95	91	WE'VE GOT YOUR BODY (MARK STENT 12" MIX)	MCA promo
96	91	WE'VE GOT YOUR BODY (MARK STENT 12" MIX)	Ten promo
97	91	WE'VE GOT YOUR BODY (MARK STENT 12" MIX)	US Strictly Rhythmic
98	91	JAMES BROWN IS DEAD (REMIXES) (12" Club)	12X promo
99	91	WE'VE GOT YOUR BODY (MARK STENT 12" MIX)	Italian Black Moon
100	91	REJOICING (DEE-LITEFUL STOMP MIX) (12" Club)	Eternal promo

US TO

- 1 SAVE THE BEST FOR
- 2 TO BE WITH YOU
- 3 TEARS IN HEAVEN
- 4 REMEMBER THE T
- 5 I'M TO GO SEXY
- 6 MASTERPIECE, A
- 7 I LOVE YOUR SMIL
- 8 GOOD FOR ME, A
- 9 I CAN'T DANCE, G
- 10 BREAK MY HEART
- 11 JUSTIFIED AND ANGE
- 12 MISSING YOU NO
- 13 MAKE IT HAPPEN
- 14 TELL ME WHAT YOU W
- 15 BEAUTY AND THE BE
- 16 IF YOU GO AWAY
- 17 DIAMONDS AND P

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

ENCOUNTER

LET US INTO IT, M. B. G. Atlantic

WAKING UP THE NEIGHBOURS, Bryan Adams, A&M

OUT OF TIME, HE, Warner Brothers

8000 SQUARED INCH, Ricki-Lee, Warner Bros

SHEPHERD MOONS, Enya, Reprise

TEN, Paul Simon, Epic

NO MORE TEARS, Ozzy Osbourne, Epic

NAUGHTY BY NATURE, Naughty By Nature, Tommy Boy

43 BLUE LIGHT, RED LIGHT, Harry Connors, Jr, Columbia

44 TWO ROOMS, ELTON JOHN, Vertigo

45 KEEP IT COMIN', Koolhaas, Elektra

46 VULGAR DISPLAY OF POWER, Fatima, A&M

47 MARC CHOCOLATE, Marc Choc, Atlantic

48 BADMOTTOFFINGER, Southgarden, A&M

49 SEX AND VIOLENCE, Boogie Down Productions, Jive

50 PRIVATE LINE, Gerard Levert, A&M

FROM THE FORTHCOMING ALBUM FUNKY DIVAS

20 45 CHURCH OF YOUR HEART, Roavette, Epic

21 45 STARS, Simply Red, A&M

22 45 THE WAY FEEL ABOUT YOU, Karyn White, Warner Bros

23 45 2 LEGIT 2 TUFF, Hammer, Capitol

24 45 CAN'T LET GO, Mariah Carey, Columbia

25 45 VIBEOLOGY, Paula Abdul, Capitol

26 45 IS IT GOOD TO YOU, Heavy D & The Boys, Interscope

27 45 LIVE AND LEARN, Jay Public, Columbia

28 45 CHURCH OF YOUR HEART, Roavette, Epic

29 45 WAKING UP THE NEIGHBOURS, Bryan Adams, A&M

30 45 OUT OF TIME, HE, Warner Brothers

31 45 8000 SQUARED INCH, Ricki-Lee, Warner Bros

32 45 SHEPHERD MOONS, Enya, Reprise

33 45 TEN, Paul Simon, Epic

34 45 NO MORE TEARS, Ozzy Osbourne, Epic

35 45 NAUGHTY BY NATURE, Naughty By Nature, Tommy Boy

Charts courtesy Billboard, 21 March, 1993 • Bullets are awarded to those products distributed the greatest early sales and sales on [UK] signings.

TOP 30 MUSIC VIDEO

THE OFFICIAL **music week** CHART

Pos	Artist Title	Label
1	2	3
4	5	6
7	8	9
10	11	12
13	14	15
16	17	18
19	20	21
22	23	24
25	26	27
28	29	30
1	MADNESS: Divine Madness Virgin VVD 1203	1
2	SIMPLY RED: Moving Picture Book WVM Compilation/1hr 30min 9031754343	2
3	QUEEN: Greatest Flix II PMI VCA112	3
4	TEARS FOR FEARS: Tears Roll Down Polygram Compilation/1hr 0837503	4
5	MADNESS: Complete Madness 4 Front/PolyGram Compilation/43min 0837863	5
6	TINA TURNER: Simply The Best PMI MVD 9913083	6
7	QUEEN: We Will Rock You Music Club MC 2032	7
8	WONDERSTUFF: Welcome To The... Polygram Live/1hr 25min 0838063	8
9	QUEEN: Box Of Flix PMI MVB9913243	9
10	ERIC CLAPTON: The Cream Of... 4 Front/PolyGram Compilation/1hr 25min 0838923	10
11	LUCIANO PAVAROTTI: In Hyde Park PolyGram Video Live/1hr 30min 0711503	11
12	CARRERAS/DOMINGO/PAVAROTTI PolyGram Video Live/1hr 28min CFV 11122	12
13	JASON DONOVAN: Joseph Mega-Remix Polygram Video Single/16min 0842723	13
14	DANIEL O'DONNELL: An Evening With Ritz Compilation/1hr 33min RITZ V 0008	14
15	QUEEN: Greatest Flix PMI Compilation/1hr 31min MVP 9910112	15

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TOP 15 VIDEO

Pos	Artist Title	Label
1	2	3
4	5	6
7	8	9
10	11	12
13	14	15
1	ROBIN HOOD - PRINCE OF THIEVES Warner HV Actors/2 hr 17 min PES 12220	1
2	FANTASIA Children's/1 hr 55 min Walt Disney D211222	2
3	DOCTOR WHO: Logopolis BBC Sci-Fi/1 hr 39 min BBCV 4726	3
4	RED DWARF II: Kryten BBC Sci-Fi/1 hr 30 min BBCV 4749	4
5	MADNESS: Divine Madness Virgin Music/1 hr 30 min VVD 12003	5
6	DOCTOR WHO: Castrovalva BBC Sci-Fi/1 hr 37 min BBCV 4737	6
7	RED DWARF: Stasis Leak BBC Sci-Fi/1 hr 30 min BBCV 4750	7
8	DOCTOR WHO: The Pertwee Years BBC Sci-Fi/1 hr 30 min BBCV 4756	8
9	PINGU - BARREL OF FUN BBC Children's/48 min BBCV 4653	9
10	THE LITTLE MERMAID Children's/2 hr 19 min Walt Disney D209132	10
11	DISNEY'S SING-ALONG SONGS: Heigh-Ho Walt Disney Children's/28 min D 206312	11
12	GHOST Drama/2 hr 1 min CIC VHR 2496	12
13	ROSEMARY CONLEY'S WHOLE BODY PROG 2 BBC Special Interest/1 hr 2 min BBCV 4706	13
14	SIMPLY RED: Moving Picture Book WVM Music/45 min 9031754343	14
15	MAKING LOVE Special Interest/50 min PolyGram 0940983	15

no.2 on the Charts

vince & billy-we love your smile!

congratulations

to driza-bone and bone-idol

PRODUCTIONS

on the success of your

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at HOT NIGHTS studios

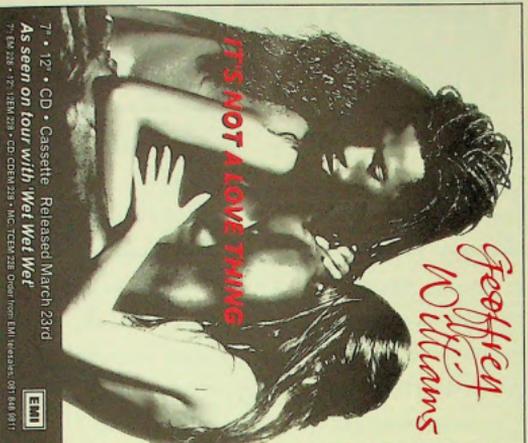
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25	32	(ALL I KNOW) FEELS LIKE FOREVER	Capitol
26	16	THOUGHT I'D DIED AND GONE TO HEAVEN	ASAP
27	11	I'M DOING FINE NOW	Columbia
28	26	UNDER THE BRIDGE	Warner Bros.
29	22	MAKE IT ON MY OWN	Arista
30	11	PLACES THAT BELONG TO YOU	Columbia
31	20	WE ARE EACH OTHER	Go! Discs
32	25	A JUICY RED APPLE	Love
33	NEW	DON'T LOSE THE MAGIC	Arista
34	24	ARE YOU READY TO FLY	Pulse B
35	26	LIFT EVERY VOICE (TAKE ME AWAY)	Columbia
36	15	DRAWING MY DOWN	White
37	28	COVERS (EP)	Bureau V Negro
		Everything But The Girl	



7 • 12 • CD • Cassette Released March 23rd
 As seen on *Tour with Wet Wet Wet*
 7" (E) 225 • 12" (E) 225 • CD (E) 225 • Cassette (E) 225. Order from EMI Records, 01 44 9811

