

EMI focuses on music for Nigel Kennedy album



Twin A-side single boosts Talkin' Loud's profile

Annual survey reveals the UK's leading hitmakers



Indies cash in on lucrative T-shirt market



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UK nets rights windfall

Record companies and publishers are due for a huge boost to earnings as the EC prepares to sweep aside the continent's copyright loopholes.

A draft proposal before Europe's council of ministers recommends protection of author's rights for life plus 70 years and a 50-year term for recorded works.

The move has been welcomed as a victory in the battle

against parallel imports and follows years of lobbying by the BPI and MPCS.

Among publishers the greatest immediate gains will be for major companies controlling standard catalogues with works by dead composers.

In the UK where rights are protected for life plus 50 years publishers will gain 20 more years of exploitation.

Beneficiaries will include

PolyGram Music whose Jerome Kern catalogue was due to enter the public domain in 1995, and EMI Music with writers such as Kurt Weill. MPFS chief executive Francis de Wit described the breakthrough as "delightful news". He says: "The benefit is greatest in the UK where catalogues are more valuable."

Sara John, the BPI's head of legal affairs, says: "This is

very good news. Though we had a 50-year term here already it means we can now stem parallel imports at source. It is a tremendous help to our anti-piracy efforts."

The BPI and IFPI had hoped to extend the proposed period to 70 years, ending the disparity between authors and record companies. "Eventually we hope to level the playing field," says John.

She accepts that some BPI members could feel the pinch. "Those companies that specialise in exploiting expired copyrights could lose out, but overall we are gaining," she says.

The proposal will be considered by ministers and could be implemented before the end of 1992. It must then be incorporated in the legislation of individual member states.

Stores slam direct sales

EMI Records division Capitol/Parlophone is facing a storm of protest from retailers angered by its attempt to sell copies of its Tina Turner compilation direct to the public.

But Capitol/Parlophone managing director Andrew Pryor maintains the four-week Central TV campaign was a trial which benefited local retailers more than EMI.

The 90-second TV ads for Tina Turner's Simply The Best ran in the Central area from December 30 until January 26, offering the cassette for £11.99 and the CD for £14.99 including post and packing.

Results to date show the campaign generated just 900 sales by direct response. "The results were actually quite disappointing," says Pryor.

He argues, however, that lo-



Pryor: monitoring results

cal retailers benefited to the tune of at least 5,000 copies. In the three months to Christmas, says Pryor, the Central area accounted for an average of 12.1% of UK sales of the title, according to GIN data. But it consistently exceeded that during the campaign and hit 19.4% in the third week. Retailers are unimpressed.

They fear Pryor's move is the thin end of a wedge that will see record companies edging them out of the market.

The 16 members of the Bard coalition, who between them represent around 70% of UK record retailing, unanimously condemned the Turner campaign at a meeting on Thursday.

Bard chairman and HMV managing director Brian McLaughlin is adamant.

"The last thing retailers want in today's economic climate is suppliers muscling in on retailers' livelihood," he says.

Pryor, who founded pioneering direct-response company Teledisc in 1980, says he is still monitoring the results to examine whether the experiment is worth repeating.

Court stalls Rozalla LP

Rozalla is making a High Court bid to stop Pulse 8 Records releasing her debut album as planned next month.

The Zambian singer claims she has never been paid by the indie label which has helped her to two top five singles in the past six months.

Both the artist and the label agreed not to release the album until after a full hearing when her attempt to injunct Pulse 8 Records was countered

with a similar gag.

The label's counsel Nigel Davis QC said Pulse 8 feared she might sign to another label and attempt to release the album herself. A full hearing is expected before March 2.

The artist claims that eight of the tracks planned for the album — all recorded at publisher Peer Music's studios — are her own property and do not belong to the label. The

other four are licensed as singles only.

"The court heard that negotiations between the two sides collapsed on January 15, and that the artist is expected to sign to a Sony label, thought to be Epic, within days.

Rozalla's manager Chris Sargeant insists no deal has been done and other labels have also shown interest.

Pulse 8 MD Frank Sansom declined to comment.

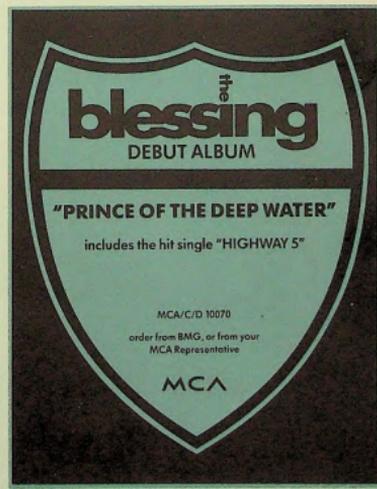
Brits to reach 21m US homes

Seal, Simply Red and The KLF will head a star-studded lineup of live music at Wednesday afternoon's Brit Awards ceremony at Hammersmith Odeon.

The UK record industry's premier awards, which will be relayed "as live" on BBC1 at 7.30pm, will also reach 21m

US homes through a distribution deal secured by Music Box with LA cable company E! Entertainment Television.

The show will have no presenter for the second year running to put the emphasis on the music. "It will be very much a typical awards show," says producer Jonathan King.



CURTIS STIGERS

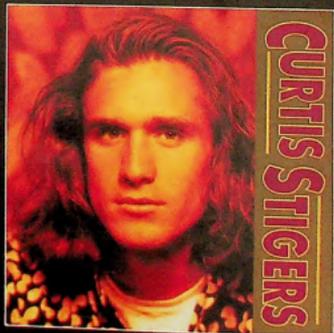
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Doubt surrounds INR2 'winner'

Virgin has emerged as favourite to win the INR2 rock radio franchise as scepticism mounts over the financial prospects of the leading bidder.

But Independent National Broadcasting Company, which led the bidding with a £4.01m offer, insists its backing is secure. A leading independent record company is said to be among applicants for shares.

All five bidders for the AM frequency, which offers coverage of 85% of the UK, proposed classic rock and pop formats



INBC frontman Michael Mallett: insists backing is secure

ensuring a new nationwide opportunity for AOR.

The INBC bid is based on pop and rock with a "gut appeal" to a target market of "Coronation Street viewers," according to former YRN boss Michael Mallett, who is chairman of the consortium.

But pundits have already drawn parallels with the offer for INR1 made by Showtime FM last year which collapsed when backers pulled out. INBC's bid outstripped its nearest rival, Virgin and TV-am, by over £2m.



It's a fair bet that if Andrew Pryor had known how much his direct sales campaign for Tina Turner was going to offend the UK's record retailers he might have done things a little differently.

It is clear many of them are hopping mad. And it was particularly unfortunate that it had to be Tina Turner: many are only just recovering from the tongue-lashing they got from customers who found EMI had invented a "double CD" price.

Capitol/Parlophone argues that the results of the direct sales campaign were disappointing. It was Midlands retailers who actually enjoyed the major benefit, it says.

That's disingenuous to say the least. The whole point of a test is you don't know the result in advance. And what if it had turned out the other way around?

One can sympathise with Pryor. As one record company chairman said last week: "If we're going to have this kind of outcry every time we try something new, we may as well give up right now." But that is only part of the picture. Both the double CD price and the Turner campaign show strong lateral marketing thinking, but new ideas have to be explained to people.

The direct-marketing of chart product is one of the great unexplored areas of record retailing. There's no reason at all why EMI should not explore it.

But assuming that EMI does not wish to declare conventional record retailing redundant right now, it might be safer if it made it plain it wanted to work in partnership with retailers rather than in competition with them.

Vox's eccentric list of the 20 Most Powerful People In The Music Business has put countless noses out of joint.

So may I join the scores of people currently declaring that they are in fact number 21?

Steve Redmond

Virgin: no merger plan

The MDs of Our Price and Virgin Retail have moved to reassure staff after a press briefing by top WH Smith group managers last week.

WH Smith group managing director Sir Malcolm Field and his deputy Neil Thomas both declared last week that Virgin Retail — now owned 50% by Smiths — would merge its head office and buying operations with those of Our Price. Staff feared heavy job losses. But Our Price MD Richard Handover and Virgin Retail chief Simon Burke say no such plans exist.

Virgin will quit its current Ladbroke Grove HQ in favour of a new building next to the Our Price HQ at Kew Bridge. But buying will remain separate at present.

"While we are obviously going to discuss the buying arrangements of the whole group, there is no question of merging the buying functions of Virgin and Our Price or WH Smith," says Burke.

Reading: legal battle looms

A major row has broken out over this year's Reading Festival with two different promoters claiming to be booking acts for the event.

The Mean Fiddler group, which has successfully handled the festival booking for the past three years, has been replaced by Dome Promotions, run by Paul McAvoy of The Marquee.

But Vince Power of the Mean Fiddler says: "There will be no Reading Festival without the Mean Fiddler." He has now initiated legal action in an attempt to prevent Dome from booking acts.

Site leaseholder Barbara Pendleton says: "It has been impossible to agree a basis on which this co-operation can continue."

Haywood rejigs PolyGram sales

PolyGram has restructured its sales to the multiples to focus salesmen on its three major labels.

Sales director Nigel Haywood says the change will reduce the number of titles the sales team have to pre-sell at one time and it will allow them to build a closer relationship with labels.

The restructuring focuses on three national account managers. Previously, two men — Gordon Barnes and Neil Smith — were responsible for selling all PolyGram's pop product to the multiple retailers.

"It meant they could be selling anything up to 150 titles at any one time," says Haywood.

Barnes now moves to take on responsibility for display and merchandising and catalogue sales.



Haywood: reshuffle

In his place are Smith, who is now responsible for Polydor product, Tim Tuer — previously at Warner Music — who handles Phonogram, while Laurie Cokell — who will continue as strike force manager

at London Records — will in future cover London and Go! Discs.

"This restructuring means we will be devoting more time to all our national accounts," says Haywood.

Smith and Tuer report directly to Haywood, but Cokell reports jointly to Haywood and London managing director Roger Ames, reflecting the fact that London is no longer wholly owned by PolyGram. Richard Chamberlain assumes day-to-day control of the London strike force.

Former southern regional sales manager Dave Tweed takes on the job of national sales manager, classics, left vacant by the departure of Mike Gorman. Tweed is replaced by former Essex and east London salesman Paul Chisnall.

Fiction in UK radio first

Fiction Records chief Chris Parry is to launch the UK's first legal "alternative" music radio station in April.

XFM has won a Radio Authority restricted service licence to broadcast on 101.2FM for a trial period of 28 days from April 13 across much of north London.

Parry and partner Sammy Jacob, who ran the Festival FM restricted licence service at last year's Reading Festival, hope that a successful trial will persuade the Radio Authority to grant a permanent licence.

"We hope we can prove by public, industry and media attention that an alternative

based music station is urgently needed in the capital, if not the whole country," says the two directors.

The station — sponsored by rock weekly the *NME* — will broadcast a mixture of 70% music and 30% speech, 24 hours a day focusing on the boroughs of Camden and Islington.

A former A&R man for Polydor, where he signed The Jam, Siouxsie And The Banshees and Sham 69, Parry started Fiction in 1978 with The Cure, who continue to record for the label.

"The Cure broke out of college and alternative radio in the US," he says. "I have seen

what these stations can do and know how beneficial it can be, and I find it strange that this area of music is currently so poorly served in the UK."

Parry stresses he will not be directly involved in programming the station. "This is certainly not a vehicle for Fiction Records," he says.

Jacob is currently drawing up detailed programme plans and recruiting presenters for the project.

"The station's presenters and staff are all massive fans of the alternative and independent music scene," he emphasises. "They live and breathe the music — it's like a religion to us."



The British charts reflect a refreshing diversity you don't see in the US — thanks to your radio stations.

Many people here think Radio One has a restrictive playlist system, but compared with the US it has a very broad music policy; you would never see Michael Jackson, Garland Jeffreys and Urban Dance Squad together on an American station.

But the UK industry should not be complacent. After the launch of several genre-based stations in the UK over the last two years, I can already see a shift towards the US system.

It is a dangerous trend which creates a passionless environment for music. American radio stations are very tightly formatted to play only specific types of music, so they know what kind of people will listen and therefore sell advertising easier.

The effect is to make stations more obsessed with fitting records into individual styles of music, and restrict the exposure of artists which cross boundaries.

As a black man, I had particular problems getting airplay for a rock & roll track called Wild In The Streets. When I went on a promotional trip to Cleveland, the rock station said they couldn't play the single because I was black even though the music fitted their format.

Then, when I went to the R'n'B station they said, although I'm black, it didn't fit their music policy. The same problem has affected groups such as Living Colour for years.

Part of the fall-out in America is that radio stations' playing policies have stopped being a secondary influence and musicians have started playing their music to fit formats.

It is understandable that radio is always looking for listeners, but it should never be advertising which rules the airwaves.

Garland Jeffreys has just scored his first UK hit single on RCA with *Hail Hail Rock 'n' Roll*.

NEWS

Promoters jostle for Jackson

Promoters vying for the UK dates that will launch Michael Jackson's UK tour are locked in talks with the Epic artist's management.

Jackson has announced plans for a series of concerts beginning in June as part of a tour he hopes will raise £600 for a new charity project.



Jackson: new talks

Pepsi is thought to be footing the bill for most of his production costs under the new sponsorship deal.

Promoter Barry Clayman, who staged the 11 shows for Jackson's last UK tour, says he is hoping to win the latest race for Jackson dates.

"But at the moment there

are no dates to announce — there is not even a promoter," he adds.

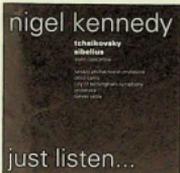
The tour and charity project announced at a ceremony in New York centres on the song *Heal The World*, taken from *Dangerous*, but Epic has no immediate plans to release the song as a single.

Kennedy push to focus on music

The "punk" look that tempted thousands of new buyers to the classical market will not grace EMI's promotional campaign for the latest release by violinist Nigel Kennedy, writes Phil Sommerich.

Advertising of the new album, coupling the Tchaikovsky and Sibelius concertos, previously issued separately, will contain no pictures of the notorious Kennedy punk hairstyle and complexion.

Classical marketing manager Chris Evans says EMI aims to underline the pop-style album titled, *Just Listen*.



Kennedy: saving face

"Our campaign is a black and white one and we are not using any image, except a

poster showing a big pair of headphones," Evans says.

The album will be supported with co-op advertising and promotion by all major retailers. Kennedy will appear on BBC1's *Going Live* on March 14, and the release will be linked with Valentine's Day.

Although Kennedy split in December from his manager, John Stanley, saying he wanted to concentrate more on music, EMI says it is working on a number of projects with the violinist who returns to the UK at the end of February to promote the new album.

Decca to back Nyman tour

Decca has become the first classical label to follow the pop sector in sponsoring an international tour by artists, writes Phil Sommerich.

The label is supporting a six-nation tour by singer Ute Lemper and the Michael Nyman Band throughout February, supporting Decca's newly released album *The*

Michael Nyman Songbook. Decca is contributing an undisclosed sum to the Barry Clayman-organised tour as well as designing the concert programmes to match retail displays for the album.

"Decca is tying the tour in with the album as one concept in the same way as pop does," says Decca spokeswoman

Terri Robson. "The tour will link with the launch of the album across Europe."

Cult following for both cabaret singer/actress Lemper and Nyman, who has written several film scores for Peter Greenaway, justify the new approach, she says.

"The tour ends at London's Festival Hall on February 24.

Majors see double in LP jam

Sony and Virgin square up to each other next week in what has been dubbed the "punk war".

Both companies are releasing classic punk/new wave compilations backed by TV advertising and in-store promotions.

Sony follows last summer's 200,000-selling *Sound Of The Suburbs* collection with *Sound Of The City*, featuring the Sex Pistols, Elvis Costello, Buzzcocks and The Jam.

The Virgin set — *Three Minute Heroes* — sees a virtual duplication of artists with different tracks, although The



Punk wars: albums set for same-day release

Jam's *Down In The Tube Station At Midnight* appears on both albums.

"We originally wanted



Going Underground," says Virgin commercial marketing manager Steve Pritchard, "but we thought Sony would go for

that so we chose *Tube Station*."

Both albums are released on February 17.

Virgin begins its TV campaign in the Thames region while Sony has opted for Scotland and the Borders.

"Obviously there is the potential to cancel each other out," says Sony research and TV manager Clive Farrell. "Numerically, the market is effectively halved, but we're hoping to avoid an unnecessary conflict."

Both albums are released on February 17.

Warr steps up at PMI

Picture Music International has appointed Rob Warr as creative director.

The former UK marketing manager, who joined the company in October last year, will take over PMI's programming and marketing departments, with Martin Smith promoted to head of programming.

The moves follow the departure of former director of programming Chips Chipperfield, to work on a project for Apple charting the visual history of The Beatles.

Virgin may sue taxman

Virgin Records is threatening court action against the Inland Revenue over nearly £1m in unpaid tax relief.

The tax commissioners say the claim first lodged in July 1990 which relates to the take-over of Ten Records in 1988 came too late.

But Virgin's corporate affairs director Will Whitehorn says: "Virgin has been advised that 'his case is extremely strong'."

The outcome has no bearing on the company's current finances. "At most we stand to gain £800,000," he adds.

Engel ousted as PRS plans major revamp

PRS membership representative Brian Engel has been made redundant, as the body announces plans to reorganise its member services department.

The change leaves Christian Ulf-Hansen as the only officer to serve some 22,000 composer members across the country while the current "rationalisation" is completed.

Engel, a former member of the Seventies band The New Seekers, has been with PRS since January 1988. He refuses to confirm the PRS claim that the redundancy was "mutually agreed".

He adds: "I very much regret that I am not going to be able to serve the membership any more."

Engel's departure comes after a four-month spell working on the body's new live music royalties policy.

40% downturn forces Taylor's to cut 19 jobs

Hard-pressed distributor Taylor's has been forced to merge its operation with video wholesaler Gold & Sons.

The company, which has seen business plummet by 40% through 1991, has shut its Birmingham depot with the loss of 19 jobs.

All product is to be shipped from Gold's Croydon base though Taylor's co-owner and director Laurie Adams says all the usual labels will continue to be available.

"It won't change anything for the retailer except they now deal in a London number to order," he says.

Taylor's is chiefly an MOR distributor handling labels such as Target and Ritz. Its new number is 081 558 7133.

Ames plans 12 more stores

Independent retailer Phil Ames plans to open a dozen new shops over the next 12 months.

His recession-bucking campaign will begin in early summer with three shops in the Midlands and roll out nationwide depending on results.

And Ames promises a "new kind of record and video shop", though a quarter will reflect "old style" values in stocking predominantly vinyl for the

collector and back-catalogue enthusiast.

"We will have nine new style shops and around three which will represent a return to the good old days of retailing — a music fan's paradise," he says. "But only 50% of total stock will come from conventional sources.

"We have searched the world for product and plundered the vaults of some of the smaller UK outfits."

He sees the so-far-unnamed chain as a reaction to "the conglomerate approach" and describes his independently financed ventures as typical of his "rebel spirit".

The nine conventional shops will cover around 3,000 sq ft, while the retro stores will be around 1,200-1,600 sq ft.

"We have found a niche in which we are not competing head-on with the big High Street operators," he says.

Foster-Key lands prime MCPS role

EMI Music Publishing finance director Terry Foster-Key has been elected chairman of MCPS just two months after his boss Peter Reichardt failed to take over at the helm of the Music Publishers' Association.

Foster-Key, who has been on the board for two years and stepped down as MPA director to allow Reichardt's election attempt, replaces Derek Knibb who retired last month after seven years in the hotseat.

He insists the move is not political: "EMI has a very good



Foster-Key: new job

relationship with the other publishers in the industry and the fact that I was elected

unanimously shows there was no political side to it," he says.

By placing an EMI executive in the senior MCPS position, the move reaffirms the company's position of influence within the publishing sector's policy-forming bodies.

Since Reichardt's failed election bid in November, EMI has had no representative on the MPA council.

Reichardt says the MCPS chairmanship means more than that of the MPA, which he says is a "talking shop".

The NWA album, *ElliGZaggin* has run into controversy again with Island Records' Irish distributor withdrawing it from sale under public pressure. The campaign against the album, which has sold just 600 copies since its release in the Republic of Ireland in October last year, reached such proportions that questions were raised in the Irish parliament last week. "That type of music does not sell particularly well over here anyway," says Brian Wynne, MD of the album's distributor, Record Services. "So there was really no good reason to stir things up."



Over 20 potential buyers have shown interest in Maxwell Communications

Corporation's 75.1% stake in Nimbus Records. MCC administrator Price

Waterhouse says the sale expected in May is anticipated to raise between £25m and £35m.

Bard has agreed to send its first official delegation to the US retailers' convention NARM in a bid to establish joint positions on common issues such as new formats.

Labels wishing to showcase acts at the New Music Seminar in New York from June 17-21 should submit tapes by the end of this week to Ceri Berry, 52 Red Lion St, London WC1R.

EMAP Metro's music titles have shown poor results in the latest round of ABC figures. *Raw* showed the biggest drop, falling 34% to 27,266. *Smash Hits* fell 17% to 391,116. *Kerrang!* also dropped 17% to 50,738 and *Q* was down 4% to 166,149. The only increases came from *Select*, up 6% to 80,309 and *teen!* up 25% to 259,513.

The Prism Leisure Group has reported interim pre-tax profits of £374,000 for the six months to September 30 1991, a rise of 23%, on turnover up 11% to £5.8m.

Nick Franks has been appointed to the newly created role of senior A&R manager at Arcade Records.

AIRC director Brian West has been elected as the first president of the new Association of European Radios (AER).

Bands including The Farm and Carter are supporting a new campaign, to identify venues which operate pay to play policies. **Pay To Play No Way** will issue venues who do not operate the system with special stickers.

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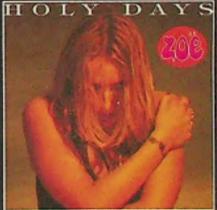
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High on the double A-side

At first sight, Talkin' Loud's plans for launching its two latest signings smack of an exercise in cost-cutting.

The first releases from Perception and The K-Creative — two quite different dance acts — are being put out together as a double A-side single on February 24.

But rather than a crude attempt to kill two birds with one stone, the EP is a part of a carefully-constructed marketing strategy.

It is expected to capitalise on interest in the two acts and increase the buzz when their own "official" debuts are released early this summer.

"This isn't an original idea," admits Phonogram A&R consultant Dave Bates, "but we wanted to get something out quickly — a sneak preview."

Indeed, the idea of dual artist double A-sides is far from new. If Perception and The K-Creative get to number one, they will share chart history with Paint Your Wagon stars Lee Marvin (Wandrin' Star) and Clint Eastwood (I Talk To The Trees), who topped the chart simultaneously in 1970.



EP package: Talkin' Loud's Perception (left) and The K-Creative

But it is unusual to sandwich two brand new artists together. Out And About features four tracks: The K-Creative's K Spells Knowledge and Three Times Maybe, plus two mixes of Perception's Feed The Feeling, a favourite white label with Kiss FM DJs last summer.

The EP also backs up the bands' 18-date UK tour, which

kicked off at London's Jazz Cafe last week.

Talkin' Loud label head Gilles Peterson says the record and tour will promote both the label and its new artists. "This EP is a vinyl version of what's being taken around the country," he adds.

The K-Creative's manager Guy Tresize, formerly a booking agent with London's Mir-

acle Agency, set up the tour with partner Johnny Chandler. Most of the dates are at 400 to 500 capacity venues with a strong club base.

And, to reflect Gilles Peterson's belief that the North is quickly catching on to the appeal of Talkin' Loud's brand of dance music, half the dates are for the Midlands and the North.

Peterson, Norman Jay and Paul Martin will DJ on the tour, acting as an additional draw. Local radio and TV interviews with Peterson and Jay have already been set up following a press campaign triggered by tapes of the EP being sent to all relevant regional media.

But even with the publicity being apparently easy to come by, Talkin' Loud is surely taking a risk with the Out And About tour and EP: that one of the acts will end up overshadowing the other.

Tresize says he has no such fears. When white labels were sent out to key DJs last month, the artists were separated to ensure neither was overlooked. "DJs into house got Percep-

tion's Feed The Feeling, if they're into rap they got The K-Creative," he says.

Vitality, the EP is eligible for the CINE charts: royalties will be split equally between the two acts and they will share billing for any chart placing.

