

Sony serves up CD series with TV cook Floyd



**Natty dread**  
Profile of Kiss's dreadlocked Gordon 'Mac'

The information source containing the official charts



Six-page supplement focusing on UK recording industry



# Music week

For Everyone in the Business of Music

29 FEBRUARY 1992 £150

## Labels unite for tribunal

UK record companies are uniting around PPL to fight to protect their broadcast copyright — with John Brooks at the helm.

PPL chairman and chief executive Brooks has signed a new contract with the company just a week after saying he was to quit at the end of March.

And he will go into June's crucial copyright tribunal over the royalties radio stations pay with the support of a new steering committee of MDs.

Brooks says: "I am delighted to say we have reached a new deal which will see a new relationship between myself, PPL and its shareholders."

Insiders point out that record

company managing directors have tended to delegate their seats on the PPL board to their business affairs directors in recent years and this has led to misunderstandings between them and Brooks.

The formation of the new steering committee will tackle that and help PPL prepare for the tribunal.

Brooks' announcement last week that he was to resign came at the end of long negotiations with shareholders' representative Sony Music chairman Paul Russell.

"The negotiations were extraordinarily convoluted," says Russell.

"We got down to the wire."

## MD 'free to go'

Paul Conroy takes over as managing director of Virgin Records today (Monday) after a two-month battle to free himself from his Chrysalis Records contract.

Conroy finally signed release papers on Friday to allow him to make the belated move, revealed by *Music Week* in December last year.

He says: "I was interested in going earlier, but I told EMI I would stay on until my contract finishes. Now it's very difficult, like leaving a girlfriend."



Conroy: Virgin hot-seat

Both Conroy and EMI refuse to comment on details of the severance but the new MD denies writs have been exchanged.

## Label halves tape prices

Virgin Classics is almost halving the price of its full-price cassettes, writes Phil Sommerich.

Marketing manager Liam Toner says dropping full-price cassettes to mid-price level is a response to a virtual collapse of the full-price classical tape market.

"Apart from the crossover

market, people don't want to pay £9 for a cassette any more," he says.

All 120 existing titles are being cut to a retail price of about £5, and a number of deletions will be reissued as part of a Virgin Classics cut-price campaign. The reduction takes immediate effect.

"With the difference in



Green: seeking mandate

## Green quits BPI council

China Records managing director Derek Green has quit the BPI council after five years in protest at its stance on the independent chart.

He alleges that plans for genre-based "alternative" charts currently being trialled have been railroaded through by majors who wish to kill off the present distribution charts.

But he says he will stand for the council again at the BPI's June AGM on an indie ticket in the hope of winning a mandate from smaller companies.

"My purpose in resigning is to bring attention to this so small companies do not wake up one morning and find they have lost one of their most important outlets," he says.

Critics of the existing chart argue that distribution is not a satisfactory criterion and the industry should move towards a genre-based chart more understandable to consumers. Supporters argue that indies need their own chart to win overseas deals and that there is no better criterion.

BPI charts committee chairman Tony Powell says: "The council has not closed the door on the indie chart."

The decision to back an alternative chart was taken democratically, he says.

## Brits effect biggest yet

The Brits 1992 had the biggest impact on record sales of any event since Live Aid, according to Gallup estimates.

The event added a total of 355,000 extra album sales in the first three days after the event last week. Some 230,000 of those sales were made up of albums by featured artists.

Along with the Brits album, which sold 45,000 copies in its first week, the biggest gains were made by Simply Red, Seal, Beverley Craven and Lisa Stansfield, whose album sales all doubled compared with the previous week.

By last Thursday, the albums' sales had already achieved the levels of the whole week prior to the Brits.

The Gallup figures take into account the boost made by

Valentine's Day, which usually adds 5% to sales.

The news comes before official TV viewing figures are announced by BARB this week. Early estimates suggest that between 8.5m and 10.5m people tuned into the Wednesday night show.

Last year's show attracted 5.5m viewers.

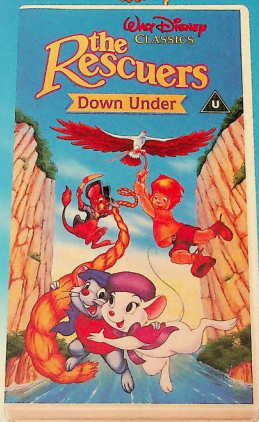
Event producer Lisa Anderson says: "The main reason for the increased interest must be the fact that none of the results were known until the show was actually broadcast. That creates a lot of extra interest in the event."

"Moving the event to later in the week also may have made a difference, coming directly before the best sales period of the week."

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## Warners in stock rejig

Warner Classics will next month introduce a new system to reduce its UK stock holdings, writes *Phil Sommerich*. The move means the entire 1,200-title Warner catalogue, including albums previously marketed only in other territories, will be available to UK retailers.

Only 500 fast-selling lines will be held at the Alpertown distribution centre, but these account for most retailers' needs, says the company.

"It is a response to market conditions," says Bill Holland, general manager of Warner Classics UK. "It enables us to carry much lower stocks, with the stock risk being held by our distribution centre in Germany. But it will mean more rather than less choice."

Minimum orders for stock from Germany will be £100 and must be addressed to the Warner Classics office in Kensington, rather than Alpertown. Delivery will be about 10 days.



Richard Perry, the new boy in big promotions at BMS, proved his dedication to the firm with this wee little winkle act as he delivered Annie Lennox's new single *Why?* (out on Radio 16) for an early morning airing on March One's Breakfast Show. Clearly an old hand at pizama parties, Perry has a fair bit of catching up to do on the PR picture spin, as producer Ric Diazell (centre) and Bruno Brookes (right) amply demonstrate.

## Classic FM in 11th-hour trials

Classic FM is to begin a series of last-minute road tests for its musical format in an attempt to iron out major policy differences.

The winner of the first INR franchise has obtained six restricted licences for the experimental broadcasts which start today (Feb 24).

The station has revealed that it is to operate a playlist but major disagreements have

emerged over precise details of programming.

Station director Ralph Bernard says: "Each of the board have strong views on what popular classical music should be and they vary significantly."

"We will try to establish if we want walk-to-wall Blue Danube, adverts music or lots of light opera."

Selected listener panels will be surveyed on the limited

broadcasts in Bath, Coventry, Durham, Edinburgh, South West Manchester and Tedington.

Classic FM is also researching a sponsored classical chart.

The test broadcasts will run for three weeks on 101.6FM from 6am to 9pm. The station's eventual national launch is due later this year.

● Classic FM has joined the trade association AIRC.



Derek Green's resignation from the BPI council has to be taken seriously.

No-one can remember a council member ever resigning before on principle. The fact that it is Green who has done so is all the more extraordinary.

He is by general recognition a man of wide experience (25 years), who generally takes a balanced view and someone who has served the industry well.

It would have to be a matter of some urgency to provoke him to act so dramatically.

His fear is that, in the absence of any assurances to the contrary, the planned "alternative" genre chart will displace and eventually kill off an indie chart.

The case for each is undeniable. Independent labels are adamant they need a vehicle for international licensing.

Majors are equally certain there needs to be a media-friendly genre chart.

But if the requirements of each are equally valid, they are also equally weak.

Distribution certainly isn't an ideal criterion for a chart. But equally, a genre chart has the basic flaw that it must be selected subjectively.

The simplest solution would be to have neither and concentrate on the chart that matters, the main one. But if that is not practical, a way must be found to satisfy both needs.

John Brooks's bizarrely public renegotiation of his contract should not cloud the issue of PPL's forthcoming copyright tribunal.

While there may be differences of emphasis, the industry is united on one vital point.

Any promotional benefit record companies get from radio airplay is incidental to one overriding fact — radio stations make their money out of other people's work, the music industry's. They should pay for it.

Steve Redmond

## Pearce swaps to licensing division

Jeremy Pearce is to leave his job as head of Sony Music Publishing after just six months to run the company's newly Licensed Repertoire Division.

The move sees a restructuring of the major's international licensing system which will now be administered centrally, rather than on an "ad hoc" basis.

The new division will take over administering current international licensing deals with labels such as ARS, Curb and Produe.

It will allow labels to maintain their independence in their home territories while benefiting from Sony's international muscle, says Pearce, who will be managing director of the new division.

"Our international licensing deals have not really been handled systematically. It was largely on an ad hoc basis," he adds. "I have been pushing for this division because it is such an important area."

Pearce says he is sad to leave the publishing company. "I didn't want to leave, but this is such an interesting area. I can't handle it as one-half of my responsibilities."



Teenager Leo Ithenacho has become the first Brits School student to be signed after a swoop by Sony Music Publishing. Ithenacho, 14, was signed by Jeremy Pearce in one of his final moves before quitting as senior vice president of Sony's publishing arm. Lord Michael Birken, president of the school, says: "It is terrific news. We could not have a better advert for the school." The student is pictured (centre) with Jeremy Pearce, Lord Birken and managers Tony Lusselle and Jeff Chegwain.

He says he has just signed a major publishing deal with Steve "Silk" Hurley and another big signing should be completed soon.

A new managing director of Sony Music Publishing UK will be appointed in the next month. Pearce will retain the position in the interim.

Pearce will not take on his new role until June however,

in the meantime taking over as acting MD of Sony Music Belgium until a permanent appointment can be made. In the interim, he says he will split his week 60-40 between Brussels and London.

A marketing director is also to be appointed to the new division, which will see Pearce reporting directly to Paul Russell based in Soho Square.

## Rozalla ready to fly with Sony

Sony has offered Rozalla a £525,000 advance to leave Pulse 8 and sign a six-album deal with the major, the High Court heard last week.

The offer was revealed as the artist and management company Mad Hat Music attempted to stop Pulse 8 releasing her debut album as planned next month.

The artist wants to release it through Sony.

Pulse 8 managing director Frank Sansom, who countered Sony's approach with a

£150,000 bid when he heard of the deal backstage at the *Wogan* show on January 21, says the recordings are his because he paid for the £16,000 recording costs.

Although there is no written agreement, Sansom insists the two parties had an informal agreement over the album. Rozalla and her manager Chris Sargeant only voiced concern about terms three days before the album was completed, he adds.

Mad Hat director John Rubin

said the artist is keen to move to Sony because of doubts over Pulse 8's ability to pay her.

The label has not paid Rozalla anything from the proceeds of the singles *Everybody's Free*, *Faith and Born To Love Ya*, which have sold a total of around 310,000 copies in the UK, he said.

Pulse 8 is also understood to have earned around £45,000 from licensing the tracks to about 15 compilations and from European licensing, he added.

The High Court hearing precedes a full trial which is not likely to be heard for more than a year. The judge is expected to rule that either Pulse 8, Sony or both can release the album — entitled *Are You Ready To Fly* — with damages assessed at the trial if his decision is then reversed.

Alternatively, the judge could rule that neither side can release the album until after the trial. However, both sides would then be forced to negotiate to avoid a trial.



Record companies and independent managers often see independent promotion as a kind of first division reserved for top acts. As a poacher turned gamekeeper I cannot pretend I have never said the same.

But the time has come for the industry to realise in-house departments do, if allowed, compete on equal terms with the big league of independents.

When I started promoting records, independents were like the business's barrow boys. In-house too, it was a fairly amateurish affair.

The record industry made loads of money and the pluggers spent it on long lunches.

In the early Eighties the smarter indie pluggers cleaned up their act and got professional.

Management and company bosses realised the benefits of having a pluggers they could contact after 1pm. In-house staff faced losing their jobs or following suit and getting professional. To their credit, most of them did the latter.

But by the time the companies' own staff caught up, the independent pluggers had all the prestige acts. It is a tradition that is proving hard to break.

As I build a department at Arista I will have first claim on all artists. The Lisa Stansfelds of the future will not need to be farmed out.

Old habits have to be changed.

An MD friend of mine signing an act was told by the manager that he wanted indie promotion because he did not know the in-house team. The MD replied: "I'm glad you said that because I was thinking of hiring an independent manager because I haven't worked with you before."

It's time for more of us to stand up for in-house promotion.

When I was at Epic we were successful by letting very little go outside and at Arista that is how it will be again.

Richard Evans is head of the newly created in-house promotions department at Arista

# Designers back vinyl

Two record sleeve designers have launched a campaign dubbed Pro Vinyl to prolong vinyl's life as a viable format.

The campaign, headed by Trevor Jackson and Graham Tunna of Bite II, a design company which has produced the Beverley Craves and PM Dawn single sleeves, will feature a distinctive logo.

Jackson says: "We are not against CD — I buy a lot of stuff on CD — but vinyl is still



ProVinyl: 'still viable format'

popular with a lot of people and they ought to have the freedom to choose."

The pair plan to produce merchandise and even a record, and hope to persuade record companies to feature the logo on the sleeves of vinyl releases, similar to the BPI's Home Taping Is Killing Music campaign in the Eighties.

Companies and individuals wanting to reach the campaign, phone: 071-608 2517.



U2: nine-year hiatus

## U2 to make TOTP return via satellite

U2 are to appear live on Top Of The Pops for the first time in nine years this Thursday through a satellite link-up with Orlando, Florida.

The band will be promoting their new single One, released today (Monday), with the performance at The Lakeside venue just three days before beginning a 32-date US tour.

The last time the band appeared on Top Of The Pops was to promote the single New Year's Day in February 1983.

Nigel Sweeney of Ferrat and Spanner, who has been organising the satellite link-up since Christmas, says: "It's going to be fantastic. The band are really up for it, they are very excited."

The satellite link has been relatively cheap to set up because all the technical requirements are in place for the tour, he adds.

# Inflation stymies UK growth in 1991

A raft of major releases failed to save 1991 for the record industry, according to latest trade delivery figures published by the BPI.

The trade value of the UK record market topped £700m for the first time, but at £709.5m the market was just 4.6% up on 1990. With inflation at 5.5% for the year, the market effectively shrank.

Most worrying of all, however, was the decline in album units.

The fourth quarter of 1991 was the 10th consecutive quarter to register a drop in album shipments.

The market has declined from 168.8m units in the year to June 1989 to just 142.5m in

THE UK'S FLAT RECORD MARKET					
	1988	1989	1990	1990	% change 1990/91
<b>Singles</b>					
Units	60.1	61.1	58.9	56.3	-4.3%
Value	£75.5m	£80.3m	£78.3m	£76.7m	+0.6%
<b>Albums</b>					
Units	160.3m	162.6m	150.7m	142.5m	-5.5%
Value	£536.8m	£600.5m	£600.2m	£631.0m	+5.1%
<b>Total value</b>	<b>£612.3m</b>	<b>£680.8m</b>	<b>£678.4m</b>	<b>£709.8m</b>	<b>+4.6%</b>

Source: BPI

calendar 1991, a fall of 15%.

The value of the albums market has grown nearly 10% over the same period to £631m, but the rise has been attributable to the switch to

the higher-priced CD format and general price increases.

The singles market had a flat 1991 ending up 4.3% down in volume to 56.3m units with value up just 0.6% to £78.7m.

## Sony serves up gourmet set

Sony is teaming up with TV cook Keith Floyd to sell classical recordings through food retailers with a new series called Dinner Classics, writes Phil Sommerich.

The first six discs, to be released in April, will aim to appeal to buyers' stomachs as much as their ears.

Each album bears the title of a type of cuisine, and instead of sleeve notes on the music, contains recipes for a three-course meal reflecting the album's title. The music is also chosen to blend with the album theme.

The first titles are The French Album, The Italian Album, The Viennese Album, The Japanese Album, The Sunday Brunch Album and Dinner For Two.

"It is just the thing for people who are planning a big dinner party and want the



Dinner For Two: combines music, menu and TV's Keith Floyd

right music for the meal," says Sony Classical spokeswoman Katherine Howard.

"Each disc gives 75 minutes of music, so you won't have to get up during the meal to change CDs. The concept worked very well in the US and we are hoping to sell it in to supermarkets over here."

The US version has sold

more than one million units since its launch in 1989.

● Organisers of the Classical Music Show, to be held at London's Barbican on September 24-27, say they are delighted with support for the venture.

Biddulph, Book Club Associates, Collegium, Conifer, and Virgin Classics are among the 27 confirmed exhibitors.

## Tube team behind new TV series

Tyne Tees is launching a new ITV network Saturday morning children's show produced by the team behind The Tube.

Limbs Five, fronted by No Limits' Jenny Powell and stand-up comic Lewis MacLeod, begins an initial 10-week run on April 25, produced by Lesley Oakden.

Oakden, for two-and-a-half years associate producer of The Tube, heads a production team which includes Geoff Brown, associate producer of the show for all of its five years.

Brown will have special responsibility for the show's music content.

The ITV programme will feature at least one act live in the studio every week, says Oakden. The show will also highlight one video a week, chosen by a viewers' phone-in.

# IPC pop titles weather storm

IPC's music titles have weathered the recession according to latest ABC circulation figures.

The boost comes at a time when the publisher's flagship consumer titles recorded falling circulation and rival titles such as Maxwell Consumer Magazines' *Rage* were forced to close.

The figures show the week-

lies *NME* and *Melody Maker* have been more resilient in the recession than other titles.

IPC's arch-rival in the youth and music market, Emap Metro suffered falls in the circulation of its flagship titles *Smash Hits* and *Q*, though the teen title *Big!* jumped 25% in the latest figures to reach a total of nearly 260,000 copies in the July-Dec 1991 period.

## POP MAGS ON THE RACK

	July-Dec 90	Jan-June 91	July-Dec 91	% change
<i>Big!</i>	206,700	264,100	259,500	-2%
<i>Vex</i>	90,900	102,200	100,500	-1%
<i>Select</i>	75,700	76,000	80,300	6%
<i>Melody Maker</i>	70,100	67,800	70,200	—
<i>Q</i>	173,100	162,000	166,100	4%
<i>NME</i>	121,900	115,500	115,300	-5%
<i>Smash Hits</i>	474,500	492,200	391,100	-17%

Source: ABC

## BBC launches magazine for classical buffs

BBC Magazines plans to unveil a new classical music title with close links to its programming on Radio Three and BBC TV.

The launch, due later this year, follows the arrival of *Classics*, a more populist sister title to *Gramophone*.

Both new titles aim to capitalise on the expansion of the audience for classical music. But Heather Aylott, publisher of the BBC title says it will appeal to traditional classical buffs as well as the new audience.

And she discounts fears that the title will be launched into an overcrowded market.

"The breadth of coverage will make our title very different from *Classics*, or any other," she says.

The Henry Hadaway Organisation is launching a new magazine *Replay* focusing on mainstream music and reissues in a joint venture with publisher Brackland Publishing. Coming with a cover mounted CD every month the title will be priced £3.25, with circulation hoped to settle at 90,000 says editor Chris White.

The title will aim at consumers who buy most of their music through record clubs and petrol stations, he says.

# Beatles court row homes in on DCC

EMI Records could be left without rights to release the Beatles' entire catalogue on Digital Compact Cassette and Mini Disc as the result of a current High Court hearing.

Apple Corps is challenging EMI's right to release CD versions of the "red and blue" compilation albums, and its rights on new formats is also in question.

Neither side will comment, but a ban on DCC and MD releases would be the most possible outcome for EMI.

It is understood that EMI considers Apple's move on DCC and Mini Disc to be little more than a bargaining ploy however. Because EMI owns the sound copyright to the sound recordings, even if Apple hold out, it could not take the albums to another label.

EMI would simply be forced to negotiate terms on the new technology.

Apple won a temporary injunction over the red and blue albums — which cover the

years 1962-66 and 1967-70 — last year, blocking a CD reissue planned for the Christmas market. Apple claims that under the terms of an agreement struck in 1989 the releases cannot go ahead without its consent.

The issue of DCC and MD releases has only arisen in the last few months.

The High Court hearing, which began on Monday last week, is expected to come to a conclusion by the end of this week.

## MTV seeks new music boss

MTV Europe is hunting a new head of music following the promotion on Brian Diamond to executive producer.

Diamond is stepping down as director of music programming after four years in favour of a return to production — a role in which he helped launch MTV Europe in 1987.

He fills the post left vacant by Brent Hansen, director of production and programming.



Diamond: promotion

Hansen will retain overall control of playlisting and music content while the channel seeks to replace Diamond.

"The talent relations role has given me the opportunity to expand my knowledge of Europe and MTV's primary subject — music," says Diamond.

"We are now in a very exciting position for the future and I look forward to guiding the production team's output," he says.

Emap Metro has appointed Sue Hawken publisher of *Q* in addition to her responsibilities for *Smash Hits*, *Select* and *Big*. Hawken, who also becomes publishing director of Emap Metro, joined the company in 1986 as marketing assistant.

PolyGram TV and Flying Records are launching a "six figure" TV marketing campaign lasting six weeks for its *The Very Best Of Frankie Valli And The Four Seasons* album released today (Monday). The release coincides with Valli's first UK tour for 12 years.

Johnny Walker has been appointed as A&R manager of Perfecta Records. Walker, former A&R manager at Urban/Polydor, will report directly to A&R director Paul Oakenfold.

Our Price has secured exclusive rights to sell Amnesty International's Big Three-O Video. Produced by the Video Collection, it will be priced £12.99.

Indie distributor Mo's Music Machine is launching a dance label, The White House. For details contact Mitchell Silver on 081 520 7264.

The opening of Tower Records new store in Kingston upon Thames has been delayed due to power supply problems. The new shop is now expected to open this autumn.

Haringey Arts Council is to run a series of seminars on aspects of the music industry throughout March. Details and registration from Peter Sinclair on 081 801 9520.

Willie's Place, the Fulham restaurant opened by rock insurance broker Willie Robertson last May, has closed. Robertson blames the recession for the closure, but says he is already planning a comeback.

## Natural life

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TRIBE

## WHAT'S THE DEAL?

Who's Signed To Whom

**FAMILY GO TOWN** — Five-piece from Leamington Spa. Rock. Barbed pop with female Hammond player. **Signed to:** Vertigo **Management:** Simon Stanford **Type of deal:** album **Signed by:** Simon Abbott — "Some friends mentioned them to me. I got a tape and Simon said they were doing a gig. I thought they were one of the most exciting and innovative bands I've seen live."

**JAMIROQUA** — Solo soul vocalist from Ealing, London **Signed to:** Acid Jazz **Management:** Tungi Williams and Kevin Simpson **Type of deal:** singles with options for five albums **Signed by:** Kieron Harley — "Tim and Kevin brought in a demo of one tune. We all thought it was really good and signed it."

**ONE DOVE** — Moody, dynamic Scottish three-piece club act with whispery girl vocals. **Signed to:** Warner Chappell **Management:** Martin Manley **Type of deal:** album **Signed by:** Sas Metcalfe — "The scout, Anthony Cavanagh, acquired a tape. We listened to it, liked it and signed them immediately. We felt it was something coming out of the clubs with the songs to make a great album."

**PITCHSHIFTER** — Distorted, grungy industrial metal four-piece from Nottingham **Signed to:** Earache **Management:** none **Type of deal:** album **Signed by:** Digby Pearson — "A friend of theirs, who often drops by the office, brought in one of their new tapes and I really liked it. I'd thought to read last album, on Peaceville."

**REBEL MC** — Solo rap artist from London **Signed to:** Big Life **Management:** Simon Goffe, Heavyweight **Type of deal:** album **Signed by:** Tim Parry — "It came out of the blue. He was available and Simon Goffe came to us. We thought he was a Big Life kind of artist."

**TERRORVISION** — Four-piece hardcore rock n roll band from Ratley. **Signed to:** Warner Chappell **Management:** Al Rhodes **Type of deal:** album **Signed by:** Sas Metcalfe — "We thought they had the energy necessary to be a good rock band — good songs and we liked their attitude."