TWELVE INCH

1	NEW	SWEET HARMONY (EP)	Liquid
2	NEW	FINALLY	Go! Discs
3	1	FAR GONE AND OUT	The Jesus And Mary Chain
4	3	A DEEPER LOVE	Owives & Cole
5	NEW	DON'T LOSE THE MAGIC	Shawn Christopher
6	1	COME AS YOU ARE	Nirvana
7	2	A JUICY RED APPLE	Shirley
8	6	RAVE GENERATOR	Token 2
9	1	I KNOW	New Atlantic
10	NEW	RICH AS GETTING RICHER	Rebel MC/Cutler
11	7	WE'VE GOT TO LIVE TOGETHER	R.A.F.
12	4	LIFT EVERY VOICE (TAKE ...)	Mass Order
13	NEW	IS IT GOOD TO YOU	Teddy Riley/Janney Lucas
14	6	I LOVE YOUR SMILE (REMIX)	Shanice
15	9	OBLIVION HEAD ... (EP)	Manix
16	13	CLOSER	Mt. Finger
17	12	AMERICA, WHAT TIME IS LOVE!	The KLF
18	NEW	HALFWAY TO HEAVEN	Surge
19	13	IT'S A FINE DAY	Opus III
20	11	STEAL YOUR FIRE	Gun
21	NEW	HAPPY BUSMAN	The Frank And Walters
22	21	GO TECHNO	2 House
23	NEW	DO NOT PASS ME BY	Hammer
24	29	MAKE IT ON MY OWN	Arista/Lumerick
25	NEW	FOREVER ON	Zookey
26	1	HARDCORE - THE FINAL ...	Hardcore Rhythm Team
27	NEW	WELCOME TO THE FUTURE	Emmas & Engel
28	14	FEED THE FEELING THREE ...	Predator/Black Creative
29	5	NOVEMBER RAIN	Guns N' Roses
30	NEW	LISTEN TO THE RHYTHM	K&N
31	22	COLOUR MY LIFE	M People
32	25	TIME TO MAKE YOU MINE	Lisa Stansfield
33	NEW	DON'T LET IT SHOW ON ...	Alvry
34	NEW	FEEL THE MUSIC	Control
35	27	NATURAL LIFE	Natural Life
36	NEW	THE EP PART 2	Bass Construction
37	25	UNDER THE BRIDGE	Red Hot Chili Peppers
38	NEW	DEEPLY DIPPY	Right Said Fred
39	NEW	TO BE WITH YOU	Mt. Big
40	28	UP TEMPO	Trenchhouse

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63	NEW	CALEDONIA	MCS
64	NEW	WINTER	East West
65	NEW	GO TECHNO	Atlantic
66	48	COLD DAY IN HELL	Virgin
67	43	PEOPLE GET READY	Epic
68	NEW	THE SKIN GAME	Numa
69	45	DON'T LET IT SHOW ON YOUR FACE	Coastango
70	55	OBLIVION (HEAD IN THE CLOUDS) (EP)	Renfused
71	NEW	LISTEN TO THE RHYTHM	Paul Continental
72	51	LIVE IN MANCHESTER (PTS 1+2)	Deconstruction/ICKA
73	14	THREE	ICKA
74	31	FATT ACCOMPLI	Arctura
75	46	HARDCORE HEAVEN/YOU AND ME	Hydrexion



TOP 75 ARTIST ALBUMS

THE OFFICIAL music week CHART

This Week	Last Week	Artist (Producer)	Label/Cassette (Distributor) CDLP	This Week	Last Week	Artist (Producer)	Label/Cassette (Distributor) CDLP	This Week	Last Week	Artist (Producer)	Label/Cassette (Distributor) CDLP
1		DIVINE MADNESS ● Madness (Lange/Wintance)	Virgin TV 2003 (F) CD 2003 V 2002	26	4	THE ESSENTIAL KIRI Kiri Te Kanawa (Various)	Decca 436784 (F) 436784/436961	52	0	LITTLE VILLAGE Little Village (Lita Village)	Resonance 4365 (F) 750023/1230/462
2	2	TEARS RUN DOWN (GREATEST HITS 82-92) Tears For Fears (Various)	Fonitana 510284/510929/510931 (F)	27	3	INSPECTOR MORSE VOL 2 Barrington Peabody (Walker)	Virgin Television YTC 14 (F) YTCO 14VTP 14	53	42	THE FORCE BEHIND THE POWER ● Diana Ross (John Caron/John Power)	EA 12420 1023 (F) EMO 12420 1023
3	3	STARS ● Simpzy Red (Levine)	East West WX 472C (F) 9031/7028/WX 427	28	22	EMOTIONS ● Marci Cay (Marcelo/Civiles/Clara Caires)	Columbia 46855/4 5406 46855/45066	54	48	MIND ADVENTURES Davies (Green/Legg)	Duvald Sound 47124/54 (SM) 471832/471831
4	NEW	AFTER HOURS ● Don Moore (Moore/Taylor)	Virgin TV 2004 (F) CD 2004 V 2004	29	24	DIAMONDS AND PEARLS ● Prince & The New Power Generation (Prince)	Pinky Power WX 432C (F) 7099/5270/WX 432	55	44	ON THE DEEP, OF THE SOUL & ● Phil Duan (Phil Duan)	Great 7 GEM 7 (F) GREAT 7 GEM 7 (F)
5	NEW	GOING BLANK AGAIN ● John Hiatt (Hiatt)	London 37056 (F) Creation CDCE 134 (F) CDCE 134/367P 134	30	21	OUT OF TIME ● * REM (Lynch)	Warner Bros WX 404C (F) 75929/4920/WX 404	56	50	UNFORGETTABLE WITH LOVE ● Natalie Cole (L.Puma)	Elektra EIC 91C (F) 846972/8469471
6	4	HORMONALLY YOURS ● Stokely Carmichael (Stokely Carmichael/Thomas)	London 37056 (F) Creation CDCE 134 (F) CDCE 134/367P 134	31	45	BEVERLY CRAVEN ● * Beverly Craven (Craven/Smith)	Epic 4679334 (SM) 467933/467931	57	66	THE VERY BEST OF ELTON JOHN ● * Elton John (Dudman/Thomas/John/John/Wood)	Rocky 846974 (F) 846972/8469471
7	6	THE VERY BEST OF ... Frankie Va (The Four Seasons/Creed/Guard/Various)	Frankie Va (The Four Seasons/Creed/Guard/Various) 5131/1935/31 (F)	32	30	THE WHITE ROOM ● * JLF Communications (JAMMC/JOEY/ART/AMSCO/JOE/JOANAS/ART/JOE)	JLF Communications JAMMC/JOEY/ART/AMSCO/JOE/JOANAS/ART/JOE	58	RE	WORLDWIDE Ethan James (Dudman/Thomas/John/John/Wood)	Brunco Y Negro EPIC 25 (F) 9031/75302/EP 25
8	7	WOODFACE ● Crowded House (Frost)	Capitol TCEC 2144 (F) CDCE 2144/557/2144	33	2	UH-OH David Byrne (Lynch)	LuLuwa Boy SW 9146C (F) 7599/5270/WX 464	59	50	LOVE Hurts ● * Golfen GEM 244 (BMG) GEM 244/677/244	Capitol TCEC 2144 (F) CDCE 2144/557/2144
9	5	HIGH ON THE HAPPY SIDE ● Wat Wat Wat (Wat Wat Wat)	Precedent Organisation 514074 (F) 514275/514071	34	22	THE COMMITMENTS (OST) ● The Commitments (Buckram/Holmes)	MCA Home 12386 (BMG) MCA 12386/34 (F)	60	69	FINALLY Clay Aiken (Dudman/Thomas/John/John/Wood)	Atlantic 917924 (F) 9031/75302/EP 25
10	10	REAL LOVE ● * Lisa Stansfield (Dezney/Mann)	Arista 41203 (BMG) 26230/27230	35	25	BRAND NEW HEAVIES Brand New Heavies (Brand New Heavies)	Mercury 826004 (F) 826000/826001	61	75	BLOOD SUGAR SEX MAGIK Red Hot Chili Peppers (Rubin)	Warner Brothers WX 414C (F) 75929/4920/WX 414
11	NEW	DOPPELGANGER Simon Cowell (Carter)	Arvision ANMC 71 (F) ANXCD 71A/M 1 (F)	36	26	USE YOUR ILLUSION II ● Guns N' Roses (Guns N' Roses)	Geffen GEM 2415 (BMG) GEM 2415/57/GEM 2415	62	63	THE ANTIPODE Fanny (Fanny/George Di)	Capitol TCEC 2144 (F) CDCE 2144/557/2144
12	8	SIMPLY THE BEST ● * The Temer (Frost)	Capitol TCEC 2144 (F) CDCE 2144/557/2144	37	4	MOTOWN'S GREATEST HITS Diana Ross (Ardolph/Davis/Holland/Various)	Mercury 826004 (F) 826000/826001	63	62	GET READY 2 Unlimited (Wildside/Cook/McKenzie)	Parlophone GEM 2415 (F) CDCE 2144/557/2144
13	22	NEVERMIND ● Alice In Chains (Lester)	GCDC 2445 (BMG) GCDC 2445/502/2445	38	29	PROFANANCE (AND LIKELY STORIES) Buffy Sainte-Marie (Sainte-Marie)	Ensign ZHEN 21 (F) CDCE 1808 ZHEN 21	65	17	VOICES ● Amy Thomas (Green/Peck/Love/Ferraro/Various)	Capitol TCEC 2144 (F) CDCE 2144/557/2144
14	7	FROM THE HEART - HIS GREATEST LOVE SONGS ● Eros (Frost/Various)	GCDC 2445 (BMG) GCDC 2445/502/2445	40	35	JOSEPH ... TECHNICOLOR DREAMCOAT ● * Joseph (Joseph/Coy/Lewis/Wright)	Real Gone! 1130337/20 (F) 1130345/1130337/120 (F)	66	RE	PICTURE BOOK Simple Plan (Lester)	Elektra EIC 91C (F) 846972/8469471
15	12	WAKING UP THE NEIGHBOURS ● * Bryan Adams (Lange)	A&M 391784 (F) 391784/391841	41	35	GREATEST HITS ● * Duran Duran (Lange)	Capitol TCEC 2144 (F) CDCE 2144/557/2144	67	RE	FROM TIME TO TIME - THE SINGLES COLLECTION ● * Fair Weather (Lange/Various)	Capitol TCEC 2144 (F) CDCE 2144/557/2144
16	11	DANGER ● Michael Jackson (A&M/Jackson/Saunders/Betzel)	Epic 468204 (SM) 46820/46821	41	38	PERFORMS ANDREW LOUIE WEBBER ● * Michael (Coffey/Arnold/RPO/Various)	Top Gun 2544 (SM) 1202/544/1R/2544	67	NEW	HEAR MY SONG (THE BEST OF...) ● Janet Jackson (A&M)	Capitol TCEC 2144 (F) CDCE 2144/557/2144
17	19	ACTING BABY ● * Lita (Lange)	Island LC 28 (F) CDCE 28/128	43	3	BLEACH Nirvana (Erdent)	Top Gun 2544 (SM) 1202/544/1R/2544	69	47	WASTED IN AMERICA Lone Justice (Lange)	Columbia 46854/3 (SM) 46854/3/46853
18	24	TIME, LOVE & TENDERNESS ● * Michael Bolton (A&M/Saunders)	Columbia 468124 (SM) 46812/46813	44	9	NO REGRETS - THE BEST OF 1965-1976 ● Scott Walker (The Walker Brothers/Frost/Various)	Geffen GEM 2402 (F) 2402/1/2403/1	70	NEW	YOUR FAVORITE HYMNS ● Ira Teasdale (Columbia)	Virgin TV 2003 (F) CD 2003 V 2002
19	12	CAN'T DANCE ● * Gomez (Gomez/Dave)	Virgin GEM 3 (F) GEM 3/3/3/3	45	36	SHEPHERD MOONS ● Eurythmics (Stewart/Williams/Various)	WEA WX 431C (F) 9031/75302/WX 431	71	54	PAVAROTTI IN HYDE PARK ● Luciano Pavarotti (Cornell)	Decca 436334 (F) 436330/436301
20	6	SEVEN ● Janet Jackson (A&M)	Fonitana 510284 (F) 510282/510281	46	NEW	MYSTERY Ian McCulloch (Peggman/Saunders)	East West WX 435C (F) 9031/75302/WX 435	72	RE	LEGEND ● * Tull (Gong/BMCC/1-BMWCD/1-BMWV 1 (F) Don Slaus (Knopfler/Dave Street)	Capitol TCEC 2144 (F) CDCE 2144/557/2144
21	NEW	INNER CHILD Shanice (Ward)	Mercury 826004 (F) 826000/826001	47	5	USE YOUR ILLUSION II ● Guns N' Roses (Guns N' Roses)	Geffen GEM 2402 (BMG) GEM 2402/1/2403/1	73	RE	LITTLE EARTHQUAKES ● Tina Turner (Speranza/Roske/Santilli)	East West 756782/826 (F) 756782/826/728261
22	15	CURTIS STIGERS Curtis Stigers (Black/Fornell)	Arista 411963 (BMG) 267352/1193	48	52	GREATEST HITS ● * Eurythmics (Stewart/Williams/Various)	RCA PL 7488 (BMG) PL 7488/PL 7488	74	21	ON EVERY STREET ● * Dina Sica (Knopfler/Dave Street)	Virgin 510704 (F) 510702/510701
23	20	GREATEST HITS II ● * Queen (Richard/Queen)	Parlophone TQM 21 (F) CDCE 21/3MT 21	49	53	THE IMMACULATE COLLECTION ● * Sheila B. (CIBC/F)	Virgin 510704 (F) 510702/510701	75	34	INNUENDO ● Queen (Queen/Travis)	Parlophone TQM 21 (F) CDCE 21/3MT 21
24	14	YOUR SINCERELY ● The Passions (Various)	Columbia 47124/54 (F) 47124/54/1361	50	41	EXTREME HI PORNORAGRAFFITI ● Laurie R. King (Raggett)	Capitol TCEC 2144 (F) CDCE 2144/557/2144				
25	16	SEAL ● * Seal (Helm)	ZTT 4771 (F) 50217452/2771 (F)	51	17	THE DEFINITIVE SIMON AND GARFUNKEL Simon And Garfunkel (Various)	Columbia 46002 21/46000 21/31				