And Talkin' Loud's chart prospects for the EP already look good. Kiss FM head of music Lindsay Wesker says: "I'm sure all our DJs on week-ends and evenings will play the hell out of it."

Wesker has long believed double A-sides were a good way to launch new acts. "The EP is going to sell more copies than two individual singles," he says. "There is a possibility the public will prefer one side and it'll get more play."

"But as both bands share the same catalogue number, if the sales go up both benefit."

Double A-sides can be a controversial marketing tool: some executives believe they serve only to halve airplay and potential sales. But the concept of using one to launch completely new acts may be novel enough to prove the sceptics wrong.

Sarah Davis

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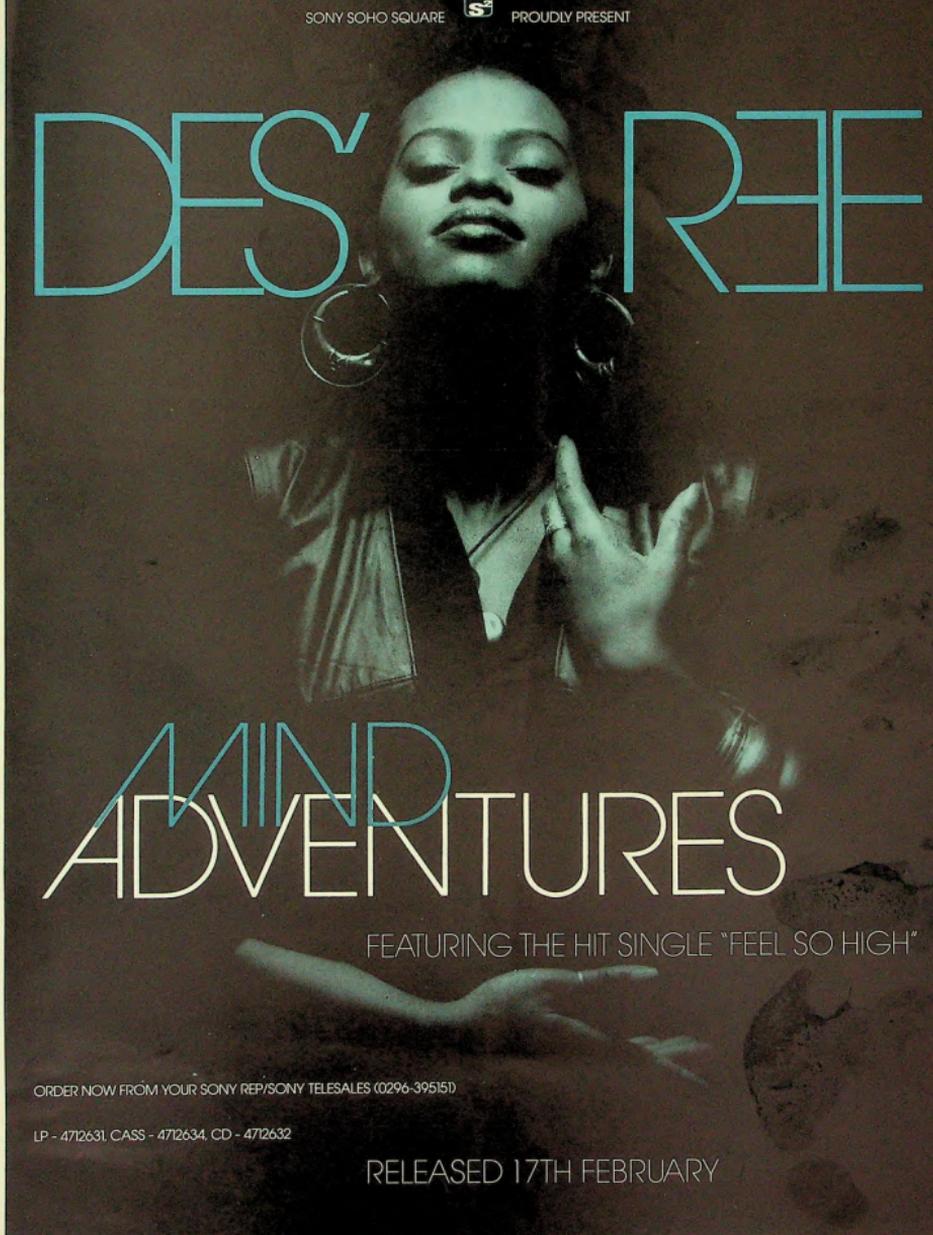
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2 (5)	PARLOPHONE	17	32	53.1	3.7
3 (8)	deCONSTRUCTION RECORDS	6	12	50.0	0.4
4 (13)	COLUMBIA	34	73	46.6	5.4
5 (2)	EMI	18	42	42.9	2.6
6 (18)	Vertigo	8	20	40.0	1.1
7 (1)	PWL	6	16	37.5	1.1
8 (5)	SBK	5	14	35.7	1.0
=9 (29)	Geffen	6	18	33.3	1.8
=9 (—)	Island	6	18	33.3	1.0
11 (—)	London	19	58	32.8	4.1
12 (4)	Warner Bros	11	34	32.4	2.0
13 (28)	Epic	20	66	30.3	5.2
14 (—)	Siren	3	10	30.0	0.4
15 (—)	A&M	15	57	26.3	5.9
16 (—)	Polydor	16	61	26.2	2.0
17 (10)	Capitol	9	35	25.7	1.6
18 (—)	Talkin' Loud	3	12	25.0	0.6
19 (14)	Cooltempo	5	21	23.8	1.3
20 (3)	Factory	3	13	23.1	0.6
21 (15)	Mercury	8	37	21.6	1.3
22 (—)	Virgin America	4	19	21.1	1.0
=23 (17)	Fontana	4	20	20.0	1.2
=23 (7)	Mute	3	15	20.0	1.0
=23 (—)	Atco	2	10	20.0	0.4
26 (20)	Situation Two	2	11	18.8	0.2
27 (—)	Virgin	16	89	18.0	3.7
=28 (—)	IRS	2	12	16.7	0.3
=28 (—)	WEA	2	12	16.7	0.3
30 (—)	RCA	8	49	16.3	1.4

Percentage of Top 40 hits per release by labels which released 10 or more singles in 1991. (Last year's positions in brackets). Source: compiled by Music Week from Gallup new release information supplied by CIN. Chart information courtesy of ERA. CIN market share figures

Leading hit-maker Parlophone has the top releases compared with hits achieved — with analysis of the most consistent labels in the p

SINGLES

One is six foot five and unmistakable, the others deliberately anonymous; Seal and 808 State could not be much further apart in the profile stakes. But it's thanks primarily to these diverse artists that ZTT became last year's most consistent hit-maker.

In *MW*'s second survey of strike rates, the label scored eight hits from 12 releases — a success rate of nearly 67%. "I'm happy that the policy of being careful about what we sign has paid off," says ZTT managing director Jill Sinclair. "A lot is to do with the fantastic marketing and distribution team at Warners."

Another label benefiting from similar relationships with majors is deConstruction, which comes in third with a 50% strike rate.

But last year's best-placed small operator — PWL — slips from first to seventh place, scoring six hits from 16 releases. In 1990, PWL released the same number of singles, but topped the league by bringing in 11 hits and earning a 68.7% strike.

ZTT could not, however, match PWL's achievement of topping both the strike rates and *crème de la crème* chart for the most Top 10 hits per release. That accolade goes to Geffen — which scored five Top 10s from its 18 releases — with PWL again showing strongly in second place and ZTT managing fifth.

These labels all had modest release schedules in 1991, but the remaining strike rate top scorers prove that it is possible to be consistent and release lots of singles. Parlophone, in second place, had 17 hits from 32 releases; Columbia had 34 from 73 (the most hits scored by any label); and EMI 18 from 42.

MOST TOP 40 SINGLES

Label	Top 40s
1 (2) Columbia	34
2 (4) Epic*	20
3 (1) EMI	18
4 (3) Parlophone	17
= 5 (—) Polydor	16
= 5 (8) Virgin	16
7 (10) A&M	15
8 (—) London	13
9 (—) Warner Bros	11
10 (5) Capitol	9

Most Top 40 hits by labels which released 10 or more singles in 1991. (Last year's positions in brackets.)

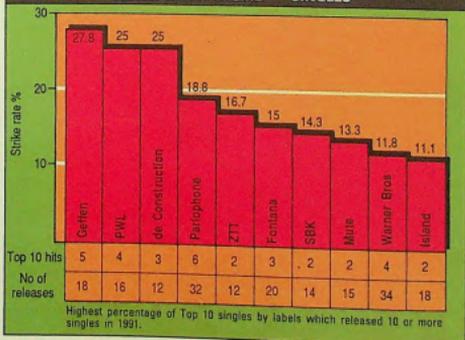
*Includes one joint credit with Rhythm King

In eleventh place, London has made a dramatic improvement over last year when it failed to reach the Top 30. Releasing just 10 fewer singles than in 1990, it has managed to double its strike rate. And Geffen is clearly benefiting from its new relationship with MCA. It zooms up 20 places to number nine in the league, as well as topping the *crème de la crème* chart.

On a more gloomy note, the survey does not reflect brilliantly on the independent sector. This year the highest-placed indies are Factory and Mute, in twentieth and twenty-third place respectively. Last year, both were in the Top 10.

And the survey also reveals that 33 labels released 10 or more singles in 1991 without scoring a solitary hit between them. This figure is, to be fair however, only half that of last year. At the other end of the scale, seven labels excluded from the survey because they released less than 10 singles earned 100% strike rates in 1991. They were Food, HMV, KLF Communications, Def Jam, Furtive, Tug and Wild Bunch.

CRÈME DE LA CRÈME — SINGLES



which head hits league

label albums strike rate — the total number of ZTT heading the singles pack in *MW's* annual pursuit of Top 40 success

ALBUMS

Parlophone has proved itself as the most efficient hit-maker in the record business.

As well as finishing in the top five of the singles strike rates two years running, the company tops the artist albums league for the second time.

And in the crème de la crème chart, it also comes out on top, scoring five Top 10 hits from 11 releases.

"That's pretty hot," admits Parlophone/Capitol general manager Tony Wadsworth. "I think it reflects an excellent roster, for which we can thank our very strong A&R sources."

More specifically, Wadsworth can thank Queen, Paul McCartney, the Pet Shop Boys and EMF, who were responsible for the label's Top 10 albums, but he stresses that timing has played its part, too.

"We do take risks, but you minimise your risks by ensuring that you put every positive aspect, such as a TV appearance or a tour, behind the release," he says. "There is often pressure to rush product out, but sometimes you have to put your foot down and say 'now isn't the right time.'"

Calculating the strike rates in this category is far from straightforward, however. Parlophone won by a clear margin but, particularly for some of the labels lower down the league last year, release schedules can include many albums not aimed at the Top 40, such as reissues and specialist material.

In order to avoid discriminating against these labels, this year's release figures exclude such product, although some — such as Bryan Adams' *Waking Up The Neighbours* and Nigel Kennedy's *Brahms Violin*

MOST TOP 40 ALBUMS

Label	Top 40s
1 (2) Columbia	13
2 (—) Polydor	15
3 (4) Virgin	11
4 (6) Mercury	10
5 (5) Warner Bros	10
6 (1) EMI	9
7 (—) MCA	8
8 (3) A&M	7
8 (8) Parlophone	7
8 (—) RCA	7
8 (—) Chrysalis	7
8 (9) Epic**	7

Most Top 40 artists albums by labels which released 10 or more artist albums in 1991 (Last year's positions).

**Includes one joint credit with Arista

**Includes one joint credit with Rhythm King

Concerto — have been reinstated on the grounds that they have become hits.

Also excluded from the league are the two labels which achieved 100% strike rates — PWL and Food — as they released fewer than the required 10 artist albums. PWL's hits were with Jason Donovan's *Greatest Hits* and Kylie Minogue's *Let's Get To It*, while Food scored with Jesus Jones and Blur. The latter album was, incidentally, marketed by Parlophone. Other labels, such as Paisley Park and HMV, had Top 40 hits from solitary releases, too.

The label most unfortunate to be excluded by the 10 eligible releases rule was Vertigo, which achieved six hits from nine chart-aimed releases, a strike rate of 66.7%.

One statistic which needs no explanation is Columbia's achievement in scoring 17 Top 40 albums. As it also tops the table for the most Top 40 singles, it is clearly the most prolific hit-maker in 1991.

STRIKE RATES — ALBUMS

Label	Top 40 hits	Releases*	% hit rate	% market** share
1  PARLOPHONE	7	11	63.6	3.7
2  RECORDS	10	19	52.6	2.9
3 Chrysalis	7	14	50.0	1.0
4 	9	20	45.0	4.8
5 =  GEFFEN	6	15	40.0	2.2
5 =  ISLAND	4	10	40.0	1.3
7 Polydor	15	38	39.5	3.1
8 Mercury	10	28	35.7	1.8
9 Virgin	11	31	35.5	3.4
10 London	6	17	35.3	1.1
11 A&M	7	26	26.9	2.8
12 Capitol	5	19	26.3	2.3
13 Arista	4	16	25.0	1.3
14 Columbia	17	71	23.9	6.4
15 RCA	7	30	23.3	2.7
16 Creation	4	18	22.2	0.3
17 MCA	8	42	19.0	1.5
18 IRS	3	16	18.8	0.3
19 Epic	7	40	17.5	4.3
=20 Elektra	4	24	16.7	0.9
=20 Reprise	2	12	16.7	0.6
=20 Virgin America	2	12	16.7	0.4

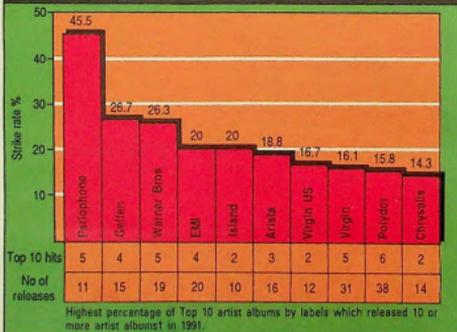
Percentage of Top 40 artist albums per release by labels which released 10 or more full-price artist albums in 1991.

*Excludes reissues and specialist product, except when that product is a hit.

**Full-price only, includes compilations.

Source: compiled by *Music Week* from Gallup new release information supplied by CIN. Chart information courtesy of ERA. CIN market share figures

CRÈME DE LA CRÈME — ALBUMS



MARKET PREVIEW

MAINSTREAM

Albums

Perfectly timed for Valentine's Day, Elvis Presley From The Heart—His Greatest Love Songs, brings together two dozen of Presley's best-known tearjerkers. His catalogue has been worked energetically over the years, but that shouldn't prevent this excellent collection from making a major impact. Significant TV support should steer it into the Top 10. With more than an eye on the same dated eyed romantics, EMI's Tender Love is the umpteenth compilation of romantic ballads, but it works well, carefully blending the old and familiar with some slow tempo recent hits.

For a prolific hitmaker, Connick Jr. has emerged as a kind of latterday substitute for Nat King Cole and Frank Sinatra, his own youth contrasting with the more mature audience he

attracts. It's as a piano-playing crooner that he excels, so expect a few disappointed punters for his newly-released self-titled album from 1987, wherein he demonstrates his usual fluidity as a keyboard player, but stays totally mute. Even so, it's a useful addition to his range of titles.

More in brief: The Escoffery's Opinions is a disappointingly one-paced effort from the London-based gospel/pop quartet snapped up by Atlantic in the States, while Prince & The New Power Generation's comboback album The Prodigal Stranger nods energetically towards AOR, with none of the haunting qualities of their early hits.

PICK OF THE WEEK

THE SUGARCBES: *Stick Around For Jubes*. One Little Indian TPLP 30. "This wasn't supposed to happen," sings Bjork on the SugarCBes' aptly titled hit single, but like it or not the Icelandic group's

collaboration with American producer Paul Fox moves them from the margins to the mainstream, his more focused and commercial brain helping to create what is their most widely appealing work to date. Bjork remains a one-off, with an eccentric vocal presence, but the tunes are sharper, and more succinct than before.

Singles

The Rolling Stones' *'She's A Rainbow* lends itself rather better than might have been expected to a dance treatment from World Of Twist. Slightly dippy, especially in the lyric department, and going down a storm when played alongside kindred spirits like PM Dawn, it retains enough of the original's melody to appeal to radio too. Everything But The Girl know the value of a decent remake too, having scored their only significant hit with a highly polished



Massive Attack: huge potential

update of Rod Stewart's I Don't Want To Talk About It. Their lack of success since then, despite a run of good self-penned singles like Driving, has returned them to memory lane. The result is an EP called Covers, wherein they apply their sublime interpretive skills to a quartet of songs familiar to listeners to oldies stations, namely Love Is Strange (Everly Brothers), Tougher Than The Rest (Springsteen), Time After Time (Lauper), and Alison (Elvis Costello).

Bryan Adams could retire on royalties from Everything I Do, and some wish he would. But many

will enjoy his latest single *Thought I'd Died And Gone To Heaven*—the fourth hit from *Waking Up The Neighbours*. A major production job by Adams and Muro Lang, with its flashes of the melodic metal edge Lange brought to Def Leppard's work, and a decent song to boot.

PICK OF THE WEEK

MASSIVE ATTACK: *EP (Wild Bunch WBR5 4)*. With almost unanimous approval from the critics ringing in their ears, Bristol's Massive Attack have a lot to live up to, but this EP, featuring a trio of remixes and one previously unreleased track is well up to standard. Dance fans are well served, particularly by the Larry Heard remix of *Any Love*, while even those with two left feet can appreciate the haunting *Horn of The Whirlwind*. An excellent soundscape boasting floaty synth scales and a mournful violin, sort of New Age Folk.

Alan Jones

INDIES

This month's heavyweight release is *Stick Around For Jubes* from The SugarCBes, which more than compensates for the lukewarm reception their second album somewhat unjustly received. (See mainstream albums for full review).

Close behind is Sebastopol Road from *Mega City Four* (on Big Life, through SRD, not PolyGram), the latest bunch of tough, melodic crusties to follow Carter and The Neds up the charts, where the Stop single currently resides.

From the archives comes an inspired update of that neglected voodoobly vibe on the debut, self-titled album from London's Gallon Drunk (Clawfoot).

On the singles front, various ex-members of The Bible are now trading as *The Liberty Horses*. Believe in their debut EP for Rough Trade, as it was World Around for *Levitation*. It's the most commercial release to date, without compromising any of their ferocious, prog-rock tendencies.

Having lost *Levitation*, Ultimate's great white hope is its new American discovery *The Weretogs*. The title track of *The Forest Of Doves EP* is a slow, dreamier take on the grunge-pop front, half way between Nirvana and My Bloody Valentine. That good.

After the disappointing *Me In Time*, *The Charlatans* return to form with the organ-drenched, grooving *Weirdo*. Eurythmics is the punchy, emotional *Sheila Na Gig*, the second single from PJ Harvey, a recent tip-for-'92 recently snapped by Island. Remember the name.

PICK OF THE WEEK

CURVE: *Fait Accompli*. Anxious. With their debut album *Doppelganger* due next month, this should be the moment Curve catapult into the top division. The title track of their fourth EP matches their previous Top 40 singles, but has the added bonus of a strong remix and live version of *Coast Is Clear* and *Die Like A Dog*. Bound for the Top 20.

Martin Aston

CLASSICAL

In time for the enthusiastic reviews of English National Opera's production of *Königsring*, Virgin releases an album of excerpts from that and three other fairy tale operas by Humperdinck, the music—Wagner's *Die Walküre* in style was spontaneously played by the Bamberg Symphony Orchestra under Karl Anton Rickenbacher.

Typing in with the Columbus celebrations, there is also a haunting account of Portuguese music from the Renaissance with counter-tenor Gerard Lesne's fourth disc for Virgin. And in response to pleas for more poetry on CD, issued on four discs, available separately, are Sir John Betjeman's classic readings of his own works, with Jim Parker's witty accompaniments played by the Nash Ensemble, London Saxophone Quartet and Philharmonia Orchestra.

For much-acclaimed young violinist Maxim Vengerov's London concert on February 25, Teldec is rushing releasing two albums, one of Paganini, Saint-Saens and Waxman, with the Israel Philharmonic under Zubin Mehta, the

other Beethoven and Brahms sonatas with Alexander Markovich.

While Sony takes Claudio Abbado and the Berlin Philharmonic back over old ground—just as are Mozart Symphonies 28, 29 and 35 to launch a complete cycle—Deutsche Grammophon takes the team into new territory with a fine recording of Debussy's *Pelleas et Melisande*. Fine performances come from Maria Ewing and Francois Le Roux in the title roles.

PICK OF THE WEEK

MICHAEL NYMAN SONGBOOK: *Ute Lemper, Michael Nyman Band/Nyman, Decca*. Deeply mournful verse from Paul Celan, smooth carmenly sound from Lemper, who has abandoned those dreadful rolling German rrrs, with Nyman in these six songs, showing peak imaginative form.

Phil Sommerich

DANCE

There is a whole stack of important dance singles due out in the next couple of weeks, including the following strong chart contenders: *Opus III's It's A Fine Day (PVL PVL215)*, a dance version of an old indie song that is attracting huge amounts of attention; *DJ Power's Everybody Pump (Cooltempo)*, an exciting Italian rave track that samples Prince's *Gett Off*; *Pressure by Unscreem (Soho Sound/Sony XPR1724)*, a very commercial piano-based rave track; *80AUM's Mindcontroller (Bass Records BSS 12.17)*, manic hardcore

track from the Human Resource production team; *Control's Feel The Music (All Around The World 12GLOBE108)*, another euphoric piano-based track similar to their *Dance With Me* hit; *Zero B's* four track EP (*ffreedom TMBX102*), which goes more to the early house tracks than recent hardcore tunes; *Zoogie's Forever On (ffreedom TMBX104)*, a well crafted Jazzy M production with great samples; *Urban Fugitives' Vertigo (Rumour RUMAT42)*, a commercial home-grown rave track; and *TC's 1991 Barry (Union City UCRT1)*, an Italo house track including hot remixes based on the classic *Washing Machine* by Mr Fingers.

PICK OF THE WEEK

DIGITAL EXCITATION: *Pure Rapture (R&S/OutRhythm RSUK10)*. The brilliant new remixes of this Frank De Wolf produced Belgian instrumental sound by Lil Loui meeting Kraftwerk and Sueno Latino in Wembley Stadium. The track is inextricably linked via its remixers, NY DJs Damon Wild and Ray Love, to the equally massive and extremely similar *Rave Generator* by Toxic Two (due out very soon on PWL). Watch them battle it out in the upper reaches of the charts (and possibly in the courts).

Andy Beevers

REISSUES

White guitar rock didn't exactly begin in America with The Byrds, but they remain as good a starting point as ever. Greatest Hits (Columbia 4678432) neatly captures their

innovatory blend of folk-rock and studio experimentation. It includes all the hits and is the essential starting place. Folk-rock elements survived into psychedelia in the work of bands like *HP Lovecraft* whose live offering, *May 11, 1968 (Edsel EDCCD 345)* is far better than their cult reputation might suggest.

Decidedly at home in cult corner is *Tanet (Drop Out CD CD 1991)* from *The Ceylbe People* featuring, as the sticker loudly proclaims, *Ry Cooder*. From the pop end of psychedelia come *The Strawberry Alarm Clock*. The compilation *Strawberries Mean Love (Big Beat CDWIK 56)* captures their spirit well. Another strand of psychedelia was counter culture politics which is captured in all its awful inanity on *Monster (GOO 126)* from *Steppenwolf*, a group whose name tells all.

Initially Arthur Lee's *Love* was a Byrds influenced group. *False Start (BGO CD 127)* captures Lee, after his first glorious excesses, in far hardened mode. *The Jimi Hendrix connection*—he guests on a couple of tracks—should encourage sales to fans, but others should start with the Elektra albums.

PICK OF THE WEEK

THE BYRDS: *Mr Tambourine Man/Turn! Turn! Turn! Younger Than Yesterday (Columbia COL 4683883)*. The first three albums by the Byrds, neatly collected together, show the group's mastery at each stage of their career and in *Yesterday* include an essential artefact of the psychedelic era.