**THAT UNCERTAIN FEELING** — Four-piece indie guitar band from Manchester. **Signed to:** Dead Dead Good **Management:** Craig Cash **Type of deal:** album **Signed by:** Andy Wood — "The band send out demo tapes to Factory, 4AD Creation, ourselves. The others either sent the tape back or didn't reply but we were very impressed by it."

**THE GOD MACHINE** — Three-piece rock band from San Diego. **Signed to:** Fiction **Management:** none **Type of deal:** album **Signed by:** Chris Parry — "A member of my staff was watching them but we got interested when we saw what they could do in the studio. Most record companies were keen to sign them after their EP on Eve Records, but they chose us."

**THE PICTURE HOUSE** — Five-piece contemporary rock band from Dublin **Signed to:** Chrysalis Music **Management:** Cieron Daley **Type of deal:** album **Signed by:** Stewart Slater — "Anthony Bland from our LA office got the tape from a friend in Ireland. He saw them and told us they were the best band he'd ever seen."

**THE STAIRS** — Sixties-influenced four-piece from Liverpool **Signed to:** Warner Chappell **Management:** Pam Young **Type of deal:** album **Signed by:** John Brice — "I'd been aware of them for about a year — Tony from the Real People first told me about them — he'd seen them in a rehearsal studio. I went to see them play a few gigs in Liverpool and signed them."

**URBAN SPECIES** — Rap duo from Birmingham **Signed to:** Talkin Loud **Management:** Caroline Pead **Type of deal:** album **Signed by:** Gilles Peterson — "Caroline brought a demo to me. It was wicked and I snapped it up before a race could ensue."

**VADER** — Death metal trio from Poland **Signed to:** Earache **Management:** none **Type of deal:** album **Signed by:** Digby Pearson — "I keep in touch with the underground network and heard their demo tape. Their extreme sound suits Earache."

## Maestro Glass makes his Point

When controversial godfather of minimalist music Philip Glass began looking for a partner to help him found a record label, he didn't have to wait long. "Philips showed terrific enthusiasm," says Glass.

The result, Point Music, which launches next month as a 50-50 partnership between Philips Classics and Glass's own company, Euphorbia Productions, has a lot going for both sides.

Philips gains the street cred of working with a composer whose hypnotically repetitive music may be vilified by critics as "aural wallpaper" but has a large, ardent youth following. As Dr Hans Kinz, president of Philips Classics Productions, puts it: "Philip Glass and Point Music will place Philips Classics at the forefront of the contemporary music scene."

For Glass, the company's participation means respectability as well as global distribution and promotion.

"It does mean the composers concerned will be taken a shade more seriously," he says. But Point Music will not just record reflections of the Glass music style.

The first three albums — Mapa, by the Brazilian ensemble Uakti; John Moran's opera on murderous cult leader Charles Manson; and The Screens, a collaboration between Glass and West African musician Foday Musa Suso — represent a broad swathe of modern music.

"We are not after composers of the academic variety, there are other companies recording third- and fourth-generation Stockhausens," says Glass.

He is also not seeking new age composers: "If Philips wants a new age label, I could give them plenty of material I have been sent," adds Glass.

Point Music's catalogue, he says, will be the material that falls between the two extremes, an area which critics and major record companies alike have refused to take seriously. But as a measure of the market's potential, the past 25 years has seen Glass's album sales soar from 20,000 per release to 200,000.

Todd Levin, Scott Johnson, Jaron Land, and in the UK, Gavin Bryars, are among composers Point is talking to. Glass, whose operas, film scores and concert music have had him working simultaneously with pop poet Alan



Glass act: new label has Philips Classics' backing

Ginsberg, novelist Doris Lessing and singer Linda Ronstadt, is resigned to being tagged as a "minimalist".

In Europe he is gaining some respectability — his violin concerto is to be recorded by Gidon Kremer and the Vienna Philharmonic under Christoph von Dohnanyi — but he points out that in his home town, the New York Philharmonic has yet to play one of his works.

Point Music may earn Glass more universal respect even though his contract with Sony

allows him to perform on only one Point release per year.

"I think minimalism died out in 1974," he says, "in the same way that when I was young people talked about impressionism, but don't any more. In 20 years' time people will play Elliott Carter and Harry Partch, and I hope, me, and call it all late 20th century music."

Point Music could put the diversity of contemporary music, which puzzles record labels, critics and audiences alike, into focus. Phil Solomon

**SURVEY**

TABLOID



Michael Jackson heads MW's tabloid survey for a third month, with five pop

page lead stories and nine other mentions in the four weeks to February 6. Interest in the star was enough to put him a long way ahead of The Rolling Stones, who came in second with seven items in the *Daily Mirror*, *Daily Star* and *Sun*.

Bernard Doherty, director of the Stones's PR company, Laister Dickson, says pop editors honed in on Bill Wyman's future and the Steel Wheels film, *Live At The Max*.

"The Stones are the ultimate rock band," he says. "There are few bands that can create tabloid interest like they can." The *Star*'s eclectic coverage included an interview with former Stones guitarist, Mick Taylor.

Linda Duff, pop editor, says: "Mums and dads appreciate items on the Stones and it's part of our policy to include occasional raves from the grave."

# Parry puts indies on the radio map

XFM, the experimental north London radio station scheduled to broadcast alternative and independent music for four weeks this spring, is undoubtedly good news for the record industry.

As a commercial prospect for its backers, however, it makes less sense.

"Financially, it will be a total disaster," predicts one observer. "Anyone who had a bean of sense in his brain would not get involved in this fiasco."

Surprisingly, the harsh appraisal comes from Chris Parry, founder of Fiction/Desire Records, and co-director of XFM. "I've made money from this area of music," he explains. "I suppose at this stage I'm just putting some back in."

Two rooms in Parry's West End office have been given over to the UK's first legal alternative music station.

His partner Sammy Jacob came up with the idea after organising a radio station at last year's Reading Festival.

Jacob, who has been immersed in the alternative scene for several years, promoting bands such as Carter, Manic Street Preachers and the Pogues. Fanchab at the T&C2 in Islington, estimates the experiment will cost between £20,000 and £80,000, around 10% of which is covered by a sponsorship deal with the *NME*.

"There isn't really a station on at the moment that has such an appeal to our readers," explains *NME*'s marketing executive Robert Tame.

XFM is seeking further sponsors, and is targeting potential advertisers which Jacob estimates could cover a



Willing to experiment: XFM partners Parry (left) and Jacob

further 70% of his budget. "If we get around two or three minutes of advertising per hour, that will be enough," he says.

"The main potential comes from venues, record companies and record shops which currently advertise in the music press."

Indeed, XFM's targeted audience should prove a godsend for companies promoting alternative rock acts.

Existing commercial stations have some specialist shows devoted to the genre but generally little attempt is made to attract relevant advertisers.

Independent Radio Sales (IRS) markets airtime for half the UK's commercial stations. But when asked about advertising availability on alternative shows, IRS recommended buying time in only four existing "appropriate" programmes, two of which turned out to play heavy metal.

And the station is not only good news for advertisers.

"It's exactly what we need," says Scott Piering, the pluggier behind KLF. "I've always thought that there's a definite

place for our kind of music," he says.

Although XFM's 28-day licence to broadcast across north London from April 13 makes little commercial sense in the short-term, the directors plan to use its anticipated public success as a campaigning platform for a permanent London-wide service.

"We need to prove to the Radio Authority that the station is desperately needed," says Jacob.

Although commercial radio is currently suffering from a dearth of revenue, the long-term prospects for an alternative music station look healthy.

The last time a London-wide FM licence was advertised in 1989, nine of the 40 applicants offered research supporting the viability of a rock music service of some type.

And the success of dance station Kiss has proved that an audience for niche music radio exists among young Londoners.

All XFM needs is access to a permanent slot on London's crowded FM waveband.

Grant Goddard

**EXPOSURE**

MONDAY FEBRUARY 24

Stage One featuring That Petrol Emotion, ITV: 4.30-5.30am (regions every day)

TUESDAY FEBRUARY 25

Mark Goodier's Evening Session featuring Public Image Ltd, Radio One: 7.30-9pm

The Girl From Nuthush

featuring Tina Turner, BBC1: 10.50-11.50pm

WEDNESDAY FEBRUARY 26

Rapido featuring Public Image Ltd, Massive Attack and Naughty By Nature, BBC2: 7.30-8pm

Hit The North featuring Sugarblast, Radio

Five: 10.10-10.15midnight

THURSDAY FEBRUARY 27

Top Of The Pops, BBC1: 7-7.30pm

Emmylou Harris In Concert, Radio Two: 7.32-9pm

FRIDAY FEBRUARY 28

The Word featuring Public Image Ltd, Channel Four: 11pm-midnight

SATURDAY FEBRUARY 29

The ITV Chart Show, 11.30am-12.30pm

Elvis Costello: Come In And Hear It, the first of a four-part documentary, Radio One 2-3pm

SUNDAY MARCH 1

Wired For Sound — The Cliff Richard Story, Radio Two: 11.02am-12pm

MONTHLY RUN-DOWN

- 1 Michael Jackson  
PR: Joanna Burns
- 2 Rolling Stones  
PR: Bernard Doherty
- 3 Madonna  
PR: Barbara Charone
- 4 Simply Red  
PR: Lee Ellen Newman
- 5 Paula Abdul  
PR: Mark Terry
- 6 David Bowie  
PR: Alan Edwards
- 7 New Kids On The Block  
PR: Graeme Hill
- 8 Kylie Minogue  
PR: Sue Foster
- 9 Right Said Fred  
PR: Carolyn Norman
- 10 Wet Wet Wet  
PR: Ted Cummings

Source: Media Shadowfax

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# Root with a suit


**CURRICULUM VITAE**

**NAME:** Gordon McNamee

**BORN:** May 10 1960, St Giles Hospital, Camberwell, south London.

**PARENTS:** Parents split up in 1967. Mother — bookkeeper; Stepfather — runs own building company. "I borrowed £200 off my dad to buy my first disco equipment"; "My other father" — interior designer and runs own video company.

**EDUCATION:** Walworth Comprehensive. "I bummed out of school most of the time".

CSEs in Physics, Maths, English, and "top two grades in" Woodwork and TD.

**CAREER:**

**1973:** Started DJing at a local church. "I was so successful the vicar gave me the exclusive residency for all church events including weddings and funerals."

**1976-1983:** Took up many residencies including Kisses in Peckham.

**1978-1980:** Electrical draughtsman for BMES and attended Wandsworth College.

**1983:** Set up soul music pirate Sound City with George Power. "It was busted so often it eventually had to be closed".

**1984:** Approached by JFM — "at the time London's premier dance music station" — and hosted drive-time show. Opened own company to promote records and clubs.

**1985:** Started Kiss FM with Power and two other partners.

**1986:** Helped establish Kiss Records, which released compilations such as *Salzeul 1*.



## From pirate to Britain's fifth biggest commercial radio station, Gordon 'Mac' has come a long way, writes Robert Ashton



Gordon McNamee has discovered something which would destroy most DJs. He has club burnout. "I can see I'm one, maybe two steps, behind," he admits. But McNamee — or Mac as he is better known on the club circuit — isn't letting it worry him; at nearly 32, burnout is something of an occupational hazard. He's got another, far more important, job to do — running a radio station.

According to figures produced by Jicar, he runs the UK's fifth largest commercial radio station (in terms of total listening hours) with an adult audience of 1.06m listening on average 8.5 hours each week.

That's quite an achievement in little over a year for a former pirate station, but one which few people find surprising. Jeff Young, A&R director at MCA, says McNamee has been preparing all his life to run Kiss FM. "He had a germ of an idea and stuck with it until it became a reality."

From the start — in 1985 — Kiss was different to other pirates. It was professionally run. Whereas most pirate DJs introduced records with choice phrases such as "fucking top", McNamee made sure his DJs turned up on time and stuck a sign on the wall of every bedroom, tower block or office Kiss was transmitted from. The sign said: "Don't talk any shit. No drug stories. No sex or sexist opinion. No drink stories. Music". Music was heavily underlined.

For the next three-and-a-half years, from Friday night to Sunday evening, the pirate station was his life. "I wanted to conquer the capital." McNamee checks himself: "God that sounds so crazy. That's awful."

McNamee organised engineers to find suitable tower blocks to transmit from, called the station's 20 DJs to give them their schedules, ran club promotions, started *94* magazine (later to become *Free*), established a record label, worked as a DJ himself and — as if that wasn't enough — dealt with the numerous and expensive DTI busts.

The pirate received about 250 letters a week at its height, which McNamee believes represented around 250,000 listeners. So when the DTI offered a London-wide licence in 1988, McNamee thought Kiss had enough support to win and turned off the illegal transmitters.

McNamee's professional approach and his ability to promote Kiss as a brand through the clubs, the *94* magazine and record label helped the station win many influential friends and support in the media. In the past, if Kiss got busted McNamee would remain off air for a decent interval to avoid antagonising the DTI.

"The DTI and the media could see Kiss was being run sensibly," says Guy Wingate, former editor of *McMag* who worked on the pirate. "McNamee was doing it for the right reasons, to get a licence, not to profit."

It was, therefore, harder for McNamee to understand why Jazz FM, a station with, at that stage, a narrower musical breadth than Kiss, was awarded the first pan-London incremental licence. "We made the

fatal mistake. We believed the hype," says McNamee now, but at the time the failure to win legitimacy plunged him and the station to an all-time low.

"He was absolutely inconceivable. Absolutely devastated," says Joe Strong, who runs the Ministry of Sound nightclub. McNamee was about ready to give up radio and pursue other interests when the DTI changed its mind on December 15 1989 and awarded Kiss a licence after lobbying by the rest of the Kiss team. "It is testimony to the respect he engenders that the pirate team rallied round. There was so much goodwill for him," adds Strong.

But trying to remain credible as the figurehead of a radio station which attracts predominantly 15 to 25-year-old listeners is tough. McNamee raised eyebrows when he suddenly began wearing suits in 1988 — he now shops almost exclusively at Paul Smith, Ralph Lauren and Cerruti — but the dreadlocks help. He started growing the long strands four years ago and constantly fiddles with them.

The mix of dreadlocks and suits is important: it gives McNamee an entrée to two very different worlds — clubs and business. "Mac is very adept at making himself into a streetwise, radical, rebellious character. He is a wide boy made good, a sort of new wave Richard Branson," says one former Kiss employee.

Although McNamee isn't ashamed to admit he enjoys the spoils of his success and can now afford to indulge himself occasionally at favourite hangouts like Moscos, the Jazz Café and in front of the fire at his Dulwich home, he dismisses any comparisons with his former shareholder (Emap bought out Virgin's 28% share in Kiss in December giving it a majority 59% stake).



Face editor Sheryl Garratt cites two other important differences she believes exist between McNamee and Branson's public image. "McNamee's very sincere, he certainly hasn't got an ego problem as has sold out."

Indeed McNamee's only real flamboyances are his Mercedes and a recently acquired taste for Montie Christo cigars. At his offices, next to the boardroom on the top floor of the most colourful building in north London's Holloway Road are compact and functional. There's a Sony TV set — albeit one covered in sculptured metal — a music system and dog, or more accurately Asta, his wife's wire-haired fox terrier, named after the mutt in the Thirties and Forties series of *Thin Men* films. The dog is always with him. "I don't like gadgets, I only got a CD player at Christmas. I like stylish things," he says.

In 1973, like most stylish teenagers, McNamee wore his hair long over his ears and his shirt collars extended dangerously over the wide lapel of his two piece suit. Music was his main hobby and he loved disco. When the DJ didn't show for a local church dance the style, McNamee stepped up to the mike.

He made the transition from church to club a couple of years later and soon

had residencies at clubs all over London, including ones at a Peckham club called Kisses. His mobile disco cost him his place at Walworth Comprehensive and, later, distracted him from his day-release technicians course at Wandsworth College.

Radio became his "first love" and McNamee saw his opportunity to enter it with the proliferation of pirate stations during the early Eighties. The five strongest pirates were Horizon, Panfm, LWR, Solar and the dance music station JFM. McNamee went into competition with them, first with soul station Sound City and then with Kiss (named after Kisses and a respected New York station).

Seven years on, Lindsay Wesker, Kiss FM's head of music, says McNamee handled the transition from piracy to legality well. "He knew the nature of the job would change, there would be more lunches. But he still knew exactly what he wanted and how to get it," he says.

Nevertheless, a number of Kiss employees felt threatened by the influx of suit-wearing professionals and many inside and outside the station criticised the increasingly commercial music policy. They thought McNamee had sold out and this manifested itself in the phrase "roots versus suits".

McNamee doesn't hold with prejudices and looks past the "uniform" people wear for the contribution they can make. He states it simply:

"There was a misunderstanding about how radio ran. Some people couldn't handle it."

This aptly demonstrates McNamee's single-mindedness and dedication to Kiss: if people share McNamee's vision then they are in the team, if not they are out. For Kiss DJ Mark Webster that's one of McNamee's endearing qualities. "Everyone knows where they stand with him. He's sometimes moody and bossy, matey and silly. He's a normal bloke. That's his appeal," he says. The way McNamee set about building Kiss shows just how much he is willing to learn (and has learned) from the "suits". While Melody and Jazz had launched budgets of £4m and £5.5m respectively, McNamee kept costs to a minimum and launched on £2.3m.

He has kept a lean board — only one Kiss DJ, Trevor Nelson, sits on it — to keep the hierarchy simple and give heads of departments something to aim for. More importantly McNamee ensured that he retained control of his baby. He only owns 5% of Kiss, but has 20% of the board votes, which has meant he has been able to veto some of the more esoteric suggestions such as luring Tony Blackburn and Emperor Rosco to the station.

"He's pushy, but there is no other way to be and he is good at being assertive," says Wesker.

Now over a year on the Kiss started broadcasting legally, McNamee, the DJ turned businessman, says he is still learning business skills the hard way: he goes to all the seminars. No wonder he has club burnout.

Stephanie Rushton

Boogie Tunes 1 and 2. Started Kiss magazine.

Dec 1988: Took Kiss off air to apply for a licence.

Dec 1989: Licence application successful. "It was madness for the next nine months."

Sept 1990: Kiss begins legal broadcasting. Becomes managing director.

May 1991: Takes on head of programming title in addition to managing director's role after departure of Grant Goddard.

## MAINSTREAM

### Albums

Ten years ago, those nutty boys Madness scored their one and only number one album with *Comedown*. Now, Madness, a collection of their biggest hits. A decade on, they're back in the Top 20 of the singles chart with one of the finest, *It Must Be Love*. At their peak, Madness were one of the best-loved and most consistent groups in the land, registering 20 consecutive Top 20 hits — no mean feat. Their new TV-advertised compilation, *Divine Madness*, is their first high profile collection since CDs took a hold, so it's fair to expect the album to make a major impact.

The legendary Immediate label, formed by Andrew Lower Oldham and Tony Calder in 1965, has had its catalogue vigorously mined over the years, but rarely so

stylishly as The Immediate Record Company Anthology, a new three CD set from Dojo. Comprising 61 of the label's best-known and/or most influential recordings and an informative 29 page booklet, it deserves to do well, and probably will thanks to the inclusion of classics like Itchycoo Park (Small Faces) and Man Of The World (Fleetwood Mac) and a sprinkling of rarities.

It's a nostalgic waffle for fans of Barclay James Harvest too, with no fewer than 14 of their albums issued by Polydor on mid-price CDs. Cultishly progressive rock, with Octoberon likely to be the biggest seller.

**PICK OF THE WEEK**  
**JAMES: Seven** (Fontana 5108322). James have made major strides recently, scoring consecutive Top 10 hits with *Sit Down and Sound*, following up with a fair facsimile of *US/Single*

*Minds on Born Of Frustration*. The latter two tracks are included here on an album that confirms that James have indeed left their indie leanings behind and flowered into a stadium rock band. Happily, unlike some of their post-1980s play from the heart, and their lyrics are important without being self-important. An instant smash of an album.

### Singles

This is not the land of make believe: Spandau Ballet's Tony Hadley's debut solo single, *Lost In Your Love*, really is written by Andy Howe and Pete Sinclair, who penned many of Bucks Fizz's finest. The first single from Hadley's upcoming album, *The State Of Play*, it's a powerful rock ballad of the kind Cher is prone to record — and a palpable hit.

Critical darlings, Curve,



Stansfield: superior

are back with Faith Accompli, from their upcoming album *Doppelganger*. A dense swirl of guitars blaze away underpinning a melodic and endearing track. If Ride can make the Top 10, there should be room for this too, particularly as the second 12-inch emphasises the song's considerable dancefloor potential.

Rolling off the PWL hit conveyor belt this week, Italy's RAF insist *We've Got To Live Together*. Soulful techno, with hints of

Orinoco Flow, it's already massive on the dancefloor and will cross over to the pop chart with as much ease as Opus III, its desirability enhanced by a new mix of their club hit *We Gonna Get*.

### PICK OF THE WEEK

**LISA STANSFIELD: Time To Make You Mine** (Arista 115113). Lisa demonstrates her most intimate vocal yet with a breathy and pent up slice of superior soul guaranteed to maintain her hot streak. The flip, on seven-inch only, is a remake of her number one, *All Around The World*, on which she is accompanied by her very hairy White. Sadly, this intriguing prospect delivers much less than it promises, with Bazza never taking centre stage, his duties being to join Lisa on the chorus and to make inane spoken ad-libs on the verses, just to let us know he's there.

Alan Jones

## HEAVY METAL

Having stormed the singles chart's upper reaches with the aplomb of fellow Seattle-ites Nirvana, Pearl Jam have their debut album, *Ten*, released through Epic this week (24).

A sell out UK tour, Top 20 bit and ubiquitous media coverage — plus a fine, snarling debut of an album should see Pearl Jam soar to the top of the albums chart, too.

Incidentally, Nirvana have their much-lauded first LP, *Bleach*, released by the Tupelo Recording Company (via RTM/Revolver). The CD contains two extra tracks, an added lure for the band's now massive fan base.

The excellent *Love/Hate* see their second album released on Columbia. Wasted In America is certain to propel the band forward as one of the US's premier new acts.

Similarly, *Danger Danger*'s *Screw It*, on Epic is certain to expand the band's UK following, capitalising on the hit single, *Monkey Business*.

Two single releases bound to make impact are *Mr Big's* US number one, *To Be With You* (Atlantic/East West) and the grandiose *Guns N' Roses* ballad, *November Rain* (Geffen).

Not all of this month's notable releases are by US artists. Ozzy Osbourne's three UK dates in mid-March coincide with the release of his long form video *Don't Blame Me*, on Epic.

*And Kiss Of The Gypsy* — the five-piece band from Blackpool — signed to Atlantic East. *Wanted* — have just released their self-titled debut to acclaim.

### PICK OF THE WEEK

**GUN: Gallus, A&M**. Gun's second LP takes a natural step on from the silver-selling *Taking On The World*, which spawned two Top 40 hit singles. To robust folk, the new LP boasts yet more stirring rock anthems, including *Steal Your Fire*, released as a single on March 2. Worth the wait.

Andrew Martin

### DANCE

After her rather special *Top To Blind To See It*, Kym Sims' newie, *Take My Advice* (East West), comes as something of a disappointment. Songwise, it tries a little too hard to be poppy, while the production is lacklustre by Hurley's admittedly very high standards. However, it still stands a good chance of crossing over.

*Rebel Me* has just been signed to Big Life, but its new single, *Rich Ah Getting Richer*, is still due out on its own Tribal Bass label (Tribz 5). It is an inspired meeting of ragga and hardcore ideas that has been getting very good club reactions and should cross-over.