TOP 20 COMPILATIONS

This Week	Last Week	Artist	Label/Cassette (Distributor) CDLP	This Week	Last Week	Artist	Label/Cassette (Distributor) CDLP	This Week	Last Week	Artist	Label/Cassette (Distributor) CDLP
1	NEW	SOUL EMOTION ● Various	PolyGram TV 515184 (F) 515182/515181 (F)	10	7	THE CLASSIC ROMANCE EMI TCEM 65 (F) CDCEM 63/EM 65 (F)	EMI TCEM 65 (F) CDCEM 63/EM 65 (F)	60	60	THE GREATEST SINGLES Various	Capitol TCEC 2144 (F) CDCE 2144/557/2144
2	2	HEAVENLY HARDCORE Various	Dino DMMC 35 (F) DINO 35/35/35 (F)	11	4	THE SOUND OF THE CITY Various	Columbia 46002 22 (SM) MOODCD 22/22 (SM)	61	61	THE BEST OF THE NEW POWER GENERATION The New Power Generation	Capitol TCEC 2144 (F) CDCE 2144/557/2144
3	3	THE ULTIMATE HARDCORE Various	Telstar STAR 2561 (BMG) TCD 2561/STAR 2561	12	21	THE SOUND OF THE SUBURBS Various	Columbia MOODCD 18/18/18/18/18 (SM)	62	62	THE BEST OF THE NEW POWER GENERATION The New Power Generation	Capitol TCEC 2144 (F) CDCE 2144/557/2144
4	NEW	TECHNOSTATE Various	Cookin' Jar JARTC (F) JARCD 2/ARTV 2	13	4	MY GIRL (OST) Various	Epic 4692134 (SM) 4692132/4692133	63	63	THE BEST OF THE NEW POWER GENERATION The New Power Generation	Capitol TCEC 2144 (F) CDCE 2144/557/2144
5	3	TENDER LOVE-17 ROMANTIC LOVE SONGS Various	EMI TCEM 64 (F) CDCEM 64/EM 64 (F)	14	6	KAOS THEORY Various	Telstar STAR 2562 (BMG) TCD 2562/STAR 2562	64	64	THE BEST OF THE NEW POWER GENERATION The New Power Generation	Capitol TCEC 2144 (F) CDCE 2144/557/2144
6	4	THE AWARDS 1992 ● Various	PolyGram TV 5152074 (F) 515207/5152071	15	9	HIT THE DECKS VOL 1 - BATTLE OF THE DJs Various	Quality Television QTV 8030 (F) 8030/1/8031/8032 (F)	65	65	THE BEST OF THE NEW POWER GENERATION The New Power Generation	Capitol TCEC 2144 (F) CDCE 2144/557/2144
7	5	THE ULTIMATE RAVE ● Various	EMI/Virgin TV GEM 2415 (F) CDCE 2144/557/2144	16	17	NOW THAT'S WHAT I CALL MUSIC 20 ● * Various	EMI/Virgin TV GEM 2415 (F) CDCE 2144/557/2144	66	66	THE BEST OF THE NEW POWER GENERATION The New Power Generation	Capitol TCEC 2144 (F) CDCE 2144/557/2144
8	NEW	NEW JACK SWING MASTERS VOL 1 Various	Mercury 826004 (F) 826000/826001	17	18	ESSENTIAL OPERA ● Various	Decca 436224 (F) 436224/24/38/221	67	67	THE BEST OF THE NEW POWER GENERATION The New Power Generation	Capitol TCEC 2144 (F) CDCE 2144/557/2144
9	4	THREE MINUTE HEROES Various	Virgin Television YTC 89VCD 89V19 (F)	18	19	GROOVY GHETTO ● Various	Arcade 948104 (SM) 948102/948101	68	68	THE BEST OF THE NEW POWER GENERATION The New Power Generation	Capitol TCEC 2144 (F) CDCE 2144/557/2144
				19	16	ALL THE BEST - LOVE DUETS VOL 1 Various	Telstar STAR 2557 (F) 2557/1/2557/2 (F)	69	69	THE BEST OF THE NEW POWER GENERATION The New Power Generation	Capitol TCEC 2144 (F) CDCE 2144/557/2144