Phil Hardy

James' new album among the releases



Wet Wet Wet ride high in countdown

Lush top indie albums chart



Primal Scream's EP is dance chart mover

music week

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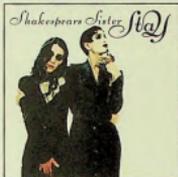
The Information Source for the Music Industry

15 FEBRUARY 1992

CHART FOCUS

Wet Wet Wet continue at the top of the singles and album charts with reduced majorities, and could lose both crowns next week, with **Simply Red's** Stars pushing for a fourth term at the top of the album chart, while **Shakespears Sister** intensify their bid for their first number one single with *Stay*. **Wet Wet Wet's** singles title will also be under threat from **Michael Jackson**, who debuts at number six, and the **Temptations**, who showed rapidly increasing strength through the week with *My Girl*, to debut at number 13 nearly 27 years after the record peaked at number 43. When the **Temps'** record hits the Top 10 next week, it will be the first version of *My Girl* to climb that high, though **Otis Redding's** cover spent a noteworthy 25 weeks in the Top 50 in the Sixties for a peak position of number 11.

My Girl is but the biggest of a sizeable contingent of re-issues charting this week, this group also including



Sounds Of Blackness' *Optimistic*, It Must Be Love by **Madness**, *Crucified* by **Army Of Lovers** and **Simon & Garfunkel's** pugilistic paean *The Boxer*. **And Orbital's** *Mutations EP*, which debuts at number 24, includes new mixes of their hit *Chime*.

Of the acts new to the chart this week, by far the most impressive debut comes from **Pearl Jam**, the latest Seattle sensation, whose initial hit *Alive* enters at number 17. Initial buzz surrounding the group has been channelled through the two remaining rock weeklies, *NME* and *Melody Maker*, who played a

major role in breaking fellow Seattle act **Nirvana**.

Absence certainly seems to have made the heart grow fonder for **Ride** and the **Jesus And Mary Chain**, who both make the highest debuts of their chart careers with their first singles in more than 12 months.

Ride, whose previous chart history runs to three EPs with a highest position of number 32, debut at number nine with *Leave Them All Behind*, a notch ahead of the **Jesus And Mary Chain's** *Reverence*. **J&MC** have had a Top 10 hit before, with *April Skies* in 1987, but that had a less impressive debut, at number 19, before climbing to number eight.

Finally, **Diana Ross** follows up her number two hit *When You Tell Me That You Love Me* with the title track from her current album *The Force Behind The Power*, which debuts at number 27. It's the first time Diana has had back-to-back Top 40 solo hits in 11 years.

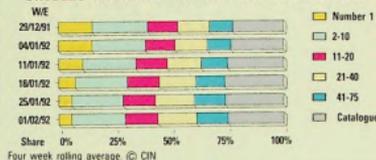
Alan Jones

UPDATE

SALES

Index of unit sales: 100=weekly average in 1991	Last week	This week	% diff	This week last year	% diff
Albums	78	75	-3	+6	
Singles	95	96	+1	+24	
Music Video	68	65	-4	+2	

SINGLES MARKET SHARE BY CHART POSITION



TOP 10 ALBUM ARTISTS

Pos	Artist	Previous chart*	Pos	Artist	Previous chart*
1	SIMPLY RED	(2)	6	TINA TURNER	(3)
2	QUEEN	(1)	7	PRINCE	(1)
3	WET WET WET	(-)	8	U2	(1)
4	GENESIS	(10)	9	NIRVANA	(8)
5	LISA STANFIELD	(7)	10	ENYA	(8)

Compiled by ERA from Gallup data. Based on Top 200 album charts (January 6 to February 1 1992). Last month's position in brackets.

ANALYSIS

Despite its great staying power over 10 years, **Queen's** *Greatest Hits* will forever be the album which sneaked up to snatch the first 11-times platinum award from under the noses of its rivals.

Dire Straits' Brothers In Arms and **Michael Jackson's Bad** may have had a head start — winning their tenth platinum discs in November 1987 and February 1991 respectively — but it was **Queen** who last week surged into the record books.

It was all the more surprising since the hits package only won its eighth award last July. But boosted by the premature death of **Freddie Mercury**, the album last year enjoyed its best run since 1982.

There were three previous sales peaks: in its first two months of release it sold a total 1.1m copies; 1985's *Live Aid* performance helped add another 250,000 units; and the *It's A Kind Of Magic* tour added 300,000 in 1986.

ANATOMY OF AN 11-TIMES PLATINUM ALBUM



Capitol/Parlophone general manager **Tony Wadsworth** says: "The album has been in the top three catalogue sellers ever since it was released, alongside **Sgt Pepper** and **Dark Side Of The Moon**."

Spurred into action by **Queen's** award, **Phonogram** says it is to apply for **Brothers' In Arms** full complement of discs — claiming sales of 3.6m, equal to 12 platinum stars —

while **Bad** is claimed to have sold more than 4m copies.

The discrepancy is caused by the system behind the awards; record companies have to apply to the **BPI** for the discs before they can be certified.

However, whatever **Phonogram** or **Epic** may claim for their relative acts, the history books will remain unequivocal — **Queen** was there first. **Martin Talbot**

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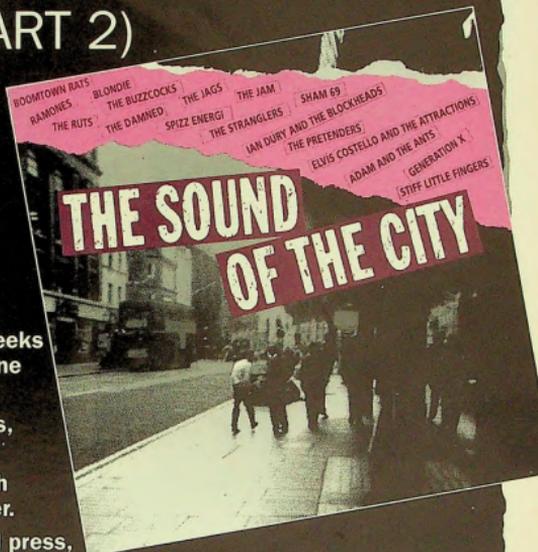
REASONS TO BE CHEERFUL

(PART 2)

THE FOLLOW UP ALBUM
TO THE BEST SELLING

**'THE SOUND
OF THE
SUBURBS'**

- The initial launch campaign commences on Feb 17th with 3 weeks on S.T.V, Border, Grampian, and Tyne Tees on March 2nd.
- Targeted ads in national magazines, including Vox, Q and Time Out.
- Substantial display campaigns with Menzies, Our Price, HMV and Tower.
- Consumer competitions in national press, including The Observer on week of release.



FEATURING

BOOMTOWN RATS -
RAMONES -
BLONDIE -
THE RUTS -
THE BUZZCOCKS -
THE DAMMED -
THE JAGS -
SPIZZ ENERGI -
THE JAM -

SHE'S SO MODERN
SHEENA IS A PUNK ROCKER
DENIS
STARING AT THE RUDE BOYS
PROMISES
LOVE SONG
BACK OF MY HAND
WHERE'S CAPTAIN KIRK
DOWN IN THE TUBE STATION AT MIDNIGHT

THE STRANGLERS -
SHAM 69 -
IAN DURY AND THE
BLOCKHEADS -
THE PRETENDERS -
ELVIS COSTELLO AND
THE ATTRactions -
ADAM AND THE ANTS -
GENERATION X -
STIFF LITTLE FINGERS -

HANGING AROUND
IF THE KIDS ARE UNITED
REASONS TO BE CHEERFUL (PART 3)
BRASS IN POCKET
CHELSEA
DOG EAT DOG
DANCING WITH MYSELF
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TOP 75 SINGLES

THE OFFICIAL **music week**

CHART



1	GOODNIGHT GIRL Wet Wet Wet	Precious
2	STAY Shakespears Sister	London
3	TWILIGHT ZONE 2 Unlimited	PWL Continental
4	I'M DOING FINE NOW The Passengers	Columbia
5	I WONDER WHY Curtis Stigers	Arista
6 NEW	REMEMBER THE TIME Michael Jackson	Epic
7	GIVE ME JUST A LITTLE MORE TIME Kylie Minogue	PWL
8	THE BOUNCER Kiss Like A Male	Trial Bass
9 NEW	LEAVE THEM ALL BEHIND Roxa	Creation
10 NEW	REFERENCE Alice And Mary Chain	Burns Y Negro
11	DIXIE NARCO (EP) 12 Brothers In Arms	Creation
12	FOR YOUR BABIES 14 Stray Cats	East West
13 NEW	MY GIRL The Temptations	Epic
14	GOD GAVE ROCK & ROLL TO YOU II 9 Kiss	Innerscope
15	I CAN'T DANCE 4 Genesis	Virgin
16	BOHEMIAN RHAPSODY/THESE ARE THE DAYS... * 10 Queen	Parade
17 NEW	ALIVE Pearl Jam	Epic
18	BORN OF FRUSTRATION 13 James	Fonitone
19	LOVE IS EVERYWHERE 22 Cicero	Spanghetti
20 NEW	GO-GO DANCER The Wedding Present	RCA
21	STEEL BARS 29 Michael Bolton	Columbia
22	(LOVE MOVES IN) MYSTERIOUS WAYS 19 Julia Fordham	Circus
23	EVERYBODY IN THE PLACE (EP) 11 The Prodigy	XL
24 NEW	MUTATIONS (EP)	



martika

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kisses**

her new hit single on

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VALENTINES

Available Back

38 NEW	IT MUST BE LOVE Midness	Virgin
39	THE BIG ONES GET AWAY 46 Bryan Byrne/Melanie	Ensign
40	FEEL SO REAL 23 Crown Triforce/Debbie Sharp	Chiswick
41	CAN'T LET GO 21 Mariah Carey	Columbia
42	FEEL SO HIGH 28 Des'ree	Doves Sound
43	SO WHAT! 22 Tommy Jordan	Avalon
44	VIBES/LOGY 28 Paula Abdul	Virgin America
45	DIAMANTE 44 Zucchero with Randy Crawford	London
46	HIGHWAY 5 '92 28 The Blessing	MCA
47	ONCE YOU'VE TASTED LOVE 51 Take That	RCA
48 NEW	CRUCIFIED Army of Lovers	Ton-Son Ton
49	(CAN YOU) FEEL THE PASSION 24 Blue Pearl	Big Life
50	LOVE YOUR MONEY 27 Daisy Chainsaw	Dave
51	TOO BLIND TO SEE IT 25 Kim Sims	Azco
52	JUSTIFIED AND ANCIENT 28 The KLF (lead vocals: Miss Tammy Wynette)	KLF Communications
53	TEARS IN HEAVEN 29 Eric Clapton	Reprise
54 NEW	CHIC MYSTIQUE Chic	Warner Bros
55	WHAT YOU DO TO ME (EP) 21 Tenenepo Parodi	Creation
56	AUTOGRAPHY OF A CRACKHEAD/THE GREEN MAN 43 Shuri Up And Dance	Shut Up And Dance
57	MONKEY BUSINESS 42 Davey Davy	Epic
58 NEW	DANCE NO MORE Elastianos/Dobron French	MOS
59	EVERYBODY GETS A SECOND CHANCE 42 Mike & The Mechanics	Virgin
60 NEW	GOOD FOR ME 53 Amy Grant	A&M
61	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN 53 DJ Hood	Capitol
62	HIT 25 148 Shortcuts	

TOP 50 AIRPLAY CHART

THE OFFICIAL **music** week CHART

Pos	Weeks on Chart	Title	Artist	Label	Station with Most Plays	Pos	Weeks on Chart	Title	Artist	Label	Station with Most Plays
1	15	IM DOING FINE NOW	Pasadenas	Columbia	Capital FM	26	1	LAID SO LOW (TEARS ROLL DOWN)	Tears For Fears	Fontana	Piccadilly Key 103 FM
2	1	GOODNIGHT GIRL	Wet Wet Wet	Precoous Organisation	Capital FM	27	1	TOO BLIND TO SEE IT	Kym Sims	East West	Power FM
3	1	WONDER WHY	Guns N' Roses	Atlantic	Capital FM	28	2	I LOVE YOUR SMILE	Shanice	brig	Children Network
4	1	FOR YOUR BABIES	Simply Red	East West	Piccadilly Key 103 FM	29	1	ADDAMS GROOVE	Hammer	Capital	Power FM
5	27	CAN YOU HANDLE IT	DNA featuring Sharon Redd	EMI	Children Network	30	21	ARE THE DAYS OF OUR LIVES	Queen	Parlophone	One Little Indian
6	1	GIVE ME JUST A LITTLE MORE	Kyle Minogue	PWL	Power FM	31	1	HIT COMES ON	John O'Kane	216	Power FM
7	1	WE GOT A LOVING THING	Co Co Peniston	ASAP	Power FM	32	1	SOBER UP	John O'Kane	Orca	216
8	1	BORN OF FRUSTRATION	James	Fontana	Piccadilly Key 103 FM	33	1	GOOD FOR ME	Vanessa Williams	ASAP	Piccadilly Key 103 FM
9	1	VIBEDLOGY	Paula Abdul	Virgin America	Red Rose Rock FM	34	1	PERFECT PLACE ANY	Of The Beehive	Landon	City
10	1	STEEL BARS	Michael Bolton	Columbia	Cool FM	35	1	WHAT YOU DO TO ME	Teenage Fanclub	Creation	BBC Radio 1
11	1	CANT DANCE	Genesis	Virgin	Power FM	36	1	OLD RED EYES IS BACK	Beautiful South	Go Discs	Power FM
12	1	REMEMBER THE TIME	Michael Jackson	Epic	Piccadilly Key 103 FM	37	1	PRIDE IN THE NAME OF LOVE	Cherise & Cole	Columbia	Children Network
13	1	WELCOME TO THE CHEAP SEATS	Wonder Stuff	Island	Power FM	38	1	MOIRA JANE'S CAFE	Defence Of Sound	Orca	Children Network
14	1	FEEL SO HIGH	Devo	Dusted Sound	Children Network	39	1	LOVE YOUR MONEY	Bobby Chawson	DECA	BBC Radio 1
15	1	STAY	Shakespears Sister	London	City	40	1	HAIL ROCK 'N' ROLL	Garland Jeffries	REVA	BBC Radio 1
16	1	MOVING ON UP	Primal Scream	Creation	Children Network	41	1	ILL CRY FOR YOU	Eurythmics	Epic	Capital FM
17	1	TWILIGHT ZONE 2	U2	PWL Continental	Power FM	42	1	VISIONS OF YOU	John Woah's Invaders Of The Heart	Oval	BBC Radio 1
18	1	HIGHWAY 5	The Blessing	MCA	Power FM	43	1	DIAMANTE	Zucchero with Randy Crawford	London	Essex
19	1	CANT LET GO	Mariah Carey	Columbia	Children Network	44	1	MEGALOMANIA	Fefe	Polydor	Red Rose Rock FM
20	1	(LOVE MOVES) IN MYSTERIOUS WAYS	Jaka Fordham	Orca	City	45	1	OPTIMISTIC	Sounds Of Blackness	Perspectives	Children Network
21	1	(CAN YOU) FEEL THE PASSION	Blue Pearl	Big Life	Power FM	46	1	THE BIG ONE'S GET AWAY	Buffy Sainte Marie	Ensign	BBC Radio 1
22	1	GOD GAVE ROCK & ROLL TO YOU	Kiss	Interscope	Power FM	47	1	YOU LOVE US	Mancus Get Together	Heavy	BBC Radio 1
23	1	LOVE THING	Tina Turner	Capitol	210 FM	48	1	ALONE WITH YOU	Texas	Mercury	210 FM
24	1	EVERYBODY GET A SECOND CHANCE	Mike & The Mechanics	Virgin	Power FM	49	1	JUSTIFIED & ANCIENT	KJL/Tammy Wynette	KLF Communications	Red Rose Rock FM
25	1	LOVE IS EVERYWHERE	Cicero	Spaghetto	Children Network	50	1	I WANT TO LIVE	Savin Friday	Island	BBC Radio 1

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TOP 10 BREAKERS

Pos	Weeks on Chart	Title	Artist	Label
1	1	COLOURED KISSES	Mamika	Columbia
2	1	CHIC MYSTIQUE	Chic	Warner Bros
3	1	ARE YOU READY TO FLY	Rebecca	Pulse 8
4	1	AMERICA: WHAT TIME IS LOVE	The KLF	KLF Commc
5	1	MY GIRL	Temptations	Epic
6	1	THOUGHT I'D DID & COME TO...	Bryan Adams	ASAP
7	1	COLD DAY IN HELL	Gary Moore	Virgin
8	1	LEAVE THEM ALL BEHIND	Ride	Creation
9	1	REALITY USED TO BE A FRIEND...	PM Dawn	Gea Street
10	1	ON EVERY STREET	Dire Straits	Vertigo

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

REGIONAL CHOICE

Pos	Title	Artist	Station
1	HIGHWAY 5	The Blessing	Red Rose Rock FM
2	GOODNIGHT GIRL	Wet Wet Wet	BRMB FM
3	GOODNIGHT GIRL	Wet Wet Wet	City
4	I CANT DANCE	Genesis	BRMB FM
5	TOO BLIND TO SEE IT	Kym Sims	NorthSound
6	TOO BLIND TO SEE IT	Kym Sims	Red Dragon
7	CAN YOU HANDLE IT	DNA featuring Sharon Redd	Capital FM
8	CAN YOU HANDLE IT	DNA featuring Sharon Redd	Inverclyde FM
9	GOD GAVE ROCK & ROLL TO YOU	Kiss	Invicta FM
10	(CAN YOU) FEEL THE PASSION	Blue Pearl	Invicta FM

Top 10 titles showing most regional bias.

AIRPLAY PROFILE

SELECTED TITLE: LAID SO LOW (TEARS ROLL DOWN) Tears For Fears Fontana

Pos	Station	Percentage
1	Piccadilly Key 103FM	6
2	Children Network	7
3	BRMB FM	8
4	Fox FM	9
5	Red Dragon	10

Stations showing most play for selected title.

THIS WEEK'S CONTRIBUTORS:

Ann FM, BRMB FM, Capital FM, City, Clyde One FM, Cool FM, County Sound Network, Shetland, Essex, Forth 97.9, Fox FM, Heartbeat, Children Network, Invicta FM, Mersey, NorthSound, BBC Radio 1, Piccadilly Key 103 FM, Power FM, Red Dragon, Red Rose Rock FM, Signal, Tay, Trent, ZCR, 210 FM. This represents 88.7% of total play radio listening in the UK.

US TOP 50 SINGLES

Pos	Title	Artist	Label
1	I'M TOO SEXY	Right Said Fred	Charisma
2	LOVE YOUR SMILE	Shanice	Motown
3	DIAMONDS AND PEARLS	Prince & NGP	Paisley Park
4	[X] DON'T LET THE SUN...	G Michael/Jay Jackson	216
5	TO BE WITH YOU	Mr Big	Atlantic
6	ALL 4 LOVE	Color Me Badd	Giant
7	TELL ME WHAT YOU WANT ME TO DO	Tevin Campbell	216
8	REMEMBER THE TIME	Michael Jackson	Epic
9	SMELLS LIKE TREN SPIN	Nirvana	Geffen
10	CANT LET GO	Mariah Carey	Columbia
11	FINALLY	Co Co Peniston	ASAP
12	[X] MYSTERIOUS WAYS	U2	Island
13	THE WAY I FEEL ABOUT YOU	Karyn White/Warner Brothers	ASAP
14	GOOD FOR ME	Ami Grant	ASAP
15	2 LEGIT 2 QUIT	Hammert	Capitol
16	VIBEDLOGY	Paula Abdul	Capitve
17	KEEP IT COMIN'	Keith Sweat	Elektra
18	I CANT MAKE YOU LOVE ME	Bonnie Raitt	Capitol
19	MASTERCHEF	Atlantic	216
20	BLACK OR WHITE	Michael Jackson	Epic
21	UNHAPPY	Boyz n the Banda	Motown
22	MISSING YOU NOW	Michael Bolton	Columbia
23	LET'S GET BY	Lety Marie	Columbia
24	BREAKIN' MY HEART	11 Not Condition	Perspectives
25	ADDAMS GROOVE	Hammer	Capitol
26	NO SON OF MINE	Genesis	Atlantic
27	SAVE THE BEST FOR LAST	Vanessa Williams	Mercury
28	[X] PAPER DOLL	PM Dawn	Gea Street
29	I CANT DANCE	Genesis	ASAP
30	IT'S SO HARD TO SAY GOODBYE	Boyz n the Banda	Motown
31	THERE WILL NEVER BE ANOTHER...	Bryan Adams	ASAP
32	HEARTS DON'T THINK (THEY FEEL)	Natural Selection on A&O	216
33	[X] SET UP	Adapt On Memory Blues, PM Dawn/Gea Street	216
34	LIVE AND LET DIE	Guns N' Roses	Geffen
35	JUSTIFIED AND ANCIENT	KJL feat Tammy Wynette	216
36	TEARS IN HEAVEN	Eric Clapton	Reprise
37	BROKEN ARROW	Red Steuart	Warner Brothers
38	THINKIN' BACK	Color Me Badd	Giant
39	I'VE GOT A LOT TO LEARN ABOUT LOVE	The Stom	Interscope
40	UNTIL YOUR LOVE COMES BACK AROUND	RITZ	216
41	IS IT GOOD TO YOU	Heavy D & The Boys	Uptown
42	WHAT REMAINS OF THE BROKEN HEARTED	Paul Young/MCA	216
43	ON A SUNDAY AFTERNOON	A Lighter Shade Of Brown	Pump
44	TOO BLIND TO SEE IT	Kym Sims	ID
45	OOCHIE COOCHIE	MC Brains	Motown
46	MOVE AN UPHUR	The Shamen	Epic
47	WILDSIDE	Mary M. & The Funky Bunch	Interscope
48	BEAUTY AND THE BEAST	Celine Dion and Peabo Bryson	216
49	LOVE ME ALL UP	Stacy Earl	RCA
50	STAY	Jodeci	Uptown

US TOP 50 ALBUMS

Pos	Title	Artist	Label
1	ROBIN THE WIND	Garth Brooks	Capitol
2	NEVERMIND	Nirvana	DGC
3	NO FENCES	Garth Brooks	Capitol
4	DANGEROUS	Michael Jackson	Epic
5	COOLEY HIGHMORNERY	Boyz n the Banda	Motown
6	C.M.B.	Color Me Badd	Giant
7	TOO LEGIT TO QUIT	Hammer	Capitol
8	TIME TO LOVE AND TENDRENESS	Michael Bolton	Columbia
9	[X] ACHTING PAUL	U2	Island
10	DIAMANTE	Metallica	Elektra
11	DIAMONDS & PEARLS	Prince	Paisley Park
12	UNFORGETTABLE	Natalie Cole	Elektra
13	EMOTIONS	Mariah Carey	Columbia
14	WE CANT DANCE	Genesis	Atlantic
15	LUCK OF THE DRAW	Bonnie Raitt	Capitol
16	USE YOUR ILLUSION I	Guns N' Roses	Geffen
17	GARTH BROOKS	Garth Brooks	Capitol
18	USE YOUR ILLUSION II	Guns N' Roses	Geffen
19	WAKING UP THE NEIGHBOURS	Bryan Adams	ASAP
20	JUSTICE (OST)	Various	Soul
21	FOREVER MY LADY	Jodeci	MCA
22	[X] SHEPHERD MOONS	Enya	Reprise
23	[X] TWO SIMONS... ELTON JOHN	Various	Polydor
24	BEAUTY & THE BEAST (OST)	Various	Walt Disney
25	NAUGHTY BY NATURE	Naughty By Nature	Tommy Boy
26	BLUE LIGHT, RED LIGHT	Henry Corneick Jr	Columbia
27	[X] NO MORE TEARS	Ozzy Osbourne	Epic
28	SPILLBOUND	Paula Abdul	Capitve
29	GONNA MAKE YOU SWEAT	C&C Music Factory	Columbia
30	MUSIC FOR THE...	Marilyn McKinley/Bunch	Interscope
31	RUSH (OST)	Various	Reprise
32	KEEP IT COMIN'	Keith Sweat	Elektra
33	LEAN INTO IT	Mr Big	Atlantic
34	HEART IN MOTION	Ami Grant	ASAP
35	FOR MY BROKEN HEART	Ruba McEneaney	Warner Bros
36	IT'S ALL ABOUT TO CHANGE	Travis Tritt	MCA
37	TEN	Pearl Jam	Elektra
38	DEATH CERTIFICATE	Ice Cube	Priority
39	IS SHE CRYING	Stevie Ray Vaughan	Epic
40	APCALYPSE III... THE ENEMY	Public Enemy	Def Jam
41	T.E.V.I.N.	Tevin Campbell	Ovation
42	DECLINE OF DECADENCE	Morley Crue	Elektra
43	OUT OF TIME	Rene	Warner Brothers
44	WHENEVER WE WANTED	John Mellencamp	Mercury
45	VAGABOND HEART	Red Steuart	Warner Bros
46	POCKET FULL OF GOLD	Vince Gill	NCA
47	[X] REAL LOVE	Lisa Stansfield	Arista
48	BADMOTTORING	Soundgarden	Arista
49	BLOOD SUGAR...	And Her Hip Chicks	Warner Bros
50	CYPRESS HILL	Cypress Hill	Rel/Ruffhouse

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U P D A T E

Chart news

BY ALAN JONES

TEMPTING TWOSOME

The Temptations appear to be on the verge of having simultaneous hits with songs recorded 27 years apart. While Polydor is set to register its first hit under license from Motown with 'The Joneses' (released today), a 1991 recording which is already Top 5 in the Club Chart — primarily because of massive support in London (where it is actually number one, ahead of Sounds Of Blackness) — their 1964 recording of 'My Girl' —

released last week — should already be climbing the chart. 'My Girl' was written by **Ronnie White** and **Smokey Robinson**, who first intended it to be recorded by their own group, the **Miracles**, but Smokey was persuaded to let the Temps take a shot at it.