The Tyrrel Corporation, who impressed many with their *Six O'Clock* debut, return to the fray with the more upfront *The Bottle* (Volante/Cooltemp TYRXXV1). Its deep groove is topped off with Joe Watson's soulful delivery of well-crafted lyrics about freeing the creative spirit with alcohol.

Rave DJs and fans will be seeking out *Bug 04 by Bug* (Rising High RSN20), a manic white-noise-based production from Germany's West Bam. It totally rewrites the hardcore rules and makes *Human Resource* sound like Enya. For

the slightly less headstrong, the impressive sample-laden old-school techno of *Derrange's Don't Stop* (Soniq SONIQ1).

Danny D's *Slam Jam* Productions label is releasing *Another Place, Another Day*, by Juliet Roberts, which was previously ranked with *Working Week* and *La Mix*. It is a classy soulful song with strong Tony Humphries remixes including a great dub version. From the same label comes *You Got A Hold On Me by Closer Than Close*, another soulful number with a jazzy groove that has won it plenty of Kiss FM airplay.

### PICK OF THE WEEK

**CLIVILLES & COLE: Deeper Love** (Columbia 657849). Just when Pride has dropped from the charts, its B-side (which was the track most DJs were playing anyway) reappears as a single in its own right. The brand new 12 minute long *Deeper Feeling* remix, executed by C&C themselves, is even more anthemic than the original and is strong enough to take the song back into the Top 40. Well, it works for Black And White.

Andy Beavers

### CLASSICAL

The Kronos Quartet will widen its following even further with its latest release on Warner's Elektra. *Nonetheless* is a single in its own right. Pieces Of Africa, apart from Kevin Volans, the African composers represented have never previously been recorded — many had never before put their music on a CD — and the album is a heady mix of traditional new age, world music and jazz with some of the composers contrib-

uting on traditional instruments, and backing also from the Oakland Interfaith Gospel Choir.

Pickwick's Allegro label launches the first two of 12 discs in its Dolmetsch Years series, recorded in 1990 to mark the 50th anniversary of the death of the early music pioneer. An album from Wieland Kuijken on viola da gamba, and harpsichordist Robert Kohnen plus a second featuring various period-instrument players, aims to boost what seems lately to have been a flagging renaissance of interest in Baroque chamber works.

The latest from ageless conductor Sir Georg Solti is the rush release by Decca of the live recording of Mozart's *Requiem* made in Vienna last December, exactly 200 years after the composer's death.

### PICK OF THE WEEK

**STRAUSS: Fledermaus Overture. LISZT: Piano Concerto No 1. MENDELSSOHN: A Midsummer Night's Dream. Philharmonia Orchestra/Otto Klemperer. EMI.** This is the old partnership in vintage form, full of revelatory detail, particularly in the Mendelssohn. Pianist Annie Fischer's energy in the Liszt is sizzling.

Phil Sommerich

### REISSUES

#### PICK OF THE WEEK

**THE SEARCHERS: 30th Anniversary Collection** (Sequel NEXCD 170). As Liverpool's second most important group, the Searchers certainly deserve a box set more than most. Where they've been particularly lucky is in having Sequel put

it together so lovingly. The orientation of the set is particularly interesting. A 84-track, three CD historical set has to sell to the dyed-in-the-wool fan club members, plain fans and people who just remember the artists with affection and interest.

The Searchers set tackles this in a way with admirable sense. The first CD has all the hits, the second has the album tracks and the last, the rarities (Needles And Pins, and more, in German, live recordings from the BBC's Saturday Club and so forth). As a result the different audiences should be well pleased.

Sequel has also taken care of details that often get forgotten. Because it has used first generation tapes of the original release version of the big hits and EP recordings, Sequel has used mono recordings on many titles, rather than the fake stereo versions that were used on albums at the time.

Another plus is the sleeve-note which includes essays by long-term member John McNally, Tony Hatch, producer of all their early hits, Tim Vinney, fan club president and an overview from Roger Dopsin. Flip the fold out insert and you get a Pete Frame family tree.

The economies of box sets require higher sales than single CDs. To get those sales companies need to maximize the supporting audiences for a given article, using unissued material, rarities, hits and memorabilia, but in such a way that you don't alienate prospective listeners.

With its Searchers set, Sequel has produced what looks to be one of the best of the year.

Phil Hardy

# music week

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The Information Source for the Music Industry

29 FEBRUARY 1992

## CHART FOCUS

**S**hakespears Sister ease ahead at the top of the singles chart, and look set to continue to dominate for another couple of weeks — though it would probably be foolish to completely write off the chances of **Opus III's** *I's A Fine Day* (up to number five) (pictured) or the **Temptations' My Girl**, which vaults to number two.

Having tried and failed to turn *My Girl* into a hit on several occasions, most recently in 1986, Motown appears to have shot itself in the foot — not by allowing Columbia to license it, but by simultaneously releasing the Temps' biggest club hit in years, *The Jones*, which could ordinarily be expected to receive rather more radio support than it has. The *Jones* entered the chart last week, but has already dipped out of the Top 75, and the decision not to hold it back until *My Girl* has run its course could prove costly.

Someone else with reason to rue the success of *My Girl* is



a man who rates it as one of Motown's finest ever singles, producer **Ian Levine**, who recently cited it as a prime example of a classic track that couldn't succeed in the current climate.

Levine is delighted to be wrong, but is paying for its success by forfeiting his first ever top three hit — his production of the **Pasadenas** *I'm Doing Fine*. Now is jammed at number four for a fourth week, but its sales are freefalling, and it is certain to make a major downward move next week.

**Bryan Adams** spent 16 weeks at number one with

(*Everything I Do*) *I Do It For You*, but neither of two follow-ups managed to breach the Top 10. However, *Though I'd Died And Gone To Heaven*, the fourth single from his latest album *Waking Up The Neighbours* climbs to number eight this week.

It's rare for records dropping down the Top 20 to turn around and head back up, but it happened last week with **Queen and Julia Fordham**, and this week with **Pearl Jam**, whose *Alive* debuted at number 17 a fortnight ago, then slipped to number 18. This week it rebounds to number 16. TV and movie exposure helped **Queen and Julia Fordham**, and **Pearl Jam** and a few others with similar records in recent times have less obvious catalysts — it might just be that a downturn in sales, which have taken singles to their lowest ebb since the early Seventies, makes the chart more prone to statistical blips, as sales differentials are blurred by sampling error rates.

**Alan Jones**

## ANALYSIS

**D**espite the newly-launched Poly Vinyl campaign to fight the demise of vinyl, rumours of the death of the seven-inch single are grossly exaggerated.

Although in decline, its 27% share of the singles market remains the most popular format.

Last week, **Wet Wet Wet's Goodnight Girl** single sold 41% on the "old fashioned" disc, remaining the number one seven-inch despite losing its overall top spot to **Shakespears Sister**.

With chart rules allowing a maximum of four formats, Phonogram's decision to go with two CD singles saw the 12-inch dropped rather than the seven-inch. Marketing director Nick Rowlands says "if you are looking for a crossover hit the seven-inch is still vital. Sales on the **Wet Wet Wet** single prove that."

RCA, meanwhile, is steering clear of 12-inch, CD and cassette formats with its monthly releases by the *Wedding Present*, which have

## LAST WEEK'S SEVEN-INCH TOP 10

- 1 (2) **GOODNIGHT GIRL**  
Wet Wet Wet
- 2 (5) **MY GIRL**  
The Temptations
- 3 (1) **STAY**  
Shakespears Sister
- 4 (4) **I'M DOING FINE NOW**  
The Pasadenas
- 5 (3) **REMEMBER THE TIME**  
Michael Jackson
- 6 (1) **I WONDER WHY**  
Curtis Stigers
- 7 (8) **TWILIGHT ZONE**  
2 Unlimited
- 8 (9) **FOR YOUR BABIES**  
Simply Red
- 9 (12) **GIVE ME JUST A LITTLE MORE ...**  
Lyle Minogue
- 10 (7) **I LOVE YOUR SMILE**  
Shanice

Source: ERA, © C.I.N.  
(Chart positions for all formats)

so far secured two top 30 singles in two months.

The last single, *Go Go Dancer*, entered the seven-inch chart at number

four — reaching 20 in the overall rundown — its 10,000-copy limited edition selling out in six days.

There appears to be no pattern tying together those singles which do fare better on seven-inch, traditionally a pop format and last week's chart sheds little light on the matter.

While **Kylie's** pop single fared best on seven-inch — accounting for 43% of sales — **Shanice's** didn't — scoring only 22% of sales on the format.

Yet there is little sign that dance music is unsuited to seven-inch. While **Opus III's** number 10 finished at 23 in the seven-inch rundown with just 17% of all sales on the format, 2 Unlimited actually improved on its overall position.

The bad news for retailers and media buyers is that the relative success of seven-inch is almost impossible to predict. But one thing is for sure: don't count it out quite yet.

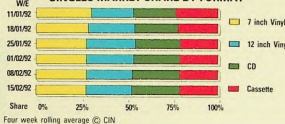
**Martin Talbot**

## UPDATE

### SALES

Index of unit sales: 100=weekly average in 1991	Last week	This week	% diff	This week last year % diff
Albums	98	88	-10	-8
Singles	100	90	-10	-13
Music Video	85	66	-22	-25

### SINGLES MARKET SHARE BY FORMAT



### ROOKIES

- |                                    |  |
|------------------------------------|--|
| 1 <b>SEAL Seal</b> (ZTT)           | 6 <b>VOICES</b> Kenny Thomas (Cooltempo)                         |
| 2 <b>THE COMMITMENTS</b> (Epic)    | 7 <b>SPOOKY Lush</b> (4AD)                                       |
| 3 <b>BEVERLY CRAVEN</b> (Epic)     | 8 <b>GENERATION TERRORISTS</b> Manic Street Preachers (Columbia) |
| 4 <b>LITTLE EARTHQUAKES</b> (Epic) | 9 <b>BOING!</b> Airhead (Korova)                                 |
| 5 <b>Tori Amos</b> (East West)     | 10 <b>MOVE TO THIS</b> Cathy Dennis (Polydor)                    |
- Best selling debut albums by previously uncharted acts. Sales period: Jan 29 to Feb 15

## FORTHCOMING SUPPLEMENTS IN

## music week

MARCH 14

MEDIA

MARCH 21

BLUES

MARCH 28

COMPUTER SOFTWARE  
VIDEO RETAILER  
(MOVIES FOCUS)

For further details contact the  
MUSIC WEEK AD TEAM

071-620 3636



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\*ABC JUL - DEC 1991

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**emap**METRO

# TOP 75 SINGLES

29 FEBRUARY 1992

THE OFFICIAL **music week** CHART

# TITLES AZ (WRITERS)

This Week	Last Week	Title Artist (Producer) Publisher	Label 7" (12") (Distributor) Cassette/CD
1	1	<b>STAY</b> Shakespeares Sister (Thomas/Moulder/Shakespeares Sister) EMI/SonyBMG	London 314.4/ONCS 314/OC3 314 (P)
2	5	<b>MY GIRL</b> The Temptations (Robinson/White/Jacobs) J&R	EastWest 678366/678362
3	2	<b>I LOVE YOUR SMILE (REMIX)</b> Shannon (Wardell) Grutman/Sony/Carlson	Mercury 10400 (1) J&R TMCS 1407562/1401
4	5	<b>I'M DOING FINE NOW</b> The Tardinals (Lewin/Coffey) J&R	Columbia 6571785/6571785 (SM) 6571784/6571783
5	18	<b>IT'S A FINE DAY</b> Opus III (Opus III) Complete	PWL/PWL 715 (6) PWL 715P (4)
6	3	<b>REMEMBER THE TIME</b> Michael Jackson (A&J/Jackson) WJZ/Zomba	EastWest 6577462/657746 (SM) 6577467/657742
7	2	<b>GOODNIGHT GIRL</b> Wet Wet Wet (Wet Wet Wet) Precious/Cosmos	Front Line 79 (P) J&R/CML 1313R/1317 (P)
8	11	<b>THOUGHT I'D DIED AND GONE TO HEAVEN</b> Ryan Adams (Lange/Adams) Rondor/Zomba	A&M/A&M 948358/948384/8482/848 (SM)
9	4	<b>FOR YOUR BABIES</b> Simply Deep (Elliott) EMI	EastWest 72467 (1) YZ 84272/84222 (SM)
10	15	<b>IT MUST BE LOVE</b> Madness (Langan/Winstanley) MAM/Chrysalis	Virgin VS 1650 (P) VS 14055/VS 1365
11	8	<b>TWILIGHT ZONE</b> 2 Unlimited (Wilde/Di Coster) MCA	PWL/Compendium/PWL 1211 (W) PWL 1211P (2) CD
12	14	<b>LIVE IN MANCHESTER (PTS 1 &amp; 2)</b> Deacon/Fire (Frost) ABC	Decca/Nonesuch/ABC 4323/ABC 4323 4323/4323 (SM)
13	6	<b>I WONDER WHY</b> Curtis Stagers (Beady Boy) Sony/MCA	A&M 1147769/11478 (8MG) 417586/4661 (2)
14	21	<b>ARE YOU READY TO FLY</b> Kazania (SMM) FCB	Palma 81126/052 (1) (8MG) CALDSE 23103/052 (2)
15	NEW	<b>DRAGGING ME DOWN</b> The Kickstarts (Graham) Chrysalis	Cosmo 12765/12765 (SM)
16	18	<b>ALIVE</b> Pearl Jam (Pearl Jam/Parashar) PolyGram	EastWest 672768/672768 (SM) 672768/672765
17	25	<b>LAD LO LO LO (TEARS ROLL DOWN)</b> Baby Face (Feeney/Grubb/Farnes) Virgin/Rondor	Fontana 614 1172 (P) IDEM 13112/052 (P)
18	NEW	<b>I KNOW</b> New Atlantic (Saunders/Lloyd) 3 Beat Music	3beat 20077 (1) (SM) DANCE 183C/032/032/162
19	NEW	<b>MAKE IT ON MY OWN</b> Alison Limerick (Anderson) BMG	A&M 41099/41099 (8MG) 41241/41643/646
20	33	<b>COVERS (EP)</b> The God (Everything But The Girl) Various	Branco Y Negro NEG 54716/54 (SM) NEG 5420
21	13	<b>BOHEMIAN RHAPSODY (PT 3)</b> Queen (AI/Bater/AAI/Guest/Richards) Queen/EMI	Parlophone/QUEEN 200 29 (8) TOURQUE 200/QUEEN 20
22	17	<b>STEEL BARS</b> Michael Bolton (Alfonso/Smith/Bollton) WJZ/Sony	Columbia 6572515 (SM) 6572516/657252
23	NEW	<b>WEATHER WITH YOU</b> Crowded House (Froom/Farnham) EMI	Capitol 6C 1343 (P) TCL 93262/052/052 (SM)
24	44	<b>COLD DAY IN HELL</b> Gary Moore (Moore/Taylor) J&R	Virgin VS 1330 (P) VS 1330/VS 1293
25	42	<b>WE ARE JUST A LITTLE MORE TIME</b> Kyle Minogue (Shook/Watkinson/Chester) EMI	PWL/11 PWL/12 (1) PWL 1211P/1212 (2)
26	34	<b>HARDCORE HEAVEN (YOU AND ME)</b> DJ Seduction (Kakani) PolyGram	Fontana TABX 110 (P) TABX 110/145/031
27	35	<b>MASSIVE ATTACK (EP)</b> Massive Attack (I.M./Dollor) J&M/A&M/Jive Various	WJZ/BMG 40687/40687 A/40687 A (8) WBROG 4
28	20	<b>(LOVE MOVES IN) MYSTERYOUS WAYS</b> Julia Ford (Lewin/Clayton/Mac/WJC/Snow) RCA	Cosmo 790 723 (P) 790 714/031 (2)
29	42	<b>REALITY USED TO BE A FRIEND OF MINE</b> PMI (Gavin/Pow) MCA	Ge Swave 0211 (P) 0211 (SM) 0211/0212/023
30	12	<b>THE BOUNCER</b> Kicks Like A Mule (Hales/Russell) MCA	Trol Bax 738E 157/81E 157G TRABX 078363 (2)
31	40	<b>CRUCIFIED</b> Amy Grant (Bard/Wolfe/Schubert) Team Spirit	EastWest 72817 (1) 72817/72817 (SM)
32	38	<b>THE BRAND NEW MIXES</b> Zero 7 (Bravo) EMI	Fontana TABX 101 (P) TABX 101/145/031
33	24	<b>DREAM COME TRUE</b> Brand New Heavens' n' Doves (Brand New Heavens) London/ECB	HR-FM 186/05 300 (P) ECB 186
34	NEW	<b>DON'T LET SHOW ON YOUR FACE</b> Jan Wright (Lewin/Coffey) EMI	Cosmo 140 124/031/031 (SM) 140 124/031/031
35	27	<b>LOVE IS EVERYWHERE</b> Cicero (PI Shop/Boys) CC	Sophistic 04001/191 04003/04003 (3)
36	37	<b>STANDING IN THE NEED OF LOVE</b> Chris (Pope) (Holtz/River) City People/BMG	EMI (138) 216 (E) CME 216
37	NEW	<b>PURE PLEASURE</b> Digital Excitation (De Waff) MCA	R&S-Duro Physis 850K/10 807/807 RS/1 10056K/102

As used by Top Of The Pops and Radio One

This Week	Last Week	Title Artist (Producer) Publisher	Label 7" (12") (Distributor) Cassette/CD
38	28	<b>OPTIMISTIC</b> Sounds Of Blackness (J&M/Lewis/Hines) EMI	Projecto/A&M PERS 5837/867 (4P) PERCS 843
39	NEW	<b>VIOLET</b> Real Gone (Seaborn/Street) Perfect	ZMG ZMG 220 (1) ZMG ZMG 220/222
40	NEW	<b>ACCIDENT WAITING TO HAPPEN (EP)</b> Billy Bragg (Smith) BMG	Capitol C 67700 (1) 03C 67003 (P)
41	2	<b>COLOURED KISSES</b> Marta (O'Connell) Sony	Columbia 6573718 (SM) 6573768/657392
42	NEW	<b>WANTING TO GET WET STREET</b> The Bachelors (Van Stems) Chrysalis/Rondor	Virgin DSTR 116 (P) DSC 129252 (1)
43	23	<b>I CAN'T DANCE</b> Genesis (Genesis/Dave) Banks/Collins/Rutherford/111 & Virgin	Genesis 7-GENESC 7 (1) GENESC 7
44	29	<b>THE BIG ONES GET AWAY</b> Buffy Sainte-Marie (Sainte-Marie/Birkett) Chrysalis	Erasig/EMI/UK 668/VXMC 50 (E) ENTC 658
45	30	<b>GOD GAVE ROCK &amp; ROLL TO YOU</b> Kiss (Acevedo/Verano) BMG	Innerscope 41898/171 (P) BKS 41898/171 (P)
46	26	<b>DIXIE-NARCO (EP)</b> Primal Scream (Nahm) Weatherill/Notcoson/111/Rondor/EMI/Compendium/12	Creation CRE 1112X/052 (1) EMI/Compendium 12
47	25	<b>BORN OF FRUSTRATION</b> James Furlough (Blum) EMI	Fontana JMC 101/12 (1) JMC 101/JMC 10
48	23	<b>LOVER LOVER LOVER</b> Jan McCullagh (Preston) Chrysalis	EastWest 72467 (1) YZ 84272/84222
49	32	<b>THE FORCE BEHIND THE POWER</b> Diana Ross (Wonder) EMI	EMI 12628 21 (E) TCM 210/052 (2)
50	31	<b>I'LL CRY FOR YOU</b> Gene (Beecher) B&B	EastWest 67367/6736 (SM) 67367/6736
51	NEW	<b>HEART OF SOUL</b> The Gift (Zito/Asbury/Dutty) WC	Beggins/Begg BEG 7202 (1) BEG 7202/052/052
52	19	<b>REVERENCE</b> Jesus And Mary Chain (Partridge) BMG	Virgin VS140 150 (1) NEG 93262/052
53	NEW	<b>SHADES OF PARADISE</b> Chris (Pope) (Holtz/River) City People/BMG	EMI (138) 216 (P) WOKMC 216/052/052
54	37	<b>MUTATIONS (EP)</b> Orbital (Hartnoll/Martnoll) Virgin	EMI 12628 21 (E) FCS 181 (P)
55	43	<b>FAR OUT</b> Suburban Beat SUBRBS 005S/UBRBS 08S (EP) Sun of a Loop De Loop Era (Breaks/Ange) EMI	BMG 93262/052 (SM) 052/052 (SM)
56	35	<b>LEAVE THEM ALL BEHIND</b> Creation (CRE 121) (P) CRE 121 (8MG)	Creation CRE 121 (P) CRE 121 (8MG)
57	34	<b>LOVE THING</b> Tina Turner (Lord/Lang/Turner/Davies) EMI/Empire	Capitol C 624 (E) TCL 644/052/052
58	21	<b>CRUEL</b> PIL (Jardner) Rondor/Chrysalis	Virgin VS140 130 (P) VS 130/VS 130 (SM)
59	48	<b>CHIC MYSTIQUE</b> Chic (Edwards/Rodriguez) WC	Warner Bros 08037 (1) 11 08037/W 08032
60	NEW	<b>PRESSURE</b> Sunny (S) 6780161769/6101/1 Sunstream	EMI 12628 21 (E) 6101/6101
61	NEW	<b>GOOD FRIEND</b> John Ford (Caulfield) WC	Columbia 65694/65694 (1) 65694/65694 (P)
62	43	<b>SHE'S A RAINBOW</b> 2 World Of Twins (Haines/World Of Twins) Westminster	Capitol 6C 1343 (P) VS 1330/VS 1293
63	56	<b>EVERYBODY GETS A SECOND CHANCE</b> Mike & The Mechanics (Neil/Rutherford) Various	Virgin VS 1330 (P) VS 1330/VS 1293
64	NEW	<b>INSOMNIAK</b> DUP (Kotelo) New Disk	Mercury 72PJM 005 (P) MCPJRM 052/052/052
65	62	<b>MIG 29</b> MIG 29 (Scandiano/Paganini) Champion	Champion CHAMPY 293 (CHAMPY 293) CHAMPY 293/CHAMPY 292
66	45	<b>CAN YOU HANDLE IT</b> DNA featuring Sharon Redden (DNA/Davago) BMG	EMI 12628 21 (E) TCM 210/052 (2)
67	22	<b>DIAMANTE</b> Lynchies (with Andy Crawford) (Lynch) EMI/PolyGram	London LON 213 (P) LON 213/1002 (1)
68	29	<b>GET DOWN</b> M-EM (M-EM) Rykodisc	Stricky Underground 157AR 157UR (1) 157UR 157UR/157UR (1)
69	NEW	<b>SHEELA-NA-GIG</b> The Pure (PURE) 8 (APT) Haven (Haven) PolyGram	The Pure PURE 8 (APT) PURE 8
70	47	<b>WE GOT A LOVE THANG</b> C-C-P (Pension) (Huxley) n'ts	AM&B AM&B 646 (P) AM&B 646/646
71	46	<b>EVERYBODY IN THE PLACE (EP)</b> The Prodigy (Howlett/Sivens) Virgin	XLS XLS 267 26 (W) XLS 267 26 (2)
72	50	<b>VISIONS OF YOU</b> Diva (Owl) 1031/0400 1030002AL 10302D (W)	Diva Owl 1031/0400 1030002AL 10302D (W) 1031/0400 1030002AL 10302D (W)
73	54	<b>MOIRA JANE'S CAFE</b> Definition Of Sound (Red King/Donner) Complete/PolyGram/Carlson	Capitol 6C 1343 (P) VS 1330/VS 1293
74	NEW	<b>HOLY DAYS</b> Zoe Caslander/Reddy (CDB) Big Life/E	MGM/DMG 210A/22 (1) MAGCS 210A/22 (1)
75	51	<b>ALIVE WITH YOU</b> Texas (Palmer) Ten	Mercury TEX 7 (P) TEX 7/TEX 7 (P)