TOP 40 CLASSICAL ALBUMS

Rank	Title, Composer	Artist	Cassette/CD/P. (Dist.)	Label
1	PAVROTTI IN NYDE PARK	Decca	CD 436203/MC 436104 (S)	Decca
2	ESSENTIAL OP. 27	Decca	CD 432872/MC 433282 (S)	Decca
3	SIBELIUS/TCHAIKOVSKY: VIOLIN CONCERTOS	EMI	CD CDH66 45/MC TCH66 45 (S)	EMI
4	VIVALDI: FOUR SEASONS	EMI	CD CDV66 2/MC TGN66 2 (S)	EMI
5	THE ESSENTIAL MOZART	Decca	CD 433933/MC 433934 (S)	Decca
6	BRAHMS: VIOLIN CONCERTO	Decca	CD CDV66 5/MC TGN66 5 (S)	Decca
7	MENDELSSOHN/BRUCH/SCHUBERT	EMI	CD CDC 7472/92/MC 7476/94 (S)	EMI
8	ROSSINI HEROINES	Decca	CD 436072 (S)	Decca
9	HOLST: THE PLANETS	DG	CD 46028/MC 320019 (S)	DG
10	ELGAR: CELLO CONCERTO/SEA PICTURES	EMI	CD CD 437923/MC TCAD5565 (S)	EMI
11	BETHOVEN: MISSA SOLEMNIS	DG	CD 459773/MC 429178 (S)	DG
12	ELGAR: CELLO CONCERTO/ENIGMA VARS	EMI	CD MC 7029 9/MC 409229 (S)	EMI
13	ALBINO: PAVLOV/PACHELBEL: CANON	DG	CD 413309/MC 413304 (S)	DG
14	MCCARTNEY/DAVIS: LIVERPOOL ORATORIO	EMI	CD CP0PAL 1/MC 1CP0AL 1 (S)	EMI
15	ELGAR: CELLO CONCERTO	EMI	CD 416254/MC 416254 (S)	EMI
16	HOLST: THE PLANETS	Decca	CD CD 891 33/MC 891 03 (S)	Decca
17	MOZART: ARIAS	Decca	CD 436623/MC 433664 (S)	Decca
18	VERDI: OTELLO	Decca	CD 436623/MC 433664 (S)	Decca
19	ORCHESTRA!	Decca	CD 436838/MC 430834 (S)	Decca
20	GERSHWIN: RHAPSODY IN BLUE	EMI	CD PETER 2/MC PETER 2 (S)	EMI
21	NYMAN: SONGBOOK	Decca	CD 432772/MC 429274 (S)	Decca
22	PUCINI: MADAMA BUTTERFLY (HIGHLIGHTS)	Decca	CD 421242/MC KCET 601 (S)	Decca
23	PUCINI: LA BOHEME (EXCERPTS)	Decca	CD 421242/MC KCET 579 (S)	Decca
24	CHOPIN: PIANO CONCERTOS	Decca	CD 414402/MC 421404 (S)	Decca
25	FAURÉ: REQUIEM	Decca	CD 413323/MC 413324 (S)	Decca
26	BIZET: CARMEN (HIGHLIGHTS)	DG	CD 414402/MC 421404 (S)	DG
27	GIACOMINI: CONCERTO	Decca	CD 413323/MC 413324 (S)	Decca
28	DIVAT: A SOPRANO AND THE MOVIES	Decca	CD 413323/MC 413324 (S)	Decca
29	GERSHWIN: PORGY & BESS (HIGHLIGHTS)	EMI	CD 436072 (S)	EMI
30	BEST OF BETHOVEN	Decca	CD CD 8620/MC SC 3928 (S)	Decca
31	COPLAND: APPALACHIAN SPRING ETC.	Decca	CD MC 44265/MC MT 42965 (S)	Decca
32	ESSENTIAL HIGHLIGHTS: SLEEPING BEAUTY	Decca	CD 414475/MC 414474 (S)	Decca
33	RACHMANINOV: PIANO CONCERTOS 2 & 4	Decca	CD 414475/MC 414474 (S)	Decca
34	MOZART: REQUIEM	Decca	CD 411712/MC 411718 (S)	Decca
35	SIBELIUS: SYMPHONY NO 5/VIOLIN CONCERTO	EMI	CD 411712/MC 411718 (S)	EMI
36	BETHOVEN: SYMPHONIES 5 & 6	Decca	CD 411712/MC 411718 (S)	Decca
37	VIVALDI: CONCERTOS	Decca	CD 411712/MC 411718 (S)	Decca
38	NYMAN: PROSPER'S BOOKS	Decca	CD 432524/MC 425204 (S)	Decca
39	ESSENTIAL HIGHLIGHTS: NUTCRACKER	Decca	CD 432524/MC 425204 (S)	Decca
40	BETHOVEN: VIOLIN CONCERTO	EMI	CD CDC 7472/92/MC 7476/94 (S)	EMI

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DISRUPTION: INDE SINGLES*

Rank	Title	Artist	Label
1	AMERICA: WHAT TIME IS LOVE?	KLJ Communications/KLJ USA (D) (IRTA)PT	KLJ
2	DRAGGING ME DOWN	Main DUNG 161 (IRTA)P	KLJ
3	WEIRD	Situation Two SIB (IRTA)P	KLJ
4	LET AN ACCOMPLI CURVE	Antifone - (ANX) 361 (IRTA)P	KLJ
5	OBLIVION (HEAD IN THE CLOUDS)	Reinforced - (R)EVET 1212 (SR)C	KLJ
6	CRUCIFIED	Chna WOLK 2017 (S)P	KLJ
7	HARDCORE - THE FINAL CONFLICT	Furious - (F)RU 101 (S)P	KLJ
8	BERRY (THE REMIXES)	Union City - (U)CR 11 (S)P	KLJ
9	MIXED TRUTH/BRING UP THE REGGAS TUNES	The Shut Up And Dance SQUO 275 (SUAD) 275 (S)P	KLJ
10	PURE PLEASURE	855 RSLUK 10C RSLUK 10C (IRTA)P	KLJ
11	WE ARE HARDCORE	Production House - (P)NT 033 (S)P	KLJ
12	POWERGEN (HOLD YOUR LOVE)	Shress 122PKA 1 (S)P	KLJ
13	DIKIE (HARCO EYE)	Hyper - (H)YPER 060 (S)P	KLJ
14	INSOMNAC	Hyper - (H)YPER 060 (S)P	KLJ
15	FAIR OUT	Suburban Bear SUBBASE 85 (SUBBASE 8) (S)P	KLJ
16	SHADES OF PANORAMIA	Chna - (C)HNA 2016 (S)P	KLJ
17	FREE MACHINE EP	Free - (F)EER 91 (S)P	KLJ
18	SHELLA-NA-GIG	Tot Pure - (P)URE 81 (S)P	KLJ
19	THE BOUNCER	Tribal Beat TRIBE 35 (TRIBE 3) (S)P	KLJ
20	LEAVE THEM ALL BEHIND	Creation - (C)RE 12471 (S)P	KLJ
21	ADRENALIN EP	Production House - (P)NT 033 (S)P	KLJ
22	CLOSE YOUR EYES	KLJ Comes KLJ 90X1 (IRTA)PT	KLJ
23	JUSTIFIED AND ANCIENT	Sacred Heart - (S)H 11 (IRTA)PT	KLJ
24	THE CELEBRATED WORKING MAN	Divine ATVAL 011 (S)P	KLJ
25	THE DAY YOU WENT AWAY/OTHER	One Little Indian 77 797 (D) 77 (2)P (S)P	KLJ
26	WHERE'S ME JUMPER?	Divine ATVAL 011 (S)P	KLJ
27	GET DOWN	Stereo Underneath 751UR 13 (S)TR (R)P	KLJ
28	TAKE ON HIGHER	ZIX ZIX 67 67 (ZIX 67) 67 (S)P	KLJ
29	LOVE YOUR MONEY	Dova DVA 011 (S)P	KLJ
30	AUTOBIOGRAPHY...THE GREEN MAN	Shut Up And Dance - (S)UAD 211 (S)P	KLJ
31	BANNA SAUSAGE	Sig-N-Slide (S)P	KLJ
32	DANCE NO MORE	MOS - (M)OS 001 (S)P	KLJ
33	WORLD AROUND	Rough Trade R 2857 (R) 2853 (IRTA)P	KLJ
34	THE PINK AND PURPLE	Rising High - (R)SH 18 (S)P	KLJ
35	HOLD IT	Moving Shadow - (S)HADOW 14 (S)P	KLJ
36	ONLY THE STRONG SURVIVE	Musical Forces 12KUL 145 (S)P	KLJ
37	INSTRUMENTS OF DARKNESS	Chna WOLK 2017 (S)P	KLJ
38	WHAT YOU DO TO ME (EP)	Creation CRE 1152 (S)P	KLJ
39	SPONGY THING EP	One Little Indian - (O)LLI 077 (2)P (S)P	KLJ
40	HT	One Little Indian - (O)LLI 077 (2)P (S)P	KLJ

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DISTRIBUTION: INDIE ALBUMS*

Rank	Title	Artist	Label
1	HEAVENLY HARDCORE	Dno DNTV 25 (P)	KLJ
2	BLEACH	Toponia TUP16 (P) (S)P	KLJ
3	THE WHITE ROOM	KLJ Communications JANSJ 006 (A)P	KLJ
4	LET ME COME OVER	Stouton Two SIB 36 (IRTA)P	KLJ
5	HIT THE DECKS VOL. 1 - BATTLE	Quality Television QTV 002 (S)P	KLJ
6	STICK AROUND FOR JAY	One Little Indian TPLP 20 (S)P	KLJ
7	SCREAMADELICA	Creation CREY 076 (P)	KLJ
8	SEBASTOP RD	Big Life MEGFL 1 (S)P	KLJ
9	MASSIVE LIVE CONCERT	Quality Television QTV 002 (S)P	KLJ
10	ASSIVE LIVE CONCERT	Chna WOL 1028 (S)	KLJ

COUNTRY ALBUMS

Rank	Title	Artist	Label
1	ROVIN THE WIND	Capitol TCE512 7140 (A)M	Capitol
2	NECK AND NECK	Capitol TCE512 7140 (A)M	Capitol
3	FROM THE HEART	Telstar ZST 2327 (B)MG	Telstar
4	I NEED YOU	Ritz RITL 0628 (P)B	Ritz
5	THOUGHTS OF HOME	Telstar ZST 2327 (B)MG	Telstar
6	CURRENTS	RCA MC 9848 (B)MG	RCA
7	FAVOURITES	Ritz RITL 0628 (P)B	Ritz
8	THE LAST WALTZ	Ritz RITL 0628 (P)B	Ritz
9	DON'T FORGET TO REMEMBER	Ritz RITL 0628 (P)B	Ritz
10	AT THE RYMAN	Reprise 795966/664 (W)	Reprise
11	NO FENCES	Capitol TCE512 7140 (A)M	Capitol
12	SWEET DREAMS	MCA MCG 6023 (P)	MCA
13	LONE STAR STATE OF MIND	MCA MCG 384 (B)MG	MCA
14	DIAMONDS & DREAMS 16 LOVE	Private Reserve HISS 151 (S)P	Private Reserve
15	CLASSIC'S WITH PRIDE	Ritz RITL 0664 (P)B	Ritz
16	EAGLE WHEN SHE FLIES	Columbia 68784 (S)P	Columbia
17	THE LAST OF THE TRUE BELIEVERS	Rounder 005811 (S)P	Rounder
18	SHADLOW	Warner Bros WX 171C (W)	Warner Bros
19	ONE FAIR SUMMER EVENING	MCA MCG 3638 (P)	MCA
20	ABSOLUTE TORCH AND TWANG	KLJ WOL 290C (W)	KLJ