It gave them the first of their four US chart toppers early in 1965. Lead vocals on the single were handled by **David Ruffin**, who died last year from a drug overdose. The group's line-up was completed by **Eddie Kendricks**, **Mel Franklin**, **Otis Williams** and **Paul Williams**. Of these, only **Mel** and **Otis** are on 'The Joneses', alongside **Richard Street**, **Ali Woodson** and **Ron Tyson**.

Taken from the group's 50th album, 'Milestones', it's soulful, with a jazzy feel. 'My Girl', of course, is one of the finest pop/soul melodies ever written, and criminally underachieved when first released here, peaking at number 43, though covers by **Otis Redding** and **Rod Stewart** reached number 11 and 32 respectively.



● The highest new entry to **AM's** Club Chart recently, **DBX's** 'On De Ball' is generally available this week, after surfacing in a limited edition. Released on the **Mendoza** label (via **Jetstar**), it's another rave fave, and stands a good chance of crossing over. Its chances of success are not hindered one bit by the fact that the group's name has been changed from **Dogs Bollix**. A wise move, given that both radio and TV found **Digital Orggsm** unacceptable, variously shortening it to **Digital O** and **Digital**.



● SHANICE

● A trio of records that failed to breach the Top 40 first time around are destined for bigger things thanks to club-friendly remixes. **Shanice's** pop-dance confection 'I Love Your Smile', has been subtly overhauled by **Driza-Bone**, proving there was nothing much wrong with the original. **Army Of Lovers'** 'Crucified' remains very commercial in its original mixes, but acquires a hardcore edge in **Paul Dakeyne's** mixes. And **Hi-Five's** US number one 'I Like The Way (The Kissing Game)' is beefed up with extra bass and percussion as re-interpreted by **Rouncy**. First time around, **Shanice** peaked at number 55, **Army Of Lovers** at 47 and **Hi-Five** at 43.

Label	
Code	
PMI	VC4112
Picture Book	WMV 8031754343
Music Club	MC 2032
	MVB8913243
Mega-Remix	Polygram 9842723
[Live...]	RoadRunner RRV 89693
	PMI MVP 8910112
Funky Monks	WMV 7599382813
the Best	PMI MVD 9913083
	PMI MVP 99 1259 3
ve	PMI MVB 9901013
Park	PolyGram Video 0711503
ROTTI	PolyGram Video CFV 11122
	PMI MVB 9913273
Evening With	Ritz RITZV 008

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Chart

news

BY ALAN JONES

BUFFY BOUNCES BACK

Tina Turner, Grace Fields and Eartha Kitt all share the distinction of charting in Britain after their 50th birthday, but their hits were simply interpretations of songs written by someone else. So **Buffy Sainte-Marie** established a record all of her own last week, when her self-penned single "The Big Ones Get Away" entered the chart. Fifty-one on the 20th of this month, Buffy's the oldest woman ever to pen herself a hit.

Of American Indian stock, Buffy has had two top-five UK hits, reaching number seven with her theme from the controversial film "Soldier Blue" in 1971, and following up with the number 34 hit "I'm Gonna Be A Country Girl Again" the following year.

Her near 20-year absence from the chart is at least partly her own fault — "The Big Ones Get Away"

is her first single for 14 years, but while she has been taking a very long sabbatical from recording, she has never stopped performing or writing.

Her best-selling record in the latter capacity is "Up Where We Belong", the Grammy-winning **Joe Cocker/Jennifer Warnes** hit which she co-authored with **Jack Nitzsche** and **Will Jennings**. A chart-topper in several countries, it reached seven in the UK.

Her biggest success as a writer in the UK remains **Elvis Presley's** version of "Until It's Time For You To Go", which entered the chart while "I'm Gonna Be A Country Girl Again" was a hit in 1972, and ended up totally eclipsing it, peaking at number five.

Buffy will be aiming to consolidate her comeback with her new album, "Coincidence And Likely Stories".



● **BUFFY SAINT-MARIE**

● **Right Said Fred's** debut single "I'm Too Sexy" soared to the top of the US Hot 100 singles chart in Billboard last week, joining **George Michael** & **Elton John's** "Don't Let The Sun Go Down On Me". The first novelty record to make it to number one in the US for years, it reached the summit in the unusually quick time (for America) of eight weeks. Its most impressive jump along the way was from number 31 to number 10 three weeks ago. No record has made a steeper ascent to the Top 10 since 1 November 1980, when **John Lennon's** ("Just Like Starting Over") accelerated from number 32 to number 10. Incidentally, even though it's the first time since 1990 that one British act has succeeded another at the top of the US singles chart, there's no real evidence that our acts are pulling out of their slump Stateside. Last week, only a dozen singles by Brits were listed on the Hot 100, compared with the record of 40 in a historic week in 1984.

- 1 **FM DOING FINE**
 2 **GOODNIGHT GIRL**
 3 **WONDER WHY**
 4 **FOR YOUR BARE**
 5 **CAN YOU HANDLE**
 6 **GIVE ME JUST A**
 7 **WE GOT A LOVE**
 8 **BORN OF FRUITS**
 9 **VIBEOLOGY Paula**
 10 **STEEL BARS Muz**
 11 **CAN'T DANCE**
 12 **REMEMBER THE**
 13 **WELCOME TO TH**
 14 **FEEL SO HIGH In**
 15 **STAY Shakemaster's**
 16 **MOVIN' ON UP Ft**
 17 **TWILIGHT ZONE 2**
 18 **HIGHWAY 5 The B**
 19 **CAN'T LET GO M**
 20 **LOVE MOVES IN**
 21 **(CAN YOU) FEEL**
 22 **IN GOD GAVE ROCK**
 23 **LOVE THING Tets**
 24 **EVERYBODY GETS**
 25 **LOVE IS EVERYW**

TOP 10 BI

- 1 **COLOURED KISSES**
 2 **CHIC MYSTIQUE**
 3 **ARE YOU READY TO**
 4 **AMERICA: WHAT TI**
 5 **MY GIRL**
 6 **THOUGHT I'D DIE**
 7 **COLD DAY IN HELL**
 8 **LEAVE THEM ALL B**
 9 **REALLY USED TO B**
 10 **ON EVERY STREET**

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

US TO

- 1 **FM TOO SEXY, Right**
 2 **I LOVE YOUR SMILE**
 3 **Diamonds And Pear**
 4 **Don't Let The Sun**
 5 **TO BE WITH YOU, M**
 6 **ALL 4 LOVE, Color M**
 7 **TELL ME WHAT YOU W**
 8 **REMEMBER THE TI**
 9 **SMELLS LIKE TEEN!**
 10 **CAN'T LET GO, Marc**
 11 **FINALLY, Ce Ce Pen**
 12 **MYSTERIOUS W**
 13 **THE WAY I FEEL AB**
 14 **GOOD FOR ME, Amy**
 15 **2 LEGIT 2 QUIT, Hor**
 16 **VIBEOLOGY, Paula A**
 17 **KEEP IT COMIN', Ke**
 18 **I CAN'T MAKE YOU LO**
 19 **MASTEPICE, Atlantic**
 20 **BLACK OR WHITE, M**
 21 **UHH AHH, Boyz II M**
 22 **MISSING YOU NOW, M**
 23 **ITLL GET BY, Eddie M**
 24 **BREAK MY HEART, L**
 25 **ANNAKI MOOVE, Ham**

● **A KILLER FROM MANILA:** the most famous singer from the Philippines has to be the former first lady Imelda Marcos, a former nightclub entertainer, who never refuses an invitation to demonstrate her scales. But she's got competition: a couple of years ago, **Jaya** gave the Philippines its first US hit, reaching number 44 with a record entitled "If You Leave Me Now". And last year, a young lady called **Criselda**, now based in Los Angeles, registered a Top 20 club hit with "The Lady Says No".

Criselda's follow-up to that single, "It's Gonna Be Alright", just released, is a sassy and classy record available in a variety of mixes. The best mix for clubs is a ragga rapped (by anonymous male), sample-strewn reading, while home listening is catered for by a straightforward slower mix on which Criselda is accompanied by a wailing sax player, while an acoustic guitar weaves in and out of the melody. Imelda, look to your laurels.



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| 44 TOO BLIND TO SEE IT, Xym Sims ID | 19 WAKING UP THE NEIGHBOURS, Bryan Adams A&M | 44 WHENEVER WE WANTED, John Mellencamp Mercury |
| 45 OOCHIE COOCHIE, MC Brains Motown | 20 JUICE (OST), Various Soul | 45 VAGABOND HEART, Rod Stewart Warner Brothers |
| 46 MOVE ANY MOUNTAIN, The Shamers Epic | 21 FOREVER MY LADY, Jodeci MCA | 46 POCKET FULL OF GOLD, Vince Gill MCA |
| 47 WILDSIDE, Marky Mark & The Funky Bunch Interscope | 22 SHEPHERD MOONS, Enya Reprise | 47 REAL LOVE, Lisa Stansfield A&M |
| 48 BEAUTY AND THE BEAST, Céline Dion and Peabo Bryson Epic | 23 TWO ROOMS... ELTON JOHN... Various Polygram | 48 BADMOTORFINGER, Soungarden A&M |
| 49 LOVE ME ALL UP, Steve Aoki NCA | 24 BEAUTY & THE BEAST (OST), Various Walt Disney | 49 BLOOD SUGAR... Red Hot Chili Peppers Warner Bros |
| 50 STAY, Jodeci Upfront | 25 NAUGHTY BY NATURE, Naughty By Nature Tommy Boy | 50 CYPRESS HILL, Cypress Hill Ruthouse |

directory

Opus III

Opus III's 'It's A Fine Day' looks like being one of the year's most unusual hits. The song was written by Manchester's favourite eccentric, Edward Barton, and was originally an indie hit in the early Eighties for a singer simply known as Jane. Because it was sung acapella, it was chosen for a Tom's Diner style makeover by the Sunderland-based production team of Ian Munro, Kevin Dodds and Nigel Walton, who are part of the Ashbrooke Allstars and also record as A.S.K. (check their jazzy soul tune, 'Freedom We Cry', out next week on MCA).

In order to avoid contractual hassles, they decided to get the vocals of 'It's A Fine Day' re-recorded. Enter Opus III's fourth member, **Kirsy**, a singer who they reputedly met in a Hertfordshire wood while sampling bird noises. An MC with the Spiral Tribe, she lives in a squat in south east London.

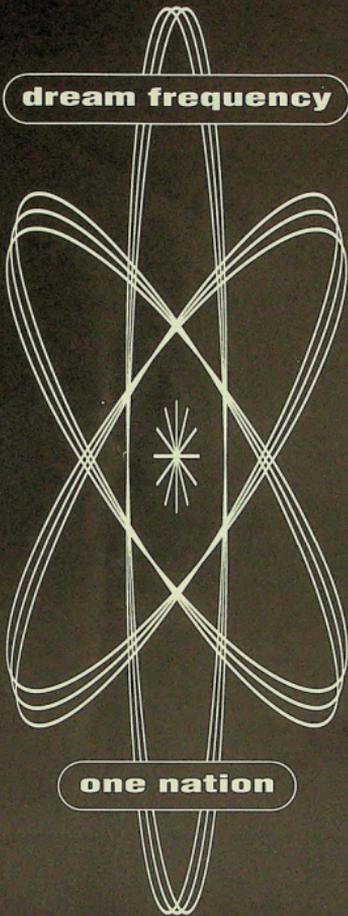


'It's A Fine Day' is released by PWL on February 24

The track's unlikely mixture of beautiful dreamy vocals and an almost ravey backing track got the desired reaction on white label and it was subsequently picked up by PWL. "We wanted a very English sounding track," says Munro. "It makes a change from using black r&b-sounding vocals." Remember these are the same people who put those Steeleye Span samples on 'Dubbin' Up The Pieces.'

Cherry Red, the label which released the original Jane version, claims Edward Barton and A Guy Called Gerald were already collaborating on a heavier dance version of the track and says that it will release this along with the original acapella in March. Meanwhile Barton has given his seal of approval to the Opus III version. **Andy Beavers**

dream frequency



one nation

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ve	PMI MVF 9901013
Park	PolyGram Video 0711503
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RM UPDATE 3

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RM 60 752 / RD 60 752

idj directory

Bobby Konders

Reggae has been predicted as "next summer's big thing" for so many years that many people have just switched off. Whether it does eventually claw its way on to the less eclectic or specialist floors this year is of little consequence to Bobby Konders. Plugging away at his own mixture of dancehall reggae, house and hip-hop, the New York DJ is still doing his own thing, regardless of mainstream fads.

'Mack Daddy' is released by Phonogram on February 17 and 'Massive Sounds' on March 2



the past and he has assembled many vocal talents for 'Massive Sounds'. Gospel trained Connie Harvey, Monyaka's Raphael and soul singer Lisa Makeda all contributed, as well as Jarrett. Of the latter, Konders says: "In New York, everyone knows Jarrett. If they don't know him, they know that, as a live entertainer, Jarrett will rip a dance. I call him the Mayor of Brooklyn." Unroll that red carpet today. Davydd Chong

Helen Bruner



'Gimme Real Love' is released by Cardiac/Circ on February 24

Helen Bruner's outstanding 'Gimme Real Love' could change that and, if not put Philly back on the map, give it pride of place on garage's... erm, forefront. Ballys though incredibly soulful, the tune nestles comfortably between slammin' garage and club classics like 'I'm Every Woman'.

Producer as well as songstress, Helen first cut her teeth in the church choir, later becoming a performing regular on the local club scene.

Six versions of 'Gimme Real Love' have been conjured up, from the uplifting Unity Mix to the busier, slightly funkier, Bru-Blue Mix. Assisted by New York stalwart Bluejean, Helen has created a potential classic. She says: "Most dance artists' talents are overshadowed by their producer. I want to return to the old days when the artist really sang and the music was live, not sampled."

Davydd Chong

The Last 10 Years

- 1 2 IN I'M DOING FINE P
- 2 2 IN GOODNIGHT GIRL
- 3 3 1 WONDER WHY
- 4 4 IN FOR YOUR BABIE
- 5 5 IN CAN YOU HANU
- 6 6 IN GIVE ME JUST A
- 7 7 IN WE GOT A LOVE
- 8 8 IN BORN OF FRUSTR
- 9 9 IN VIBEDLOGY Paula
- 10 10 IN STEEL BARS Mch
- 11 11 IN I CAN'T DANCE
- 12 12 IN REMEMBER THE
- 13 13 IN WELCOME TO TH
- 14 14 IN FEEL SO HIGH
- 15 15 IN STAY Shakazzie's
- 16 16 IN MOVIN ON UP P
- 17 17 IN TWILIGHT ZONE
- 18 18 IN HIGHWAY 5 The
- 19 19 IN CAN'T LET GO M
- 20 20 IN (LOVE MOVES) IN
- 21 21 IN (CAN YOU FEEL I
- 22 22 IN GOD GAVE ROCK
- 23 23 IN LOVE THING Tets
- 24 24 IN EVERYBODY Gets
- 25 25 IN LOVE IS EVERYW

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TOP 10 BI

- | Rank | Artist | Title |
|------|--------|-------------------|
| 1 | 33 | COLOURED KISSES |
| 2 | 32 | CHIC MYSTIQUE |
| 3 | 35 | ARE YOU READY TO |
| 4 | 48 | AMERICA: WHAT TI |
| 5 | 39 | MY GIRL |
| 6 | 38 | THOUGHT I'D DIED |
| 7 | 37 | COLD DAY IN HELL |
| 8 | 36 | LEAVE THEM ALL B |
| 9 | 34 | REALLY USED TO BE |
| 10 | 31 | ON EVERY STREET |

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

US TO

- | Rank | Artist | Title |
|------|--------|------------------------|
| 1 | 1 | I'M TOO SEXY, Right |
| 2 | 2 | I LOVE YOUR SMILE |
| 3 | 3 | DIAMONDS AND PEARL |
| 4 | 4 | DON'T LET THE SEAR |
| 5 | 5 | BE WITH YOU, M |
| 6 | 6 | ALL & LOVE, Color Me |
| 7 | 7 | TELL ME WHAT YOU WAN |
| 8 | 8 | REMEMBER THE THIN |
| 9 | 9 | SMELLS LIKE TEEN! |
| 10 | 10 | CAN'T LET GO, Marla |
| 11 | 11 | FINALLY, Ce Ce Penolds |
| 12 | 12 | MYSTERIOUS W |
| 13 | 13 | THE WAY I FEEL ABOUT |
| 14 | 14 | GOOD FOR ME, Amy J |
| 15 | 15 | LEGIT 2 QUIT, Honey |
| 16 | 16 | VIBEDLOGY, Paula Ab |
| 17 | 17 | KEEP IT COMIN', Keel |

4 RM UPDATE

- | | | | |
|----|----|--|------------|
| 18 | 18 | I CAN'T MAKE YOU LOVE ME, Bonnie Raitt | Capitol |
| 19 | 19 | MASTERCREEP, Atlantic | Reprise |
| 20 | 20 | BLACK OR WHITE, Michael Jackson | Epic |
| 21 | 21 | UNH AHH, Boyz 2 Men | Motown |
| 22 | 22 | MISSING YOU NOW, Michael Bolton | Columbia |
| 23 | 23 | TLL GET BY, Eddy Mercuri | Columbia |
| 24 | 24 | BREAKIN' MY HEART, J. West | Condition |
| 25 | 25 | ADAM'S GROOVE, Hummer | Capitol |
| 43 | 43 | ON A SUNDAY AFTERNOON, A Lighter Shade Of Brown | Pump |
| 44 | 44 | TOO BLIND TO SEE IT, Kym Sims | ID |
| 45 | 45 | OOCHIE COOCHIE, MC Brains | Matown |
| 46 | 46 | MOVE ANY MOUNTAIN, The Shamen | Epic |
| 47 | 47 | WILDSIDE, Marly Mark & The Funky Bunch | Innerscope |
| 48 | 48 | BEAUTY AND THE BEAST, Céline Dion And Peabo Bryson | Epic |
| 49 | 49 | LOVE ME ALL UP, Stacy Elan | RCA |
| 50 | 50 | STAY, Jodeci | Upstart |

Nightlife 10

- 1 (NEW) DREAM COME TRUE — Brand New Heavies (Acid Jazz/Hrr 12) (Warrners 12)
- 2 (NEW) CHIC MYSTIQUE — Chic (Hrr 12)
- 3 (NEW) MUTATIONS — Orbital (White label 12)
- 4 (1) RAN KAN KAN — Tito Puente (A&M 12)
- 5 (NEW) TESTIFY — Sounds Of Blackness (Pizarro (Cosa Low Recordings 12)
- 6 (6) BACKSTABBERS — Pizarro (Hoo! Toons 12)
- 7 (8) MAKE ME WHOLE — Andronicus (Strictly Rhyth 12)
- 8 (NEW) SINDAE — Hardrive (Suburban Base 12)
- 9 (NEW) FAR OUT — Son's of A Loop Da Loop Era
- 10 (NEW) SAX — Todd Terry EP (Freze 12)



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

Sunscream Pressure

7-12" (5 mixes; special promo release) - Cass. CD

I can't stand the way that you make me feel

- | | | | |
|----|----|---------------------------------------|-----------------|
| 18 | 18 | USE YOUR ILLUSION II, Gorn N' Rozes | Goffin |
| 19 | 19 | WAKING UP THE NEIGHBOURS, Bryan Adams | A&M |
| 20 | 20 | THE JUDGE (OST), Various | Soul |
| 21 | 21 | FOREVER MY LADY, Jodeci | MCA |
| 22 | 22 | TWO ROOMERS, Enya | Reprise |
| 23 | 23 | THE 2ND SHOP: ELTON JOHN... Various | Polydot |
| 24 | 24 | BEAUTY & THE BEAST (OST), Various | Walt Disney |
| 25 | 25 | NAUGHTY BY NATURE, Naughty By Nature | Tommy Boy |
| 43 | 43 | OUT OF TIME, REM | Warner Brothers |
| 44 | 44 | WHENEVER WE WANTED, John Mellencamp | Mercury |
| 45 | 45 | VAGABOND HEART, Rod Stewart | Warner Brothers |
| 46 | 46 | POCKET FULL OF GOLD, Vince Gill | MCA |
| 47 | 47 | REAL LOVE, Lisa Stansfield | Atena |
| 48 | 48 | BADMOTOFINGER, Soundgarden | A&M |
| 49 | 49 | BLOOD SUGAR... Roll Hot Chili Peppers | Warner Bros |
| 50 | 50 | CYPRESS HILL, Cypress Hill | Ruffhouse |

Alison Limerick

Alison Limerick is clubland's East End girl made good. Her previous UK club smash 'Where Love Lives' was voted dance track of 1991 by *Billboard*. Not bad for a record never released in the States, and from a London girl who last visited the Big Apple at the tender age of 15.

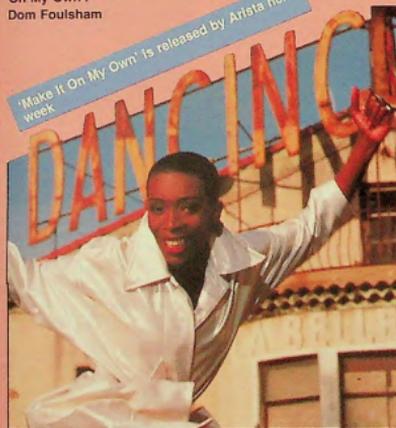
"I had a great time, put on loads of weight, got a tan and came back as a little black bouncing ball that mum didn't recognise," she laughs.

These days America sees her rather differently. Her long awaited follow up is the Steve Anderson co-penned and produced 'Make It On My Own'. The melodic yet stomping 12-inch Tony Humphries club mix is flipped with a drier, but equally successful Phillyish Spagotoni mix and a synth-scattered T-Schat mix from the DMC's Anderson.

Both sides feature vibes courtesy of jazz-merchant, and coincidentally Alison's boyfriend, Roger Beaujolais. A touch of jazz or a severe case of nepotism?