This Week	Last Week	Title Artist (Producer) Publisher	Label 7" (12") (Distributor) Cassette/CD
1	1	Account (Bragg) 20	Wilson
2	10	Happen (EP) Happen 4	I Wonder Why (3) 3
3	2	Alive (Vodaf)	Ballard
4	11	Scotts...	16 City For You
5	4	Are You Ready To Fly (BM)	Barnhill... 4
6	13	Big Ones Get Away, The	Garside/Son... 5
7	7	Battersea (Spa)	Antonio Costa... 6
8	6	These Are The Days Of Our Lives (Mercury)	It's A Fine Day (10) 10
9	3	AI (Dames)	121 So Low Fans (10) 10
10	5	Beacon, The (Palke)	Leave Them All Behind (16) 16
11	8	Can You Handle It	Live In Manchester (6) 6
12	9	Chic (MySpace)	10613 (Frank) 10
13	14	Rodriguez/Gardner	Love Is Everywhere (12) 12
14	15	Primal Scream	10/Careg (10) 10
15	17	Gold Day In Hell	1066 Love Moves In (16) 16
16	18	Alison 24	Mysteryous Ways (16) 16
17	19	Coloured Kisses	1067 (Pink) 10
18	20	Marta/Parlane	1068 (Who's) 10
19	21	Covers (EP) (Paros)	20/100/100 20
20	22	Cruel/Be (8MG)	1069 (Cohen) 10
21	23	Hollow Walls	1070 (Miles) 10
22	24	Duran/Duran (Paros)	1071 (Lance) 10
23	25	Martina (8MG)	1072 (Hartnoll) 21
24	26	(Gilbert/Cohen)/Young	1073 (Paganini) 67
25	27	(C. Wilson) Stagers	1074 (Cale) 7
26	28	Don't Let It Show On Your Face (Davies)	1075 (Cale) 7
27	29	Jesus And Mary Chain	1076 (Partridge) 7
28	30	Drugging Me Down	1077 (Whit) 7
29	31	(Inspired Carols)	1078 (Ronsbury) 2
30	32	Oregon Come To You	1079 (East) 7
31	33	My Girl (Winn)	1080 (Winn) 7
32	34	(Inspired Carols)	1081 (Ronsbury) 2
33	35	Olympic Cities (Lewin)	1082 (Miles) 10
34	36	The Dear Love	1083 (Paros) 2
35	37	(P. Roberts)	1084 (Ronsbury) 2
36	38	Single You To Be A Robertson	1085 (Frost) 05 (M)
37	39	Everybody In The Place (EP)	1086 (Cohen) 29
38	40	Far Out	1087 (Turner) 29
39	41	For Your Babies	1088 (Ronsbury) 6
40	42	(Inspired Carols)	1089 (Ronsbury) 2
41	43	The Force Behind The Power	1090 (Lance) 10
42	44	Weather With You	1091 (Furlough) 10
43	45	Wanna Be Just A Little More Time	1092 (Lewin) 10
44	46	God Gave Rock & Roll To You (Dames)	1093 (Cale) 7
45	47	Darbuz	1094 (Cale) 7
46	48	God Love My Soul	1095 (Cale) 7
47	49	Standing In The Need To You (Bolton)	1096 (Lewin) 10
48	50	Simply/Snow	1097 (Cale) 7
49	51	Emmy	1098 (Sivens) 10
50	52	Good Friends (Gardner)	1099 (Cale) 7
51	53	King (P. Roberts)	1100 (Cale) 7
52	54	Michele/Cunningham	1101 (Cale) 7
53	55	Clay	1102 (Cale) 7
54	56	Haven (Haven)	1103 (Cale) 7
55	57	Are We (Kahnel)	1104 (Cale) 7
56	58	Heart Of Soul (Asbury)	1105 (Cale) 7
57	59	How Does (Cale)	1106 (Cale) 7
58	60	Indie	1107 (Cale) 7
59	61	Visions Of You (Cale)	1108 (Cale) 7
60	62	Colours (Rutherford)	1109 (Cale) 7
61	63	Know (Lewin)	1110 (Cale) 7
62	64	Love Your Smiles (Dames)	1111 (Cale) 7
63	65	Ballad	1112 (Cale) 7

As used by Top Of The Pops and Radio One

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14



# TOP 75 SINGLES

THE OFFICIAL **music** week

CHART



<b>1</b>	<b>STAY</b> Shakespears Sister	London
<b>2</b>	<b>MY GIRL</b> The Temptations	Epic
<b>3</b>	<b>I LOVE YOUR SMILE (ORIZA BONE REMIX)</b> Shirone	Atcoem
<b>4</b>	<b>I'M DOING FINE NOW</b> The Paragons	Columbia
<b>5</b>	<b>IT'S A FINE DAY</b> Opas II	PWL Int
<b>6</b>	<b>REMEMBER THE TIME</b> Michael Jackson	Epic
<b>7</b>	<b>GOODWIGHT GIRL</b> Wet Wet Wet	Previous
<b>8</b>	<b>THOUGHT I'D DIED AND GONE TO HEAVEN</b> Bryan Adams	A&M
<b>9</b>	<b>FOR YOUR BABIES</b> Simply Red	East West
<b>10</b>	<b>IT MUST BE LOVE</b> Madness	Virgin
<b>11</b>	<b>TWILIGHT ZONE</b> Z.U. Limited	PWL Continental
<b>12</b>	<b>LIVE IN MANCHESTER (PTS 1+2)</b> N-Joi	Deconstruction/CA
<b>13</b>	<b>I WONDER WHY</b> Curtis Stigers	Arista
<b>14</b>	<b>ARE YOU READY TO FLY</b> Rozzelle	Pulse 8
<b>15</b>	<b>DRAGGING ME DOWN</b> Inspiring Carpets	Cow
<b>16</b>	<b>ALIVE</b> Pearl Jam	Epic
<b>17</b>	<b>LAD SO LOW (TEARS ROLL DOWN)</b> Tears For Fears	Fonema
<b>18</b>	<b>I KNOW</b> New Atlantic	3 Beat
<b>19</b>	<b>MAKE IT ON MY OWN</b> Alison Limerick	Arista
<b>20</b>	<b>COVERS (EP)</b> Everything But The Girl	Bimco V Negro
<b>21</b>	<b>BOHEMIAN RHAPSODY/THESE ARE THE DAYS OF...</b> Queen	Parlophone
<b>22</b>	<b>STEEL BARS</b> Michael Bolton	Columbia
<b>23</b>	<b>WEATHER WITH YOU</b> Crowded House	Capitol
<b>24</b>	<b>COLD DAY IN JULY</b>	

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<b>38</b>	<b>OPTIMISTIC</b> Sounds Of Blackness	Perspectives/A&M
<b>39</b>	<b>NEW VIOLET</b> Seal	ZTT
<b>40</b>	<b>NEW ACCIDENT WAITING TO HAPPEN (EP)</b> Billy Bragg	Go! Discs
<b>41</b>	<b>COLOURED KISSES</b> Marika	Columbia
<b>42</b>	<b>NEW ON EVERY STREET</b> Dire Straits	Vertigo
<b>43</b>	<b>I CAN'T DANCE</b> Genesis	Virgin
<b>44</b>	<b>THE BIG ONES GET AWAY</b> Buffy Sainte-Marie	Enigma
<b>45</b>	<b>GOD GAVE ROCK &amp; ROLL TO YOU II</b> Kiss	Interscope
<b>46</b>	<b>DIXIE-NARCO (EP)</b> Primal Scream	Creation
<b>47</b>	<b>BORN OF FRUSTRATION</b> Jarrin	Fonema
<b>48</b>	<b>LOVER LOVER LOVER</b> Ian McCulloch	East West
<b>49</b>	<b>THE FORCE BEHIND THE POWER</b> Diana Ross	EMI
<b>50</b>	<b>I'LL CRY FOR YOU</b> Europe	Epic
<b>51</b>	<b>NEW HEART OF SOUL</b> The Cult	Beggar's Banquet
<b>52</b>	<b>REVERENCE</b> Jesus And Mary Chain	Bimco V Negro
<b>53</b>	<b>NEW SHADES OF PARANOMIA</b> Art Of Noise	China
<b>54</b>	<b>MUTATIONS (EP)</b> Orbital	fir
<b>55</b>	<b>FAR OUT</b> Sort 2 Of A Loop Da Loop Era	Suburban Base
<b>56</b>	<b>LEAVE THEM ALL BEHIND</b> Ride	Creation
<b>57</b>	<b>LOVE THING</b> Tina Turner	Capitol
<b>58</b>	<b>CRUEL</b> Pill	Virgin
<b>59</b>	<b>CHIC MYSTIQUE</b> Chic	Warner Bros
<b>60</b>	<b>NEW PRESSURE</b> Sunscreen	Sony S
<b>61</b>	<b>NEW GOOD FRIEND</b> Paris Red	Columbia
<b>62</b>	<b>SHE'S A RAINBOW</b>	

# TOP 50 AIRPLAY CHART

## THE OFFICIAL **i**music week CHART

No.	Title	Artist	Label	Station with Most Plays	No.	Title	Artist	Label	Station with Most Plays
1	REMEMBER THE TIME	Michael Jackson	Epic	Red Rose Rock FM	26	CLOURED KISSES	Manika	Columbia	Children Network
2	I'M DOING FINE NOW PASADENAS		Columbia	Capital FM	27	LOVE MOVES!	INSPIRO YOUS	Coca	Piccadilly Key 103 FM
3	I LOVE YOUR SMILE	Shane	Jimp	Children Network	28	WELCOME TO THE CHEAP SEAS	Wonder Stuff	Island	Power FM
4	FOR YOUR BABIES	Sheyla Red	Wild West	Piccadilly Key 103 FM	29	BE THANKFUL FOR WHAT YOU'VE GOT	Mazzave Attack	Wild Bunch	Capital FM
5	GODNIGHT GIRL	Wei Wei Wei	Process Organisation	Capital FM	30	DRAG ME DOWN	Inspiral Carpets	Pulse+	Children Network
6	WONDER WHY CURTIS STIGERS		Arista	Capital FM	31	GOD GAVE ROCK AND ROLL TO YOU KISS		Intercept	Red Rose Rock FM
7	STEEL BARS	Michael Bolton	Columbia	Piccadilly Key 103 FM	32	ARE YOU READY TO FLY	Roazelle	ABC Radio 1	
8	CAN YOU HANDLE IT DNA	featuring Sharon Redd	EMI	Power FM	33	DREAM COME TRUE	Brand New Heavens	Accid Jazz	Piccadilly Key 103 FM
9	LAID SO LOW (TEARS ROLL DOWN)	Tears For Fears	Fontana	Piccadilly Key 103 FM	34	AMERICA WHAT TIME IS LOVE KLF		KiJ Communications	Children Network
10	STAY	Shakespeare's Sister	London	Piccadilly Key 103 FM	35	ONE U2		Island	Red Dragon
11	GIVE ME JUST A LITTLE MORE TIME	Kyke Menoche	PWL	Piccadilly Key 103 FM	36	REALLY USED TO BE A FRIEND OF MINE	FM Dawn	Gee Street	Children Network
12	MOVIN' ON UP	Peasal Scovam	Creation	Children Network	37	LOVE IS STRANGE	Everything But The Girl	Silence y negro	Capital FM
13	LOVE THING	Tina Turner	Capitol	Capital FM	38	THESE ARE THE DAYS OF OUR LIVES	Duress	Parlophone	Capital FM
14	THOUGHT I'D DIED AND GONE TO HEAVEN	Bryan Adams	ABM	Capital FM	39	THE FORCE BEHIND THE POWER	Diana Ross	EMI	Red Rose Rock FM
15	MY GIRL	Temptations	Epic	Piccadilly Key 103 FM	40	I'LL CRY FOR YOU	Europa	Epic	Capital FM
16	I CAN'T DANCE	Genesis	Virgin	Red Rose Rock FM	41	MEGALOMANIA	Polo	Polydat	Power FM
17	CHIC MYSTIQUE	Chic	Warner Brothers	Children Network	42	VIBEDOLGY	Paula Abdul	Virgin America	Oxley One FM
18	BORN OF FRUSTRATION	James	Fontana	Power FM	43	STANDING IN THE NEED OF LOVE	Love Roy City People	EMI	Interact FM
19	WILD ZONE	2 Unlimited	PWL Continental	Power FM	44	WE GOT A LOVE THANG	Co Ce Peniston	ABM	Power FM
20	GOOD FOR ME	Amy Grant	ABM	Piccadilly Key 103 FM	45	EVERY KINDA PEOPLE	Robert Palmer	Island	Children Network
21	OPTIMISTIC	Sounds II	ABM	Children Network	46	ALONE WITH YOU	TEAS	Mercury	Piccadilly Key 103 FM
22	EVERYBODY GETS A SECOND CHANCE	Mike & The Mechanics	Virgin	Power FM	47	IT MUST BE LOVE	Jam	Virgin	Children Network
23	WEATHER WITH YOU	Howard Hose	Capitol	Capital FM	48	LOVER LOVER LOVER	Ian McCulloch	East West	Trent
24	IT'S A FINE DAY	Opus III	PWL International	Children Network	49	LOST IN YOUR LOVE	Tony Hadji	EMI	BBC Radio 1
25	LOVE IS EVERYWHERE	CHERRY	Sophistic	Children Network	50	THE BIG ONES GET AWAY	Buffy Sainte Marie	Ensign	Capital FM

© Copyright RCA. Compiled using BBC Radio and RCS Selector software. Based on the plays of current titles on Radio 1 and celebrating

UR stations. Station wattages are based on total listening hours as calculated by JCRRA.

## TOP 10 BREAKERS

Position	Title	Artist	Label
1	WERID	Charlatans	Situation Two
2	MAKE MY LIFE	M-People	Deconstruction
3	COLOUR IT ON MY OWN	Alison Limerick	Arista
4	HOLY DAYS	Zoo	NRG
5	ON EVERY STREET	Dina Strain	MCA
6	LOVE BOMB	Babany 5	Virgin
7	VIOLET	Seal	ZTT
8	HOW THE WEST WAS WON	George Onorand	MCA
9	ACCIDENT WAITING TO HAPPEN	Bill Bragg	Get Dates
10	MAN WITH A VISION	John Parr	Music For Nations

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

## REGIONAL CHOICE

Title	Artist	Station
1 THE SAINT	Thompson Twins	Signal
2 MARTIKA'S KITCHEN	Manika	County Sound Network
3 DIAMONDS & PEARLS	Prince & The New Power Generation	Mercury
4 THE RUSH	Luther Vandross	Isletta FM
5 DIAMONDS & PEARLS	Prince & The New Power Generation	County Sound Network
6 ROCK TIL YOU DROP	Status Quo	County Sound Network
7 DRIVER BY YOU	Blair Mary	Mercury
8 THE WAY TO YOUR HEART	SOLSLISTER	Red Rose Rock FM
9 VALENTINE	LOGREN, Nils	County Sound Network
10 ROCK TIL YOU DROP	Status Quo	Mercury

Top 10 titles showing most regional bias.

## AIRPLAY PROFILE

SELECTED TITLE: MAKE IT ON MY OWN  
Alison Limerick Arista

1 Signal	6 Capital FM
2 Tag	7 FORTH FM
3 Aire FM	8 BRM FM
4 Power FM	9 Children Network
5 Red Dragon	10 BBC Radio 1

Stations showing most play for selected title:

### THIS WEEK'S CONTRIBUTORS:

ABC FM 88.9 FM, Capital FM, City, Circle 97.5 FM, Cool FM, County Sound Network, Deconstruction, Eason, FORTH FM, Fox FM, Hereford, Children Network, Interact FM, Mercury, Northshore, BBC Radio 1, Piccadilly Key 103 FM, Power FM, Red Rose Rock FM, Signal, Ten, Trent, 208, 209 FM. This represents 98.9% of all radio plays listing in the UK.

## US TOP 50 SINGLES

No.	Title	Artist	Label
1	TO BE WITH YOU	Mr. Big	Atlantic
2	I'M TOO SEXY	Right Said Fred	Chrysalis
3	I LOVE YOUR SMILE	Shane	Matwain
4	REMEMBER THE TIME	Michael Jackson	Epic
5	DIAMONDS AND PEARLS	Prince & NPG	Paisley Park
6	TELL ME WHAT YOU WANT	Tina Campbell	Basart
7	I'LL GET THE SUN	Michael E. John	Columbia
8	MASPERICHE	Atlantic	Refuge
9	SMELLS LIKE TEEN SPIRIT	Nirvana	Geffen
10	ALL 4 U	Color Me Badd	Capitol
11	SAVE THE BEST FOR LAST	Vanessa Williams	Mercury
12	TEARS IN HEAVEN	Eric Clapton	Reprise
13	GOOD FOR ME	Amy Grant	ABM
14	FINALLY	Co Ce Peniston	ABM
15	MISSING YOU NOW	Michael Bolton	Columbia
16	THE WAY I FEEL ABOUT YOU	Karen Whitaker/Warner	Atlantic
17	VIBEDOLGY	Paula Abdul	Captive
18	UHH AHH	Boyz II Men	Matwain
19	MYSTEROUS WAYS	U2	Island
20	CAN'T LET GO	Manic Street	Atlantic
21	I CAN'T DANCE	Genesis	Columbia
22	2 LEGIT 2 GET IT	Hummer	Capitol
23	I'LL GET BY	Edna Mae	Capitol
24	BREAK MY HEART (PRETTY LITTLE) MCDONALD	Perspective	Atlantic
25	JUSTIFIED AND ANCIENT	The Killany/Wynette	Arista
26	KEEP IT COMIN'	Keith Sweat	Elektra
27	I CAN'T MAKE YOU LOVE ME	Bonnie Raitt	Capitol
28	THINKIN' BAK	Color Me Badd	Giant
29	WHAT BECOMES OF THE BROKENHEARTED	Po'oh Young	MCA
30	PAPER DOLL	Billie Dan	Gee Street
31	UNTIL YOUR COMES BACK AROUND	RTZ	Giann
32	BEAUTY AND THE BEAST	Celine Dion & Peabo Bryson	Epic
33	OOCHE COOCHEE	JMC Brains	Matwain
34	WE GOT A LOVE THANG	Co Ce Peniston	ABM
35	BLACK OR WHITE	Michael Jackson	Epic
36	IS IT GOOD TO YOU	Heavy D & The Boys	Upfront
37	ADDAMS GROOVE	Hummer	Capitol
38	MOVE ANY MOUNTAIN	The Shamen	Epic
39	AGAIN TONIGHT	John Mellencamp	Mercury
40	LIVE AND LET DIE	Guns N' Roses	Geffen
41	STAY	Jedico	Upfront
42	MAKE IT HAPPEN	Manic Street	Columbia
43	ON A SUNDAY AFTERNOON	A Linger	Bump
44	THERE WILL NEVER ANOTHER...	Bryan Adams	ABM
45	A DEEPER LOVE/PRIE (IN _L_ Cliviles & Cole)	Columbia	Atlantic
46	NO SON OF MINE	Genesis	Atlantic
47	TWO BLIND TO SEE IT	Kym Stone	Capitol
48	KISS YOU BAK	Digital Underground	Tommy Boy
49	EVERYTHING CHANGES	Kathy Troccoli	Reunion
50	HAZARD	Richard Marx	Capitol

Charts current Billboard, 25 February, 1992 • Bullets are awarded to those products dominating the greatest airplay and sales gain. [UK] UK signings.

## US TOP 50 ALBUMS

No.	Title	Artist	Label	
1	ROPIN THE WIND	Guns N' Roses	Capitol	
2	DANGEROUS	Michael Jackson	Epic	
3	NEVERMIND	Nirvana	DGC	
4	N FENCES	Guns N' Roses	Columbia	
5	C.M.B.	Color Me Badd	GIANT	
6	WE CAN'T DANCE	Genesis	Atlantic	
7	HIGHWAY BABY	U2	Island	
8	COOLEYHANTMONEY	Boyz II Men	Malcom	
9	TWO LEGIT TO QUIT	Hummer	Capitol	
10	LUCK OF THE DRAW	Bonnie Raitt	Capitol	
11	UNFORGETTABLE	Natalie Cole	Elektra	
12	METALLICA	Metallica	Elektra	
13	EMOTIONS	Mariah Carey	Columbia	
14	DIAMONDS & PEARLS	Prince	Paisley Park	
15	LEAN INTO IT	Mr. Big	Columbia	
16	BLUE LIGHT, RED LIGHT	Harry Connick Jr	Atlantic	
17	YOUR ILLUSION I	Guns N' Roses	Geffen	
18	GARTH BROOKS	Guns N' Roses	Capitol	
19	SHEPHERD MOONS	Enya	Reprise	
20	FOREVER MY LADY	Jedico	MCA	
21	WAKING UP THE NEIGHBOURS	Bryan Adams	Geffen	
22	YOUR ILLUSION II	Guns N' Roses	Geffen	
23	HEART IN MOTION	Amy Grant	ABM	
24	RUSH (OST)	various	Reprise	
25	JUICE (OST)	various	Seal	
26	TEN	Frank John	Epic	
27	BEAUTY & THE BEAST (OST)	Various	Disney	
28	NO MORE TEARS	Quincy Delapierre	Atlantic	
29	TWO ROOMS	ELTON JOHN	Various	Polygram
30	NAUGHTY BY NATURE	Naughty By Nature	Tommy Boy	Giant
31	SPELLBOUND	Paula Abdul	Captive	
32	MACK DADDY	Sir Mix-A-Lot	Def America	
33	KEEP IT COMIN'	Keith Sweat	Elektra	
34	GONNA MAKE YOU SWEAT	CBC Music Factory	Columbia	
35	FOR MY BROKEN HEART	Reba McEntire	MCA	
36	IT'S ALL ABOUT TO CHANGE	Travis Trinn	Warner Bros	
37	T.E.V.I.N.	Town Campbell	Quest	
38	BADMOTOFINGER	Soundingboard	ABM	
39	SKY IS CRYING	Steve Roy	Synergistic	
40	WHENEVER WE HANDED	John Mellencamp	Mercury	
41	MUSIC FOR THE PEOPLE	Mark Waidman/Buck Interoptio	Warner Brothers	
42	VAGABOND HEART	Red Stewart	Warner Brothers	
43	TOE OF TIME	Rhianna	Warner Brothers	
44	BLOOD SUGAR SEX	Red Hot Chili Peppers	Warner Bros	
45	A WOLF IN SHEEP'S CLOTHING	Banana Windows	Mercury	
46	THE COMFORT ZONE	Vanessa Williams	Walt Disney	
47	CYPRESS HILL	Cypress Hill	Ruffhouse	
48	DEATH CERTIFICATE	Ice Cube	Priority	
49	PRIVATE LINE	Gerald Levert	Acad	

Charts current Billboard, 25 February, 1992 • Bullets are awarded to those products dominating the greatest airplay and sales gain. [UK] UK signings.



29 FEBRUARY 1992 FREE WITH MUSIC WEEK

U P D A T E

## Chart news

BY ALAN JONES

### BIZARRE INCURSIONS

A couple of weeks ago, I mentioned that the singles chart has been at its most volatile ever in the past year, and that the speed at which it changes has quickened noticeably even so far this year. But it's still a sleepy backwater compared to Music Week's Dance Chart.