JAZZ & BLUES

Rank	Title	Artist	Label
1	SHEPHERD MOONS	WEA WX 431C (W)	WEA
2	WATERMARK	WEA WX 431C (W)	WEA
3	THE BEST OF THE POGUES	PM WX 430C (W)	PM
4	IF THIS IS ROCK AND ROLL I...	Savoy ROC 71 (P)	Savoy
5	GRACELAND	Warner Bros WX 52C (W)	Warner Bros
6	DELIRIUM	Survival ZS 75113 (B)MG	Survival
7	THE WHEEL	Chrysalis ZCHR 1858 (R)	Chrysalis
8	THE CHRISTY MOORE COLLECTION	East West WX 434C (W)	East West
9	NEWA	BCC ZCF 605 (P)N	BCC
10	BABES IN THE WOOD	Grassroots GRAP MC 008 (P)	Grassroots

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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	NEW	SWEET HARMONY	Liquid	XL	XL 28 (W)	25	32	HOLD IT DOWN	2 Bad Mice	Moving Shadow	SHADOW 14 (SRD)	36	NEW	A LONDON SUMM'	Cole 071	Reinforced RIVET 1213																																																																			
2	NEW	RICH AS GETTING RICHER	Rebel MC/Little T	Big Life	BLRT 70 (F)	26	22	FAR OUT	Sen'z Of A Loop Da ...	Suburban Base	SUBBASE 009 (SRD)	37	18	POWERGEN (ONLY YOUR LOVE)	PKA	Stress	12PKA 1 (SRD)																																																																		
3	NEW	IS IT GOOD TO YOU	Teddy Riddle/Tommy Lucas	MCA	MCST 1611 (BMG)	27	NEW	FEEL THE MUSIC	All Around The World	12GOLE 108 (BMG)	38	13	MIXED TRUTH/BRING UP...	Bagga Twins	Shut Up And Dance	SUAD 27 (P)																																																																			
4	NEW	DON'T LOSE THE MAGIC	Shawn Christopher	Arista	615097 (BMG)	28	21	UP TEMPO	Tronkhouse	KMS UK	KMSUK 1 (RIQ/P)	39	14	GO TECHNO	2 House	Atlantic	A 7519T (W)																																																																		
5	NEW	FINALLY	Ce Ce Peniston	A&M	AMY 958 (F)	29	NEW	WELCOME TO THE FUTURE	Eskimos & Egypt	DEF	EEF94 T (P)	40	NEW	DO NOT PASS ME BY	Hammer	Capitol	12CL 650 (E)																																																																		
6	2	A DEEPER LOVE	Civiles & Cole	Columbia	6578496 (SMI)	30	17	DON'T LET IT SHOW ON YOUR...	George Norman's Haywire	City Sounds	PROCT 4 (P)	40	NEW	CHURCH OF EXTACY	C O E	Rising High	RSN 15 (SRD)																																																																		
7	1	OBIVION (HEAD IN THE CLOUDS)	Manix	Reinforced RIVET 1212 (SRD)	31	NEW	SOMETHING FOR YOUR MIND	George Norman's Haywire	City Sounds	PROCT 4 (P)	42	28	THE EP (BRAND NEW MIXES)	Zero 8	Firreedom	TABX 102 (F)																																																																			
8	NEW	FOREVER ON	Zoogie	Firreedom	TABX 104 (F)	32	NEW	LAST TRAIN TO PARADISE	Quazar	Go Bang!	BANG 021 (SRD)	43	27	IT'S A FINE DAY	Optimistic	PWL International	PWL 215 (W)																																																																		
9	3	LIFT EVERY VOICE (TAKE ME...)	Mass Order	Columbia	6577488 (SMI)	33	NEW	LISTEN TO THE RHYTHM	K3M	PWL Continental	PWL 214 (W)	44	23	TIME TO MAKE YOU MINE	Lisa Stansfield	Arista	615113 (BMG)																																																																		
10	5	A JUICY RED APPLE	SkimUp	Love	EVOLX 11 (F)	34	24	COLOUR MY LIFE	M Make It	Disconstruction/PCA	PT 45242 (BMG)	45	NEW	MIND ADVENTURES	Des'ree	Dusted Sound	6578636 (SMI)																																																																		
11	4	HARDCORE - THE FINAL CONFLICT	Hardcore Rhythm Team	Furious	FRUT 001 (SRD)	35	20	MAKE IT ON MY OWN	Alison Limerick	Arista	614996 (BMG)	46	38	WORKOUT	Frankie Knuckles/R. Gill	Virgin (USA)	096201 (Import)																																																																		
12	11	CLOSER	M'Fingers	MCA	MCST 1601 (BMG)	<h2 style="text-align: center;">TOP 10 ALBUMS</h2> <table border="1"> <thead> <tr> <th>This Week</th> <th>Last Week</th> <th>Title</th> <th>Artist</th> <th>Label (12)</th> <th>(Distributor)</th> </tr> </thead> <tbody> <tr> <td>1</td> <td>NEW</td> <td>NEW JACK SWING MASTERCUTS 1</td> <td>Various</td> <td>Mastercuts</td> <td>CUTSLP5/CUTS5MC 5 (BMG)</td> </tr> <tr> <td>2</td> <td>1</td> <td>BRAND NEW HEAVIES</td> <td>Brand New Heavies</td> <td>Acid Jazz</td> <td>8283001/8283004 (F)</td> </tr> <tr> <td>3</td> <td>3</td> <td>THE ANTIDOTE</td> <td>Romney Jordan</td> <td>Island</td> <td>ILPS 9988/CT 9988 (F)</td> </tr> <tr> <td>4</td> <td>2</td> <td>THE REBIRTH OF COOL, TOO</td> <td>Various</td> <td>4th + B Way</td> <td>BRPO 582/BRCA 582 (F)</td> </tr> <tr> <td>5</td> <td>4</td> <td>BORN INTO THE 90s</td> <td>R Kelly/Public Announcement</td> <td>live HIP 123/H3PC</td> <td>123 (BMG)</td> </tr> <tr> <td>6</td> <td>RE</td> <td>INNER CHILD</td> <td>Shanice</td> <td>Motown</td> <td>ZL 72760/ZK 72760 (BMG)</td> </tr> <tr> <td>7</td> <td>NEW</td> <td>SCHOOL OF HARD KNOCKS</td> <td>Hard Knocks</td> <td>Wild Pitch</td> <td>7976491 (P) (Import)</td> </tr> <tr> <td>8</td> <td>16</td> <td>REAL LOVE</td> <td>Lisa Stansfield</td> <td>Arista</td> <td>2123004/12300 (BMG)</td> </tr> <tr> <td>9</td> <td>2</td> <td>HEAVENLY HARDCORE</td> <td>Various</td> <td>Dino Dintv</td> <td>35/DINMC 35 (P)</td> </tr> <tr> <td>10</td> <td>8</td> <td>VOICE (OST)</td> <td>Various</td> <td>MCA</td> <td>MCA 10462/MCAC 10462 (BMG)</td> </tr> </tbody> </table>												This Week	Last Week	Title	Artist	Label (12)	(Distributor)	1	NEW	NEW JACK SWING MASTERCUTS 1	Various	Mastercuts	CUTSLP5/CUTS5MC 5 (BMG)	2	1	BRAND NEW HEAVIES	Brand New Heavies	Acid Jazz	8283001/8283004 (F)	3	3	THE ANTIDOTE	Romney Jordan	Island	ILPS 9988/CT 9988 (F)	4	2	THE REBIRTH OF COOL, TOO	Various	4th + B Way	BRPO 582/BRCA 582 (F)	5	4	BORN INTO THE 90s	R Kelly/Public Announcement	live HIP 123/H3PC	123 (BMG)	6	RE	INNER CHILD	Shanice	Motown	ZL 72760/ZK 72760 (BMG)	7	NEW	SCHOOL OF HARD KNOCKS	Hard Knocks	Wild Pitch	7976491 (P) (Import)	8	16	REAL LOVE	Lisa Stansfield	Arista	2123004/12300 (BMG)	9	2	HEAVENLY HARDCORE	Various	Dino Dintv	35/DINMC 35 (P)	10	8	VOICE (OST)	Various	MCA	MCA 10462/MCAC 10462 (BMG)
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13	3	RAVE GENERATOR	Toxic Two	PWL Continental	PWL T 223 (W)	14	4	BERRY	TC1991	Union City	UCRT 1 (P)	47	NEW	TAKE ME BACK TO LOVE AGAIN	Kathy Sledge	Epic (USA)	4974212 (Import)																																																																		
14	6	BERRY	TC1991	Union City	UCRT 1 (P)	15	NEW	THE EP PART 2	Bass Construction	Elicit	12ELIC 6 (P)	48	51	FAMILY	McKay	Rightrax	RTKOY 01 (JSE)																																																																		
15	NEW	THE EP PART 2	Bass Construction	Elicit	12ELIC 6 (P)	16	2	YOU GOT A HOLD ON ME	Close/Than Close	Slam Jam	SLAM 31 (W)	49	28	OPTIMISTIC	Sounds Of Blackness	Perspective/A&M	PERT 849 (F)																																																																		
16	2	YOU GOT A HOLD ON ME	Close/Than Close	Slam Jam	SLAM 31 (W)	17	18	FEED THE FEELING/THREE ...	Perception/K-Creative	Talkin Loud	TLXK 17 (F)	50	NEW	STILL IN LOVE WITH YOU	Melissa Morgan	Elektra	(USA) 066438																																																																		
17	18	FEED THE FEELING/THREE ...	Perception/K-Creative	Talkin Loud	TLXK 17 (F)	18	2	WE'VE GOT TO LIVE TOGETHER	RAF	PWL Continental	PWL T 218 (W)	51	41	HARD TIMES	Nu-Matt	XL	XL 27 (W)																																																																		
18	2	WE'VE GOT TO LIVE TOGETHER	RAF	PWL Continental	PWL T 218 (W)	19	12	CLOSE YOUR EYES	Acen	Production House	PNT 034 (Self)	52	25	THE BATTLE	Tyrell Corporation	Volante	TYRX 1 (E)																																																																		
19	28	CLOSE YOUR EYES	Acen	Production House	PNT 034 (Self)	20	3	WE ARE HARDCORE	House Crew	Production House	PNT 035 (Self)	53	NEW	JAMES BROWN IS DEAD (REMIX)	LA Style	ZYX	ZYX 665012 (Self)																																																																		
20	3	WE ARE HARDCORE	House Crew	Production House	PNT 035 (Self)	21	15	I KNOW	New Atlantic	3 Beat	3BTT 1 (W)	54	NEW	BRIGHT ON TIME	Black Box	Groove Groove	Melody GGM 9018 (Import)																																																																		
21	15	I KNOW	New Atlantic	3 Beat	3BTT 1 (W)	22	NEW	CRAZY PICTURES	Ray Simpson	Circa	YRT 76 (F)	55	NEW	WICKED MATHEMATICS	Nicolette	Shut Up And Dance	SUAD 28 (P)																																																																		
22	NEW	CRAZY PICTURES	Ray Simpson	Circa	YRT 76 (F)	23	NEW	POWER WITHIN	Liquid Crystal	Bizzare	BIZZ 3 (RTM/P)	56	30	MUTATIONS (EP)	Orbital	ffr	FX 181 (F)																																																																		
23	NEW	POWER WITHIN	Liquid Crystal	Bizzare	BIZZ 3 (RTM/P)	24	15	I LOVE YOUR SMILE (REMIX)	Shanice	Motown	TMGX 1401 (F)	57	10	HARDCORE HEAVEN/YOU AND ME	DJ Seduction	Firreedom	TABX 103 (F)																																																																		
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SURVEY