"Believe it or not," says Alison, "it was Steve's idea. I wasn't so sure if we should, myself." Either way I've bet Alison a tenner she has a Top 10 hit with the highly addictive 'Make It On My Own'.
Dom Foulsham

'Make It On My Own' is released by Arista next week



Cool Cuts

- | | |
|--|-------------------|
| 1 (NEW) HE'S ALWAYS Urban Soul
An electric follow-up to last year's 'Alright' with excellent Sasha mixes | Cooltempo |
| 2 (1) GO TECHNO 2 House
Arista | Atlantic |
| 3 (2) MAKE IT ON MY OWN Alison Limerick
US RCA | Arista |
| 4 (NEW) IOU Arthur Baker
A hit for Freeze in '83 and now its author revamps it in Nineties garage style | US RCA |
| 5 (RE) SPIRIT OF DESTINY Sly & Lovechild
With a new red hot mix by Justin Robertson this will burst your basibins | CityBeat |
| 6 (5) REMEMBER THE TIME (HURLEY MIXES) Michael Jackson
Epic | Epic |
| 7 (NEW) NEVER GIVE UP Jinny
Featuring Debbie French on vocals this storming cut could be huge | Italian Time |
| 8 (7) FEED THE FEELING Perception
House-N-Effekt | Talkin' Loud |
| 9 (NEW) WHEN I FELL IN LOVE (REMIXES) UBQ Project
A tune that's been building for a couple of months and is now available in new mixes | House-N-Effekt |
| 10 (NEW) WHATEVER YOU DREAM React 10 Rhythm
Spicy underground house in true Guerrilla style | Guerrilla |
| 11 (11) DO YOU BELIEVE In Beat
White | White |
| 12 (14) BODY ACTION CityGrooves Vol 1
CityGrooves | CityGrooves |
| 13 (NEW) TAKE CONTROL Monica De Luxe
Using the 'Rave Generator' backing with added vocals — one of several versions of this track currently circulating the clubs | CT Records |
| 14 (NEW) TIME TO MAKE YOU MINE Lisa Stansfield
Chill out in this cool and slow sexy groove | Arista |
| 15 (NEW) ANOTHER PLACE ANOTHER TIME Juliet Roberts
Classy garage cut reworked by Tony Humphries | Eternal |
| 16 (8) A WATCHER'S POINT OF VIEW PM Dawn
Gee Street | Gee Street |
| 17 (NEW) TIME (TO WAKE UP) Immense
Excellent four-track EP of underground house | Safe |
| 18 (9) OTHER STUFF Soul Family Sensation
One Little Indian | One Little Indian |
| 19 (NEW) MUCH TOO MUCH Skin Within
Well produced white label with husky vocals | White Label |
| 20 (NEW) NATURAL LIFE Natural Life
An up-and-coming band on the live circuit finally release a single | Tribal |



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

Phone now to hear the hot dance tracks

Cool Cuts clubline
0898 334334

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34p per minute cheap rates, 45p at other times. Original Artists PO Box 174, Brighton.



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RK 60 752 / RD 60 752

directory

Hot vinyl

BY JAMES HAMILTON



- The Week's Releases
- 1 **IN TM DOING FINE**, 7
 - 2 **IN GOODNIGHT GIRL**, 3
 - 3 **I WONDER WHY**, 1
 - 4 **FOR YOUR BABIE**, 5
 - 5 **IF YOU HANOU**, 9
 - 6 **I GIVE ME JUST A**, 7
 - 7 **I WE GOT A LOVE**, 8
 - 8 **A VIBROLOGY OF FRUITS**, 9
 - 9 **IN BORN OF PRAISER**, 8
 - 10 **IN STEEL BARS**, Mich
 - 11 **I CAN'T DANCE**, 6
 - 12 **REMEMBER THE**, 13
 - 13 **WELCOME TO TH**, 14
 - 14 **FEEL SO HIGH**, Oct
 - 15 **IN STAY SHAKERS**, 1
 - 16 **IN MOVIN ON UP**, Pr
 - 17 **IN TWILIGHT ZONE**, 2
 - 18 **IN HIGHWAY 5**, The B
 - 19 **IN CAN'T LET GO**, M
 - 20 **IN LOVE MOVES IN**, 1
 - 21 **IN I CAN YOU FEEL**, 1
 - 22 **IN A GOD GAVE ROCK**, 2
 - 23 **IN LOVE THING**, Taz
 - 24 **IN EVERYBODY GETS**, 2
 - 25 **IN LOVE IS EVERYTH**, 1

TOP 10 BI

- Release Date
- 1 **CHOCOLATE KISSES**, 1
 - 2 **CURED MYSTIQUE**, 2
 - 3 **ARE YOU READY TO**, 3
 - 4 **AMERICA: WHAT I**, 1
 - 5 **MY GIRL**, 1
 - 6 **THOUGHT TO DIED**, 1
 - 7 **COLD DAY IN HELL**, 1
 - 8 **LEAVE THEM ALL BI**, 1
 - 9 **REALLY USED TO B**, 1
 - 10 **ON EVERY STREET**, 1

The following records are just Top 20 singles sales chart.

US TO

- Label Artist
- 1 **FM TO TOO SEXY**, Right
 - 2 **I LOVE YOUR SMILE**, 3
 - 3 **DIAMONDS AND PEAR**, 1
 - 4 **DON'T LET THE SU**, 1
 - 5 **WE BE WITH YOU**, 1
 - 6 **ALL 4 LOVE**, CoMo
 - 7 **TELL ME WHAT YOU WAN**, 1
 - 8 **REMEMBER THE TI**, 9
 - 9 **SMELLS LIKE TEN**, 9
 - 10 **CAN LET GO**, Paris
 - 11 **FINALLY**, Ce Ce Pen
 - 12 **MY MYSTERIOUS V**, 1
 - 13 **THE WAY I FEEL AB**, 1
 - 14 **2 GOOD FOR IT**, Hum
 - 15 **2 LEGIT 2 QUIT**, Amy
 - 16 **VIBEOLOGY**, Pauli Ai
 - 17 **KEEP IT COMIN'**, Kati
 - 18 **I CAN'T MAKE YOU LOVE ME**, Bonnie Raitt
 - 19 **MASTERSHIP**, Atlantic Star
 - 20 **BLACK OR WHITE**, Michael Jackson
 - 21 **UH OH**, Boyz II Men
 - 22 **MISSING YOU NOW**, Michael Bolton
 - 23 **IT WILL GET BY**, Eddie Money
 - 24 **BREAKIN' MY HEART**, J. Mar
 - 25 **ADAMAS GORVON**, Warner

P.M DAWN "Really Used To Be A Friend of Mine"

(Capitol Street 6657, via Island)
Charted in typically rusty style by Prince Bi, this CJ Macintosh penned piano and organ-type stunner remained jarringly languid, buoyantly rocking 'n' kickin' up dust in 1993. **106pm** C's

Club Mix, 109.86pm. Edc, and a cooler 109.68pm Club Dub, coupled with Todd Terrie's radically revised howl-along stark 122.1m "Dis Da"/"Fly Like An Eagle" (don't forget the "rhythmic" vocal style), 0-122.22m "Din Din" (A-Walcher's Point of View) (Don't Cha Think) (Meady Mix), plus the Sly Stone & DJ John Bette's bubble-tasteful 110.6pm "Comatose".

THE BONESKERS "Feel The Melody"

(Soul Records 1252CA4, via Total/BMG)
On a Latin-based note following the demise of "Rhythm", the Chris Forbes & Roger Johnson produced hip house brothers are also newly augmented by planetary walking funk, this being an excellent maye infectious rattling wiggly jumpy jazz tinged leader in syllables rattling 0-126.20pm Jazz and flow surging 0-127.8m Instrumental, or a different less good reproductive chug in flutter 124.78pm B.L.D. and percussively loping 123.86pm Techno Mates.

BOBBY KONDRS & MASSIVE SOUNDS featuring Mikey Jarett "Mack Daddy"

(Mercury MEXR 364)
On import in six weeks, this gruff, amirican toaster shouted jaunty regga rap is out here in just its good humoured joltingly chugging-0-104.56pm Alan Vernon and frenetic words springer jittering 0-109.9-0pm Dancharal radio mix, topped by the sprightly shooing duobase 0-108.20pm "Heads" and anarchic organ-type keyboards swirled instrumental 120.46pm "Blue Note Groove".

PROJECT ONE "Cheeba E.P."

(Rising High Records RSN 16, via SRD)
While labelled with no titles listed, the UK natives' savoring four-track proves now to have the "I love to smoke marijuana" reggae sample prodded simple wiggly 124.16pm "Frenzy", "It's a driver, me out of my head" prodded percussively throbbing 132.10pm "It's Driving Me", wailing female sista line prodded joltingly fluttering 126.10pm "Give It All You Got", and urgent "you've got a life to live, a reason to go on" diva prodded and purposed recorded ragga gyp rapped jittering 122.6pm "Live Vice 2", possibly the best.

6 RM UPDATE

- | | | |
|----|-----------------------|--------------------------------|
| 43 | ON A SUNDAY AFTERNOON | Light Shade Old Brown Gum |
| 44 | TOO BLIND TO SEE IT | Kym Stone |
| 45 | OOCHEE COOCHEE | Mic Brams |
| 46 | MOVE ANY MOUNTAIN | The Shamans |
| 47 | WILDSIDE | Marly Mox & The Funky Brothers |
| 48 | BEAUTY AND THE BEAST | Celine Dion and Peabo Bryson |
| 49 | LOVE ME ALL UP | Stacy Eart |
| 50 | STAY | Justice |

STEVE G. DJ POWER "Everybody Pump"

(Italian Pan Pot PAN POT 006)
Prodded by an "uh-oh-oh-oh, oh, oh" male chant and familiar girl wailed "everybody's pumpin' like you want somebody", DJ Steve Gamboroli's Black Box assailed befittingly jolgy chugger is in 122.86pm. **106pm** Power Ambient Mises.

MANIX "Bad Attitude E.P."

(Reinforced RIVET 1212, via SRD)
While labelled as (usual without any title details) in limited numbers ahead of full release next week, this pop-tastefully long-track celebratory uses vocal samples at ludicrously over-the-top. Chumpkins-like speed - pressed at 33 1/3rpm so there's no simultaneous with the (Twenty 4 Seven?) title charted jangly flurrying 140.6pm "I can't Stand It", ambiently synthesized scurrying 0-142.46pm "You held my Hand", tingly wiggly techno 0-141.10pm "Never Been To Belgium" and (hottest) much speeded-up jangly raver 143.7-06pm "Head In The Clouds". As I also said about their "Manix Minds 4 Tracks 12", phew!

UNDERGROUND CONNECTION DJ DD HASS-X-10-CIV "Hi To Muzak"

(UC Records DDH 1001, via 081-863-5322)
With a title spell like that 'cos that's what it sounds when spoken by a robotic wopper, this jerkily surging and churning bump 131.7-06pm raver is flippid by the 'Meritain' mode synth altered just "in fact", vocoder prodded rumbly 0-125.5-06pm "High Tech".

ORBITAL "Mutations"

(Iffr FX 181/FRX 181)
Guest star remixes of specialist etcher tracks from the Harbort brothers' debut album have been screened over two simultaneously, with the (Twenty 4 Seven?) title charted jangly flurrying 140.6pm "I can't Stand It", ambiently synthesized scurrying 0-142.46pm "You held my Hand", tingly wiggly techno 0-141.10pm "Never Been To Belgium" and (hottest) much speeded-up jangly raver 143.7-06pm "Head In The Clouds". As I also said about their "Manix Minds 4 Tracks 12", phew!

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RUTH JOY "MCA MCST 1574"

The singer of Krush's "House Arrest" just over four years ago, RuthJoy has her name was featured in a produced now by Loose Ends' Carl Michelson on an attractively evocative signed and coed serious genre mutuality percussion shuffed 94.86pm "Soul II Soul" jolger that, not stated straight, reduces brassy bursts and some Space Invaders punctuation, coupled with its lead vocal lacking so-called instrumental and a starker deserts jolting 0-94.86pm remix by Louise Louche her ethereal breathiness at times being reminiscent of the old PAH Band.

THE VALENTINE BROTHERS "Money's Too Tight (To Mention)"

(Fifth World 12FW 004, via Total/BMG)
Covered in 1965 by Simply Red (as their debut hit) and used recently by a "Tennessee high continental, soulful Bi & John Valentine's classic 1963 original was a raggedly powerful commentary on "Reaganomics" and now in even harder times it has been largely re-jazzed with new vocals and a lacy pop oriole ripped last fall in still remorseless "Going Back To My Roots" similarly pushed but snicker patter 98.25pm Moolah Club Mix, Sine Instrumental and 97.19pm Credit Edit versions, deservin' to make cash ring again.

SNOWBOY featuring Noel McKay "Lucky Love"

(Acid Jazz JAZD 427, via Revolver/Tranacast)
Southern-On-Sun's Latin percussionist Mark Cotgrove follows up his revival of "Give Me The Sunshine" with another mellow soul dupe, previously recorded by both Lenny Hatson and Marcie Jackson, a gleaming tantrum burbling 0-104-104.8-105.56pm swayer now huskily covered by McKay (another Omaha?) with some classy brass, flippid by his similarly related rapping organ and flute duded instrumental 104.5-104-105-9-06pm "Astratation".

PKA "P'rogen (Only Your Love)"

(Stress Records 12PKA 1, via SRD)
Dave Seaman's mix partner in The Creative Theives' Conglomerate, Phil Kiteley, takes his time to wind up the "can you feel it" prodded and "take away me" girl wailed chugging Italoppy raver in 0-125.8-06pm High Rise (0-125.76pm Breaking Bones and "NRG" studio) wiggly buttery pulsing 0-126.66pm Energetic Mates.





TITO PUENTE
"Ran Kan Kan"

(Elektra EKRI437)

Now 81 and a bandleader since the Forties, the influential salsa star (Santana covered his "Oye Como Va") is heading for his best UK club smash as trendy removers "Little Louie Vega & Kenny Dreg" Gonzalez have retained just the typical Latin American similes and chants from his braying gypsy brass blasted rattling polythene pure salsa 2041-708-08pm LP Version to make their own radically cooled out string jazzy jazz-funk tinged 124-18pm 12" CD. Ironically mastered at cutting chugging disco (0-1428pm Masters At Work Club, 1248pm Korlo Dub and other thumping Boss Track versions, less frenetic than "An-go-to-be" although there along those lines.

LFO

"Lid Edition E.P."
MARP Records Warp 17LTD, via Pinnacle)

Supplementally to its parent EP, this numbered and strictly limited edition four-track (two on each vinyl) in a metallic sleeve) still has the bright bippy 0-132-78pm "What Is House?" 8/0 Remix", with an abruptly decelerating dead step funk, and plinky bounding disco 127-88pm "Tan To Ya (Baby Remix)", joined now by the despectively listed squeaky frequencies oscillating 1268pm "Push", and wailing skittery 1278pm "Squab", both brand new but rather sparse. What's the best?

DJ SEDUCTION
"Hardcore Heaven"

(REDUCE 001)
Pay attention, things are about to get tricky! Promoted as a private pressing, this "here it comes" personalized vinyl galloping 128-88pm bippy rare and (butter for mercy) its sub-bass throbed frantic bounding 0-129-78pm "You And Me" B-side started out on one single, as did a previously unconnected and completely separate ZERO B "Module EP" (Great Asset Vinyl GADE) with the fruity synth charms laced (popping 0-129-88pm "Module", drum breaks driven peppy scurrying 0-118-78pm "Lock Up", Plumpasticism inspired bubbly patterning 0-128-88pm "Spinning Wheel" and bippily galloping 0-129-78pm "Eclipse" (the similarity of these EPs is coincidental. Now, however, both acts have been picked up by London's new label and promoted back-to-back as ZERO B "The Remixes" (threefold B0J 1) with the much less urgent throbbing synth chugging 0-130-28pm "Eclipse (Warp 2)", likewise cooler but more bostely looping 0-130-0-130-28pm "Spinning Wheel (Plumpasticism,

and breezily cantering "French Kiss"-ish (0-130-28pm "Module (Remix)", flipped at 45rpm 130-28pm) and its now brighter synth scrubbed "Mentasm"-style DJ SEDUCTION "Hardcore Heaven (Hardcore Mix)".

M-PEOPLE
"Colour My Life"

(de/Construction PT 45242, via BMG)
Originally out last May, this sinuously slyly Headbanger "Colour My Life" (Pokerizing country now koses its well-worn groove to become a much classier song in its new sleekly undulating stripped down calm synthetic strings washed and piano plowed 109-6-109-75-08pm Part One, with snare drum tapped squably electronic keyboards bumped 110-88pm Part Two and life line shuffling jittery hi-hat chugged 110-7-110-88pm Part Three) remixes by Hi-Bass Records' Nick Anthony Fiorucci & Michael Oso, plus the Seaverides disco favoured wily throbbing 123-2-123-4-08pm "Sexual Freedom".

DODGE CITY PRODUCTIONS
"The Clarity EP"

(4th + limited 10 BRWJD 231)
Promoted as a limited edition 10-inch (not in fact an easy way for dj's to control), lead swapping West London rap duo LG and Dodge's four track has cooling girth supported galloping "The Clarity and outliner more jazzy "The Black Mixes" of the dirty wacky patterning 108-98pm "The Road In Front Of Me", their debut single updating rhythmic syllables ridden slickly funky 102-18pm "Ain't Going For That (Part 2 '92)", and the soprano sax and vibedooded gorgeous drifting jazzy genre jazz instrumental 91-2-08pm "The Slow Jam".

M&M featuring Rachel Wallace
"I Feel This Way"

(Suburban Base Records SUB BASE 006, via SRC)
The Remotoid's latest hit is a painfully shy pop get chartered jangling Ruttery 0-127-6-08pm express train tempo bounding with its different synth galloping 130-2-08pm Club Dub and the "slow lanes" stroed older gently cantering 0-1288pm "Don't Stand In My Way (Original Version)", soon to be followed by their already well labelled Da Remixes (SUB BASE 008R) with a more disciplined sedately shuffling 0-127-6-08pm remake of I Feel This Way" and new "Mentasm"-type synth slithered 1288pm "Don't Stand In My Way".

ROZALLA

"Are You Ready To Fly?"
(Pulse-8 Records 12LOUSE 21, via Total/BMG)
The Zimbabwean pop star's latest (Bani Di) is another "vazzy"-style smoothly soaring and shuffling gallop with a naggingly wailed refrain, some "spicily saxophone" synth and neo-type jazzy piano in (0-118-08pm Rainbow, razer (0-1288pm) Marauder Accapella, electro bubbled twitery 0-128-08pm Tekno and similarly rollicking 0-128-08pm "Machuga" Mixes, obviously designed to cross over.

Weights & Pieces

HEAVYWEIGHT MEDIA, plugging dance product by such as **Shut Up And Dance, Rebel Mix and Apache Indian**, is updating its radio DJ mailing list on 071-379 0038 (fax 071-497 8909), ask for **Shabs or Paul Square Biz Records** likewise is building just a dance music radio DJ list on 071-054 0841 (pioneer/ask), ask for **Jimmie Gray** ... **Jackie Khan** (no relation of Morgan) is starting her own dance/rave label, **Stom Records**, at London W2 SRU — **Wot, no fax?** ... **Remix 1** (opt/confusion) of **Aceen's "Close Your Eyes"** (Production House PNT 0245), with repetition of "over-dose" and "drop the bass" now as well as two **George Harrison-type** "Here Comes The Sun" breaks, is a frantic "Mentasm"-ish 142-5-08pm raver flipped by the different rumbly turning 0-143-2-08pm **Remix II** (The Sequel), both far faster than the original 130rpm mixes ... **Sort Of A Loop De Loop Era's "Further Out (Da Far Out Remix)"** (Suburban Base Records SUB BASE 008R), the previously promised remix of "Far Out", is a now JB-like grunt prodded but still "give yourself to me" new ultra and rumbly 0-134-5-08pm jangly jitterer, coupled with the chanted frantically churning (0-142-5-08pm "Let Your Mind Be Free" ... **Altern 8's "Frequency"** (Network NIKKT 37), the toping techno blesper in its remixed limit-

ed edition, proves to have Aetha-style "jumps, jumps, jumps to it" prodded 129-78pm **Hallucin-8** and twitery 130-08pm **Sampul-8 Mixes**, with "Give It To Baby" in tartingy dioned 0-132-08pm **Origin-8** and sub-bassy shuffling 130-88pm **Electr-8 Mixes** ... **McKoy's "Family" (HighTrack Records RTKOY-1)**, reviewed on "Tape" before Christmas, is now out fully in its original 94rpm **Radio and Steve Williamson Sax Mixes** plus new undulating 101-88pm **Club** and more chunky rolling 1048pm **Stefan Brown Swing Mixes**, selling fast ... **Genees's "I Can't Dance"** in its promoted jauntily juggling **See Mix** is 108-788pm ... I fail to see the hippy-style droving "Visions Of You" by **Jah Woolfe's Investors Of The Heart** as a dance hit, but the rhythmic part of **Andy Weatherall's The Secret Love Child Of Hank And Johnny Mix** is 90-38pm, and **Pick 'N' Mix 2** is 90-88pm ... **Cleora's** old fashioned **Hi-NRG "Love Is Everywhere"** is 1248pm ... **DJ Jon Da Silva** joins resident jocks **Paul London and Andy** for the Valentine Party this Friday (14) at Manchester's **Vogue** in Portland Street, while **Steve Ross, Jay Strongman, Marco Paulo and Maurice Watson** host the **Post-Valentine Love Ball** on Saturday (15) at the return of **Vamp** in Holborn's **Villa Stefano**, Southampton Row (admission by quite widely available invitation only) ... **AND THE BEAT GOES ON!**

SHANICE

"I Love Your Smile (Dizabone Remixes)"
(Motown TMGX 1401, via PolyGram)
Currently a US smash, and previously popular here as a crossover in London at last, the **Narada Michael Wetton** produced former child

star's delightful breathily gurgling, humming, whistling, tinkling and Branford Marsalis' jazz sax tooting jolly joggling cheerful swayer is now in **Dizabone's** not so different 92-2-08pm **Club**, **Single** and **94-4-08pm** **Original** **Single Version**. A hit is it?

THE CLARITY EP
(THE ROAD IN FRONT OF ME)

FOUR TRACK 12" W/ALBUM, CASSETTE & DIGIPAK COMPACT DISC

INCLUDING "THE ROAD IN FRONT OF ME",
"AIN'T GOING FOR THAT" (PART 2 '92),
AND "SLOW JAM"

CLARITY OF VOICES AND/OR CALLS COLLECT 300 (CASH) AND OTHER TIME DIFFERMAN

4TH
DODGE CITY PRODUCTIONS

DEO	Label Cat No.	PMI VC4112
ature Book	WMV 9031754343	
u	Music Club MC 2032	
	PMI MVB9913243	
Mega-Remix	Polygram 0842723	
ive...!	RoadRunner RRV 09593	
	PMI MVP 9910112	
Funky Monks	WMV 7599382813	
he Best	PMI MVD 9913083	
	PMI MVP 99 1259 3	
ve	PMI MVF 9901013	
ark	Polygram Video 07119503	
ROTTI	Polygram Video GV 11122	
	PMI MVP 9913273	
Evening With	Ritz RITZV 0008	

iving for
ound.

RM UPDATE 7

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BMG CLASSICS
RK 60 752 / PD 60 752

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

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



RECORD MIRROR

Pos	Weeks	Title
1	2	FM DOING FINE
2	3	GOODNIGHT GIRL
3	1	WONDER WHY
4	1	FOR YOUR BABIE
5	1	CAN YOU HANDLE
6	1	GIVE ME JUST A
7	1	I WOTE A LOVE
8	1	BORN OF FRUSTR
9	1	VIBROLOGY (Part 1)
10	4	STEEL BARS (Part 1)
11	1	I CAN'T DANCE 2
12	2	REMEMBER THE
13	2	WELCOME TO TH
14	2	FEEL SO HIGH (Pt 1)
15	2	STAY (Shades) (Part 1)
16	2	MW ON UP (Pt 1)
17	2	TWILIGHT ZONE 2
18	2	HIGHWAY 5 (The 2)
19	2	CAN'T LET GO (Pt 1)
20	2	MOVE (In)
21	2	ICAN YOU FEEL
22	2	GO GAVE ROCK
23	2	LOVE THING TNS
24	2	EVERYBODY GETS
25	2	LOVE IS EVERYTH

TOP 10 B

Pos	Weeks	Title
1	1	COLOURED KISSES
2	2	CHIC MYSTIQUE
3	2	ARE YOU READY TC
4	2	AMERICA: WHAT TI
5	2	MY GIRL
6	2	THOUGHT I'D DIED
7	2	COLD DAY IN HELL
8	2	LEAVE THEM ALL B
9	2	READY TO GET IT
10	2	ON EVERY STREET

The following records are out on Top 200 singles sales chart. For more details see page 14.