Compiled from Gallup sales data supplied by a panel of 82 specialist shops, the Dance Chart was topped by no fewer than 34 different singles in 1991, of which 28 debuted at number one.

The longest any record managed to stay at number one was four weeks, a feat performed by Nomad's 'I Wanna Give You

Devotion'. Two records managed to debut at number one twice.

One — Bizarre Inc's 'Playing With Knives' — did it first in March, and then again in November, spending a grand total of 22 weeks in the chart in the course of the year, a good deal more than any other record. Moby's 'Go' was the other two-timer, heading the countdown in July, before being rapidly withdrawn. When issued in October, it quickly emulated its original success.

Bizarre Inc were one of only two acts to top the chart with two different singles — they also scored a number one with 'Such A Feeling', while Rebel MC notched his double courtesy of 'The Wickedeed Sound' and 'Tribal Bass'.

This year, with more new entries in the Top 60 than ever before, the pace at the top of the Dance Chart has increased still further, with six number ones up to last week, all of which debuted at the top. And a fortnight ago, each of the top six singles were new entries, an unprecedented event in chart history.



● Convincingly restored to the top of the chart after Simply Red shared the Brits award for Best British Group with the KLF, 'Stars' has the unusual distinction of having reached number one on four separate occasions since it was first released 21 weeks ago. Albums this tenacious are hard to find — the last one to claw its way back to number one as many times as 'Stars' was Michael Jackson's 'Thriller' — not a bad act to follow — which enjoyed its fourth sojourn at the summit a little over eight years ago. The first Simply Red album to yield a brace of Top 10 hits — 'Stars' and 'For Your Babies' — and 'Something Got Me Started', which reached number 11, 'Stars' contains at least three more chart contenders, and could yet challenge for honours again. Even when it has been between hits, it has been an amazingly consistent performer in the chart, never falling below number six. But it has no chance of beating the all-time record holder, the original soundtrack of 'The Sound Of Music', which climbed to number one 12 times between 1965 and 1968.

● It's the latest and unspoken fashion. In each of the past two weeks we've had seven of them in the Top 75. What are they? Why, good old fashioned EPs or "extended plays." With singles sales still in decline (last year's sales — 56.3m units — were lower than in any year since 1973) EPs add extra value and help sales. Some — like Primal Scream's 'Dixie-Narco' — contain three tracks in some formats and four in others, while Everything But The Girl's 'Covers' EP contains a quartet in all formats. EPs were at their peak in the Sixties, but the first to reach number one was 'The Roussos Phenomenon' by Demis Roussos in 1976.



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# 10 Chart

## news

BY ALAN JONES

### CLAPTON'S CLIMBER

In Britain, Eric Clapton's latest single, a poignant ballad dedicated to his late son and entitled 'Tears in Heaven', never managed to get beyond its debut position of number 50, but in America it's his first Top 40 hit since 'Forever Man' in 1985. And it has breached the Top 20 in a mere four weeks, to become his biggest hit since 'I Can't Stand If' reached number 10 in 1981. And Paul Young has

registered only his fifth US Top 40 hit with a remake of Jimmy Ruffin's 'What Becomes Of The Broken Hearted', while 'Justified And Ancient', the KLF's collaboration with Tammy Wynette, is poised to give the queen of country her biggest ever US hit within a fortnight.

Though she has a phenomenal record in the Country Chart, with 20 number ones to her name, thus far, Tammy's best pop placing was number 19 with



● ERIC CLAPTON



● TAMMY WYNETTE

'Stand By Your Man' in 1968. Bizarre as it may seem, Tammy was indirectly responsible for **Motörhead** splintering in 1982, when guitarist **Eddie Clarke** quit in disgust after Lemmy revealed he wanted the group to record

'Stand By Your Man' with the **Plasmatics** Wendy O'Williams. Coincidentally, Lemmy is currently enjoying his very first hit as a writer in America, having co-authored **Ozzy Osbourne's** fast rising 'Mama, I'm Coming Home'.



● We just can't help it. When it comes to hits, the Joneses have got them all beat. It's true that the Joneses' come third to the Browns and — more surprisingly — the Williams when it comes to surnames of hitmakers, but everybody's singing about us. Billy Paul reckoned 'Me And Mrs Jones' had a thing going on. The Vapors were concerned

about 'Jimmy Jones' and his soul clones, Kool And The Gang took us to the divorce courts with 'Jones Vs Jones', and Siade told the tale of 'Myzterious Mitzer Jones'. And most people will be familiar with non-hits like 'Along Came Jones' by The Coasters (they did 'Charlie Brown' too), if not the many and various songs entitled simply 'Mr Jones', as performed by the Psychedelic Furs, Talking Heads, Steve Gibbons and many more, or Frank Zappa's uncharitable 'Jones Crusher'. The latest addition to the swelling ranks of songs about the Joneses' is the Temptations' current club hit, entitled simply 'The Joneses', not one of the more friendly ditties about my extended family, with a chorus that goes "who wants to be like the Joneses?".



● Shakespeare Sister — Siobhan Fahey and Marcella Detroit — climbed to the top of the singles chart last week with 'Stay', the second single lifted from their much delayed album 'Hormonally Yours'.

'Goodbye Cruel World', the first single from the album, peaked at a miserable number 59 last October.

It's getting tougher to predict chart form — **Wet Wet Wet's** 'Put The Light On' peaked at an unpromising 56 as they limbered up for their number one, and **The Pasadena's** last single before their current 'I'm Doing Fine Now' reached number four, peaked 81 places lower.

It's interesting that Siobhan and Marcella's co-writer on 'Stay' is credited as **Gulot**. Step forward, **Dave Stewart**, husband of Siobhan. Siobhan and Marcella have never written a number one before, but have co-wrote **Eurythmics'** 1985 chart topper 'There Must Be An Angel (Playing With My Heart)'.

- 1 10 REMEMBER THE TI  
2 1 I'M DOING FINE N  
3 10 I LOVE YOUR SMIL  
4 4 FOR YOUR BABIES  
5 4 GOODNIGHT GIRL  
6 2 1 WONDER WHY C  
7 1 STEEL BARS Mecha  
8 1 CAN YOU HANDLE  
9 10 LAID SO LOW IFE  
10 10 I CAN'T DANCE Ga  
11 10 GIVE ME JUST A P  
12 10 MOVIN' ON UP Ju  
13 10 LOVE THING Tina T  
14 10 THOUGHT I'D DIED  
15 10 MY GIRL Temptat  
16 4 1 I CAN'T DANCE Ga  
17 10 CHIC MYSTIQUE C  
18 10 BORN OF FRUSTRA  
19 10 TWILIGHT ZONE J  
20 10 GOOD FOR ME Am  
21 4 1 OPTIMISTIC sound  
22 10 EVERYBODY GETS  
23 4 WEATHER WITH Y  
24 10 IT'S A FINE DAY  
25 10 LOVE IS EVERFHH  
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### TOP 10 BF

- 1 10 WEIRD  
2 10 COLOUR MY LIFE  
3 10 MAKE IT ON MY OI  
4 10 HOLY DAYS  
5 10 ON EVERY STREET  
6 10 LOVE BOMB  
7 10 VIOLET  
8 10 HOW THE WEST W  
9 10 ACCIDENT WAITING  
10 10 MAN WITH A VISIO  
The following records are on station  
Top 200 singles sales chart. Fig

### US TO

- 1 2 TO BE WITH YOU, U  
2 1 I'M TOO SEXY, J  
3 1 I LOVE YOUR SMIL  
4 1 REMEMBER THE TI  
5 4 DIAMONDS AND PEA  
6 4 TELL ME WHAT YOU  
7 4 DON'T LET THE SU  
8 10 MASTERPIECE, A  
9 1 SMELLS LIKE TEEN  
10 1 ALL 4 LOVE, Color M  
11 10 SAVE THE BEST FOR L  
12 10 TEARS IN HEAVEN,  
13 10 GOOD FOR ME, Amy  
14 10 FINALLY, Ce Ce Penit  
15 10 MISSING YOU NOW  
16 10 THE WAY I FEEL ABOUT  
17 10 VIBEOLOGY, Paula Abdul  
18 10 UHH AHH, Boyz II Men  
19 10 MYSTERY FIVES, U2  
20 10 CAN'T LET GO, Mariah Carey  
21 10 I CAN'T DANCE, George  
22 10 2 LEGIT 2 OUT, Hommer  
23 10 I'LL GET BY, Eddie Money  
24 10 BREAKIN' MY HEART (PRETTY...)  
25 10 JUSTIFIED AND ANCIENT, The KLF/Tammy Wynette

# Michael Watford

## Hodin' On

THE BRAND NEW MIXES BY ROGER S & SMACK PRODUCTIONS

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2 RM UPDATE

- |   |   |   |
|---|---|---|
| <p>43 - ON A SUNDAY AFTERNOON, Lighter Shade Of Brown Pump<br/>44 - THERE WILL NEVER BE ANOTHER, Bryan Adams AS&amp;I<br/>45 - A DEEPER LOVE/RIDE (IN...), Clivette &amp; Cole Columbia<br/>46 - NO SON OF MINE, Genesis Atlantic<br/>47 - TOO BLIND TO SEE IT, Kym Sims ID<br/>48 - KISS YOU BACK, Digital Underground Tommy Boy<br/>49 - EVERYTHING CHANGES, Kathy Troccoli Reunion<br/>50 - HAZARD, Richard Marx Capitol</p> | <p>18 - USE YOUR ILLUSION I, Guns N' Roses Geffen<br/>19 - GARTH BROOKS, Garth Brooks Capitol<br/>20 - I (SHEPHERD MOONS), Enya MCA<br/>21 - FOREVER MY LADY, Jodelle MCA<br/>22 - WAKING UP THE NEIGHBOURS, Bryan Adams A&amp;M<br/>23 - USE YOUR ILLUSION II, Guns N' Roses Geffen<br/>24 - HEART IN MOTION, Amy Grant A&amp;M<br/>25 - RUSH (OST), Various Reprise</p> | <p>43 - VAGABOND HEART, Rod Stewart Warner Brothers<br/>44 - OUT OF TIME, REM Warner Brothers<br/>45 - BLOOD SUGAR SEX... Red Hot Chili Peppers Warner Bros<br/>46 - A WOLF IN SHEEP'S CLOTHING, Black Sheep Mercury<br/>47 - THE COMFORT ZONE, Vanessa Williams Wing<br/>48 - CYPRESS HILL, Cypress Hill Ruthless<br/>49 - DEATH CERTIFICATE, Ice Cube Priority<br/>50 - PRIVATE LINE, Gerald Levert A&amp;C</p> |
|---|---|---|

Charts courtesy Billboard, 25 February, 1990. \*Bullets are awarded to those products demonstrating the greatest appeal and sales gain. [UK] UK signings.

# dj directory

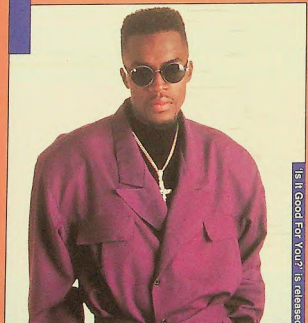
Teddy Riley

"Street level" flicks have long proved sources of aural as well as visual pleasure. As launchpads for dance tunes, they can be invaluable: 'Do The Right Thing' pushed 'Fight The Power' and, indirectly, the title track our way while 'New Jack City' had 'I Wanna Sex You Up'.

MCA can only hope that the latest controversial "rap flick", 'Juice', will do the same for 'Is It Good For You?', the latest prime swingbeat nugget from Teddy Riley. Undoubtedly the pick of the soundtrack's crop (along with The Brand New Heavies), Riley's jiggling masterpiece is draped in one of the year's most



Guy



'Is It Good For You?' is released by MCA on March 2

gorgeous vocal performances, courtesy of Tammy Lucas. Seven mixes are promised, from the tough Hip Hop Mix to the sleeker On The Radio Mix, though special mention must be given to the glorious Acapella.

Riley, at one time the most prolific man in the business, admits he has put his own projects, most notably Guy, on a back burner, concentrating instead on Michael Jackson's 'Dangerous' album and the forthcoming Bobby Brown longplayer. He says: "I'd rather do production right now; I have no solo performances planned." **Davydd Chong**

# LISA STANSFIELD



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2 17 I'M DOING FINE N  
3 27 I LOVE YOUR SMIL  
4 1 FOR YOUR BABIES  
5 4 GODNIGHT GIRL  
6 2 I WONDER WHY C  
7 1 STEEL BARS Mach  
8 1 CAN YOU HANDLE  
9 25 LAID SO LOW (TE  
10 15 STAY Shakerpear's  
11 4 GIVE ME JUST A  
12 15 MOVIN' ON UP P  
13 20 LOVE THING Thea T  
14 22 THOUGHT I'D DIE  
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16 11 I CAN'T DANCE G  
17 20 CHIC MYSTIQUE C  
18 15 BORN OF FRUSTRA  
19 23 TWILIGHT ZONE J  
20 15 GOOD FOR ME Ad  
21 4 OPTIMISTIC Sissal  
22 25 EVERYBODY GETS  
23 15 WEATHER WITH Y  
24 18 IT'S A FINE DAY  
25 11 15 LOVE IS EVERYW

## Liz Francis



'Rhythm Of Life' is released by MCA on March 16.

"I felt it should be me rapping on the track," explains Liz Francis. "I didn't want to get another rapper in just to make it trendy." Poised to invade clubland with her debut delight, 'Rhythm Of Life' (nothing to do with the Oleta Adams track), the South Londoner has quite a story to tell.

Music has always been her ambition, from teaching herself classical guitar, through dull music theory classes at school. However, the world of judo ("I broke my nose; I didn't mean to headbutt the girl"), then modelling ("I gave it up because I was getting really fat and bored") and acting ("as a female vampire in a bloody Japanese horror film") conspired to throw her off course. 'Rhythm Of Life', the product of a two-year collaboration with producer/engineer Carl Adams, is the realisation of a long-held dream. From Apollo 440's twittersy Nice Up The Atmosphere mix to the bassier Ragga Dub, it's one well worth reliving.

Davydd Chong



## Cynthia M

Despite her tender years Cynthia M (Moffet) is, at 24, one of the better known house divas among Chicago's old school Trax fraternity. Her latest offering, a six-mix platter due for simultaneous release on either side of the Atlantic on Strictly Rhythm and Big Life, has already attracted a lot of New York turn-table attention. "Frankie

(Knuckles) is playing the track at all his clubs and Steve Silk Hurley has been asking me to work with him," says Moffet. The ex-Chicago nightclub waitress, who originally teamed up with James Lofton in 1987 as the imaginatively titled house outfit Two House People, has seen a steady New York-bound migration of four-to-the-floor since its Warehouse inception in the mid-Eighties. "These days Chicago's clubland seems to wait for New York's approval on a track before getting excited," she says.

Needless to say, Miss Moffet isn't sitting around waiting for any hometown recognition with 'Lovestorm', which features powerful "old-style" soulful vocals across a diverse collection of mixes from the ex-2 In A Room George Morel and DJ Pierre, whose most recent UK success was the frr-licensed 'Generate Power'.

Dom Foulsham

'Lovestorm' is released by Big Life on March 16.

## TOP 10 BF

- 1 WEIRDO  
2 COLOUR MY LIFE  
3 MAKE IT UP TO MY D  
4 HOLY DAYS  
5 ON EVERY STREET  
6 LOVE BOMB  
7 WIOLET  
8 HOW THE WEST W  
9 ACCIDENT WAITING  
10 MAN WITH A VISIO  
11 FOLLOWING RECORDS are the top 200 singles sales chart. Fig

## US TO

- 1 2 TO BE WITH YOU, M  
2 1 I'M TOO SEXY,  
3 I LOVE YOUR SMIL  
4 1 REMEMBER THE TH  
5 1 DIAMONDS AND PEA  
6 1 TELL ME WHAT YOU W  
7 1 DON'T LET THE SL  
8 1 MASTERPIECE, Are  
9 1 SMELLS LIKE TEEN  
10 1 ALL 4 LOVE, Color M  
11 1 SAVE THE BEST FOR L  
12 2 TEARS IN HEAVEN,  
13 1 GOOD FOR ME, Am  
14 1 FINALLY, Ce Ce Pen  
15 1 MISSING YOU NOW  
16 1 THE WAY I FEEL AB  
17 1 VIBEOLOGY, Paula F

- 18 1 UHH AHH, Boyz II Men  
19 1 MYSTERIOUS VIEWS, U2  
20 1 CAN'T LET GO, Manu Chao  
21 2 I CAN'T DANCE, George  
22 1 2 LEGIT 4 2000, Hammer  
23 20 ILL GET BY, Eddie Murphy  
24 20 BREAK MY HEART PRETTY, Little Mix  
25 20 JUSTY AND ANCHY, The All Saints

# dj power everybody pump

information cool.x.252 released 24 / 02 / 92

## 4 RM UPDATE

- |   |  |   |
|---|--|---|
| 43 ON A SUNDAY AFTERNOON, A Lighter Shade Of Brown Pump | 18 15 YOU YOUR ILLUSION I, Guna N' Roses Giffen  | 43 25 VAGABOND HEART, Rod Stewart Warner Brothers           |
| 44 26 THERE WILL NEVER BE ANOTHER... Bryan Adams A&M    | 19 13 GARTH BROOKS, Garth Brooks Capitol         | 44 25 OUT OF TIME, REM Warner Brothers                      |
| 45 4 A DEEPER LOVE/PRIDE IN J, Chelvis & Cole Columbia  | 20 21 SHEPHERD MOONS, Enya Reprise               | 45 25 BLOOD SUGAR SEX..., Red Hot Chili Peppers Warner Bros |
| 46 4 NO SON OF MINE, Genesis Atlantic                   | 21 1 FOREVER MY LADY, Jodet Reprise              | 46 4 A WOLF IN SHEEP'S CLOTHING, Black Sheep Mercury        |
| 47 10 TOO BLIND TO SEE IT, Cygn Sims ID                 | 22 23 WAKING UP THE NEIGHBOURS, Bryan Adams A&M  | 47 4 THE COMFORT ZONE, Vanessa Williams Wing                |
| 48 10 KISS YOU BACK, Digital Underground Tommy Boy      | 23 25 YOU YOUR ILLUSION II, Guna N' Roses Giffen | 48 4 CYPRESS HILL, Cypress Hill Ruthouse                    |
| 49 4 EVERYTHING CHANGES, Kathy Troccoli Reunion         | 24 25 HEART IN MOTION, Amy Grant A&M             | 49 4 DEATH CERTIFICATE, Ice Cube Priority                   |
| 50 4 HAZARD, Richard Marx Capitol                       | 25 25 RUSH (OST), Various Reprise                | 50 4 PRIVATE LIFE, Gerald Levert A&M                        |

Charts courtesy Billboard, 25 February, 1992. \* Bullseye awarded to those products demonstrating the greatest airplay and sales gain. [X] UK signings.

**Eskimos & Egypt**

Talk about hedging their bets: Eskimos & Egypt are determined to please everybody with their new release 'Welcome To The Future'. Spread over two 12-inch singles, or one CD, are six versions of the track which cover all styles from ambient and balnearic to techno and out-and-out hardcore.

Chris, singer and keyboard player with the Manchester-based outfit, explains that they started off with the Pleasure Mix, an ambient mellow house version including dialogue from the film *Bladerunner*, which inspired the song. "There are four of us in the group," he says, "and we all have our own ideas, so we went away and came up with the different versions. They are not different remixes of one song, it is an EP of different songs based on the same concept."



'Welcome To The Future Pts 1 & 2' are released by DEF/One Little Indian on March 9.

As well as the Pleasure Mix, 'Welcome To The Future Pt 1' includes the Living Colour and Dhax Fywu4cher versions. The former is very radio friendly with its full Beloved-style vocal and a guitar sound very reminiscent of The Farm's 'Groovy Train'. Dhax Fywu4cher is a heavy techno track aimed straight at the dancefloor, where it is getting as good a reaction as their last single, 'Don't You Do It.'

The second 12-inch includes the gentle Balearic version with much strumming of acoustic guitars. In complete contrast there are two over-the-top manic hardcore versions using grungy heavy guitar riffs. The Reggae Metal version is so-called because it uses the vocal sample from Sly and Robbie's version of 'Fire'. The relentless Turbo Metal version is even more extreme, clocking in at around 140bpm. Take your pick.

Andy Beever

## Cool Cuts

- |    |  |                    |
|----|--|--------------------|
| 1  | (11) A DEEPER FEELING MIX C&C Music Factory  | Columbia           |
| 2  | (7) DO YOU WANT IT RIGHT NOW Degrees in Motion   | ffrr               |
| 3  | (NEW) HEAR THE MUSIC Gypsymen  | US Legal           |
| 4  | Todd Terry's latest bass groove remixed by Morales. Simple and massive                       |                    |
| 5  | (2) DON'T LOSE THE MAGIC Shawn Christopher   | Arista             |
| 6  | (1) HE'S ALWAYS Urban Soul   | Cooltempo          |
| 7  | (NEW) THE LOVER'S GOT WHAT YOU NEED Heavy D & The Boyz                                       | MCA                |
| 8  | Heavy D & The Boyz get the garage treatment to good effect                                   |                    |
| 9  | (5) STEPPER'S DELIGHT EP Smith & Mighty  | Three Stripe       |
| 10 | (9) BEAUTIFUL IN RED Museka  | Better Days        |
| 11 | (NEW) NU NU Lidesi Townsell  | Mercury            |
| 12 | Dead calchy chorus and hot new mixes should see this American cut do well on British release |                    |
| 13 | (NEW) BABAJI DJ Phisae   | Palmares           |
| 14 | Well produced Italian cover version of 'You Used To Hold Me'                                 |                    |
| 15 | (4) WHATEVER YOU DREAM React To Rhythm   | Guerilla           |
| 16 | (18) FLATLINE S1000  | White label        |
| 17 | (NEW) HEAVEN HAS TO WAIT Eve Gallagher   | More Protein       |
| 18 | Funky grooves and a great song spell another club hit for Eve                                |                    |
| 19 | (14) MISSION Moty 8  | Go Beat!           |
| 20 | (NEW) POWERGEN (ONLY YOUR LOVE) PKA  | FBT                |
| 21 | Powerful remake by Brothers In Rhythm of one of last year's sleepers                         |                    |
| 22 | (3) MAKE IT ON MY OWN Alison Limerick  | Arista             |
| 23 | (NEW) MOVE YOUR WAISTLINE (REMIX) DeJa Vu  | Rumour             |
| 24 | Big on import and now out here in hot new mixes  |                    |
| 25 | (NEW) THE COVER UP EP Evolution  | Positive Vinyl     |
| 26 | Promising four-track house EP from Manchester  |                    |
| 27 | (NEW) RISE FROM YOUR GRAVE Phuture   | US Strictly Rhythm |
| 28 | Check the Wild Pitch Mix for devastating bass groove   |                    |
| 29 | (NEW) GOIN' DOWN TONITE/KEEP ON RISING   | Off The Cuff       |
| 30 | Unredited two-track disc of cool funky house from a new label                                |                    |



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

Phone now to hear the hot dance tracks

Cool Cuts clubline  
**0898 334334**

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

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cture Book	WVW 9031754343
	PMI VC412
	PMI MBV8913243
ou	Music Club MC 2032
	PMI MVP 9910112
ess 4 Front/PolyGram	6537983
he Best	PMI MVD 9913083
Mega-Remix	Polygram 0842723
e Park PolyGram Video	0711503
... 4 Front/PolyGram	0838623
Wienerworld	WNR 2026
	PMI MVP 9912593
ROTTI PolyGram Video	CFV 11322
ts	WVW 7589581933

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RM UPDATE 5

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MW4

- 1 2 REMEMBER THE T
- 2 1 I'M DINING FINE
- 3 1 1 LOVE YOUR SMILE
- 4 1 FOR YOUR BABIES
- 5 4 G'DNIGHT GIRL
- 6 2 1 WONDER WHY C
- 7 1 STEEL BARS MACH
- 8 1 CAN YOU HANDLE
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- 10 1 1 1 1 STAY Shepaker's
- 11 1 1 GIVE ME JUST A
- 12 1 1 1 MOVIN' ON UP Ph
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- 14 1 1 1 1 THOUGHT I'D DIE
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- 23 1 1 1 1 1 1 1 1 1 1 WEATHER WITH Y
- 24 1 1 1 1 1 1 1 1 1 1 IT'S A FINE DAY
- 25 1 1 1 1 1 1 1 1 1 1 LOVE IS EVERYTH

TOP 100 SINGLES  
© CAPTAIN EMI/COMPACT

# Direct

## Hot vinyl I

BY JAMES HAMILTON

**D.J. POWER**  
'Everybody Pump'  
(Cooltempo COOLX 252)  
Having been promised to Disk as an Italian import, Regio based DJ Steve Gambardoli's Black Box assisted beautifully pounding boogie charger is here in 122.7bpm Labeled, Radio and tizz vocal (0:12:51-59pm Power Ambient Mises, prodded still by a 'Wiggle it-like 'uh-oh-oh-oh, oh' male chant and now, instead of the get wacked 'everybody's pump!' like you want something" that was apparently sampled from Prince's 'Get Off', Mike Limon's 'newly re-recorded' 'everybody bumpin' as you love the muck' (1:51) phonetic adaptation.

