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RECORD MIRROR  
UPDATE

# music week

The Business Magazine for the Music Industry

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## Zomba seeks Roses retrial

Zomba is to demand a retrial of the High Court case that saw The Stone Roses walk free of their contracts with the company.

The record and publishing company was stunned last month to hear Judge Humphries say that the group should no longer be tied to "restrictive and unfair" contracts.

A double blow came when the judge also ordered damages against Zomba which could total hundreds of thousands of pounds.

But after almost a month of reflecting on the verdict and consulting its lawyers, Zomba has decided to appeal against the court decision.

No-one from the company was available to comment on the move as *Music Week* went to press but John Kennedy, lawyer for The Stone Roses, says it will make no difference.

"I'm not completely surprised that they want to appeal but at the same time I'm not bothered at all. I think it will end up giving an even

more authoritative stamp on the judge's decision."

The appeal will not be heard for at least nine months and it could be up to a year. But Kennedy says it will not have a disastrous effect on the band's already disrupted career.

"It won't even be a nuisance. It will cost us some expense in the meantime but hopefully we will claim that back in the damages. It will not stop the band from carrying on with their careers," says Kennedy.

The group is about to re-en-

ter the studio to record a new album and single. The deal with Geffen, through the US side of the company, has now been completed.

The five-week court battle ended in May. The band had sought to overturn an injunction imposed by their record label Silvertone and its parent company Zomba which prevented the group from releasing material until it had signed a revised contract.

Irving David, a partner at music lawyers David

Wineman welcomes the move by Zomba. "Record companies and music publishers have been taken to the cleaners for years. The courts have bent over backwards in favour of the artists," he says.

"Why should a record company invest a lot of money in a band which is going to leave as soon as it is successful?"

Laurence Gilmore of Hamlin Slowe says: "It's good that Zomba has the strength of character to follow its convictions through."



Decca Classics aims to repeat the success of its 1990 *Three Tenors* smash hit with the release of *The Essential Pavarotti II*, writes Phil Sommerich. A World Cup theme Nessun Dorma and two other tracks, is released today (June 24), to be followed by the 18-track compilation album on July 8. A massive national publicity campaign will get into full swing just before the Pavarotti In The Park free concert, which is expected to draw more than 300,000 people to Hyde Park in London on Tuesday, July 30.

## Tycoon jumps in to save Alto

An East Anglian property millionaire has rescued record retailer Alto from receivership and plans to expand the chain to 10 times its current size.

Roger Gawn, a director of Radio Broadland, has bought the four most profitable Alto stores in Kingston, London's Victoria station and Heathrow and Gatwick airports from the receivers of Alto Ltd.

The stores will be repositioned away from their original target audience of AB men to compete with mass market record retailers like Our Price and Woolworths.

Gawn is already chairman of Alto Music Retail plc, a company set up under the Government's Business Expansion Scheme last September to develop the Alto brand.

The plc planned to open stores which it would own but which Alto Ltd would then be contracted to operate. One store has opened in Sheffield.

The two companies have always been separate legal entities, but the plan enabled Alto Ltd owner Stephen Grundy to achieve expansion without raising investment capital himself.

Grundy and his former financial director Nigel Smethers have now left the company. Former Alto Ltd operations manager Les Whitfield, 26, is managing director of the expanded Alto Music Retail plc.

Whitfield says the aim is to build a mass-appeal chain with a turnover of around £40m a year.

## BPI sets new deadline

The BPI had given London Records a last-minute extension until today (Monday) to pay its £50,000 fine.

The company was fined by the BPI committee investigating chart hyping, although no direct evidence was found to link the company to an attempted buy-in.

Friday was the deadline for

London to pay the fine or face expulsion from the BPI.

Sources suggest that the fine could be challenged in the High Court.

Meanwhile the investigation into Virgin Records has been extended once more. The Friday deadline has now passed with no indication when a decision can be expected.