US TO

Pos	Weeks	Title
1	1	FM TOO SEXY (Part 1)
2	1	I LOVE YOUR SMILE
3	1	DIAMONDS AND PEAR
4	1	DON'T LET THE SU
5	1	TO BE WITH YOU, I
6	1	ALL 4 LOVE (Color M)
7	1	TELL ME WHAT YOU TR
8	1	REMEMBER THE RE
9	1	SMELLS LIKE TEEN
10	1	CAN'T LET GO (Part 1)
11	1	FINALLY (Ce Ce Penz)
12	1	MYSTERIOUS Y
13	1	THE WAY I FEEL ABOUT
14	1	GOOD FOR ME (Amy)
15	1	2 LEGIT 2 QUIT (Hum)
16	1	VIBROLOGY (Part 1)
17	1	KEEP IT COMIN', Ke

Pos	Weeks	Title	Label
1	1	TESTIFY (MIXES) OPTIMISTIC (MIXES)	Perspective/AM&M doubleback promo
2	1	FINE DAY (Part 1)	PWL promo
3	1	DON'T LET IT SHOW ON YOUR FACE (MIXES)	Arista
4	1	REALLY USED TO BE A FRIEND OF MINE (C2) CLUB MIX) A WATCHERS	Coolempo promo
5	1	POINT OF VIEW (DON'T CHA THINK)	Gez Street promo
6	1	(HELODY MIX) (Pt 1)	Acid (Acid) promo
7	1	DREAM COME TRUE (REALITY MIX) (Brand New Heavens)	US RCA/RC
8	1	IGOT IT (MIXES) (Yellow)	US RCA/RC
9	1	MOURA JANE'S CAFE (E-SMOOVES GROOVY MIX)	Circa
10	2	THE COVER-UP: LOVE LOVE THREIFREE YOUR MIND/HARMONY: THE ORIGINAL UPSHIFTER	English
11	2	RAN KAN KAN (12 CLUBS) (Fruite)	Positive Vinyl promo
12	2	I'M DOING FINE NOW (SILKY SLOW MIX)	The Padstina
13	2	ARE YOU READY TO FLY (RAINBOW MIX)	Realita
14	2	THE JONES' (12' SURGERY MIX)	Impromptu
15	2	MOVIN' (MIXES)	Marathon
16	2	CHIC MYSTIQUE (MIXES) (Chic)	Ten
17	2	EVERYBODY PUMP (12) (Fever)	Italian Pan Pot Production
18	2	I MAKE YOUR SMILE (DRIVE-BONE REMIX)	Shane
19	2	MAKE IT ON MY OWN (STEVE ANDERSON & TONY HUMPHRIES MIXES)	Motown promo
20	2	I NEED YOU (Nikita Warren)	Arista
21	2	GOOD FRIENDS (MIXES)	Pan Red
22	2	FREE & EQUAL (C.P.)	Raiders
23	2	DO YOU WANT IT RIGHT NOW (KING ST. MIX)	Raiders
24	2	PRIDE IN THE NAME OF LOVE (TECHNO REMAKE CLUB MIX)	ES URGIE
25	2	DEEPER LOVE (CLUB MIX) (Doves & Cole)	Columbia
26	2	SO WHAT (Robin Jay)	Antilles
27	2	PRESSURE (Sensation)	Sony Jive Square promo
28	2	WE GOT A LOVE THANG (SILKY SLOW THANG)	Ce Ce Penz
29	2	WREATH (12) (The 45's) (Lure)	Hollywood Promo/Australian Razor
30	2	THE BOUNCER (EXTENDED TAKE MIX)	Koolha Like A Flute
31	2	THE BOTTLE (12) (Expanded)	Valante promo
32	2	SO CONFUSED (EXTENDED REMIX) (Barro)	4th & Broadway promo
33	2	FREEDOM (PERFECTO MIX) (HOW LONGI MIX)	MCA promo
34	2	LOVE AGAIN (JOE NEGRO MIX)	Smily Red East West
35	3	YOU AND ME/HARDCORE HEAVEN (12) (Sensation)	Delicious Vinyl/4th & B'way
36	3	WHY YOU NEEDS EMINES (PUMPED UP CLUB MIX)	ffredom promo
37	3	GIMMERE LOVE (REMIX) (Helen Butler)	Final Vinyl
38	3	GO TECHNO (TONY HUMPHRIES & TODD TERRY MIXES)	US Cardiac
39	3	PRESSURE (CASHA & FRANKIE FORTNIX MIXES)	MCA doubleback promo
40	3	MACK DADDY (MIXES) (Boris Yenden & Marcus Sound)	Mercury promo
41	3	EVERYTHING & MORE (LEFTFIELD CLAY MIX) (P)	MCA promo
42	3	THE ROAD IN FRONT OF ME (THE CLARITY MIX)	4th & B'way 10in promo
43	3	BY YOUR SIDE (ORIGINAL MIX) (Lure)	Bad Boys white label
44	3	EVERYTHING'S GONNA BE ALRIGHT (CITY CLICK MIX)	Big Life promo
45	3	TAKE ON HIGH (Remix/Lure)	PWL Continental
46	3	THE SAINT (REMIXED BY FEEDBACK MAX)	ZYX promo
47	3	WILDSIDE (Marky Mark & The Funky Bunch Interscope)	Warner Bros.
48	3	BEAUTY AND THE BEAST (Celine Dion and Peabo Bryson)	US Dancetown
49	3	RESOLVE (P&K CLUB MIX) SAY WHAT U WANT	Slip'n'Slide/Kickin' promo
50	3	ON A SUNDAY AFTERNOON (Lighter Shade Of Brown Pump)	Pulse-12 white label

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.

Pos	Weeks	Title	Label
51	3	VERTIGO (VERY HIGH MIX) PUMP IT UP (ADRENALIN MIX)	Rhumor promo
52	3	CAN YOU HANDLE IT (MIXES) (Dina Leaning Sharon Redd)	EMI
53	3	FAIR OUT (Part 1) (Of A Long Love) (Lure)	Suburbanbase
54	3	REMEMBER THE DAY (TEDDY RILEY & STEVE SILK HURLEY MIXES)	Epic
55	3	GREEN LOVE CALLS (MIXES) (Shy Jones)	US I.D.
56	3	FREEDOM (MIXES) (Tom Humby)	Giant
57	3	FREEDOM WE CRY (MIXES) (A.S.K.)	MCA promo
58	3	MUTATIONS (12) (Orbital)	3 Beat Music
59	3	OUR OTHER STUFF (Love Family Sensation)	Little India white label
60	3	WE CAN DO IT (WAKE UP) (Covers Doctors, prima, prima)	US Emotive
61	3	WE CAN DO IT (WAKE UP) (Covers Doctors, prima, prima)	US Emotive
62	3	DANCE NO MORE (Eutaw)	Little India Indian white label
63	3	DAS BOOT (TECHNO VERSION) (Ufo)	Love
64	3	MIG-29 (LOVE MIX) (MG-29)	Champion promo
65	3	COLOUR MY LOVE (MIXES) (12) (Purple)	Deconstruction
66	3	I FEEL THIS WAY (REMIXES) (PSM featuring Rachel Walker)	Suburban Base
67	3	ACTION SPEARS LOUDER THAN WORDS (2 STEP ACTION)	AM&M promo
68	3	NEW! UP AND ABOUT; P & SPELLS KNOWLEDGEZ/FRESH ZEN BONE/THREE TIMES A MAYBES/ICE DUB (BUB) - Creative	Liquid Loud promo
69	3	THE MYSTERY OF LOVE (JOE NEGRO MIXES) (Joe Senior)	Talking UK white label
70	3	NEW! YOU'RE GONNA LOVE IT (Dava Ross)	EMI promo
71	3	NEW! THE TRUTH MIXED TRUTHITAN SO BACKRIPING UP THE MIC SOME MORE (The Ruggs) (Lure)	Shut Up And Dance
72	3	NEW! YOU'RE THE ONE FOR ME (MIXES) (Ex-Girlfriend)	Reprise promo
73	3	THE GREEN MAN/AUTOBIOGRAPHY OF A CRACKHEAD	Shut Up And Dance
74	3	NEW! CHEBIA (EP) (Proton One)	Rising High white label
75	3	NEW! EXTRA VEGE B.I.P.: ADRENALIN (Lure) (I don't think I WANT SOME MORE)	Debut promo
76	3	NEW! FEEL THE RUMBLE (REMIX) (The Rumble) (Lure)	Strictly Underground
77	3	GET DOWN (HANDS IN THE AIR) - daveone	ZTT promo
78	3	NEW! INFLIGHT (T.C.U.D.) (JUCHUCK APPLE MAD) (Saxerland)	US Big Beat
79	3	NEW! THE TRUE MEANING (OF LOVE) (Jovanotti)	Orange/freedom
80	3	NEW! DIFFERENT STROKES (Lore)	ffredom promo
81	3	NEW! LOVE UPPOHODE (ORIGINAL MIX) (THE REMIX) SPINNING WHEEL	ffredom promo
82	3	NEW! THE RUMBLE (REMIX) (Jovis)	Profile promo
83	3	NEW! BROKEN PROMISES (Rams)	Reinforced white label
84	3	NEW! BAD INFLUENCE (EP) (Hans)	Capital City promo
85	3	NEW! FEEL THE RUMBLE (REMIX) (The Rumble) (Lure)	M&K white label
86	3	NEW! FEEL THE MELODY (MIXES) (The Bonobos)	Debut promo
87	3	NEW! HEAVY DAY (Zoe)	East West
88	3	NEW! GIVE IT THIS LOVE (SINGLES) (The Colony)	Global Dance promo
89	3	NEW! HOLD ON (ORIGINAL SHELTER MIX) (Michael Ward)	Repro
90	3	NEW! SHINE YOUR LIGHT (TOGETHER MIX)	Repro
91	3	NEW! MISTADOBALINA (LP VERSION) (REMIX) (Del The Funky Homosapien)	Repro
92	3	NEW! WHAT DO YOU WANT (REMIX) (Norme) (Ann Ross)	Repro
93	3	NEW! THE TRUE MEANING (OF LOVE) (Jovanotti)	Repro
94	3	NEW! I'M ON ECSTASY (ORIGINAL WHITE LABEL MIX) (Crom)	All Around The World white label
95	3	NEW! GAZZY PICTURES (CLASSIC CLUB VERSION) (Ray Simpson)	ffredom promo
96	3	NEW! THIS IS MUTTA FAN (Digital Box)	ffredom promo
97	3	NEW! START DA PANK (Remix) (A.P.P.P. & A.P.P.P. Dreads)	ffredom promo
98	3	NEW! EVERYBODY IN THE PLACER UP (Sound System)	ffredom promo
99	3	NEW! G-ENERGY FLOW/CRAZY MAN (The Prodigy)	ffredom promo
100	3	NEW! CRUCIFIED (CRUCIFIXION) - HARDCORE '92 MIX) (RESURRECTED)	ffredom promo
101	3	NEW! BY PAUL DANKEYNS (Amy D'Lorain)	ffredom promo
102	3	NEW! SKIN ON A MONSTER BASE (FIERCE REMIXES) (J.A.L.)	ffredom promo
103	3	NEW! STRINGS (MIXES) (Snoobies)	ffredom promo
104	3	NEW! REDUCED (C.P.)	ffredom promo

DECONSTRUCTION

HEAVEN

(The Hardcore & Heaven Mixes)

YOU & ME

(Original Mix)



FROM TIMBUKTU TO NANANAND WE ALL LOVE...



ffredom

10th February
Two More Underground Classics



18	1	IF YOU USE ILLUSION II, Bryan N Adams	Giffen	43	2	OUT OF TIME, REM	Warner Brothers
19	2	WAKING UP THE NEIGHBOURS, GUNS N' ROSES	ADM	44	2	WHENEVER WE WANTED, John Mellencamp	Mercury
20	2	JUSTICE (OST), Various	Soul	45	2	VAGABOND HEART, Rod Stewart	Warner Brothers
21	2	FOREVER MY LADY, Jodelle	MCA	46	2	POCKET FULL OF GOLD, Vince Gill	MCA
22	2	ON THE SHEPHERD MOONS, Evin	Reprise	47	2	REAL LOVE, Lisa Stansfield	Arista
23	2	LET TWO ROOMS... ELTON JOHN... Various	Polydor	48	2	BADMOTOPFINGER, Soundgarden	ADM
24	2	BEAUTY & THE BEAST (OST), Various	Walt Disney	49	2	BLOOD SUGAR... Red Hot Chili Peppers	Warner Bros
25	2	NAUGHTY BY NATURE, Naughty By Nature	Tommy Boy	50	2	CYPRESS HILL, Cypress Hill	Ruffhouse

TOP 30 VIDEO

THE OFFICIAL **music week** CHART

#	WEEK	ARTIST TITLE Category/running time	Label Cat. no.	#	WEEK	ARTIST TITLE Category/running time	Label Cat. no.
1	1	ROBIN HOOD - PRINCE OF THIEVES Action/2 hr 17 min	Warner HV PES 1220	16	21	SIMPLY RED: Moving Picture Book Music/45 min	WMV 9031754343
2	2	MAKING LOVE Special Interest/50 min	PolyGram 9849863	17	23	BILLY CONNOLLY LIVE Comedy/1 hr 30 min	Virgin VVD 863
3	13	FANTASIA Children's/1 hr 55 min	Walt Disney D211322	18	22	QUEEN: We Will Rock You Music/1 hr 30 min	Music Club/PMI MC 2022
4	5	GHOST Drama/2 hr 1 min	CIC VHR 2496	19	28	ALL DOGS GO TO HEAVEN Children's/1 hr 21 min	WHV PES 3532
5	4	ROSEMARY CONLEY'S WHOLE BODY PROG 2 Special Interest/1 hr 2 min	BBC BBCV 4706	20	17	QUEEN: Box Of Flix Music/3 hr 20 min	PMI MVB9913243
6	13	HOME ALONE Children's/1 hr 38 min	Foxvideo 1866	21	26	TOTAL RECALL Sci-Fi/1 hr 48 min	Guild Home Video GLD 50952
7	8	THE LITTLE MERMAID Children's/1 hr 19 min	Walt Disney D209132	22	1	CALLANETICS Special Interest/1 hr	CIC VHR 1335
8	4	BIRD ON A WIRE Comedy/1 hr 46 min	CIC VHR 1462	23	1	ROSIE & JIM: Butterflies Children's/1 hr	Central/Video Coll VC 1221
9	15	BILL & TED'S EXCELLENT ADV. Comedy/1 hr 25 min	Castle Pictures CAS 9158	24	5	ROSEMARY CONLEY: Whole Body Prog. Special Interest/1 hr 18 min	BBC BBCV 4467
10	9	THE LOVERS' GUIDE Special Interest/1 hr	Lifetime/Pickwick LTV 001	25	18	ROY CHUBBY BROWN: ...Helmet Rides Comedy/1 hr	PolyGram Vid 8836623
11	NEW	THE ESSENTIAL GUIDE TO BETTER SEX Special Interest/1 hr	Simitar SUK 98062	26	1	LEGS, BUMS 'N' TUMS Special Interest	Video Gems R 1438
12	11	QUEEN: Greatest Flix II Music/2 hr 20 min	PMI VC4112	27	1	RAMBO: FIRST BLOOD Action/1 hr 39 min	4 Front/Guild 8838523
13	12	THE EXCITING ESCAPADES... Music/2 hr 20 min	Thames/Video Coll TV 8140	28	27	PRETTY WOMAN Comedy/1 hr 55 min	Touchstone D410272
14	20	PINGU - BARREL OF FUN Children's/48 min	BBC BBCV 4653	29	3	JASON DONOVAN/CAST: Joseph Mega... Music/16 min	Polygram 0842723
15	16	THE AMAZING ADV. OF MR. BEAN Comedy/1 hr	Thames/Video Coll TV 9134	30	1	A.W.O.L. - Absent Without Leave Action/1 hr 43 min	Guild GLD 50942

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TOP 15 MUSIC VIDEO

#	WEEK	ARTIST TITLE Category/running time	Label Cat. no.
1	14	QUEEN: Greatest Flix II Compilation/1 hr 20 min	PMI VC4112
2	3	SIMPLY RED: Moving Picture Book Compilation/45 min	WMV 9031754343
3	4	QUEEN: We Will Rock You Live/1 hr 30 min	Music Club MC 2022
4	2	QUEEN: Box Of Flix Compilation/2 hr 40 min	PMI MVB9913243
5	5	JASON DONOVAN: Joseph Mega-Remix Video Single/16 min	Polygram 0842723
6	NEW	SEPULTURA: Under Siege (Live...) Live/54 min	Roadrunner RRV 09963
7	6	QUEEN: Greatest Flix Compilation/1 hr 3 min	PMI MVP 9910112
8	NEW	RED HOT CHILI PEPPERS: Funky Monks Compilation/1 hr	WMV 7598382813
9	7	TINA TURNER: Simply The Best Live/1 hr 30 min	PMI MVD 9913083
10	8	QUEEN: At Wembley Live/1 hr 15 min	PMI MVP 9912593
11	13	HAMMER: Addams Groove Live/1 hr 30 min	PMI MVP 9901013
12	9	LUCIANO PAVAROTTI: In Hyde Park Live/1 hr 20 min	PolyGram Video 0711503
13	10	CARRERAS/DOMINGO/PAVAROTTI Live/1 hr 26 min	PolyGram Video CFV 11122
14	12	ROXETTE: The Videos Compilation/1 hr 10 min	PMI MVP 9913273
15	11	DANIEL O'DONNELL: An Evening With Compilation/1 hr 39 min	Ritz RITZV 0008

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theatre recording

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RR 60 752 / RD 60 752

25 <small>NEW</small>	DREAM COME TRUE Brand New Heavens! Davenport	Int
26 ¹¹	CAN YOU HANDLE IT DNA featuring Sharon Field	EMI
27 <small>NEW</small>	THE FORCE BEHIND THE POWER Diana Ross	EMI
28 ²³	I'LL CRY FOR YOU Europe	Epic
29 <small>NEW</small>	LOVE THING Tina Turner	Capitol
30 <small>NEW</small>	OPTIMISTIC Sounds Of Blackness	Perspectivawork
31 ¹⁵	WE GOT A LOVE THANG Ce Ce Peniston	A&M
32 ⁴⁵	ALONE WITH YOU Texas	Mercury
33 ¹⁵	YOU LOVE US Maine Street Presidents	Columbia
34 ²⁴	MOIRA JAMES' CAFE Definition Of Sound	Circa
35 ²⁸	VISIONS OF YOU Janis Moore's Invaders Of The Heart	Oxyl
36 <small>NEW</small>	FAR OUT Sonic 7 Of A Loop Da Loop Era	Suburban Base
37 ¹⁴	WELCOME TO THE CHEAP SEATS (EP) The Wonder Stuff	Polygram

ART OF NOISE

THE CARL COX MIX SHADES OF PARANOIDMIA

MG 00 002 12" 12"

INCLUDES MIXES OF "INSTRUMENTS...", "BY SMOOD," "ROLLER 20" BY RHYTHMATIC.

CD2 INCLUDES "PIETER COUW", "KISS" AND "PARANOIDMIA"

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12/14

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TWELVE INCH

1 <small>NEW</small>	MUTATIONS (EP) Orbital	21 ¹¹	CAN YOU HANDLE IT HADDOPPE featuring Sharon Field
2 <small>NEW</small>	LEAVE THEM AL BEHIND Ride	22 ¹⁵	HADDOPPE WILL NEVER DIE O'Bass
3 <small>NEW</small>	OPTIMISTIC Sounds Of Blackness	23 ¹⁶	MONKEY BUSINESS Deerleg Deagles
4 <small>NEW</small>	FAR OUT Sonic 7 Of A Loop Da Loop Era	24 <small>NEW</small>	CHEESA (EP) Project One
5 <small>NEW</small>	DREAM COME TRUE Brand New Heavens! Davenport	25 <small>NEW</small>	CRUNCHED Army Of Lovers
6 <small>NEW</small>	REVERENCE Jesus And Mary Chain	26 ¹⁵	YOU LOVE US The Maine Street Presidents
7 ¹	THE BOUNCER Kicker The A Mule	27 ⁸	CONEMPFRANCE (EP) Thousand Yard Stare
8 <small>NEW</small>	DANCE NO MORE Elasto (non-Descent) French	28 ²²	VISIONS OF YOU Janis Moore's Invaders Of The Heart
9 ⁴	TWILIGHT ZONE 2 Unfinished	29 <small>NEW</small>	LOVE AGAIN Kerrylyn
10 ¹	I'M DOING FINE NOW The Paradise	30 ¹¹	SEANCE/ATHAMA Nebula II
11 ⁵	AUTOBIOGRAPHY OF A CRASH (EP) Shelby and Dave	31 <small>NEW</small>	TREATY Yonbu Yonbu
12 ⁷	DIXIE NARCO (EP) Primal Scream	32 ²⁸	WE GOT A LOVE THANG Ce Ce Peniston
13 <small>NEW</small>	CHIC MYSTIQUE Chic	33 ¹⁴	WHAT YOU DO TO ME (EP) Teenage Fanclub
14 <small>NEW</small>	ALIVE Pearl Jam	34 <small>NEW</small>	RESCUE ME (GRAZY ABOUT YOU) (LOVE) Debra Myles
15 ¹	SO WHAT! Honey Adkins	35 <small>NEW</small>	KILL CRY FOR YOU Europe
16 ¹²	EVERYBODY IN THE PLACE The Prodigy	36 ²¹	LOVE IS EVERYWHERE Orbital
17 <small>NEW</small>	HOLD IT DOWN 2 Bad Mice	37 <small>NEW</small>	WONDER WHY Quintis Stigers
18 ¹²	MOIRA JAMES' CAFE Definition Of Sound	38 <small>NEW</small>	MISTADOBILINA Del The Funkles Homespoken
19 ²⁴	CLOSE YOUR EYES Aern	39 ²¹	LIQUID Exit 100
20 ¹⁶	FEEL SO REAL Dreemz frequency/Debbie Sharp	40 ²²	THE N.H.S. (EP) DJ Doc Scott

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63 <small>NEW</small>	STOP (EP) Meyra City Four	Big Life
64 ⁴⁶	PRIDE (IN THE NAME OF LOVE) Civillies & Cole	Columbia
65 ²¹	COMEPFRANCE (EP) Thousand Yard Stare	Stiff/Amerik
66 ²⁸	ADAM'S GROOVE Hammer	Candid
67 ⁴⁷	DON'T TALK JUST KISS Right Said Fred (guest vocal: Jocelyn Brown)	Tag
68 ⁴⁹	PERFECT PLACE Voice Of The Believer	London
69 ⁶⁷	WHERE'S ME JUMPER? Sultans Of Ping Pong	Dunne
70 ⁵⁴	OLD RED EYES IS BACK The Beautiful South	Go Discs
70 <small>NEW</small>	HOLD IT DOWN 2 Bad Mice	Moving Shadow
72 <small>NEW</small>	TREATY Yonbu Yonbu	Hollywood
73 <small>NEW</small>	MEGALOMANIA Puff	M&G
74 ⁴²	TAKE ME AWAY Cappella featuring Lolawatts Holloway	PVA Continental
75 <small>NEW</small>	THE BOXER Simon & Schuster/kei	Columbia

D.B.X.