**THE U.C.'S**  
'One To Grow On'  
(US Wild Pitch Records V-56245)  
Not too Ultramagnetic M.C.'s, these two young guys talking a mellow routing 111.6bpm good, good groove jazzy driven by 'Watermelon Milk' like piano through had back subtle Salsas samples in Grooves' Like Weeds, Couldn't Get No Better, and As Tail As Manute Bob (instrumental mixes, coupled with this more routinely repeated being it To The Area' in lurching 94.4bpm Side Show Bob Recreation, Heebie Jeebee Instrumental, and initially 'M' Paluk-luk' then similarly lurching 116.3-94.9bpm 12x Nation Anthem mixes.

**SENSORY ELEMENTS**  
'Vol 1'  
(US Azuli Records AZNY 04)  
The first release on the Black Market, London, associated New York label that's not credited to Chocolate Fudge, this attractive four-track has an improbably loud bounding light off World-ish sweet flirky 121.8-0.8bpm 'Summer Groove', also reasonably bounding 122.8-0.8bpm 'Taking Me Home' - surprising jazzy 119.5bpm 'Something 4 U', and pleasant but overly steep start to 120.9-0.9bpm 'Expans 1'.

## Briefly...

Also about now are N-JOI Live In Manchester (deConstruction PT 4525), track and title-less continually recorded live rive at Manchester's Academy in 0-123.8-0bpm Part One and 0-126.9-130.9-0bpm Part Two CONTROL 'Feed The Music (Music In The Drug)' (All Around The World Productions 12GLOBE 108 TRC BMO). Jo-an Rainey squallied day accompanying shrill jangle in 0-122.8-127.0-0bpm 12 Mix and meastler more interesting jerry 124.9-125.7bpm Muzik is The Duo, with last year's still superior percinely instigating jingle chug 123.5bpm Original White Label Mix of 'Dance With Me (I'm On Ecstasy)', FREQUENCY Kiss The Sky (The White Label WHITE 04, RTMP), Orlando Voom's 'Mentasm-ish' bounding 126.9bpm strk drinker with a strutting new 130.2bpm 'Sky Is The Limit' version, alppen 'leaping 127.8bpm 'Square Methods' and thrung 'Muzik' BAMB BAMB MUSIQUE 'Milk Of Magnesia' (Splish/Rhythm King SPLISH 4,

**MASS ORDER**  
'Lift Every Voice (Take Me Away)'  
(US Columbia 44 74131)  
Sizzling hot on bootleg as 'Take Me Away' ever since someone half-etched a DAT at the New Music Seminar last summer - mostly sougly Eugene Harris & Mark Valencia's catchy archon rapping at the apex of house music (and possibly Gay Pide too?) is a Basement Boops producing exciting 119bpm vintage Flatty-type canteter in mid-Seventies Teddy Pennergis style, with Lokaita/Hollywood-like-titlary guitar 'Take Me Away' punctuation cooked to 'Pisco-Oodoo, now at last out legally on import in that original Classic Boot Mix plus jumpy Bumped Up, bubbler ditty rhythmic Classic Hump and Bonus Beats Mises, while over next week (Columbia 697748 6) are the Bumped Up and Classic Hump Mises re-coupled with Tony Humphreys' remixed ready keyboards jiggled Lost In Music, Newboom and Uplift. The Race Mises, Oddy, the Bootleg Mix will be available here only on the UK seven-inch's 33rpm Rlp, despite a limited edition pump 12x-inch twopack (impus in pump 15000) having an otherwise complete set of the original Mises' Bumped Up, Hump, Bonus Beats, Classic Hump, Panopcia and Classic Radio Mises, plus Tony Humphreys' Newboom, Lost In Music, Accapella, JAZ In Order, Uplift The Race and The Dubstar Mises still are 119bpm.

**2 HOUSE**  
'Go Techno'  
(Atlantic AT579T)  
Atlantic yet another twopack, its single commercial 12x-inch being out next week, sometimes ragga style rappers Kaz & D-Fine's jaunty jingle chugger was much off-gated by Tony Humphreys done up like gags before Christmas and is remixed by him in rapping staccato hip jump 125bpm Ext. Vocal, better organ-like whereas symbol stending instrumental 123.2bpm Spagatetas, Dub and Bass Dub Mises, literally same to be true techno, coupled however with Todd Terry remixed for fierce jerry jumping 127.8-128.8bpm 'Go Techno' Ext. 12' rap vocal and groovy pure hardware 127-127.7bpm Go-Dub Mises, just his broadly jiggled 0-127-127.5-0.5bpm 'The Tech-Go' and jerry pairing 127-9bpm Tech-Dub Mises remaining exclusive to the twopack.

**TERRY HUNTER** featuring Sharon Jarvis  
'I Can Make You See'  
(US House Jam Records HJA-9122)  
In Side B of Terry Hunter & Aaron Smith's Chicago out four-track, this tapping sparse single 116.5-118.9bpm Radio 12x is faintly gurgled by Sharon in Ruling Terry's Vision and fluttering Aaron's Deep Twist Mises, coupled with the piping black instrumental 118.9bpm 'Blue Notes' and Crystal Waters-ish wordlessly jiggled 117.25bpm 'Jouze Soul'.

**MICHAEL KAY**  
'Missing You'  
(S.M.P. SMP 001, via Jet Star)  
On pre-release just after Christmas, this Mike Mclevery produced attractive club harmonies backed lush two-step soul swayer is now in Paul Water's jerry jiggling 106.5bpm Soul Rebel, slicker Original Style and 106.4bpm House Style Mises, plus its 106.2bpm Original '7' Mix, with a market in London at least.

**JIMMY**  
'Never Give Up'  
(Italian Time Records TIME 001)  
Promoted to Disk here as a white label to last year's 'Keep Warm' is a Dubois French-ish but bloodedly wailed exorbitant jurgat and per lyrics rather than just a chant, in pumping piano piano-driven 0-122.9-0bpm Extended, hardcore synth seared Evulsion, Libanese infused jangle breezily jiggled 123.9bpm Heartbeat, and raver 0-123.8-0bpm Radio Mises (Acapelle top).



## TOP 10 B!

- 1 WEIRDO
  - 2 MAKE MY LIFE
  - 3 COLOR IT ON MY D
  - 4 HOLY DAYS
  - 5 ON EVERY STREET
  - 6 LOVE BOMB
  - 7 WIDLET
  - 8 HOW THE WEST W
  - 9 ACCIDENT WAITING
  - 10 MAN WITH A VISIC
- TOP 100 SINGLES  
© CAPTAIN EMI/COMPACT

## US TO

- 1 2 TO BE WITH YOU, Y
- 2 1 I'M I'VE YOU SEXY
- 3 1 LOVE YOUR SMILE
- 4 1 REMEMBER THE T
- 5 1 DIAMONDS AND PEA
- 6 1 TELL ME WHAT YOU'V
- 7 1 DON'T LET ME S
- 8 1 MASTERCASE, AKA
- 9 1 SMELLS LIKE TEEN
- 10 1 ALL 4 LOVE, Color M
- 11 1 1 1 1 SAVE THE BEST FOR
- 12 1 1 1 1 TEARS IN HEAVEN
- 13 1 1 1 1 GOOD FOR ME, A
- 14 1 1 1 1 1 1 FINALLY, Co Ca Pa
- 15 1 1 1 1 1 1 MISSING YOU NOV
- 16 1 1 1 1 1 1 1 THE WAY I FEEL ABO
- 17 1 1 1 1 1 1 1 1 1 1 VIBEOLOGY, P

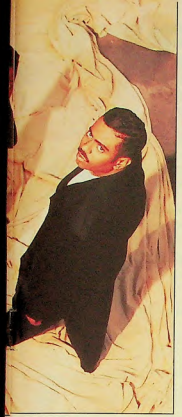
**MR. FINGERS**  
'Closer'  
(MCA MCST 1601)  
Larry Fingers' Head breathless means his own lushly atmospheric percussion lapped and panned ripply swirling 120.1bpm Club Mix and jerry jiggling 119.2bpm The Deep Down Beatment Mix, his classy original concept being totally transformed here in burbling unfurling 'mim' more urgent jangle canteter 0-120.9bpm Sasha and iraly throbbing 0-120.4-0.5bpm Sasha Jazz Odyssey Mises, spooky saxophone hawked staccato trills flirky 120.6bpm Frankie Forcetti Dubs and vibet linked jittery chug-ging 0-120.1bpm Frankie Forcetti Closer To The Underground Dub Mises, these above being out commercially now, promoted as a 12x-inch twopack also along with party 0-120.4-0.6bpm Sasha Jazz-A-Mental, 120.5bpm Sasha Acidic and 120.1bpm Frankie Forcetti Terzissimo Mises, plus Larry's 120bpm LP Version and unreleased jerry keyboard-based bounding 120bpm U.S.S.R.'

**BAS NOIR**  
'Superficial Love'  
(US Atlantic CD-85903)  
Three years after 'My Love Is Magic', the (same?) girl seductively cool an insistent jangle like a missy sultry Envoque, lurching stinging Hugh Kern 'Kick 6-2' Chantier's 109.2bpm Club Remix, Kern's Mix, 109.3bpm Club Dub, and jazz wack with guttor colored beefier jigg 107.1bpm R&B Mix.

**NEWTON**  
'Club Class'  
(Rhythm Section Recordings NEWT 2001, via Greyhound)  
A solo project by Rhythm Section's Nick Ison, this ain't coming EP has the piano synth blooped recording 132.2bpm 'The Laws Of Motion', some effects prodded piddling 0-128.2bpm 'Foot It', jerry synth staggled jerry 0-122.2bpm One Time (Magnum Mix), and somber then breezily jiggling 100-132.1bpm 'Swearman', another instant hardcore seller that wasn't promoted to Disk.

- 6 RM UPDATE**
- |    |   |                                |                           |           |
|----|---|--------------------------------|---------------------------|-----------|
| 13 | 4 | ON A SUNDAY AFTERNOON          | Orbisan                   | Pump      |
| 18 | 4 | THERE WILL NEVER BE ANOTHER... | Bryan Adams               | AMM       |
| 21 | 4 | A DEEPER LOOK/PRIDE (IN...)    | Chickie & Cole            | Columbia  |
| 25 | 6 | NO SON OF MINE, J...           |                           | Atlantic  |
| 27 | 2 | TARGET ZU?, Hammer             |                           | Capitol   |
| 29 | 1 | LET BYE TO YOU, Eddie Money    |                           | Columbia  |
| 32 | 4 | BREAKIN' MY HEART/PRETTY...    | Mid Jordan                | Perspecti |
| 35 | 4 | JUSTIFIED AND FINEANT,         | lock&fury/Various Artists | 50+       |
| 36 | 4 | HAZARD,                        | Richard Marx              | Capitol   |

- |    |    |                           |               |         |
|----|----|---------------------------|---------------|---------|
| 18 | 5  | USE YOUR ILLUSION I,      | Guns N' Roses | Geffen  |
| 19 | 7  | GARTH BROOKS,             | Garth Brooks  | Capitol |
| 20 | 11 | SHEPHERD MOONS,           | Enya          | Reprise |
| 21 | 1  | FOREVER MY LADY,          | Joselynn      | MCA     |
| 22 | 1  | WAKING UP THE NEIGHBOURS, | Bryan Adams   | AMM     |
| 23 | 5  | USE YOUR ILLUSION II,     | Guns N' Roses | Geffen  |
| 24 | 8  | HEART IN MOTION,          | Amy Grant     | AMM     |
| 25 | 9  | RUSH (OST),               | Various       | Reprise |



#### NEW ATLANTIC 'I Know'

(D) B&B Music 38TT 1, via Warner Music)  
 Southport based Cameron Saunders and Richard Lloyd's piano jangled and girl garaged Rouser galloper has been promoted since November as a surging atmospheric Andean-type 123-123.8-08pm Flute and 124-4-124.10pm VII" Mixes, with the moodily intricate derivative frantic skittery hardcore (D-137.86pm "Yes To Satan (Bouris Techno Mix)", but it now finally out as a synth saucer than piano driven, The Power' bells jingling still Andean toiled, buoyantly bumping 123-7-123.56pm Love Duetlike Remix, signed by its ambitiously started original 124-123.8-08pm Flute Mix and a revamped slower 0-133.86pm "Yes To Satan" that nevertheless still loses the beat.

#### NU-MATIC 'The Hard Times E.P.'

(XL-Recordings XLT-27, via Warner Music)  
 Previously white labelled, this Shut Up And Dance-type East London duo's four-track has the Augustus B&B inspired deceptively gentle reggae riddim rumbled twittersy shuffling raggahardcore 120.3-130.26pm 'Hard Times (Original Mix)', piano and alarm clock jangled newly booming 120.5-130.76pm 'Nu-Matic - The Theme (Bossy Mix)', instrumental bleeped frantically thrashing 141.16pm Frequent Fugue (Brancez Mix)', and those replicating 'Gimme Love A Long Time', jerky Menasmen'ish 0-134-134.56pm 'Into A Dream (Original Mix)'.

#### PERCEPTION 'Feed The Feeling'

(Talkin Loud TLKD022)  
 This scuzzing soulful girl-led group's gently jiggling jazz-funk canter has been promoted in its attractively chorusing 120.3-120.5-120.66pm Original Mix and sultrier subtle sparse 0-117.16pm Phil Usher Remix, plus respective instrumentals, with jaunty loping 120.25-08pm Slam Mix and trickily throbbing electro instrumental 120.26pm Soda Cub versions separately promoted as Remixes (TLKD024), while an equally uniformative promo by gruffly nasal chanting rappers THE K-CREATIVE (TLKD023) are the cleverly worded attractive breezily bubbling 119.5-119.46pm 'Three Times A Maybe', funky bass, samples and sound effects woven jiggy chugging 0-119.3-08pm 'Zen 'Flem 'Zen Bones', musically wordy (D-188.26pm 'K' Spells Knowledge') and delicately tapping torturous short instrumental 93.76pm 'Spice Rack (Dub)', varietal of these tracks by both acts being compiled into a double-header Out And About EP (TLKX 17) that apparently is released completely this week.

## Beats & Pieces

PAUL KINDRED, promotions executive at Arista and its new dance logo AD92, has appointed Johnny Morris (no animal impressions) to help him run an in-house club promotion department, setting up a DJ mailing list to come into force as soon as possible; contact them on 071-973 8040/ fax 071-371 6524 for an application form... Clare Scriver is currently single-handed project manager running Polydor's Dance Department now, following the closure of Litman... Nicki Towell is building a DJ mailing list on 081-519 4875/fax 081-519 5187 for Jumpstart Miami's roster of acts like Bug Kinn + Plastic Jam, M15, A-Dam, Strategy... MCA has promoted Heavy D & The Boyz 'The Lover's Got What You Need' in a 'Love Hangover' intro'd jauntily trotting 0-115.76pm Vocal House Mix and Dub, with no release date scheduled... Michael Watford's soulfully cantoring 'Holdin' On' (Atlantic AT5127) should be out this week in Roger Sanchez's new long waitingly intro'd disjointed Underground Soulism Mix, Rusty psy-

ing Soundshak Mix and plunking East West Dub (118.46pm on promo), plus its older superb breezily swirling Original Shelter Mix (118.16pm on import) ... El Barrrio (featuring Paula Brunson's 'So Continued' reviewed w/o February 8, is also finally out now... Ce Ce Peniston's 'Finally', nowhere near as big a crossover hit here last autumn as it has been more recently in the US, is reissued on March 9 with a Phil Kelsey remix plus a Brothers In Rhythm remix of 'We Got A Love Thing'... M-People's next is a revival of Ce Ce Rogers' 'Someday'... Bruce Forest has teamed up with Derek Green, Beverly Skeet and Andy Whitmore to record as Grace Under Pressure, for release on A.R.S.'s... Middlebrough's The Arena hosts the hardcore Emphasis this Friday (28) with Nicolette and Geneside II live plus Djs Cutz & Edzy, Nipper... Nightmares On Wax with techno jams GTO and DJ Winston hope to play a benefit gig in war torn Zagreb, Croatia, next month... AND THE BEAT GOES ON!

#### OPAZ 'Action Speaks Louder Than Words'

(AM-PM AMY 652)  
 Ray Hayden and Sharon Narancho's excellent revival of New Orleans group Chocolate Milk's mid-Seventies rare groove is lightly waltz and mourned by soulful William Leathersby in just its dense bass jugged stinky roling 0-90.86pm 2 Step Action version, with stuttersy judoing stark Dub Action, or treated as a friskily swirling instrumental canter in its marianne blended and comments proleed really different 119.76pm House Action version fig, great value.

#### LIQUID

'Sweet Harmony'  
 (XL-Recordings XL-28, via Warner Music)  
 Taking its anguished title line vocal and, just in the jerky shuffling 0-134.96pm Original Mix, some plunking piano from Ce Ce Rogers' 'Someday', DJ Mader & Anne's wriggly raver now has a fierce scuzzing and bleeping new hardcore 140.86pm Remix coupled with the churning sleaze jugged boppy jitting 0-138.5-08pm 'Phrog' and newly rattling shrill (D) 132.7-08pm 'Feed 3', having started out on a privately pressed EP in its 0-135.66pm Original Mix with a plunking short 134.86pm 'Sweet Dub' plus the 'wasting machine'-ish freakily throbbing 0-132.96pm 'Liquid Is Liquid', and staircase 120.76pm 'Liquid Beats'.

#### GABRIELLE

'Dreams'  
 (Victim Records VIC-33, via 0753-517667)  
 On Victor Tim's label, this lovely languidly weaving then 'Tom's Diner'-shy joggled 96.76pm nastily crowned sultry swayer observes A/C radio attention as it could be another Des'ree, with a more chunkily bumping Swing Mix (Acappella tool).

#### HELEN BRUNER 'Gimme Real Love'

(Circle Records CNMT 7, via Circle/PolyGram)  
 My fave of the late summer when reviewed back in September (although DJs had to be sent the import as a promo before they would believe me), soulfully soaring Helen's self-penned and co-produced inefficaciously bounding zestful garage wriggler here has a terrific original 120.6pm Let's Extend It, like blue and Ella's Funky Mixes plus more pedestrian lurching new 120.46pm Unity Mix, Gimme Real Dub and Love Dub remixes. If you like the idea of 'ah doooo dup doo ah dooo doo who, I say by-ya-by, bi-bay, bi-bay-bop-bop-by baby-baby-bay, yay-hee, yo-uh-oh, ohh' being woven through a jaunty beat that just don't cut, you'll love it too.