PROMO PLAY



Michael Jackson's video Remember The Time leaves other contenders standing in MW's latest

promo play survey. In the five weeks to February 29, the clip achieved 42.01 minutes of airtime on UK terrestrial television. As with Jackson's earlier single, Black Or White, Remember The Time had its UK premiere on Top Of The Pops, which screened the video in its entirety on February 6. Directed by John Singleton, who made the film Boy 'N The Hood, Remember The Time features guest appearances by actor Eddie Murphy and model Timan Magee-Johnson also turns up as a palace guard and Singleton himself appears in a fleeting cameo. The film is some nine minutes long and Epic artist Stanley Clarke composed a special musical introduction for the video, which is not included on Jackson's current Dangerous album.

MONTHLY RUN-DOWN

- 1 Remember The Time Michael Jackson (42.01)
- 2 Stay Shakespears Sister (29.05)
- 3 For Your Babies Simply Red (27.45)
- 4 I Love Your Smile Shanie (24.23)
- 5 It Must Be Love Madness (22.49)
- 6 My Girl The Temptations (19.03)
- 7 Goodnight Girl Wet Wet Wet (18.58)
- 8 Thought I'd Died And Gone To Heaven Bryan Adams (15.49)
- 9 Alive Pearl Jam (14.59)
- 10 I'm Doing Fine Now The Pasadenas (14.36)

Source: TV Tracking (airtime in minutes)

Galaxy shines by sticking to remit

The latest audience figures for independent radio bear out a poignant message: specialist music stations will recognise their own strengths can thrive, but those lacking a clear identity face problems.

Twenty-three incremental stations hit the airwaves during 1989 and 1990 as an experiment to serve minority audiences previously ignored by the BBC/ILR duopoly.

But things haven't worked out quite as planned. The advertising downturn has forced two stations — East End Radio in Glasgow and Airport Information Radio — out of business, while most of the remainder have either been bought out by larger radio groups or compromised their initial programming plans to attract mainstream audiences.

Significantly, the few in win substantial listenerships have stuck relatively closely to their original mandate.

In London, for instance, easy listening Melody Radio and dance station Kiss FM have increased their listening hours by 36% and 26% respectively over the last six months.

And Bristol's Galaxy Radio, whose licence requires a minimum 80% black music content, has nearly tripled its listening hours over the past year. Despite being bought out by the Top 40-orientated Children Network, Galaxy is doggedly sticking to its pure dance music format.

"We're not trying to hide it [dance music] at all," says station organiser Keith Francis. "We happen to like the music."

Similarly, Birmingham's Buzz FM has a 70% black music quota in its licence. But an attempt to broaden its appeal



Turner: 'we are trendy' — while Buzz has gone mainstream

has lost it 22% of its listening hours over six months.

Curiously, head of music Dave Higgins denies Buzz is a black music station. "That is not the case," he says.

Indeed, half of Buzz's day-time output is now pop and soul oldies, and includes artists such as Rod Stewart, John Lennon and Elton John. Arguably this move towards a mainstream format has only alienated the audience the station was meant to serve.

Promotions manager Matt Woods insists that Buzz is "Europe's most advanced radio station" and emphasises "the purity and quality" of its sound. But, argue many in the industry, listeners are surely attracted by good programming, not the fact that 99% of music is on CD.

London's Jazz FM has similarly attempted to wriggle free of its remit and shake off the "jazz" stigma. Indeed, half the complaints about programming submitted to the Radio Authority in 1991's last quarter concerned Jazz FM's perceived "change in musical



style". The influx of pop, rock and soul artists has nevertheless been approved by the authority, though Jazz FM's share of London radio listening is still only 1.2%.

"What we were trying to do was develop the audience Jazz FM already had," says the station's chief executive David Maker. "I got some terrible stick over it — being anti-jazz — which just wasn't true." Jazz buff Miles Kington voiced the opinions of many in the Independent recently.

"Have you ever wondered why there seems to be no jazz on Jazz FM?" he pondered.

The answer lies in the fact that the radio industry's profits have traditionally derived from Top 40 formats. Many in the industry simply do not believe that the pursuit of a specialist format can attract a substantial, loyal audience.

The contrasting fortunes of stations such as Galaxy and Buzz FM must surely encourage a rethink.

Grant Goddard

EXPOSURE

MONDAY MARCH 16

The Mix featuring Henry Rollins, former member of Black Flag, Radio Five

Stage One featuring Barclay James Harvest, ITV: (regions vary)

WEDNESDAY MARCH 18

Rapido featuring Annie Lennox, PJ Harvey, Nina Hagan and Adamski, BBC2: 7.40-8.10pm

Hit The North featuring R. Cajon And The Zyleco Brothers, Radio Five: 10.10pm-midnight

Beverly Craven In Concert, BBC1: 11.10-11.50pm

THURSDAY MARCH 19

In Concert featuring Eric Clapton, Radio One: 9-10pm

FRIDAY MARCH 20

Hangar 17 featuring Sunscreen, BBC1: 4.30-4.55pm

The Word, highlights of the last series featuring Lisa Stansfield, Right Said Fred, Nirvana and The Sugar Cubes, Channel Four: 11pm-12am

SATURDAY MARCH 21

The ITV Chart Show, 12-1pm

John Sachs Presents Bucks Fizz In Concert, Radio Two: 6.02-7pm

SUNDAY MARCH 22

Cue The Music featuring Icele Works, ITV: (regions vary)

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The blues are getting increased exposure on national TV with Channel Four's *The Search For Robert Johnson* following the recently screened (March 12) *Late Show* special on John Lee Hooker. Producer Mark Cooper believes specialist music coverage on TV goes in cycles. He says: "There was a lot of African music on TV two years ago, there isn't any now." As yet there is no blues series on TV, but Cooper believes the genre's popularity could prompt one.

It may be a sign of the times but the blues are definitely back in business.

Major and specialist labels report that blues sales have increased substantially in the past three years. *Sonet UK* has enjoyed a major increase in demand for product from the Alligator label, while Spike Hyde, A&R manager of Demon Records, says its average blues release has jumped in sales from 5,000-10,000 three years ago to 10,000-30,000 now. Meanwhile, blues is becoming an increasingly larger part of majors' reissue programmes.

The factors behind this increase in popularity are manifold, but two acts in particular—John Lee Hooker and Robert Cray—have done most to prove there is still life in the genre, and a public eager to invest in it. According to *Demon's* Hyde, Cray deserves particular praise for injecting much-needed vitality into the blues. Since the great blues boom of the Sixties lapsed into 10 minute guitar solos and progressive rock, the genre became marginalised to the point where its importance was perceived as being merely historical. Artists such as Muddy Waters and John Lee Hooker might have retained cult followings, but their value was seen as their being precursors of hard rock and as influences for "real" legends such as Led

Zepplin. Then came Cray. "With Cray, people realised you didn't have to be dead to be a great blues artist," says Hyde. "You could be young, good looking and there for people to see play live."

"If Cray had not happened the way he did, I don't think people would have been quite as interested in putting together the John Lee Hooker albums."

Richard Wootton, publicist for Virgin's specialist blues label, *Pointblank*, established last year, agrees: "Before Cray there was a general feeling that there was no money to be made from blues. He changed that attitude, and his innovation brought in a whole new audience to the genre."