'ON DIE BALL'
A1. SHRINK' A FIERCE ONE MIX
B1. ON DE BALL (ORIGINAL MIX)
B2. GIT'N' DARE (REMIX)

CAT.NO.: MEND09



DISTRIBUTED BY EMI/JETSTAR

MID-PRICE/BUDGET CLASSICAL ALBUMS

- 1** PUCINI: TURANDOT (HIGHLIGHTS) Decca Opera Gala
Luciano Pavarotti CD 4213305/MC 4213306 (P)
- 2** DISCOVER THE CLASSICS MASTER DISC Picwick
Various CD PCD5 44/MC PCD5C 4 (P)
- 3** DUETS FROM FAMOUS OPERAS Various
Various CD CFP 4486/MC TCCP 4486 (P)
- 4** BIZET: CARMEN-SCENES AND ARIAS Decca Opera Gala
Shirley Sturges CD 4213023/MC 4213024 (P)
- 5** ALBINONI/PACHELBEL/ETC Decca Opera Gala
Karin Kagel CD 410981/4192464 (P)
- 6** VIVALDI: FOUR SEASONS Decca Opera Gala
Vivica Ankeny CD CFP 46104/MC TCCP 46105 (P)
- 7** ELGAR: VIOLIN CONCERTO Emance
Kathleen Marshall EMX 412058/EMX 412058 (P)
- 8** BIZET/PUCINI/VERDI: DUETS Decca Opera Gala
Marilyn Horowitz/Abraham Topol CD 4213263/MC 4213264 (P)
- 9** KING OF THE HIGH Cs Decca Opera Gala
Parsons CD 4213263/MC 4213264 (P)
- 10** CLASSICAL COLLECTION SAMPLER Conifer
Various CD DDDCAT 1/MC DDDCAT 1 (P)
- 11** FANTASIA (OST) Picwick
Sibelius/Phonograph CD OST CD 43030/MC OST MC 43031 (P)
- 12** BETHOVEN: SYMPHONY No. 9 Decca
Bohem Votava DG CD 4278262/MC 4278261 (P)
- 13** THE WORLD OF GILBERT & SULLIVAN Decca
The D'Oyly Carte CD 430095/MC 430095 (P)
- 14** HÖLST: THE PLANETS Decca
Leigh Deloraine Decca CD ASP 40243/TCCP 40243 (P)
- 15** HANDEL: WATER MUSIC Aspect
Sofia Naniotis ASP 3021/MC ASP 3021 (P)
- 16** ALBINONI/CORELLI/VIVALDI/PACHELBEL Decca
Various DG CD 413142/MC 413142 (P)
- 17** HÖLST: THE PLANETS Imp Classics
Various BNC 890/MCP 890 (P)
- 18** ORFF: CARMINA BURANA Conifer
Jochum/Deutsche Orga CD 423886/MC 423886 (P)
- 19** TCHAIKOVSKY BALLET SUITES Conifer
Pavlovskiy DG DDD 143/MC DDD 142 (P)
- 20** TCHAIKOVSKY BALLET MUSIC Philips
Dimitri Mouton's DG CD 4272963/MC 4272964 (P)
- 21** THE COLLECTION - IN CONCERT Collectors Series
Various CCSLP 288/CCSM 288 (BMG)
- 22** YOUR HUNDRED BEST OPERA TUNES Decca
Various CD 430944/MC 430944 (P)
- 23** TCHAIKOVSKY: 1812 OVERTURE Conifer
Mackerras DG CD 430344/MC 430344 (P)
- 24** BEST-LOVED CLASSICS EMI Laser
Various CD CSD 76505/MC 762004 (P)
- 25** DISCOVER THE CLASSICS: LOVE & ROMANCE Picwick
Various CD PCD5 5/MC PCD5C 5 (P)
- 26** DISCOVER THE CLASSICS: SOUND & VISION Picwick
Various CD PCD5 1/MC PCD5C 7 (P)
- 27** PUCINI: ARIAS Conifer
Various CFP 4969/TCCP 4969 (P)
- 28** HANDEL: MESSIAS Conifer
Sargeras/RPO etc CD CDCFP 471/MC TCCP 471 (P)
- 29** THE WORLD OF KATHLEEN FERRIER Decca
Various CD 430606/MC 430606 (P)
- 30** OPERA HIGHLIGHTS - SAMPLER Philar
Various 429702 (P)
- 31** BETHOVEN: SYMPHONY No. 9 Decca
Karin Kagel 418532/4188324 (P)
- 32** HÖLST: PLANETS/ELGAR: ENIGMA MARCHES ETC Decca
Various CD 418522/MC 418522 (P)
- 33** VIVALDI: FOUR SEASONS Conifer
Orwell/Dorothy Higgins DG DDD 1019/MC DDD 109 (P)
- 34** MENDELSSOHN/BRUCH VIOLIN CONCERTOS EMI Laser
Mendelsohn/Burton DG CD CSD 76503/MC L27629 (P)
- 35** MOZART: THE MARRIAGE OF FIGARO Decca
Gul/Guldborgme CD CDCFP 474/MC TCCP 474 (P)
- 36** ALBERT HALL GALA CONCERT Decca
Various Parsons CD 430176/MC 430176 (P)
- 37** DISCOVER THE CLASSICS: POWER & GLORY Picwick
Various CD PCD5 10/MC PCD5C 10 (P)
- 38** HÖLST: THE PLANETS ETC Aspect
Various CD ASP 5093/MC ASP 3003 (P)
- 39** MOZART AT THE MOVIES Aspect
Various CD ASP 5096/MC ASP 3006 (P)
- 40** MUSIC FESTIVAL OF FRANCE Aspect
Gehring/Ensemble DG CD ASP 5988/MC ASP 3988 (P)

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DISTRIBUTION: INDIE SINGLES†

- | Rank | Title | Artist | Label |
|------|--------------------------------|-----------------------------|--|
| 1 | THE BOUNCER | Various | Tribal Beat TRBE 35 (TRBE 31) (SR) |
| 2 | DIXIE BAROQUE EP | Philly Stream | Creation CRE 11 (RT) (P) |
| 3 | LOVE YOUR MONEY | Devo | DUATL 901 (APT) |
| 4 | WHAT YOU DO TO ME (EP) | Teenage Fanclub | Creation CRE 11 (RT) (P) |
| 5 | STOP (EP) | Big Luv | MEGAT 1 (SR) |
| 6 | FREQUENCY | Alton 75 | Network - (NWKT 37) (P) |
| 7 | HIT | The Sugarcubes | One Little Indian 62 TPY B2 TP2 (P) |
| 8 | AUTOBIOGRAPHY...THE GREEN MAN | Shal Lu And Dance | Shut Up And Dance - ISUAD 21 (P) |
| 9 | JUSTIFIED AND A GREAT MAN | Black Flag | KLF Comms KLF 931 (RT/MPT) |
| 10 | HARDWARE WILL NEVER DIE | Q-Slice | Suburban Base - (SUBBASE 801) (SR) |
| 11 | INSTRUMENTS OF DARKNESS | AC 10 | China WOKET 2012 (P) |
| 12 | WHERE'S ME, JUMPER? | Sallans Of Ping 12 | Divine ATHY 011 (RT) (P) |
| 13 | WHAT IS HOUSE (EP) | Various | Warp - WAP 13 (P) |
| 14 | SEANCE/ATHEAMA | Various | Reinforced - (RNET 121) (P) |
| 15 | THE N.H.S. EP | Lo-Disc | Absolute 2 - (ABS 010) (SR) |
| 16 | CLOSE YOUR EYES | Various | Production House - (PH10 034) (Self) |
| 17 | I FEEL THIS WAY | M&M/Ratched Walsay | Suburban Base - (SUBBASE 006) (SR) |
| 18 | LIGUP | Mute - (12MUDA 1) (RT/MF) | |
| 19 | START THE PANIC | Rising High - (RSN 12) (SR) | |
| 20 | TOYTOWN (EP) | Interface | Rising High - (RSN 14) (SR) |
| 21 | WORLD FREAK SHOW | Various | Black Market - (12MKT 2) (RT/MF) |
| 22 | COMIN ON STRONG | Devo/Melissa Tumakala | Musidisc 105571 (1083X) (APT) |
| 23 | RUNNING OUT OF TIME | Digital Organ | Dead Dead Good - (IGOOD 87) (RT/P) |
| 24 | THE COMPLETE DOMINATOR | Various | R/S-Outer Rhythm - (RSUK 41) (RT/MF) |
| 25 | VOGUE | KMFDM | Tangerine - (TRM 401) (RT/MF) |
| 26 | WATERFALL | The Stone Roses | Silvertone OREG21 35 (P) |
| 27 | THIS IS MIGHTY FU. EPI | Digital Boy | Flying UK - (FLYUK 142) (P) |
| 28 | AM I RUTHA (REMIX EP) | Exposure | Mute - (12MUTE 134) (RT/MF) |
| 29 | BE MY FRIEND | People Get Ready/Williams | Produce BuMP 1011 (P) |
| 30 | SILVERFLIP WITH SCRAMBLED EGGS | Various | Creation - (CRE 1187) (P) |
| 31 | PHONEFREAK HOUSE | Rough Trade | RT 2840 (RT/MF) |
| 32 | INSANITY | Sever | Dead Dead Good 402 (RT) (P) |
| 33 | MY FUNNY VALENTINE | Mani Wason | Dino MARS 002 (P) |
| 34 | MANIC MINDS | Various | Reinforced - (RNET 1209) (SR) |
| 35 | PLAYING WITH KNIVES | Various | Vinyl Solution STORM 285 (STORM 38) (SR) |
| 36 | SONO | Various | Reverb RVBT1 (08R) (SR) |
| 37 | ACTIV 8 (COME WITH ME) | Various | Network NWKT13 (P) |
| 38 | FOR LOVE (EP) | Various | IAD-BAD 2001 (BAD 2001) (RT/MF) |
| 39 | OBSESSION | Various | Ten Sun Ten WOKIT1 2009 (P) |
| 40 | WHO IS ELVIS? | Various | ZYX ZTX 664512 ZTX 664512 (Self) |

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DISTRIBUTION: INDIE ALBUMS†

- | Rank | Title | Artist | Label |
|------|--------------------|------------------|-------------------------------------|
| 1 | SPOOKY | Various | IAD-BAD 2002 (BAD 2002) (RT/MF) |
| 2 | SCREAMADELICA | Philly Stream | Creation CRELP 876 (P) |
| 3 | PLEASURE DEATH | Wuju Wu 119 (SR) | |
| 4 | ESSENTIAL HARDCORE | Various | Dino DINTV 37 (P) |
| 5 | THE WHITE ROOM | Various | KLF Communications JAMSLP 006 (APT) |
| 6 | BANDWAGONESQUE | Various | Creation CRELP 876 (P) |
| 7 | LEVELLING THE LAND | Various | China WPL 102 (P) |
| 8 | HARDCORE ECSTASY | Various | Dino DINTV 37 (P) |
| 9 | PHORUS | Various | Mute STUMM 95 (RT/MF) |
| 10 | 101 DAMNATIONS | Various | Big Cat 488 101 (RT/MF) |

METAL CHART

- | Rank | Title | Artist | Label |
|------|-------------------------------|-----------------------|---|
| 1 | NEVERMIND | Various | DOC DCCC 2425 3 (BMG)
DCCC 2425/DOC 2425 |
| 2 | BILL & TED'S BOGUS... (OST) | Various | Interscope 75679 7356 (Self)
75679 7356/75679 7356 |
| 3 | WAKING UP THE NEIGHBOURS | Brain Damage | AMA 391/64 (P)
391/642/391/64 (P) |
| 4 | EAT YOURSELF WHOLE | Various | GGFC 26419 (BMG)
GGFC 1878 (CR) |
| 5 | USE YOUR ILLUSION I | Guns N' Roses | Geffen GFC 24419 (SR)
GFC 24419/GFC 24419 |
| 6 | USE YOUR ILLUSION II | Guns N' Roses | Geffen GFC 24420 (SR)
GFC 24420/GFC 24420 |
| 7 | EXTREME II - PORNOGRAPHY | Extreme | GFC 24419 (SR)
24419/24419 (P) |
| 8 | LEVELLING THE LAND | The Levellers | China WPL 102 (P)
WOLCD 102/WOL 102 |
| 9 | METALLICA | Various | Vertigo 51002/24 (P)
51002/24/51002/24 |
| 10 | DANGEROUS CURVES | Various | RCA PK 90501 (BMG)
PK 90502/PK 90502 |
| 11 | BLOOD SUGAR SEX MAGIK | Red Hot Chili Peppers | Warner Brothers WX 441 (W)
7926068/29W 441 |
| 12 | APPETITE FOR DESTRUCTION | Various | Geffen GFC 24148 (BMG)
GFC 24148/GFC 24148 |
| 13 | BAT OUT OF HELL | Various | Cleveland Inc 408419 (SMI)
20824/319 (P) |
| 14 | A WEAPON CALLED THE WORD | The Levellers | Musidisc 105521 (APT)
105521/105521 |
| 15 | WELD | Various | Reprise 759806/214 (W)
759806/214/759806/214 |
| 16 | NO MORE TEARS | Queens | Epic 467858 (SME)
467858/467859 |
| 17 | CRAZY WORLD | Various | Vertigo 8489064 (P)
8489064/8489064 |
| 18 | TIMESPACE - THE BEST OF | Various | EMI TCSMD 103 (E)
CDEM 102/4/EMO 102 |
| 19 | RECKLESS | Various | AMA 5611 (S)
5611/31/AMA 5611 |
| 20 | HITS OUT OF HELL | Various | Epic 464041 (SME)
464041/464041 |
| 21 | SHAKE YOUR MONEYMAKER | Various | Def American 8421554 (P)
8421554/21554 (P) |
| 22 | SLAVE TO THE GRIND | Various | Atlantic WX 423 (W)
75678262/WX 423 |
| 23 | CORNERSTONES 1967-1970 | Various | Polygram 8472314 (P)
8472314/2314 (P) |
| 24 | DECADE OF DECADE | Various | Elektra 1156 (W)
759811204/EK 1156 |
| 25 | SLEEPY WHEN I WAKE | Various | VERBIC 38 (P)
VERBIC 38/VERBIC 38 |
| 26 | HEY STOOPID | Various | Epic 4684154 (SME)
4684154/4684154 |
| 27 | SWALLOW THIS | Various | Capitol TCSU 2159 (E)
CDESU 2159/ECSU 2159 |
| 28 | PRISONERS IN PARADISE | Various | Epic 4687554 (SME)
4687554/4687554 |
| 29 | ROLL THE BONES | Various | Giant 75678262 (W)
75678262/WX 423 |
| 30 | DEDICATION - THE VERY BEST OF | Various | Capitol 4881826 (P)
4881826/4881821 |

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TOP 60 DANCE SINGLES

THE OFFICIAL **music week** CHART

This Week	Last Week	Title	Artist	Label (12")	(Distributor)
1	NEW	FAR OUT	Son'y Cl A Loop Da	Suburban Base	SUBBASE 008 (SRD)
2	NEW	OPTIMISTIC	Sounds Of Blackness	Perspective/A&M	PERT 849 (F)
3	NEW	DANCE NO MORE	E. Luscious/Dorborah French	MOS MOS	001T (SRD)
4	NEW	MUTATIONS (EP)	Orbital	flir FX	181 (F)
5	NEW	HOLD IT DOWN	2 Bad Mice	Moving Shadow	SHADOW 14 (SRD)
6	NEW	DREAM COME TRUE	Brand New Heav'n's Eyes	flir FX	180 (F)
7	10	CLOSE YOUR EYEN	Acen	Production House	PNT 034 (Self)
8	1	AUTOBIOGRAPHY.../THE GREEN MAN	Shut Up And Dance	Shut Up And Dance	SUAD 21 (P)
9	NEW	CHEBA (EP)	Project One	Rising High	RSN 16 (SRD)
10	2	THE BOUNCER	Kicks Like A Mule	Tribal Bass	TRIBE 3 (SRD)
11	6	SO WHAT!	Ronny Jordan	Antilles	12ANN 14 (RIOD)
12	5	HARDCORE WILL NEVER DIE	O-Bass	Suburban Base	SUBBASE 007 (SRD)
13	9	FAMILY	McKey	Righttrack	RTKOY 01 (JSEMI)
14	NEW	CHIC MYSTIQUE	Chic	Warner Bros W	0083T (W)
15	NEW	RESCUE ME (CRAZY ABOUT...)	Debbie Malone	Pulse 8	12LOSE 22 (BMG)
16	15	I'M DOING FINE NOW	The Pasadena	Columbia	857186 (SM)
17	NEW	LOVE AGAIN	Yolku Yendi	Delicious	12BRW 226 (F)
18	NEW	TREATY	Nebula 9	Hollywood	HRD 116T (SM)
19	10	SEANCE/ATHEAMA	Interface	Reinforced	RIVET 1211 (SRD)
20	7	TOYTOWN EP	Interface	Rising High	RSN 14 (SRD)
21	16	MOIRA JANE'S CAFE	Definition Of Sound	Circa	YRT 80 (F)
22	4	FREQUENCY	Alben 8	Network	NWKT 37 (P)
23	14	I FEEL THIS WAY	M&M feat Rachel Wallace	Suburban Base	SUBBASE 009 (SRD)
24	10	DIXIE-NARCO EP	Primal Scream	Creation	CRE 117T (P)

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This Week	Last Week	Title	Artist	Label (12")	(Distributor)
25	13	N.H.S. (EP)	DJ Doc Scott	Absolute 2	ABS 001DJ (SRD)
26	21	CAN YOU HANDLE IT	DNA featuring Sharon Redd	EMI	12EM 219 (E)
27	12	FEEL SO REAL	Dream Frequency/Debbie Sharp	Citybeat	CBE 1263 (W)
28	20	START THE PANIC	Hard Rock	Rising High	RSN 12 (SRD)
29	19	TWILIGHT ZONE	2 Unlimited	PWL Continental	PWL 211 (W)
30	21	MOVIN'	Marathon	Ten	TENX 395 (F)
31	35	RAVE GENERATOR	Toxic Two	Dance Floor (USA)	DF 1229 (Import)
32	29	WE GOT A LOVE THANG	Ce Ce Peniston	A&M	AMY 846 (F)
33	11	GREED	Inflation feat Keith Nunn	Pulse 8	12LOSE 20 (BMG)
34	18	EVERYBODY IN THE PLACE	Prodigy	XL	XL T 26 (W)

This Week	Last Week	Title	Artist	Label (12")	(Distributor)
35	30	MISTADOBALINA	Del Tha Funkiez Homospian	Elektra	EKR 142T (W)
36	27	PRIDE (IN THE NAME OF LOVE)	Chillies & Cole	Columbia	657016 (SM)
37	1	WHAT IS HOUSE (EP)	LFO	Warp	WAP 17 (P)
38	43	COMING ON STRONG (EP)	Rhythm Section	Rhythm Section	RS 005 (Self)
39	NEW	KEEP THE FAITH	C-Bounce	Gem	GEM 004 (Import)
40	NEW	KOOL TO BE KLEER	JF Freeze	Full Effect	FERT 106 (SRD)
41	23	LIQUID	Exit 100	Mute	12MUDA 1 (RTMP)
42	NEW	CRUCIFIED	Army Of Lovers	China	WOKT 2017 (P)
42	NEW	SOUL MAGIC	YBU featuring Jonell	Spish	SPUSH 3 (RTMP)
44	36	DO YOU WANT IT RIGHT NOW	Degrees Of Motion	Esquire	ESQ 181 (Import)
45	—	CHIC	Mystique		9402250
46	34	VISIONS OF YOU	Jah Wobble's Invaders Of The Heart	Oval	OVAL 103T (W)
47	26	NIGHTBIRD	Convent	A&M	AMY 845 (F)
48	NEW	KISS THE SKY	Frequency	The White Label	WHITE 04 (RTMP)
49	NEW	JAZZ (WE'VE GOT)	A Tribe Called Quest	Jive	JIVET 293 (BMG)
49	NEW	SINDAE	Hard Drive feat LG	Strictly Rhythmic	SR 1272 (Import)
51	32	THE BAND PLAYED THE BOOGIE	NW1 featuring Born 2B	Ninja Tune	ZEB 1206 (SRD)
52	25	SHUT 'EM DOWN	Public Enemy	Def Jam	6577616 (SM)
53	NEW	WHO GOT THE LAST LAUGH	Romin		Circa NINJT 1 (F)
54	11	TOO BLIND TO SEE IT	Kym Sims	Atco	8 8677T (W)
55	24	COMIN' ON STRONG	DeVive	Black Market	12MKT 2 (P)
56	NEW	VIOLENT WAKE UP	Roni Bizzen	Profile	PROFT 353 (P)
56	NEW	I PROMISE	Syndicate 305	H-Bias	HB 012 (Import)
58	26	FREE & EQUAL	ICP	Raiders	RAOD 2 (F)
59	NEW	FEEL THE FIRE	NAM	Warrior	WWR 12020 (P)
59	NEW	THE FORCE BEHIND THE POWER	Diana Ross	EMI	12EM 221 (E)

TOP 10 DANCE ALBUMS

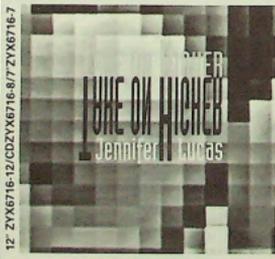
This Week	Last Week	Title	Artist	Label/Pricepoint	(Distributor)
1	1	FINALLY	Ce Ce Peniston	A&M	3917821/3917824 (F)
2	10	EMOTIONS	Manah Carey	Columbia	4688511/4688514 (SM)
3	5	JUICE (OST)	Various	MCA/MCA	10462/10463 (BMG)
4	NEW	KAOS THEORY	Various	Telstar	STAR 2562/STAR 2562 (BMG)
5	3	OPINIONS	The Escoffiers	Atlantic (USA)	7567823012 (Import)
6	2	THIS WILL BE RIGHT	Todd Terry Presents Sax	Prestige	MRLP 55001 (Import)
7	NEW	CYPRESS HILL	Cypress Hill	Columbia	4690541/4690544 (SM)
8	9	DANGEROUS	Michael Jackson	Epic	4658021/4658024 (SM)
9	NEW	HIT THE DECKS VOL. 1-BATTLE...	Various	Quality Television	QTV 003/QTV 003 (P)
10	5	PRIVATE LINE	Gerald Levert	East West	7567917711/756791774 (W)

TWO CONTRASTING EUROPEAN HITS FROM ZYX

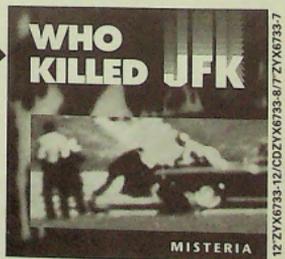
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Release date 24-2-92



Release date 2-3-92

Prince swop deal just the ticket for industry

ROUND-UP

When Diamond Promotions collapsed last August, 15,000 Prince fans holding tickets for the star's aborted Blenheim Palace gig found themselves with a worthless piece of paper.

Prince's decision to foot the £450,000 bill to provide them with tickets for any one of the 50 shows on his forthcoming European tour was largely a show of magnanimity.

As his assistant, Jill Willis, says: "He is not legally or contractually obliged to repay anyone, but he wanted to."

The decision has presented the new tour's promoter, Barry Clayman, with something of a logistical nightmare.

Clayman, managing director of Barry Clayman Concerts (BCC), admits that landing the tour was conditional on his administering the swop deal. He nevertheless sees it as an opportunity to restore confidence in the live business.

"I'm happy to be involved because it lets everyone know



Faith healer: Prince's £450,000 move is good PR for live business

that this is a genuine business," he says.

But the swop deal has undoubtedly made Clayman's promotion of the tour an unusually time-consuming and expensive operation.

Based on a three-month investigation by Paisley Park Enterprises into how the tickets for the show were dis-

tributed, BCC has to break down returned tickets into categories of where and how they were bought.

All tickets are then checked against their serial numbers and false applications for replacements rooted out.

Similarly, the condition that claimants need to provide not only their original tickets, but

also proof and method of purchase should hit any touts attempting to return tickets.

And Clayman is confident that all genuine claimants will be able to see the show of their choice, from one Dublin and eight UK dates, in June.

But while Prince's gesture is undoubtedly good PR for the live music industry, his stance is not one likely to be taken as a precedent.

As Clayman says: "We would all be out of business if every artist decided to go ahead with every show regardless of the circumstances."

"But had this deal not been on offer, I would not have recommended that these shows take place. There would have been too much of a bad vibe."

Even an artist of the magnitude of Prince can see the danger of being associated with "bad vibes." As a PR exercise, his move may be costly, but long-term it must be good for business. **Leo Finlay**

Non Stop Bookings, promoter at the King's Head, Fulham, is to donate a proportion of its gate takings to London's Centrepoint from this week. The charity, which looks after homeless young people, will receive 10p for every ticket sold at the venue.

Generator, the local collective promoting talent in the North-east, is planning a second music festival for unsigned bands following a positive response to January's New Generation Live Music Explosion. "It presented an opportunity to meet people from the local music scene as well as 20 new bands," says Jamie Nelson, A&R scout at RCA. "I'd definitely visit again."

Former Manchester Boardwalk promoter, Chris Read, has set up **XCP Concert Promotions** to stage gigs primarily in North-west venues such as The Boardwalk, The Ritz and The Academy. . . **MCP** has added two more dates to Wet Wet Wet's High On The Happy Side Tour '92. The show can now be seen at the Whitley Bay Ice Rink on March 24 and Birmingham's 14,000-capacity NEC on March 25.