# ce ce peniston

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# RECORD MIRROR

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## RECORD MIRROR

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

### TW LW

Rank	Artist	Title	Label
1	1	OPTIMISTIC (MIXES) (MIXES)	Perspective/ARM
2	1	LIFT EVERY VOICE (TAKE ME AWAY) (BUMPED UP MIX) (HUMP MIX) (BONUS BEATS) (BASIC HUMP MIX) (FANONELLA MIX) (CLUB RADIO MIX) (HONOR MIX) (LOST IN MUSIC MIX) (CAPPELLA MIX) (IN YOUR MIX) (UPLIFT THE RACE MIX) (THE DUBSTER MIX)	Various
3	4	MAKE IT ON MY OWN (STEVE ANDERSON & TONY HUMPHRIES MIXES)	PWL International
4	4	IT'S A FINE DAY (Opis B)	PWL International
5	3	GO TECHNO (TONY HUMPHRIES & TODD TERRY MIXES)	Atlantic/East West double pack promo
6	5	DON'T LET IT SHOW ON YOUR FACE (MIXES) (MIXES)	Coltempo
7	6	HANK KAN KAN (12" CLUB) (12" Club)	Coltempo
8	2	I GOT IT (MIXES) (Various)	RCA
9	9	DREAM COME TRUE (REALITY MIX) (Various)	Various
10	42	HE'S ALWAYS (SASHA FULL MUSIC MIX) (Various)	Acid Jazz/First
11	12	CHIC MYSTIQUE (MIXES) (Various)	Warner Bros
12	14	CLOSER (SASHA & FRANKIE FONGETTY MIXES)	MCA double pack promo
13	24	THOUGHT I'D DIE!	MCA double pack promo
14	17	RICH AS GETTING RICH (MIXES)	Big Life promo
15	24	NEVER GIVE UP (EXTENDED MIX)	Big Life promo
16	11	I CAN'T DANCE (12")	Italian Time white label
17	20	CHIC MYSTIQUE (12")	Epic
18	7	GOOD FRIEND (MIXES) (Paris Red)	Columbia
19	31	MISSION (ARVIDERUCI MIX) (Paris Red featuring Gal Beatz white label)	Various
20	22	REALITY USED TO BE A FRIEND OF MINE (CPJ'S CLUB MIX) (WATCHER'S POINT OF VIEW) (DON'T CHA THINK) (MELODY MIX) (Various)	Ge Street
21	22	THE JONES (12" SURGERY MIX) (Tempation)	Motown
22	21	KNOW (MIXES) (Various)	3 Beat Music
23	26	IF YOU DANCE 92 (OPEN YOUR HEART MIX) (Various)	Tek promo
24	23	PRESSURE (Various)	Italian Pan Pot Production
25	24	HOLD ON (REMIX) (Various)	East West promo
26	25	EVERYBODY PUMP (12") (Various)	Motown
27	26	ARE YOU READY TO FLY (RAINBOW MIX) (Various)	Pulse-8
28	27	DEEPER LOVE (A DEEPER FEELING MIX) (IN THE NAME OF LOVE) (MLK 12" REMIX) (Various)	Columbia promo
29	38	ANOTHER PLACE, ANOTHER TIME (Various)	Various
30	36	RAVE GENERATOR (Various)	PWL International
31	36	TAKE CONTROL (Various)	XL Recording promo
32	31	NEVER LOSE THE MAGIC (MIKE 'HITHAN' WILSON/DAVID MORALES)	Various
33	25	TODD TERRY MIXES (Various)	Various
34	33	GIMME REAL LOVE (REMIX) (Various)	U.S. Cardiac
35	33	TIME TO MAKE YOU MINE (SWEET SUGAR LIPS) (Various)	Arista promo
36	37	FINALITY (12" PKA MIX) (12" CHOC MIX) (GET A LOVE THANG) (Various)	Arbit promo
37	37	THE FACTORY (Various)	Various
38	37	CRAZY PICTURES (CLASSIC CLUB MIX) (Various)	Circa promo
39	41	YOU GOT A HOLD ON ME (MIXES) (Various)	Slim Jam promo
40	36	SOMETHING FOR YOUR MIND (Various)	City Sounds promo
41	41	THE COVER-UP: LOVE THING/FREE YOUR MIND/HANDYMAN (Various)	Positive Vinyl promo
42	36	THE BOTTLE (Various)	Loge/Arista promo
43	36	COLOUR OF LOVE (MIXES) (Various)	Various
44	36	BEAUTIFUL REBEL (MIXES) (Various)	Volante promo
45	36	FOREVER ON (Various)	Better Days promo
46	36	NEW (Various)	freedom promo
47	36	MIX OF MAGNIFICENCE (MIXES) (Various)	RCA promo
48	36	NEW (Various)	Various
49	36	TAKE ON HIGHER (Various)	Splic
50	36	TAKE ON HIGHER (Various)	Various

### TOP 10 BI

Rank	Artist	Title	Label
1	1	WEIRDO	Various
2	2	COLLECTOR MY LIFE	Various
3	3	MAKE IT ON MY O	Various
4	4	HOLY DAYS	Various
5	5	ON EVERY STREET	Various
6	6	LOVE BOMB	Various
7	7	WIDLET	Various
8	8	HOW THE WEST W	Various
9	9	ACCIDENT WAITIN	Various
10	10	MAN WITH A MISA	Various

### US TO

Rank	Artist	Title	Label
1	1	TO BE WITH YOU, U	Various
2	1	I'M TON SEXY, X	Various
3	1	LOVE YOUR SMIL	Various
4	1	REMEMBER THE TI	Various
5	1	DIAMONDS AND FEI	Various
6	1	TITLE ME WHAT YOU	Various
7	1	DON'T LET THE SI	Various
8	1	MASTERSPIECE, AII	Various
9	1	SMELLS LIKE TEEN	Various
10	1	ALL 4 LOVE, Color M	Various
11	1	SAVE THE BEST FOR	Various
12	1	TEARS IN HEAVEN	Various
13	1	GOOD FOR ME, Am	Various
14	1	FINALLY, Ca Ce Post	Various
15	1	MISSING YOU NOI	Various
16	1	THE FEEL ABOUT	Various
17	1	VIBEOLOGY, Paula I	Various
18	1	UHH AHM, Boyz II Men	Various
19	1	MYSTERYOUS WAYS, U	Various
20	1	CAN'T LET GO, Mariah Grey	Various
21	1	CAN'T DANCE, Genesis	Various
22	1	2 LEGIT 2 TUFF, Hammer	Various
23	1	ILL GET BY, Eddy Mer	Various
24	1	BREAK MY HEART (PRETT), M	Various
25	1	JUSTIFIED AND ANGE	Various
26	1	ON A SUNDAY AFTERNOON, A	Various
27	1	THERE WILL NEVER BE ANOTHER, Bryan Adams	Various
28	1	A DEEPER LOVE (IN _), Chivvis & Cole	Various
29	1	NO SON OF MINE, Genesis	Various
30	1	TOO BLIND TO SEE IT, Kim Sim	Various
31	1	KISS YOUR BACK, Digital Underground	Various
32	1	EVERYTHING CHANGES, Kathy Troccoli	Various
33	1	HAZARD, Richard Marx	Various
34	1	USE YOUR ILLUSION I, Guns N' Roses	Various
35	1	GARTH BROOKS, Garth Brooks	Various
36	1	SHEPHERD MOONS, Linda	Various
37	1	FOREVER MY LADY, Aretha	Various
38	1	WAKING UP THE NEIGHBOURS, Bryan Adams	Various
39	1	USE YOUR ILLUSION II, Guns N' Roses	Various
40	1	HEART IN MOTION, Amy Grant	Various
41	1	RUSH (OST), Various	Various
42	1	VAGABOND HEART, Rod Stewart	Various
43	1	OUT OF TIME, REM	Various
44	1	BLOOD SUGAR SEX, Red Hot Chili Peppers	Various
45	1	A WOLF IN SHEEP'S CLOTHING, Black Sheep	Various
46	1	THE COMFORT ZONE, Vanessa Williams	Various
47	1	CYPRESS HILL, Cypress Hill	Various
48	1	DEATH CERTIFICATE, Ice Cube	Various
49	1	PRIVATE LINE, Gerald Levert	Various

Charts current as of Friday, February 1992. \* Bufiles are awarded to those products demonstrating the greatest airplay and sales gain. UK listings only.



# TOP 30 VIDEO

THE OFFICIAL **musicweek** CHART

Rank	Artist Title	Label	Rank	Artist Title	Label
1	ROBIN HOOD - PRINCE OF THIEVES Action/2 hr 17 min	Warner HV PES 12220	16	THE NAME OF THE ROSE Drama/2 hr 3 min	4 Front 0842303
2	NEW WUNDERSTUFF: Welcome To The... Music/2 hr 25 min	Polygram 0638063	17	THE AMAZING ADV. OF MR. BEAN Comedy/1 hr	Thames/Video Coll TV 3134
3	GHOST Drama/2 hr 1 min	CIC VHR 2496	18	BILL & TED'S EXCELLENCE ADVENTURE Comedy/1 hr 25 min	Castle Pictures CAS 9158
4	FANTASIA Children's/1 hr 55 min	Walt Disney D211322	19	THE EXCITING ESCAPADES OF... Comedy/55 min	Thames/Video Coll TV 3140
5	MAKING LOVE Special Interest/50 min	Polygram 0840863	20	WRESTLEMANIA V Sport/3 hr	Silvervision WF 066
6	ELIZABETH R Special Interest/52 min	BBC BBCV 4710	21	NEW DISNEY'S SING-ALONG SONGS: Heigh-Ho Children's/28 min	Walt Disney D 205312
7	HOME ALONE Children's/1 hr 38 min	Foxvideo 1866	22	BIRD ON A WIRE Comedy/1 hr 45 min	CIC VHR 1462
8	THE LOVERS' GUIDE Special Interest/1 hr	Lifetime/Pickwick LTV 001	23	THE ESSENTIAL GUIDE TO BETTER SEX Special Interest/1 hr	Similar SUK 9892
9	THE LITTLE MERMAID Children's/1 hr 19 min	Walt Disney D209132	24	NEW SAPPHIRE AND STEEL - ADVENTURE ONE Action/2 hr 32 min	ITC ITC 8120
10	SIMPLY RED: MOVING PICTURE BOOK Children's/48 min	BBC BBCV 4653	25	NEW DISNEY'S SING-ALONG: Disneyland Fun Children's/29 min	Walt Disney D 209252
11	ROSEMARY CONLEY'S WHOLE BODY PROG 2 Special Interest/1 hr 2 min	WMV 9031754343	26	QUEEN: BOX OF FLIX Music/2 hr 20 min	PMI MV89913243
12	DAYS OF THUNDER Action/1 hr 42 min	CIC VHR 2474	27	ROYAL RUMBLE 1990 Drama/2 hr	Silvervision WF 076
13	QUEEN: Greatest Flix II Music/1 hr 20 min	PMI VC4112	28	MISSISSIPPI BURNING Drama/2 hr	4 Front/PolyGram 0838183
14	THE RUNNING MAN/THE TERMINATOR Action/3 hr 20 min	Brewered World STV 4001	29	QUEEN: We Will Rock You Music Club/PMI MC 2032	Music Club/PMI MC 2032
15	BILLY CONNOLLY LIVE Comedy/1 hr 30 min	Virgin VVD 863	30	NEW BILLY CONNOLLY LIVE Comedy/1 hr 30 min	Virgin VVD 863

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# TOP 15 MUSIC VIDEO

Rank	Artist Title	Label	Rank	Artist Title	Label
1	NEW WUNDERSTUFF: Welcome To The... Live/1 hr 25 min	Polygram 0638063	2	SIMPLY RED: Moving Picture Book Compilation/45 min	WMV 9031754343
3	QUEEN: Greatest Flix II Compilation/1 hr 20 min	PMI VC4112	4	QUEEN: Box Of Flix Compilation/2hr 40 min	PMI MV89913243
5	QUEEN: We Will Rock You Live/1hr 30min	Music Club MC 2032	6	QUEEN: Greatest Flix Compilation/1hr 30min	PMI MVP 991012
7	MADNESS: Complete Madness Compilation/1hr 30min	4 Front/PolyGram 0637863	8	TINA TURNER: Simply The Best Compilation/1hr 30min	PMI MVD 9913003
9	JASON DONOVAN: Joseph Mega-Remix Video Single/10 min	Polygram 0842723	10	LUCIANO PAVAROTTI: In Hyde Park Live/1hr 30min	Polygram 0711503
11	ERIC CLAPTON: The Cream Of... Compilation/1hr 25min	4 Front/PolyGram 0838623	12	THE AWARDS 1992 Compilation/1hr 32min	Wienerworld WNR 2026
13	QUEEN: At Wembley Live/1hr 15min	PMI MVP 99 1259 3	14	CARRERAS/DOMINGO/PAVAROTTI Live/1hr 26min	Polygram Video CFV 11122
15	ERIC CLAPTON: 24 Nights Live/1hr 30min	WMV 7599981933			

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25	12	GARY OWENS	Virgin
25	12	GIVE ME JUST A LITTLE MORE TIME	Virgin
26	24	KYRIE MINOQUE	PWL Int
26	24	HARDCORE HEAVEN/YOU AND ME	PWL Int
27	25	DJ SEDUCTION	Friiction
27	25	MASSIVE ATTACK (EP)	Wind Bunch
28	26	(LOVE MOVES IN) MYSTERIOUS WAYS	Coca
28	26	JULIA FORDHAM	Coca
29	42	REALITY USED TO BE A FRIEND OF MINE	Coca
29	42	PM Dawn	Gee Street
30	15	THE BOUNCER	Tribal Bliss
30	15	Kicks Like A Mule	Tribal Bliss
31	40	CRUCIFIED	China
31	40	Army of Lovers	China
32	26	THE EP (BRAND NEW MIXES)	Friiction
32	26	Zero B	Friiction
33	24	DREAM COME TRUE	Friiction
33	24	Brand New Heaven/N'Davenport	Friiction
34	NEW	DON'T LET IT SHOW ON YOUR FACE	Cooltergo
34	NEW	Araya	Cooltergo
35	27	LOVE IS EVERYWHERE	Spaghett
35	27	Ochoco	Spaghett
36	57	STANDING IN THE NEED OF LOVE	EM
36	57	Nivel City Hoopie	EM
37	NEW	PURE PLEASURE	R&S/Outer Rhythim
37	NEW	Digital Exaltation	R&S/Outer Rhythim

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1	15	LIVE IN MANCHESTER	N-Jolt
2	NEW	KNOW	New Atlantic
3	1	IT'S A FINE DAY	Opas II
4	3	LOVE YOUR SMILE DRIZA	BONE REMIX Sharlene
5	NEW	PURE PLEASURE	Digital Exaltation
6	5	HARDCORE HEAVEN/YOU AND ME (U SELECTION MIXES) Zero B	Friiction
7	3	THE EP (BRAND NEW MIXES) Zero B	Friiction
8	7	OPTIMISTIC	Shadows Of Blackness
9	NEW	DRAGGING ME DOWN	Inspirat Carpets
10	NEW	MAKE IT ON MY OWN	Alison Limerick
11	NEW	DON'T LET IT SHOW ON YOUR FACE	Araya
12	2	REMEMBER THE TIME	Michael Jackson
13	1	FAR OUT	Son's O'La Loop Da Loop Era
14	16	THOUGHT TO DIE AND GONE	SON'S O'LA LOOP
14	16	GONE TO HEAVEN Bryan Adams	SON'S O'LA LOOP
15	12	ARE YOU READY TO FLY	fly hozzie
16	11	DREAM COME TRUE	Brand New Heaven/Beverport
17	2	REALITY USED TO BE A FRIEND OF MINE PM Dawn	Brand New Heaven/Beverport
18	16	MASSIVE ATTACK (EP)	Massive Attack
19	9	MUTATIONS (EP)	Orbital
20	NEW	PRESSURE	Sunstream
21	15	I'M DOING FINE NOW	The Passengers
22	18	MIG29	MIG29
23	24	ALIVE	Paul Jam
24	NEW	INSSOMNIAK	DUPC
25	NEW	GOOD FRIEND	Paris Red
26	NEW	SHEILA-NA-GIG	Sheila Na-Gig
27	14	GET DOWN	M-D-EMM
28	15	THE BOUNCER	Kicks Like A Mule
29	28	CHIC MYSTIQUE	Chic
30	21	TWILIGHT ZONE	2 Unlabeled
31	NEW	EVERYTHING'S GONNA BE BE AROUND	Naughty By Nature
32	NEW	SHADES OF PARANOMIA	Art Of Noise
33	22	THE JONES'	The Temptations
34	28	FEEL	Ruth Jay
35	NEW	GOTT GOT IT	Yo-Boss
36	22	DANCE NO MORE	E-Ustrosad/Deborah French
37	13	LEAVE THEM ALL BEHIND	Ride
38	25	PAN KAN KAN	Trio Puntica
39	NEW	BANANANA SAUSAGE	Wandora
40	25	CRUCIFIED	Army Of Lovers

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63	56	EVERYBODY GETS A SECOND CHANCE	Virgin
64	NEW	INSSOMNIAK	Hyge
65	62	MIG29	Champion
66	45	CAN YOU HANDLE IT	EMI
67	52	DIAMANTE	London
68	55	GET DOWN	Sticky Underground
69	NEW	SHEILA-NA-GIG	Too Pure
70	47	WE GOT A LOVE THANG	A&M
71	46	EVERYBODY IN THE PLACE (EP)	XL
72	30	VISIONS OF YOU	Coal
73	54	MOIRA JAMES'S CARE	Coca
74	NEW	HOLY DAYS	M/G
75	51	ALONE WITH YOU	Mercury



# PRESENCE

act of faith

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Table with columns: Artist, Title, Label, Cat No, Dealer Price, (Distributors), Category, Last 3 Chart, Peak, Comment. Includes releases like 'Various Artists: The Atmosphere Collection', 'Various Artists: The Atmosphere Collection - Evening Echoes', 'Various Artists: The Atmosphere Collection - Jungle Jokers', etc.

Singles Released 2 March 1992-6 March 1993: 110 Year to Date: 752

HIGHLIGHTS

Table with columns: Artist, Title, Label, Cat No, Dealer Price, (Distributors), Category, Last 3 Chart, Peak, Comment. Includes releases like 'Beautiful South: The We Are Each Other's Girl', 'Lil' White & Cole Decker: Love, Aha Columbia', etc.

Main table with columns: Artist, A/B Side, Label, Cat No, Extra Tracks, Distributor, Category, Artist, A/B Side, Label, Cat No, Extra Tracks, Distributor, Category. Includes releases like '2 Hard 4 Me: Eternal Rhythms Dance Opera 302 12', 'Lil' White & Cole Decker: Love, Aha Columbia', etc.

SINGLES TITLES A-Z

Table with columns: Artist, Title, Label, Cat No, Dealer Price, (Distributors), Category, Last 3 Chart, Peak, Comment. Includes releases like 'Airt No Fun: M Camp Charlie', 'Airt No Fun: M Camp Charlie', etc.

## TOP 60 DANCE SINGLES

## THE OFFICIAL music week CHART

This Week	Last Week	Title	Artist	Label (12")	(Distributor)
1	NEW	I KNOW	New Atlantic	3 Beat 3BTT 1 (W)	
2	2	THE EP (BRAND NEW MIXES)	Zero B	Freedom TABX 102 (F)	
3	1	HARDCORE HEAVEN/YOU AND ME	DJ Seduction	Freedom TABX 103 (F)	
4	5	I LOVE YOUR SMILE (REMIX)	Shanice	Motown TMGX 1401 (F)	
5	6	FAR OUT	Son's Of A Loop Da ...	Suburban Base SUBBASE 008 (SRD)	
6	3	LIVE IN MANCHESTER (Pts 1 + 2) [N-Joi Deconstructio	N-Joi	Deconstruction/RCA PT 45252 (BMG)	
7	3	IT'S A FINE DAY	Opus III	PWL International PWL 215 (W)	
8	4	OPTIMISTIC	Sounds Of Blackness	Perspective/A&M PERT 849 (F)	
9	NEW	DON'T LET IT SHOW ON YOUR FACE	Adeva Coo	Coltempo COOLX 248 (E)	
10	NEW	PURE PLEASURE	Digital Ecstasy	R&S/Outer Rhythm RSUK 10 (RTM/P)	
11	NEW	MAKE IT ON MY OWN	Alison Limerick	Arista 614996 (BMG)	
12	3	MUTATIONS (EP)	Orbital	ffr FX 181 (F)	
13	14	DREAM COME TRUE	Brand New Heaven/N'dea Davenport	ffr FX 180 (F)	
14	2	REMEMBER THE TIME	Michael Jackson	Epic 657746 (SM)	
15	12	CLOSE YOUR EYES	Acen	Production House PNT 034 (Self)	
16	15	REALLY USED TO BE A FRIEND...PM Dawn Ge	PM Dawn	Ge Street GEET 37 (F)	
17	NEW	FALLEN	One Dove	Boys Own BOIX 9 (F)	
18	20	MASSIVE ATTACK (EP)	Massive Attack	Wild Bunch WBRT 4 (F)	
19	10	FEEL	Ruth Joy	MCA MCST 1574 (BMG)	
20	NEW	BANNA NA SAUSAGE	Whidocks	Slip N/Slide KICK 11 (SRD)	
21	11	DANCE NO MORE	E-Lustrious/Deborah French	MOS MOS 001T (SRD)	
22	18	THE JONES'	The Temptations	Motown TMGX 1403 (F)	
23	16	RAN KAN KAN	Tito Turner	Elektra EKR 1437 (W)	
24	10	GET DOWN	M-S-EMM	Strictly Underground STUR 13 (SRD)	

This Week	Last Week	Title	Artist	Label (12")	(Distributor)
25	17	ARE YOU READY TO FLY	Rozalla	Flybe B 12LOZE 21 (BMG)	
26	NEW	PRESSURE	Sunscreen	Sony SD 6578016 (SM)	
27	13	HOLD IT DOWN	2 Bad Mice	Moving Shadow SHADOW 14 (SRD)	
28	42	LIFT EVERY VOICE	Mus Order	Columbia (USA 447131)	
29	NEW	EVERYTHING'S GONNA BE ALRIGHT	Naughty By Nature	Big Life BLRT 65 (F)	
30	22	MIG 29	MIG 29	Champion CHAMP 12292 (BMG)	
31	NEW	GOOD FRIEND	Paris Red	Columbia 6569415 (SM)	
32	21	AUTOBIOGRAPHY...THE GREEN MAN Shut Up... Shut Up A	Shut Up And Dance	Shut Up And Dance SHUAD 21 (P)	
33	NEW	THE ROAD IN FRONT OF ME	Dodge City Productions	4th + B Way 12BRW 231 (F)	
34	NEW	WHATEVER YOU DREAM	React 2 Rhythm	Guerrilla GRRR 22 (REP)	

This Week	Last Week	Title	Artist	Label (12")	(Distributor)
35	34	CHEEBA (EP)	Project One	Rising High RSN 16 (SRD)	
36	25	FAMILY	McKoy	Righttrack RTKOY 01 (JSE)	
37	NEW	TAKE CONTROL	Monica Deluxe	CT CT 36 (BMG)	
38	NEW	I GOT IT	Yo-Bots	RCA PT 49126 (BMG)	
39	NEW	EXTRAVAGANCE II (EP)	Various	Debut DEBXT 3139 (P)	
40	31	I'M DOING FINE NOW	The Pasadenas	Columbia 6577186 (SM)	
41	29	THE BOUNCER	Kicks Like A Mule	Tribal Base TRIBE 3 (SRD)	
42	25	CLUB CLASS (EP)	Newton	Rhythm Section NEWT 2001 (IGY)	
43	41	HARDCORE WILL NEVER DIE	O-Bass	Suburban Base SUBBASE 007 (SRD)	
44	NEW	SHEELA-NA-GIG	Jay Harvey	Too Pure PURE 8 (APT)	
45	28	CHIC MYSTIQUE	Chic	Warner Bros W 00837 (W)	
46	NEW	INSOMNIAK	DJPC	Hype 12PUMR 005 (P)	
46	NEW	THE MYSTERY OF LOVE	Nebula II	Flying UK FLVUK 16T (P)	
48	34	SEANCE/ATHEAMA	Reinforced RIVET 1211 (SRD)		
49	29	TOYOTOWN EP	Lucky	Rising High RSN 14 (SRD)	
50	27	FACE FELLOW	Snowboy feat Noel McKoy	Acid Jazz JAZD1 42T (REP)	
51	32	SO WHAT!	Ronny Jordan	Antilles 12ANN 14 (RIO/F)	
52	NEW	SHADES OF PARANOIMIA	Art Of Noise	China WOK 2014 (P)	
53	40	I FEEL THIS WAY	M&M feat Rachel Wallace	Suburban Base SUBBASE 006 (SRD)	
54	36	TREATY	Yothu Yindi	Hollywood HWD 116T (SM)	
55	33	EVERYTHING & MORE	IT?	MCA MCST 1606 (BMG)	
56	RE	DO YOU WANT IT RIGHT NOW	Degrees Of Motion	Esquire ESO 181 (Import)	
57	35	LOVE AGAIN	Kerryatta	Delicious 12BRW 226 (F)	
58	NEW	RETURN OF A SIMPLE SON	X-Men	Mutant 12MUTATE 7 (Self)	
59	47	SHE'S A RAINBOW	World Of Twist	Circa YRT 82 (F)	
60	38	MOIRA JANE'S CAFE	Definition Of Sound	Circa YRT 80 (F)	

## TOP 10 DANCE ALBUMS

This Week	Last Week	Title	Artist	Label (Plascasts)	(Distributor)
1	NEW	BORN INTO THE 90s	R Kelly/Public Announcement	Jive HIP 123H/PCP 123 (BMG)	
2	3	JUICE (OST)	Various	MCA MCA 10462/M/CAC 10462 (BMG)	
3	4	FINALLY	Ce Ce Peniston	A&M 392182/12971824 (F)	
4	NEW	MIND ADVENTURES	Des'ree	Dusted Sound 42128314712634 (SM)	
5	7	EMOTIONS	Mariah Carey	Columbia 46885114688514 (SM)	
6	11	DANGEROUS	Michael Jackson	Epic 465802/14658024 (SM)	
7	2	SHUT UP AND DANCE	Various	Shut Up And Dance SUADCOLP 001/SUADCOMC	
8	2	HEAVY RAGGA HIP VOL 2	Sure Delight SLD P 5 (LS)		
9	15	REAL LOVE	Lisa Stansfield	Arista 212004/12200 (BMG)	
10	9	OPINIONS	The Excoffleys	Atlantic (USA) 75678230121 (Import)	

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# Value for money is key to beating the recession

Cheap rates do not necessarily bring cheer to budget-conscious A&R execs once hiring-in costs are added up, argue studios. Sue Sillitoe reports

**V**alue for money — not just a low price — is the message UK studio owners are trying to get across to their record company customers. Yet many beleaguered owners feel they are fighting a losing battle in which everything, including the state of the economy, is weighted against them.