Gary Moore is another artist responsible for bringing in non-blues fans into the music. His 3m selling *Still Got The Blues* album cut little ice with the blues fraternity but he brought white metal fans into a previously unmined musical format.

His association with Albert King, Albert Collins and BB King will have done their careers no harm either. And though most blues insiders might feel Moore is a lesser talent compared with his collaborators, the old chestnut of whether white men can play the blues is irrelevant. His success undoubtedly shines a welcome spotlight on the scene as a whole.

But while Moore's credibility has been enhanced by association

Boom time

Woke up this morning and discovered a

with black blues legends, John Lee Hooker's commercial standing has soared through his involvement with prodigious white talents such as Van Morrison, Ry Cooder and Bonnie Raitt.

Silvertone sales manager, Andy Richmond believes the formula of putting the blues legend in the studio with more mainstream names has been the key to his success.

"The best stars on *The Healer* captured the imagination of people who would not ordinarily have been fans of Hooker," he says. "It made the idea of the music more desirable to begin with, and also made the album more accessible."

The policy of mixing black and white, and old and new has also been employed by other labels with Elektra's Johnnie Johnson receiving a helping hand from Keith Richards and Eric Clapton, and Ry Cooder and Jackson Brown guesting on Pops Staples' new *Pointblank* album.

While it is relative oldtimers who have reaped the immediate



Fresh from receiving a Grammy, Buddy Guy is proof that blues sets can defy the music business's usual laws of gravity. Following a 10 year recording break, the 65-year-old guitarist's career is on the rise again with his current Silvertone LP, *Damn Right I've Got The Blues*, released in the UK last summer. Guy will be consolidating his profile when he tours the UK in the summer.



BLUES FOR THE CONNOISSEUR

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For the blues

Blues revival. Leo Finlay finds out where



John Lee Hooker's two Silvertone albums — *The Healer* and *Mr Lucky* — have both sold more than 150,000 copies in the UK. *Mr Lucky* is the UK's highest charting blues album ever, entering at number three, and at 71 he is the oldest artist in chart history to reach the top five. In European sales, both albums have outsold the Stone Roses much vaunted debut album for the label.

benefit of the public's increased fondness for blues, labels such as Silvertone, Pointblank, Indigo, Red Lightnin' and Demon are all committed to bringing new talent along. But blues differs from other genres in that new talent need not equate with young talent. It is the music of experience and with few exceptions the paying of dues is regarded as an absolute prerequisite.

Hyde points to Demon's Joe Louis Walker as the next new blues star: "Cray is not bought by blues fans any more, he's moved too much to rock. Blues needs someone new to come through, and I think Walker is going to blow the place apart."

Indigo partner, Alan Robinson agrees that blues fans are looking for something less smooth than Cray: "The next big act will be a lot rawer and more emotive, which is why Buddy Guy is so successful now. I think people are looking for some new guitar heroes."

And though Indigo's first three releases — albums by Honeyboy

Edwards, Jimmy Witherspoon and the late Lightnin' Slim — hardly point the way forward, partner Tony Engle stresses the label is searching for new guns.

He says: "We wanted to start the label with some established names so we could make an impact."

Pointblank has released albums by younger artists such as Larry McCray and Walter "Wolfman" Washington alongside older mainstays like John Hammond, Pops Staples and Albert Collins, and Indigo spokesman Richard Woolton is convinced the label can produce the necessary new talent.

He says: "Pointblank sees itself as a label with a roster that can be developed. All the artists will certainly make more than one record for the label, and only one or two artists will be signed each year. The emphasis is on quality."

Charly managing director Tony Henebery says the blues is the most buoyant part of the reissues market. Certainly the majors' increased activity in the reissues area has bolstered the market, and Columbia had particular success with its Robert Johnson box set. There is no shortage of back catalogue product on the racks, and new Hooker fans are particularly spoiled for choice with excellent albums on MCA, Demon and Charly.

Philip Saville, marketing manager, special marketing with

Sony does not see Columbia as a label cashing in on a blues revival. He points to the label's heritage in the blues which stretches back to Robert Johnson, and believes the material Columbia is releasing is of historical significance rather than an opportunistic venture.

He says: "All this material in our Roots In Blues series is culled from the Columbia vaults in the US. I'm not even sure there is a blues revival there, so it is merely coincidental that this product is coming out when there is a revival over here."

Simon Coe, music product manager Virgin Retail confirms that the blues is in the ascendance pointing particularly to the recent Hooker and Buddy Guys albums. He also believes that these artists' success has boosted business in general.

He says: "Indies were bringing in imports for years and just weren't able to promote them, but the majors are now bringing out a good series of reissues at good prices and they've been promoted and sold very well."

Perhaps the most important factor in the continuing popularity of the genre is the growing media attention devoted to it. And the use of blues in TV adverts, although an effect rather than a cause of its success, can only make the general public more aware of this quality end of the market.

Red Lightnin' which has been established for 20 years is heavily committed to releasing new blues talent and forthcoming releases include a new CD from UK group The Mighty Houserockers who have a substantial following in France and Germany. Director Peter Shertzer says: "In the UK the problem is getting new blues product on to the retail shelves because wholesalers and distributors only want name acts. Export markets in Europe, the US and Japan are much more buoyant as far as we're concerned."

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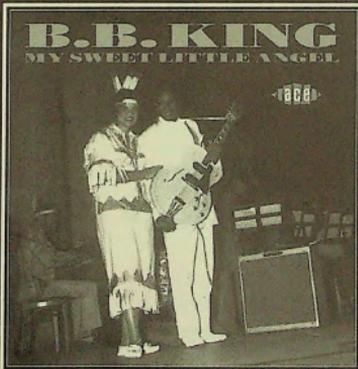
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"We're quite strict on the quality of music played — we like to keep the music level high compared with a lot of pub venues who will put on anyone if they bring in the punters. We try to offer smaller bands on the way up a professional service and we make sure they're happy. We're a popular venue with A&Rs, who come here most nights." — Paul Lee, Non Stop Bookings.

Manager's view: "The promoters offer a fair deal — we like the people who run it. The sound's good, there's a nice atmosphere and loads of people turn up. The first time Senseer played was just after Christmas when audiences are traditionally smaller, but we had a great turnout. The band looks good on a stage because of the backdrop and the intimate feeling. Lots of A&Rs come, especially from RCA and BMG which is very close." — Yvonne Nicholson, Senseer Productions.

Agent's view: "Since Non Stop Bookings took over it seems to have vastly improved. Bands get paid, agreements are stuck to. It seems to be doing better and better. There's a reasonable PA and nice atmosphere. From an artist's point of view, it's a much more professional place to play. One of the better run and promoted venues." — Danny Brittain of Allied for Desmond Dekker.

Merchandising: Space provided at no cost.

PA: 2K rig.

Average ticket price: £3.35.



Rollercoaster: (Clockwise) My Bloody Valentine, Jesus And Mary Chain, Dinosaur Jnr and Blur.

Indies hitch ride to arenas on tour

The Rollercoaster tour is shaping up as one of the live events of the year with four darlings of the music press — Jesus And Mary Chain, Blur, My Bloody Valentine and Dinosaur Jnr — playing 11 dates in nine cities from March 23.

All the bands are capable of selling out UK tours, but Rollercoaster's backers hope the tour will lift indie rock out of the clubs and into the arenas.

To the Jesus And Mary Chain's manager Chris Morrison the tour amounts to a personal crusade: his intention is to capture the imagination of the public "on the peripheries of liking indie guitar rock".

His band, as instigators of the tour, will close each night, but he stresses that with each act having equal billing, performance time, PA and lighting facilities, this is not a Mary Chain tour. Rather, he claims, the success of acts such as Nirvana points to the grow-

ing popularity of guitar rock. "It is nobody's perspective that those bands are in the stadium bracket," he says. "But by putting this package together, I am hoping to alter the public's perception of where bands can be seen."

None of the acts have headlined venues as large as the Sheffield Arena or Birmingham NEC, and even all four together might not fill them. To promoters MCP, this is not a problem.

Marketing assistant Paul Flower says: "With those venues in particular, we will be pleased to draw 5,000 in each. We can always curtain the halls to keep the atmosphere. It is still a lot of people for these kind of bands."

While the bands fit roughly into the same rock genre, Blur are alone in crossing over to the younger female teenage market. And My Bloody Valentine, on the evidence of their

1991 UK tour, are among the world's loudest live shows.

Nevertheless the shared PA will keep all bands within the same ("relatively loud") limits. Ego problems have also been ironed out by having Blur, My Bloody Valentine and Dinosaur Jnr rotating their slots during the tour.

As Morrison says: "Everybody has an equal shot and it is all down to how good the bands are on each night."

The tour's advantages for fans and bands alike is its cost-effectiveness. At £12.50 per ticket Morrison's peripheral fans can be drawn in.

The competitive edge added by playing alongside their peers should bring out the best in all four acts. The prospect of some 5,000 satisfied rippers leaving both the Sheffield Arena and NEC could bring them out of the staid stakes and into mainstream consciousness. **Leo Finlay**

ROUND-UP

The Big Bang at Bonkers is offering unsigned Scottish bands a showcase gig on May 3. Nine local acts are scheduled to perform at the 1,400-capacity nightclub in Aberdeen and co-ordinator Gregory Herrera is predicting a healthy record company turn out. "Scotland is neglected by the record industry but there is a lot of exciting talent up here," he says. "We hope the night will put North-east Scotland on the map." Herrera is mailing out a compilation demo tape featuring all nine performers prior to the gig to entice record company A&R executives... Scoop, a new monthly talent night,

co-ordinated by The Marquee in conjunction with ITV's Oracle, is limbering up for its second date on March 19 following the success of the first showcase. "We had a great response from the industry and lots of the bands who performed were contacted by record companies," says Seven, one of the organisers. The March line up includes Jacky's Mouse, Trash and Groove Detectives. Anyone wishing to take part should send tapes to: 10 Bathurst Street, London W2 2SD... MCP is promoting Fish's benefit concert at Hammersmith Odeon on March 20. All proceeds are going to the family of his personal manager Andy Field, who died in January... Phil McIntyre Promotions is promoting two Julia Fordham dates at Glasgow's Royal Concert Hall on April 6 and Nottingham's Royal Centre on April 7 while Harvey Goldsmith is promoting the third show at the Royal Albert Hall on May 1... Metropolis is putting on the House Of Love's show at Kentish Town's Town And Country Club on May 7. Broadcast live on new radio station XFM, all profits go to Shelter.