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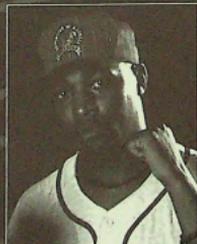
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Putting their shirt on new indie favourites

Indie bands are cashing in on the lucrative T-shirt market, once the domain of heavy metal acts. Stu Lambert discovers how the deals are struck

Merchandising is news again. In field traditionally dominated by profits from heavy metal, stadium rock and more heavy metal, there is now a new wave of indie bands revitalising the market and changing the nature of the deals struck.

The traditional merchandising deal gives an advance that helps underwrite tour costs, in return for full licensing rights. In most cases, the merchandiser will handle distribution for retail and also take care of tour sales, using its own staff.

Advances are scaled to reflect the act's expected earning potential and are subject to interest until they are recouped. Amounts range from \$5,000 to more than \$1m and while most deals are for 12 months or one tour cycle, the larger the act the more flexible the term and royalty of the deal.

Gary Carterfield, owner of Underworld Distribution, has never given an advance. His staff do not undertake tour sales. Yet in two years his roster has grown to include many of the names that have recently brightened up the chart: Carter USM, Ridi, The Shamen, Jah Wobble, Airhead, Bizarre Inc, The Levellers, Gary Clail, Ocean Colour Scene, Flowered Up, The Senseless Things, plus many other indie faves who have yet to make daytime radio.

Butterfield became involved in merchandising when, seeing new bands and becoming friends with them, he found that they couldn't get deals with the major merchandisers. The stakes in a traditional deal were too high and the perceived returns too low for international companies used to servicing major worldwide tours. Having trained as a printer, Butterfield began making garments for a few bands on a hand-made basis, often giving credit on trust, without complicated deals. "The bands started growing," he says. "The Fall, Carter, Mudhoney and Nirvana were first."

It's a classic, if particularly successful, tale of a bold independent in tune with the needs of new acts being able to exploit gaps left by bigger operators. And as in the record industry, what indies did yesterday majors will do tomorrow. Major merchandiser



Back burners: Airhead and Carter are transferring record sales into T-shirt revenue

Bravado offers profit split deals or smaller advances with more points to the band.

"The criteria are different," explains Bravado director Keith Drinkwater. "Rock bands plan 12 months ahead and are looking for a substantial advance against the whole tour. Indie acts have a much shorter cycle. They have also started doing their own merchandising. But we still want a band to feel comfortable with us and sign with us," he says.

Brookum, another of the largest merchandising companies along with the MCA-owned Winterland, is also being flexible. "I'll work either way," says tour director Simon Blame. "The rock bands never want the hassle, they want someone to take it all away and give them heavy tour support. Working on a profit split gives the band good cashflow but no tour support."

So far though, neither Brookum nor Winterland has deeply exploited the new market. In Brookum's case this is because many bands still wish to operate their own merchandising arrangements, though Blame has done some print-only deals. Winterland is controlled from the US and, with existing acts including Extreme, Ozzy Osbourne, Hammer and Madonna, it will be swayed by proven longevity and international appeal.

An interesting possibility for independent record labels is a label deal. Stage 3 has a deal with underground metal label Earache Records, which controls merchandising rights for all its acts. Stage 3 says it benefits from Earache's strong label identity:

"We use Earache labels and bags — the fans buy it because it's on Earache," says Tony Hickman, MD of Stage 3.

There are, which account for 65-70% of the total market, have two severe problems: piracy by bootleggers outside the venues and the increasing commissions demanded by concessionaires inside.

Piracy is worrying, as bootleggers have reputation for violence, which is becoming more extreme. Blame reports that firearms have been seen and knives and baseball bats are "commonplace." Several of his staff have been badly hurt.

The practice of venues charging up to 25% of gross for merchandising sites has also hurt profits. The venues argue they need this because they staff the sites themselves, but critics argue this can make matters worse, with reports of gross sales down since venue staff, who are on a wage rather than basic plus incentive, took over. Wembley, The Marquee, Town and Country, Brixton Academy and Hammersmith Odeon have all encountered criticism.

"No venue under 5,000 seats should have concessions," says Blame. "With Wembley Arena and the NEC it makes sense: with four to six locations and at least 12 staff, I'm not sure I could do it cheaper myself. But with The Academy you get one location — nothing on the balcony. What are we paying for?"

The remaining 30% or so of market share in retail mail order is marginal. Retail has had a very poor year: consumer per capita spend is way down and few

retailers are taking chances. Underworld has done well: it countered apathy from major chains by working with a comprehensive list of independent shops, many of which weren't used to carrying T-shirts.

The long-term impact of the new blood remains to be seen. Inevitably deals will become more formal — Underworld has no wish to be inundated with bands wanting T-shirts on tick with no agreements. As bands grow, the demands on their own organisations will increase, especially abroad. "These bands are going to happen," says Blame. "And when they look at the Far East, the US, even Europe, they are going to find these deals awkward to do."

Margins may have to increase: a Carter USM shirt with eight-colour print and sleeve and back print on an American shirt sells for £7-£8, where in the rock market a single-colour, lower quality garment goes for £10 or more.

And the majors can still point to their massive international earners and the benefits of their global organisations, which have recently seduced Nirvana into a deal with Brookum. Their strengths will undoubtedly keep them on top of the advance-hungry rock market.

Whether they can keep dominance of all the big earners may now depend on their ability to predict who is going to enjoy worldwide success and their capacity to cut flexible deals with people who are used to playing the merchandising game themselves.

Two years ago Razamataz won a Queen's Award for exports. The company specialises in making woven badges and back patches under licence. Sales remain healthy in its main markets, the US and Australia, where retailers take their patches packaged for rack display. "But Europe just doesn't want to know about that," says director Mike Leonard. Profits per unit is comparatively low and the space taken up by the racks and packaging counts against them: traders stick with tradition and display loose in boxes. "I do think good packaging is a key to higher sales," says Leonard. "Sometimes it is important, and with, for example, iron-on patches we put instructions on the packaging."



The merchandising style revolution has forced companies to become ever more creative to keep up with fashion-conscious fans. Martin Aston reports

You would have to have lived in Siberia not to have noticed the revolution in merchandising style. Merchandising has now become such an integral part of image that *Melody Maker* recently referred to the "T-shirt bands" — meaning the boisterous, punky end of indie-rock typified by Ned's Atomic Dustbin and The Senseless Things, whose fans wear their colours like a football team. Popworld managing director Doug Hurcombe says: "When Mega City Four supported Carter at a one-off show last year, we had eight different colours of long-sleeved T-shirt, and they all sold out."

Sony asked Anne Loates at the Biz to organise this pasta sauce promotion. She soaked labels off 250 jars and replaced them with ones Sony had written and designed.

"For the forthcoming tour, they're selling a white T-shirt, two colours of hooded sweatshirts, three colours of long sleeves, a football shirt, purple jams and black joggers, and they'll all go well."

Just as bands have become more involved in record deals, so they've got to grips with controlling their merchandising. In a post-video age in which image is paramount, bands are fiercely protective of the way they are perceived and marketed.

The "T-shirt" bands have proved that working closely with merchandisers, or even doing the merchandising themselves, is a way to safeguard their identity, satisfy their audience, and ultimately make more money.

At the same time, while bands demand high royalties they want to keep prices down for the fans. With venue concessions taking 25% of gross profits and manufacturing costs at 25%, it means the merchandiser's profits are being squeezed. And with increasingly fashion-conscious fans being fussier about their spending habits, merchandisers have had to respond with a more

Hot p



After EMF made a request for the cut-off sweat-shorts known as jams the band wore themselves, Popworld was the first merchandiser to make it a stock item. The Mega City Four design was originated by Popworld managing director Doug Hurcombe. The company supplies jams to bands at £6, who sell them at between £10 and £15. Popworld sells them through mail-order for £13. After flourishing in the skateboard market, jams have crossed over into both the thrash metal and the indie-rock market, although it's the thrash indie bands who take the lion's share of the business.

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The gold-plated keyring for Pavarotti's Aida event at Earl's Court and Birmingham was Event's idea, since the company had found that keyrings were in demand. The £5 keyring was a reproduction of the concert ticket. 6,000 were made, and while Event didn't sell out, those left over were distributed among staff involved in the events.

flexible and creative service.

"It's more like creating a range of clothes that just happens to have the band's name on it," says Hurcombe.

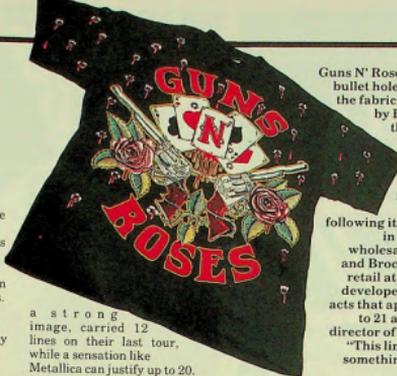
Imagine director Jeremy Joseph claims merchandising can also boost an artist's record sales. "Sometimes people can buy a design without knowing it's related to a record, but when they find out, they'll follow it up."

"We're working with Circa's new signings Ronin, who are part of the International Stussy Tribe gang in LA, whose shirts sell all around the world. This way, music ties into trendy fashion."

Merchandisers have realised they are as much in the clothing industry as the music industry. This is reflected in the demand for quality — only a Haynes or Screenstars Best T-shirt will do.

Merchandisers also look into all aspects of design and printing, where progress with luminous ink, holograms and all-over printing have opened up the field.

New Fast Automatic Daffodils, never a trendy band or owners of



Guns N' Roses' T-shirt has its bleeding bullet holes printed on every inch of the fabric. It was designed in-house by Brockum and produced in the US using a new screen-printing technique that allows a garment to carry high quality print all over. Now Brockum is hoping to repeat the US

sales success of the line following its UK printer's investment in the latest machinery. The wholesale price will be around £5 and Brockum anticipates they will retail at £13. "This design is being developed across a whole range of acts that appeal to the key buying 14 to 21 age group," says Brockum, director of operations Simon Balme. "This line meets their demand for something colourful and instantly recognisable."

a strong image, carried 12 lines on their last tour, while a sensation like Metallica can justify up to 20.

"We're always looking for new ways to carry the same message," says Event managing director Martin Goldsmith. "We invest enormous amounts in artwork and transparencies and look at different embossing and embroidering. You have to have the same appeal as for someone going to Top Shop."

At least the merchandiser has benefited from the artist's desire for artistic approval. "We prefer that the onus is no longer on us, and that we can save time and money by ironing out problems before the proofing stage," says Brockum director of operations Simon Balme.

Some merchandisers are also

happy that bands want to run their own tour operations, such as James or Carter, as production deals ensure guaranteed sales rather than the risk of an unrecouped advance.

"It means we don't do so well on the bands that do really take off, but it's a safer way of working," claims Acme director Mick Wright. "Plus we don't have the money to give them the advance. We can't compete with companies with multi-million dollar resources, so we're happier this way."

It's the biggest companies who have had to adapt the most. Since the surge in independence —

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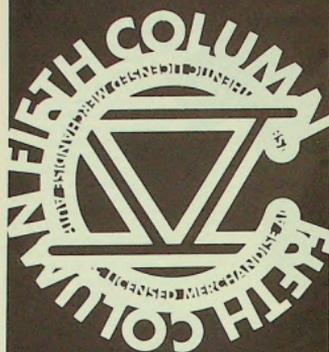
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MERCHANDISING

merchandising's punk revolution, so to speak — newer bands are happier to work with smaller companies, who appear more personable and flexible.

Winterland director of tour operations Andy Burgess admits the company doesn't attempt to nurture up-and-coming bands because it feels they display little loyalty once they climb a few rungs. Anyway, Winterland has the resources to offer a sizeable advance when the necessity arises, he says.

But Brockum's Balme says: "We want to get involved with up-and-coming acts as they are the bands of the future." He admits, however: "As they grow, it might spiral out of their control, as arena business is a lot harder to monitor."

"But first we have to make it known that we're not a faceless corporation — we're decent blokes. It's quite invigorating to have to compete."

The larger merchandiser is also less geared up to working with the smaller band. Overheads and trucking, salary and hotel costs on tour are constant whatever the merchandise sales, and, as Balme points out, it's harder to make a decent presentation in a restricted space.

"You have to do the best you can, like tucking yourself up at the end of the bar, or putting up large notices if the stand is hard to find."

"It's good for a band's image if the merchandise is presented well, rather than sticking things up with gaffer tape. Maybe you won't make money that time, but you might the next time. We worked with The Red Hot Chili Peppers early on, and they've turned into a good proposition."

In the meantime, Brockum will give a band a better rate for printing than if the band went



The Shamen's holographic T-shirt is said to be

unique. The design was by Paul White at ME Company (designers for all Shamen record sleeves and merchandising). The T-shirt is a long sleeved Screenstars Best, while the holographics were supplied by Spacetime, specialist printers in the field, and reprinted by Fifth Column with the band's logo. "It's unusual to go through the printing process twice on the same side of the garment, but the expense comes from the holographic print," says managing director John Cracknell. The Shamen rarely play live so the garment is mainly available through stores. The dealer price is £12, usually retailing at £23.99, and they always sell well, especially in Scotland, reports Cracknell.

straight to the printer — better business at a low margin than no business at all.

Merchandisers can also help out at the retail end, especially in the US and Far East, which is much harder for bands to handle. From all reports, the retail end benefits most from the younger, dance-based acts, where sales cross over from music shops to the High Street.

Tour sales, however, are still strongest in the metal market,

although the indie-rock contingent is catching up.

Agewise, it's still the 16 to 21-year-olds who snap up the most merchandise. Teenies have less disposable cash once they've bought a ticket, while "oddsies" are harder to tempt.

Tastewise, the T-shirt is the clobber that counts — multi-coloured and long-sleeved for dance and indie-rock, black and short-sleeved for the metal crowd, black with vivid colours for the trash crowd, and baseball caps for all.

The older, mainstream market prefers discretion. "You have to tempt them with something they'll do the gardening or play tennis in," says Event's Goldsmith.

The polo shirt with embroidered motif is popular but most still go for T-shirts and programmes. Innovations in jewellery and garments are usually found lacking — Event says it probably won't try to repeat its £200-plus Pavarotti leather jacket — although a set of New Kids On The Block laminated backstage passes did very well.

It all adds up to a lot of variables, especially when margins are tight. Companies could suffer even more if bands increasingly discover that self-sufficiency isn't one long sleepless night.

Goldsmith begs to differ: "Sometimes bands can foul up, usually in accounting. Do they make more money doing it themselves? Do they have good stock control? Do they have staff who are trustworthy?"

"We take that problem away, but they still retain artistic control," he says.

And for many of today's bands artistic control is what it's all about.



The idea for an imitation laminated pass came from Icons, an

American laminates specialist which approached Winterland's

US office and a variety of managers. Despite fears that the item would cause havoc with security, New Kids On The Block and MC Hammer managements agreed to the item. The NKOTB design mimicked a simple tour pass and there were six variations — one for each of the individual band members, and one with a photo of all five. Fifty thousand were made, retailing at £8 each; Winterland sold out over both the band's last two UK tours. Tour staff were alerted about the merchandise so there were no security problems.

Taking control of the material gains

Band managers tell Martin Aston what they require

KEVIN SAMPSON Manager of The Farm

"The Produce label was set up as a result of our merchandising so it's very important to us. Our bass player Carl designed the graphics and a team of mates took the product on the road, while we used independent distributors to sell into retail.

"That carried on from 1989 until March 1991, by which time it had become a huge administrative nightmare, since the band had leapt from playing to 500 people to more than 2,000, so we thought we'd get help.

"We didn't want to completely let go, so we brought in Pete Collins from Mother Merchandising, which was immensely successful.

"He provided expertise, a business umbrella and controlled physical sales and quality control.

"Then we hit a third level. Even before The Farm had a hit, Bravado had persistently claimed they'd do a better job, so we believed them. We felt we were weak on the retail side, so we worked out a deal last September, and then used them for a tour, as a comparative exercise.

"Even in a recession, it made us a bit more money, and took away the headaches.

"The deal is a profit share, after the advance is recouped.

"This way, we stay involved in the choice, quality control and level of security, which we wouldn't if it was a points deal. We insisted there would be a pre-agreed price structure in our contract not to go over £10 a T-shirt. It was a wrench for us to make that leap from £8."

MARTINE McDONAGH Manager, James, and the group's new merchandising company Billy's Shirts

"We started selling James T-shirts in 1989 to generate money for touring. We then developed the retail side so that income didn't fluctuate according to live shows.

"We did a six-month points deal with Bravado on one t-shirt, in one colour, as the music chains wouldn't deal with us direct, but once we'd built up a demand, we approached them direct with more designs.

"We've wanted to expand the merchandising side into a proper company for a while. Billy's Shirts, our limited company, has just come into effect. We'll be having our own clothing label too,



ROGER DAVIES Manager, Tina Turner

"I've had a good relationship with Winterland since I first did a deal for Olivia Newton John's Physical tour in 1981.

"Everything with Olivia had to be good quality, and Winterland offered the merchandising that we wanted. Not all my artists work with Winterland, but Tina Turner has been with them since day one. We've always recouped advances, and improved the deal on each tour. It doesn't mean I won't deal with other merchandisers, as I hear good things about other companies, but I've always got whatever

and we're aiming at the more upmarket end of the clothing trade, with more exclusive, non-James related designs.

"We're also thinking of manufacturing our own shirts so we can have our own labels in them, and choose our own colour dyes.

"Although we've done merchandising for the WARP label for two years, we started working with other hands about nine months ago, like Teenage Fan Club and The Las. It was getting complicated from an accounting point of view to have everything under the James umbrella, so a separate company will simplify matters.

"In the past, we've worked on a straightforward handling fee with bands — say a shirt cost £2.50 but we sold it to a shop for £5, the band would make £1.50 profit and we'd make £1. With the new company, we're having to change our calculations as different shirts have different costings, but it'll still be a percentage split of the profits, which bands will get the lion's share of. Their royalty rate will also improve if they start selling masses."

I wanted out of Winterland, and when you have a good relationship, you tend to stick with it.

"Tina has a royalty deal, which increases at certain sales levels. It seems more common in the UK to go into profit sharing, but I know what I'm getting with a royalty deal. Being in partnership with the merchandiser has too many variables involved. Unless I go into the costings of everything, I don't know enough. But if Tina gets high enough royalties, and can participate in venue savings, where the artist gets a cut of the saving made when the venue agrees to reduce its commission, I'm happy."

PAUL CUMMINS Co-manager, Dire Straits

"We used to be with Showtime, but the company went out of the size, in terms of back up and administration, that we needed for a long-term tour like this, so we started working with Adrian Hopkins from March 1991, who we'd been aware of for a long time.

"It means that if we're out of green, three-button polo shirts at a show, I can phone him at home and he'll tell me why. That's not to say we wouldn't get a good service out of a company like Brockum, but we like to stay loyal to the people we work with.

"Dire Straits aren't a typical merchandising act, unlike, say, Iron Maiden. You couldn't force a Dire Straits fan into buying a denim patch, and it's on those small items that you can clock up a great deal of revenue. Built into the deal is that the band wear most of the items produced, whether at home or when they're going out, so that gives us another opportunity to oversee the quality of goods that are sold in our name."



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required by Wandsworth based Record Company

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Independent record company in West London requires experienced professional to take responsibility for the diverse and complex royalty/copyright accounting functions and relationships with artists representatives, collection agencies etc.

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Please send full CV to Box No 9010, c/o Music Week

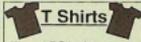
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Must be able to perform serious responsible functions for the company including administrative/secretarial duties and sales desk and soliciting and administering sales/distribution. Also acting as secretary for directors. Age immaterial, but this position requires a mature outlook and someone able to cope with all duties. Must be computer literate and able to set up office systems. Windsor area.

Tel: Pop & Arts Ltd 0751 857181, Mr Lynton or Mr Pashman.

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DOOLEY'S DIARY

Remember where you heard it: Brits PR supreme **Bernard Doherty** had an even busier run-up to the awards this year when he **moved house** on Thursday. He is currently **squatting** with relatives until the new gaff is ready . . . The patter of **tiny feet** is resounding around **Chez Pinnacle** with **Sean Sullivan** and wife **Helen** taking receipt of a baby girl, label manager **Ian Rowe** and wife **Maggie** taking delivery of a boy and telesaes supervisor **Linda Croxford** threatening to give birth in **Steve Dickson's** office . . . Watch out for **Island MD Marc Marot** and baby **Luc** in the promo for **Robert Palmer's** *Every Kinda People*, out February 24 . . . After that record-breaking bid for **INR2** how about **RADIO 1** for **£30,000**? That's apparently the cost of the **number plate** if you want it . . . **Jonathan King** threatens dire consequences to anyone attempting to skip the Brits show and just go to the party, like **No Entry**. Party-goers must have their passes validated at the show, warns **JK** . . . **Mayfair Studios** has adopted much-touted Seventies revivalists the **Funkin' Barstowards** as its "house band", and now plans some live recordings . . . London's **Dorchester Hotel** was the scene of fevered anticipation last Wednesday as **Sony's** European

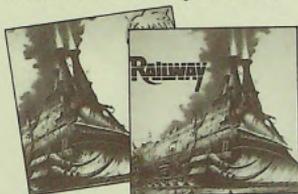


The Return of Spinal Tap: MCA PR man John Roy expresses his approval of the new album out next month. Either that or he's just about to throw up . . .

execs met to get their listening gear around the new Springsteen albums and share a chat with the **Boss's** long-time manager and confidante **John Landau** . . . Kiwi rockers **Crowded House** have hit on a novel way to promote their new single, *Weather With You* — sponsoring the weather slot on **Chiltern Radio's** East of England service when they play **Cambridge Corn Exchange** in March . . . Well done **Entertainment UK** which last week presented a cheque for **£7,000** to the **Guide Dogs for the Blind** . . . The cheque presented by **EUK** managing director **Jonathan Weeks** is enough to train 10 dogs . . . **Stoke-On-Trent** had never seen anything like the **Terry Blood Distribution Buyers' Bash**. Even the cabbies went out on strike in protest! . . . After **PWL's** **Trevor Eyles** was voted **Flash Bastard** of the year and **Sony Music's** **Pete Wildman** **Awkward Sod**, **TBD** buying director **Alasdair Ogilvie**

Comedian **Jim 'Nick Nick' Davidson** can certainly hold his own on stage. But all that riotous fun could not be achieved without a secret weapon, one **Jim** likes to hold firmly in his right hand. "A stand-up comic has just one prop with which to ply his trade," he quips. "A microphone." Five years ago **Davidson's** search for a decent PA led him to the **American Meyer** system. So impressed was **Jim** that, following the advice of **Victor Kiam**, he bought one, starting an equipment list that has now outgrown two warehouses and spawned his own successful PA rental company, **Alpha Audio Davidson**.

got his come-uppance, ambushed by a **kissogram**. But who's got the **Polaroid**? . . . It was all worth it to see **PWL's** **Tilly Rutherford** crooning a karaoke **Earth Angel** to the 100 gathered guests . . . **Wanted**: labels to launch albums, singles, artists at **Sound City**, the **unique BPI/Radio One/MU event** in **Norwich** in **April**. Call **Sam Cunningham** on **071 927 4346** . . . Expect some details this week on **National Music Day** . . . Having bid **£4m** for **INR2** and enjoyed a **long lunch**, a ruddy-faced **Michael Mallet** slammed the radio auction as a "ridiculous system", before being restrained by colleagues . . . Was that **Obie** seen at the **Inn On The Park** on Thursday sipping cocktails with **David Simone**? . . . More Brits: is **JK** being mischievous when he says one guest may be bringing a **chimp** with him? . . . And what's this? **Generous accountants**? It seems so, with **Touche Ross** paying for 200 **Brit School students** to attend the Brits . . . Meanwhile the school's own awards are set to be sponsored by



Stop that train! The debut album from **Railway** (right) steamed into serious trouble when displayed at **Midem** by **Intercord**. One brewster on the stand was **Revolver FM** boss **Paul Birch** who instantly recognised the artwork from his own company's 1986 **Diamond Head** album, **Am I Evil**.

John Giacobbi's **Entertainment Law Associates** . . . Less than a month after announcing the closure of its London office, **Atlantic** has decided to **retain** European rep **Mary Hooton** after all. That's bad news for one **Brit-nominee's** label, however — she was due to join its **Magnificent and Growing** international department two days later . . .



music week
Incorporating Record Mirror

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A few tricky ones...

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