Studios are, undoubtedly, facing tough times. A&R budgets have been slashed and there is not enough work around to keep every studio busy and profitable. For the A&R man this may seem marvellous — everyone wants to do a deal and it really is a buyers market. But are they actually getting value for money?

Piers Ford-Crush, acting chairman of the new UK Studio Accord, believes record companies should look at what they are getting for their money before settling for the cheapest deal as often rates differ according to equipment lists.

Producer David Yorath, who owns Surrey Sound Studios, agrees it can be very confusing. Yorath's facility caters for all-comers, from established acts like the Beach Boys through to new signings working on a tight budget.

He buys the expensive equipment that costs a lot to hire and incorporates the cost into his daily rate, which enables him to offer a better deal. But he says: "A&R co-ordinators are not wishing up to this. They still look for the cheapest day rate possible without thinking about the overall cost when they start hiring in extra gear."

Kerry Lewis, head of Amazon Studios in Liverpool, thinks record companies should check studios before booking. "You can't describe value for money over the phone," he says. "We need to sort out what we are all talking about before we get down to discussing rates."

"A 24-track studio could mean anything from a one-inch in someone's bedroom to a full-blown luxury facility with all sorts of extra services included. This is why we need the Accord — to quantify a minimum standard that everyone understands."

Studios find life easier when producers get involved in the booking process. And most record companies now prefer to leave the



In the mix: among label's top choices are (clockwise) Chipping Norton, Amazon, Nomis and Battery

choice to the producer and artist's manager. Few record companies would insist on putting a producer into a studio he didn't like because, they reason, if the producer doesn't pick his own facility he can't be expected to vouch for the end result.

Graham Carpenter, A&R director at Polydor, says: "A lot of the time it is the producer's choice, and if it pans out OK with the budget, we will agree with their choice."

Harvey Leonard, A&R man at Circa, agrees. "Some producers will only work with particular engineers and if the engineer is based at a particular studio."

In response to this, many studios are hiring high calibre in-house engineers. Lola Weidener, studio manager at Sarm West, says: "We consider the quality of our in-house engineers to be our strongest selling point. They're the ones who ensure the business comes to us."

Trying to explain a vibe or an atmosphere is virtually

impossible if you rely on a rate card or brochure, so personal recommendations are vital. Richard Vernon, manager of Chipping Norton, says: "We don't advertise — we rely on word-of-mouth which is far more effective. We do better by being a residential studio because record companies know exactly what they are getting."

To get value for money, record companies have tried buying equipment for bands to record at least part of a project at home. Money is saved on studio time, they reason, but studios, especially mid-priced ones which have lost out to home set-ups, understandably claim this is a false economy.

Piers Ford-Crush is addressing the Accord will be addressing the home studio issue when it talks to record companies. "Studios are not palaces of technology — they are creative centres where, if the chemistry is working well, a lot of great work can be done," he says. "Isolated home set-ups don't

give you creative input and cost money when mistakes have to be sorted out in a studio."

A&R departments are beginning to agree. Tim Parry, head of A&R at Big Life, says: "We occasionally supply programming gear for a band to use at home, but it's only useful for dance bands because it cuts out lots of expensive demos. Most of the time we prefer to use a mid-priced studio or, if a band is from out of London, a residential."

"We did this with the Soup Dragons who recorded their new album at Advision. What you spend is relative to what you get, but it's also really easy to waste money in studios so you have to be careful."

Barney Cordell, from Island Records, says: "We don't tend to give new bands money to build their own studios because it doesn't work. It may be OK for dance bands but pop and rock acts need a studio environment with proper acoustics and equipment."

Cordell cites Starclub, a new ▶

Livingston Studios is installing the biggest G Series SSL console in London — a 72-channel version with Moving Fader automation — which it hopes will attract major mixing projects to the complex. Owner Gerry Boys says: "In terms of investment, the UK is falling behind the US and Japan. One of the messages I hope the new Studio Accord will get across to record companies is that if they don't support the studio business, the studios here will end up being very under financed and then no one will be getting value for money. Last year we lost two big mixing projects to US studios, which is one of the reasons we are buying this new desk." At the end of the scale, Livingston has opened a new Midi room, equipped with a two-inch 24-track tape machine, a cost effective environment for pre-production work.

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## STUDIO

▶ band working at the Wool Hall with producer Chris Hughes, as an example. Although not a cheap studio, he feels the Wool Hall offers value for money because the service is good. "It may cost a bit more but if it gives results it's worth it," he says.

One sure way to get value for money is to be thorough at the pre-production stage. Producer Richard Nile, who runs Lifetime Records, reckons this helped him halve the cost of recording an album.

"We recently did a 13-track album for a Norwegian singer, Silje, at A Major Studios and the whole of the recording, including the producer's fee and the pre-production work came in at £40,000," he explains. "That project involved 33 days in a great studio run by someone with masses of experience who knew how to work wonders in what was effectively a mid-priced set up."

"The album is so good that people think we recorded it at Real World. But the secret was getting good musicians and doing a lot of preparation—if I hadn't done that it could easily have cost double."

Some studios are now offering specially tailored deals so that record companies can prepare in writing or rehearsal rooms at a fraction of the cost.

Zomba director Steven Howard says the company encourages bands at its Battery complex to



All-comers record: Surrey Sound's expansive equipment list saves on hire

move around the facility from cheaper rooms to more expensive ones so that overall the album is made well but within a reasonable budget. "It is much more cost effective than trying to work at home," he says, "and our equipment is constantly being upgraded. Because we manage producers we get the benefit of their input when we design our rooms."

Nomis Studios MD Dave Pantoni is offering a similar deal.

He advocates discussion at the start of a project so that the rehearsal, demoing and recording facilities at Nomis can be used as creatively and cost effectively as possible.

"The recession dictates that you have to do deals," he says. "But instead of screwing studios into the ground, record companies should work with us to plan the project all the way through so that we can save them money in the long run."



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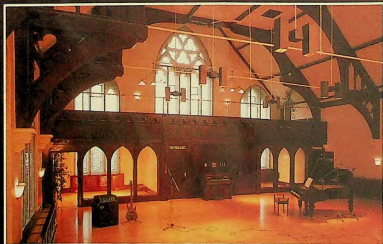
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Key-in costs

Clearly studios and record companies both have a lot to learn from each other.

Equally apparent is that they need each other, especially if they are recording bands that can't work in home set-ups.

The UK Studio Accord may go a long way towards solving the lack of communication between the two camps. But will record companies listen? Studios certainly hope so.



## STUDIO CASE STUDY

**BAND:** Four-man indie guitar/dance band  
**PROJECT:** To record three album tracks  
**TIMESCALE:** 17 days pre-production and recording, four days mixing  
**TOTAL:** 21 days in studio

	PROJECTED BUDGET	ACTUAL BUDGET
Mid-Price Studio:	£7,725 (17 days lockout @ £425 a day)	£7,000 (20 days lockout @ £350 a day)
Mixing Studio (SSL):	£3,800 (4 days lockout @ £950 a day)	£4,750 (5 days lockout @ £950 a day)
Recording Engineer:	£1,500 (15 days @ £100 a day)	£2,000 (20 days @ £100 a day)
Mixing Engineer:	£1,400 (4 days @ £350 a day)	£1,000 (5 days @ £200 a day)
Additional Musicians:	£750	£500
Equipment Hire:	£1,200	£116
Tape:	£345	£524
Food:	£1,800	£1,800
Cabs & Calls:	£1,200	£550
<b>Total:</b>	<b>£18,343</b>	<b>£19,220</b>

**Summary:** The original budget was drawn up by the band's manager with the producer and was approved by a major UK record company. Money was saved by opting for a mid-priced studio but more days were used. More SSL time and tape was needed but savings were made on equipment hire, additional musicians, cabs and calls. The total price per track eventually worked out at £6,114—or approximately £50,000 for a 10-track album, is about the going rate for a top-end indie band.

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## STUDIO

# Studios outline cha

By applying strict entry rules, the new Accord offers stu

**A** better deal for record companies founded on a direct line of communication is the aim of new studio body the Accord.

Although the UK has had an industry body for the recording studio industry since the Forties, the past two years have seen a revolution in its structure. Two years ago the Association of Professional Recording Services (APRS), as it is now known, commissioned a report into ways of strengthening the position of its studio members.

The report made recommendations which would require either major changes in the APRS structure or even its dismantling. Many saw the subsequent lack of action as a sign that the APRS had smothered the report. And so some studio owners started to create a break away group.

The APRS board was certainly slow in announcing what it intended to do with the report. But as the breakaway group found at a special meeting held in London, their views and those of the APRS senior executive



Founder member: Ford-Crush boasts a 'meeting of minds' with record co.

were actually very similar. The most sensible option, they agreed, was to form a separate studio group within the structure of the APRS.

It has taken time but at the end

of last year the creation of the UK Studio Accord was given the official seal of approval by the APRS, making way for a studio group which, according to APRS chairman Dave Harries, "has



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# Porter for the future

ios' clients a guarantee of quality, writes Neville Farmer



mpanies

some teeth."

The purpose of the Accord is simple. UK studios are suffering terribly in the recession, but they recognise the fact that their relationship with record

companies is crucial to their profitability. By offering strict rules of entry to the Accord, they can boast the finest service, the best value for money and a clearly defined set of professional standards in an industry that has traditionally been an enthusiasts' business. In short, it is the recording industry's guarantee of quality to its clients.

The Accord's entry requirements are designed to help overcome clients' misgivings, such as improperly maintained equipment, mishandling of tapes and lack of basic services. All Accord studios must have proper insurance, fire clearance and full planning permission.

It is still early days but applications for membership are already reaching the APRS and some of the UK's finest facilities are among the founder members. According to Piers Ford-Crush, of Eden Studios and Rod Halling, of The Mill in Cookham, the Accord will have a cell structure — based on geographical areas and types of facility — which will ease communications from the head

office in Reading.

Ford-Crush says the meetings that lead to the creation of The Accord changed his attitude towards the whole industry: "I've expanded my field of contacts enormously. The meetings have shown how different people tackle problems. It's been very therapeutic."

The Accord already has a number of working parties organised to look at standardising parts of the recording business to help studios and record companies alike. One problem lies in the notation of recall for mixes, which the Accord hopes to standardise.

Storage of tapes is another area the Accord wants to sort out. "The Accord will be looking at clarifying the services that studios offer, especially those where the studio is liable," says Ford-Crush. "We'd like to meet regularly with the A&R co-ordinators. We're committed to quality and they're committed to quality. Obviously there's a great deal of common ground."

Rod Halling says the purpose of the Accord is not to push



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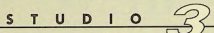


Livingston's flag-  
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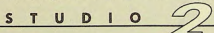
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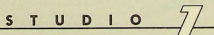
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David Yorath, producer and owner of Surrey Sound, says: "Of course, producers should be involved in the choice of studio because they are responsible for the final product. If they can't vouch for the studio they can't be asked to vouch for the end result. Record companies know this—that's why they try so hard to accommodate the producer's wishes. If they didn't they would be on a hiding to nothing."



Best of British: Facilities such as Eden's 48-channel SSL 6000 compare with the top overseas studios

► recording costs up. "What we will try and do is advise record companies on the best way to keep their costs down. We're desperate to know what the record companies want."

Apart from improving service and communication with the UK's record industry, the UK Studio Accord intends promoting itself strongly to overseas clients.

"One of the major pushes of the Accord is to attract the business that we have lost back to Britain," says Halling.

The APRS itself is helping to subsidise the first year of existence for the UK Studio Accord and for the foreseeable future will still have a studio membership outside the Accord. But these facilities will not be

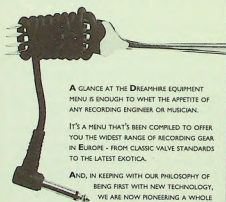
able to guarantee the standard of service that the Accord members must meet. "Hopefully they will be able to show that cutting rates and trimming services is not how the British recording industry became as great as it is," says Dave Harries.

The Accord aims finally to close the void between the studios and their clients.

## ACCORD FOUNDING MEMBERS

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Halkes: striker

## Strike rates: quality wins over quantity

As head of A&R and label manager at XL Recordings, I feel somewhat disappointed that your recent "strike rate" league (*MW* Feb 2, 1992) seemed through its method of calculation to support those labels who release more rather than fewer singles.

As a firm believer in quality over quantity, we enjoyed not only Top 40, but Top 20 success with five out of our nine Gallup-eligible singles in 1991 — a pretty clear strike rate of 55.5% (a percentage equating to number two on the league table).

If one also includes the two Telldies that were over the Gallup singles time limit but clearly not "albums" in the traditional sense of the word, our strike rate works out at 45.45% — enough to still clock us comfortably into the top five.

Nick Halkes,  
XL Recordings,  
Alma Road,  
London SW18.

## Direct mail works with right artists

As one who actually ran Telldies, I can assure dealers that had Andrew Prior used, say Kenny Rogers, for his direct mail campaign, then retailers may well have been delighted with the retail spin-off.

When I launched Richard Clayderman 10 years ago dealers actually sold twice as many of a cut down version of the Telldies album, and of course nobody would complain to *MW*.

As I have stated previously in your paper, the industry is in need of high profile and accurately targeted marketing campaigns and if anything, Prior's efforts should be praised!

Denis Knowles,  
Marketing consultant,  
Opportunities Worldwide,  
Bram Mews,  
Toston,  
Kent.

# The Wau! way to hitting home first

Regarding your feature "Overcoming that difficult first album" (*MW* Feb 22), most of which was a very accurate summary of the current dilemma faced by major labels attempting to break new acts, I do feel that some mention should have been made of the achievements of *The Orb* in 1991.

*The Orb's* album, *Adventures Beyond The Ultraviolet*, has so far sold 85,000 copies in the UK, has been ratified as silver and continues to sell regularly, well enough to make all concerned confident of achieving gold status by the summer.

*The Orb* were originally referred to by *WAU!* *Mr Modo* on a one single budget of less than £20. That single, *A Huge Ever Growing Pulsating Brain*

That Rules From The Centre Of The Ultraviolet, sold 15,000 copies and led us into a licensing deal on a development basis with Big Life Records.

The consequent above named album — a full-price two hour long double album with an extra limited edition third album of remixes — cost £25,000 to record and has achieved its sales level without the help of a hit single.

Described by one major label marketing man (the type who will spend £50,000 in marketing a single one-one wants to buy) as "hopeless, with zero chance of commercial success," the album has helped *The Orb* become a medium-level live band, with one of the most requested John Peel radio sessions of all time issued by *Strange Fruit*, a Radio One

live in concert broadcast and one of the largest fan mail lists in the country.

If these achievements prove anything they show that, although every record needs a degree of marketing in the modern industry, the fact remains that if the new music being produced is the sound that people want to buy, they will buy it regardless of who is being hyped in the press in any particular week.

As you state, the real triumphs are from those acts that set trends.

*The Orb* prove that healthy levels of sales can be achieved even without the help of a Top 20 hit single.

Adam Morris,  
*WAU!* *Mr Modo* Records,  
Sidney Street,  
Sheffield S1 4RG.

# Stand up 'True' Brits

It was with some amusement that I watched *PM Dawn* walk away with the award for "Best International Newcomer" at the Brits Awards on Wednesday February 12.

The backing track of *Set Adrift On Memory Bliss* which they "performed" at the awards ceremony is taken from *True* by *Spandau Ballet* which reached number one in the UK in April 1983.

In effect, therefore, we had the astonishing situation where *PM Dawn* were performing the song with *Spandau Ballet* although *Spandau Ballet* were not on stage (and obviously did not qualify for the award).

I think it is fair to say that the major international success scored by this record, which sampled a nine-year-old hit by another artist, played a part in *PM Dawn* receiving

Spandau Ballet — no Brits; *PM Dawn* praise plenty

the award.

Let's get this straight: the music in *Set Adrift On Memory Bliss* is at least partly performed by *Spandau Ballet*.

I cannot help but recall some of the statements made by various BPI figures around the time of the BPI/MCPS tribunal hearing. These ran to the effect that it was not the song



that was important but the way it was performed.

Funny, that when to my mind, it seems *PM Dawn* somewhat needed to rely on *Spandau's* great tune to achieve their "own" hit.

John Fogarty,  
MD, Minder Music,  
Bristol Gardens,  
London W9.

# Sunday... difficult Sunday

Your front page story concerning National Music Day contains some disappointing and factually incorrect comments from Harvey Goldsmith.

The 130 record companies represented by the BPI have been represented on the National Music Day organising committee since its inception. Paul Russell and Lisa Anderson donated a page in the *Brits* magazine to National Music

Day when other advertisers were clamouring to take space. A total of 500,000 copies of that brochure went nationwide.

Harvey decided to organise National Music Day on a Sunday which causes the trade (record companies and retailers) obvious difficulties.

We are awaiting with interest Harvey's ideas for what he would like us to do but I am

quite sure that, if Harvey would oblige by getting permission for the shops to open, then record companies would assist in encouraging artists to be present in record stores on National Music Day.

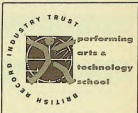
Jeremy Silver,  
BPI, director of press and public relations,  
Roxburgh House,  
Regent Street,  
London W1R 7PB

## Students get a taste of the real business

On behalf of the students and staff at the Brit School, I should like to thank all the award winners and presenters at the Brit Awards as well as commend all the backstage and other unseen contributors for their part in making the 1992 event such an enjoyable experience.

It is important for personnel at the industry's school to have the opportunity to inhale the atmosphere of the "real" industry workers. This has enhanced their study and motivation considerably, since the breadth of the music industry was represented and the show was excellent.

A plus for the students was to see themselves in action on the side screens! Thank you to everyone for giving us that coverage and to Jonathan King for visiting the school and compiling the item. We were delighted.



Most of all, I thank Piers Gregson and Touche Ross Entertainment Group for their generous sponsorship of 200 plus seats which enabled us to attend. All students and staff who went have contributed to the Freddie Mercury fund and a cheque will shortly go to the Terence Higgins Trust.

For information, I am pleased to announce that out of 100 entries, two of our Rock Bands went forward to the Regional Finals of the National Panasonic Rock School Competition. One of the two (of eight regional finalists) won this event on Friday and will represent the region at the National Finals in April.

I hope we are already giving something back to the music world which sponsored us. Anne Rummy, Principal, Brit School for Performing Arts and Technology, Croydon.

Letters to the editor should be addressed to *Music Week*, Eighth Floor, Ludgate House, 245 Blackfriars Road, London SE1 9UR. Alternatively fax to 071 401 8035.

We reserve the right to edit letters for publication for reasons of space — or on the advice of our lawyers!

Remember where you heard it: News reaches me that **Mushroom Records**, the Australian label with rights to Kylie, Jason and Dannii down under is opening a **London office**. Talks are continuing with a certain **UK executive** who is expected to head the operation, says label boss Gary Ashley... Ashley is keeping his cards close to his chest on the future of **Kylie**, whose **PWL** and **Mushroom deals** ended with the current album. Suffice it to say, Ashley expects to **maintain a role** in the future of the singer, who he says is rather **more interested** in a label with **concrete A&R proposals** than a packed wallet... **Dave Betteridge's** new **MCA-linked label** is ready to go, but for **problems finding a name**. A variety of **Australian millipede** was the **hot favourite** at one point, but it had already been used by another record company... **The High Court's Thomas More Building** was clearly the **music business place** to be last week, with **EMI and Apple** settling in for **10 days** in court 59, while **Rozalla and Pulse 8** battled it out seven floors below in court 52... **Head of Sony's** new licensed repertoire



Complete Music **Bat-biker** Martin Costello is only half his former self since sneaky thieves nicked his £10,000 customised Batmobile Harley Davidson outside the publisher's Fulham office. "It was my ride and joy," says Costello, pictured (right) with Complete partner Ian McNay after asking the £700,000 purchase from Tim Hoffer (pictured left) of the Alfred Lengnick classical music catalogue recently. "I'd only had the bike six months," he adds. "I bought it from Artec Camera's tour manager Chris Jerome." Fortunately, the insurance company is coughing up and another mega-bike silver dream racer has been ordered, although without the Batman theme. "I won't be coming to work on it though," he adds. "I think I'll use the car instead in the future."

meanwhile broke off from his week off to lecture a group of students from West Lothian college's **music business course**, who were on a **field trip** visit to the London industry last Monday and Tuesday... **Eyes peeled** please for two unique items nicked by discerning thieves with a **taste for leather** last week. First to go walkies was the **life size cut-out of Seal** in Brits-winning album cover posture, taken from an **MW party**. Then there is the unique **Strictly Rhythm leather jacket** made by the New York dance label for **Prism Leisure's Marion Allen**, whose son Simon's name is embroidered on the chest... Who said there's a **talent crisis** in the UK? **NMS representative Ceri Berry** reports that **76 UK acts** are bidding to play at the June seminar. Now she wants to **hear from people with ideas** for panels (071 831 0500)... **Forget Eurovision** — there's only a week to go for **entries for the British Sausage Song Contest**... Just two months after leaving rag trade giant Burton for **Sony** to become its new legal affairs manager, **Richard Polding** is literally **rubbing shoulders** with the stars. He was walking out of **Foyles** bookshop last week when he should be walking in

but **Michael Jackson?**... Again on the **Jacko trail**: Startled staff at **Epic** had just **five hour's** notice of his surprise visit to the UK... With hordes of fans **camping outside** the Dorchester with their **ghetto-blasters**, an exasperated PR manager **Martine De Geus** exclaimed: "If he's not sick of his music yet, he will be by the time he leaves!"... Tower Records chief **Ken Socklov** missed **Jacko's** visit to the **Piccadilly store**. The **gloved one** eschewed **Epic** and **Motown** product for an **armful of hits** by **Doris Day**, **Elton John** and **Neil Diamond**... **Quiztime**: Whatever happened to **FAR Imports?**... **And another quiz**: which leading industry figure responded to a question last week



In an inspired bid for publicity **Columbia's Martika** last week nicked **Ohio's hat** and dragged label **MD Tim Bowen** into the **Romnie Socklov** kitchen — **Martika. Kitchen. Martika's Kitchen, giddy!** — prior to a gig at the "legendary" venue, **Oh**, and **Tim** brought along a **gold disc award** too. Shame he did not throw in some oven cleaner too from the look of that hob!

with the **immortal words**: "I have had so much to drink I don't think I can remember"... **Good health** to **PolyGram TV's Brian Berg**, whose **golfing prowess** is being hindered by a **trapped nerve** in his shoulder... **Full credit** to **Paul Russell** for his decision to **move the Brits** to a **Wednesday**, thus generating last week's sales boom... The staggering **two-month run** in the classical **Top 10 of Collins** Classic's **Britten Piano and Violin Concerto** is apparently down to its having the **same bar code** as **Rosemary Conley's Inch Loss Plan**. **Red faces** at **Gallup** have led to the **title's withdrawal** from the chart until a new code is allocated.....

**BABY CORNER**

In the family way this week: **Pete Tong** and wife **Debbie** who received a kicking parcel called **Rebecca** on Sunday; **Chrystalis A&R** director **John Williams** and wife **Nicky Davies** — a director of **NBD Pictures** — who has given birth to a **6lb 12oz boy**; producer **Nick Patrick** who flew back from working in **Paris** with **Sony** just in time to see wife **Beverley** give birth to a **7lb 13oz boy**; and **JK sibling** **Andy King** and wife **Jane** with their **8lb 7oz boy**, **William George**.

**music week**  
Incorporating Record Mirror

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