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musicweek 9th May issue

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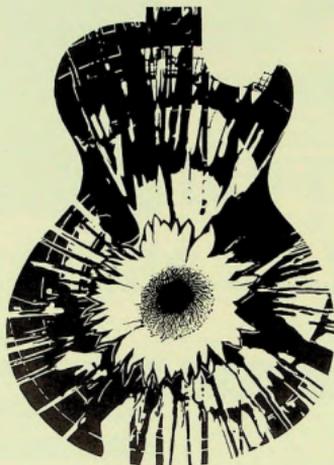
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DOOLEY'S DIARY

Remember where you heard it: I hope Rhythm King's director of business affairs **Dan Thompson** is feeling better after being rushed to hospital during a Sultans Of Ping soccer tournie at Highbury last weekend after bashing his head against the wall. And who was that melodramatic cheerleader who screamed, "If we lose him, Rhythm King will collapse," and was she simply referring to their soccer team? ... The eventual winners were the **Go! Discs** mob, beating On-U Sound in the final ... What has inspired pluggers at Polydor lately? With nine TV slots already booked for **Yazz's** new single someone seems set on following Jimmy Devlin's recent elevation from promotions desk to MD's office ... The ever eligible **Gareth Evans**, who has had all manner of proposals since splitting with The Stone Roses, seems smitten at last, admitting that all he can see right now is **Love Hearts** ... **Epic** has a mini baby boom at the

Legendary musical instrument hire pioneer **Maurice Placet** may have just entered retirement but it's impossible to keep the 70-year-old down. Even after he breaks his arm walking his two great dogs recently, the veteran — who has rented out equipment to everyone from The Beatles to Madonna and provided all the gear for the Brits 92 — couldn't be kept away from the company's **Shepherds Bush HQ**. "My wife has persuaded me that it's time to let other people take over after 30 years," Placet says.



moment, with head of promotions **Adrian Williams** and wife **Carey** having a 7lb 14oz boy **Thomas Dexter** 10 days ago, three days before **Beverley Craven** finally had musician **Colin Campsie's** baby girl **Molly Megan** last Sunday. Congratulations also to **Parlophone/Capitol** divisional MD **Andrew Pryor** and wife **Liz** who had



Chrysalis's earthy promotions boss **Judd Lander** (left) got fully into his part when he swapped roles with Radio One controller **Johnny Beerling** for a comedy sketch at the Radio Academy's awards reception last Monday. Their turn struck several blows for women's causes with the introduction of a glamorous pluggers' assistant and such lines as, "We'll lay on a big chopper." Beerling, in shades and baseball cap, is now rumoured to be considering several offers of work from major record companies after his enthusiastic performance as pluggers extraordinaire, **Johnny Lander**.

a 7lb 6oz baby girl **Sacha Alexandra Berenice** on Monday; and Warner classics press and artist promotion manager **Harriet Capaldi**, who has also had a baby girl, **Camilla**, weighing 8lb 1 oz ... Is the recession biting at **PolyGram**? You might think so going by the number of the company's staff seen eating in a **Hammersmith fish and chip shop** last week, among them **Clive Fisher**, **Richard Black** and an ebullient **Jimmy Devlin**. Nothing to do with the recession, they say: it's one of the few London chippies to boast a licence ... **Fisher**, incidentally, reveals that **PolyGram Video** is to appeal against the whopping **£450,000** damages awarded against it and boxer **Barry McGuigan** in a Belfast court last week ... **A tough act to follow**: after initial contributions from the likes of **Ascaph**, **Paul McCartney's MPL** has now committed another **£250,000** to his **Liverpool Fame School**, bringing his personal contribution to **£1m** ... **A barrel of Young's Special** was imported to a **Hammersmith wine bar** on Thursday for the leaving party of **Phonogram** marketing chief **Nick Rowe**, now on his way to **Island**. Going by their presentation to their old boss, **Steve Matthews** and **John Chuter** could always try a **career in**

Bringing an end to an era, **Radio Three** presenter — they don't have DJs — **Chris de Souza** said goodbye to the station's AM frequency with **Haydn's farewell symphony**. After 46 years broadcasting on medium wave, the station moved completely over to FM at precisely 00.35am on February 23, leaving the old frequency free for the new **INR2** station which will take to the air later this year. The station does not expect to lose any listeners in the move — only 6% listened on AM, according to the **Beeb's** audience research data.



cabaret if marketing jobs ever dry up ... Speculation rages on over **EMI A&R** director **Nick Gatfield's** future, but with his current deal expiring in the next fortnight, expect a result soon ... Talking of **Gatfield**, anyone who saw the **GQ** hitmakers feature may have noticed a photograph featuring the **EMI** man with **Dave Bates**, **Chris Briggs** and **Gilles Peterson** credited one **Stephen King Hairdressing**. I know their barnets are a little alarming, but really ... Talking of **Mr Bates**: he calls to point out he was not escorted from the **Phonogram building** by firemen, though he admits to a **frank exchange of views** with them ... In the week that **Warner** secured **The Smiths'** recordings, new MD **Moirra Bellas** confirms discussions are continuing with **Airhead** over their future at the company ... Among key figures contributing to **Radio Academy's** filmed tribute to **Radio One** controller **Johnny Beerling** was one **Dave Harvey** (**Johnny's** own hairdresser). "About that bald spot — I've got a few new ideas," he told **Johnny** and **170** guests ... **Respect**, as they say, to dance producers **Steve Anderson** and **Dave Seaman** of **Brothers In Rhythm** who are about to notch the first ever **UK remix** credit on a **Michael Jackson** single

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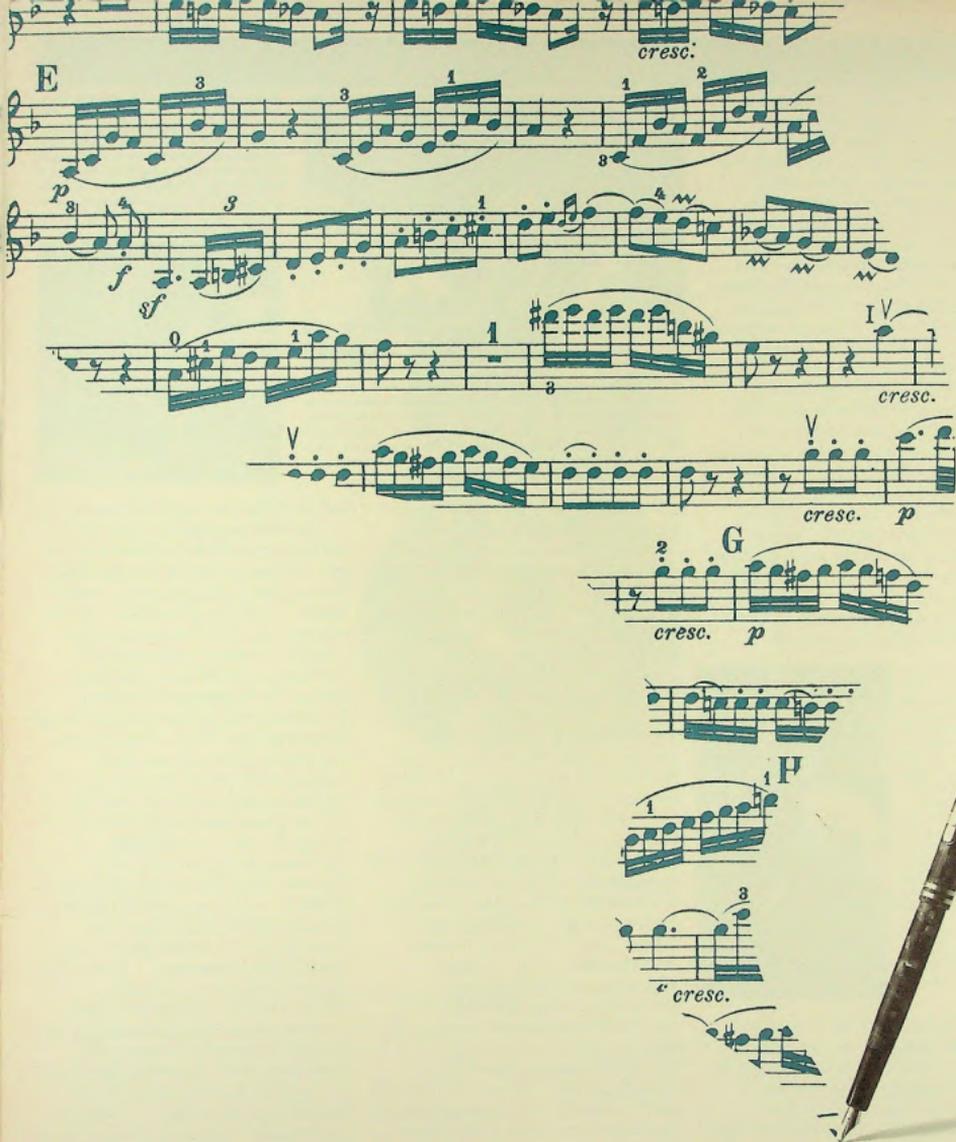
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