## Revolution takes early bath

Jonathan King is to suspend publication of *Revolution*, his audacious launch into the youth magazine market, after just four issues.

The magazine will take a "summer break" after its next issue, due out this Wednesday.

King said late on Friday: "We are pausing to analyse the figures."

*Revolution* was launched on June 5 with a 100,000 print run and a promise to revolutionise the youth publishing market. But the response has been mixed.

King says: "The magazine industry is crazy. We have absolutely no idea how many copies we are selling, since the returns take six weeks to come

back. At the moment we can't work out where we should be going."

One wholesaler has reported selling 84% of copies supplied, while another in a neighbouring town didn't sell a single copy, says King.

Advertisers were sold pages in the first 10 issues in a special package deal.

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1-7-1991

# LONDON BEAT

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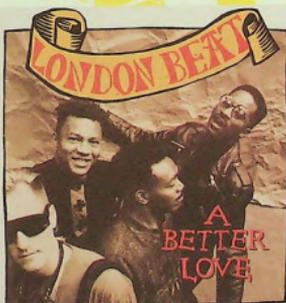
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## PRS unveils live music fee formula

PRS is to overhaul its live music royalty payment system after criticism over delays of up to four years.

The rights collection agency has sealed a plan to allow acts to be paid 40 per cent of a concert's income in advance of complete programmes being received.

In the past, acts who completed all details of their stage set so payments could be made quickly have had their song-writing royalties delayed because other acts on the bill failed to provide full required details.

PRS was prompted to reach a solution in advance of the new year after a major band complained recently about non-payments for a tour in 1987.

PRS chief Michael Freeguard says: "A special working group has been examining the entire policy and practice relating to programme information and royalty distribution for the past two years."

The working group, made up of PRS council directors and management, will present a report at an open forum after the society's AGM which takes place on July 11.

## Recession puts paid to debut Music '91 show

Event organiser Rushman Communications has postponed its planned music industry convention, Music '91, because of the recession.

But key prospective participants say they are ready to support a rescheduled event, retitled Music '92, pencilled in for next year.

The recession has forced many prospective exhibitors to trim marketing budgets, leaving the prospects for a successful debut convention this year doubtful.

But event director Nick Brookland says: "Our research made it clear that there is considerable demand for such an event and the reaction of key individuals and companies was overwhelmingly supportive."

Musical '92 will aim to provide a forum for record companies and retailers to meet and discuss key issues in a conference and seminar format.

Shave printer Tinsley Robor, Terry Blood Distribution, Music Week and its associate company ERA are among the main sponsors for the event.

# A&M lures Guy back to top job

A&M has poached marketing director Jason Guy from Chrystal just two years after he quit the company.

In a sudden move, Guy (30) has left Chrystal to rejoin A&M which he left in 1989 following his dissatisfaction with the state of the company.

A&M managing director Howard Berman kept in touch with Guy and when marketing director Elyse Taylor left last month to join East West, he immediately offered Guy the job.

"Jason was the obvious and only choice," says Berman. "He is one of the most creative and innovative people in the industry — those are always scarce commodities."

Guy comments: "A&M was not in great shape at the time that I left the company. How-



Guy: back to A&M

ard has changed everything that was a problem to me then. "Leaving Chrystal was the most difficult decision of my life but I am moving to a much bigger job and there is a lot more space for me to work here," says Guy. Guy, who was named as one

of 10 industry "stars of the future" in an MW feature just last month, starts at A&M this week. Meanwhile, president of Chrystal International Paul Conroy, is restructuring his company's marketing operation.

East West press officer Karl Bagger moves to Chrystal on July 15 as product manager. There will be no marketing manager but Conroy and managing director Roy Eldridge will oversee the department.

"We will now have a system of product managers with Roy and I taking responsibility. I have known Karl since my time at WEA and I know he will be very good at the job," says Conroy.

"I hope everything goes well for Jason. He wanted the power, now he's got it!"

## Bring back O'Donnell plea

Daniel O'Donnell fans have rallied round in a bid to reinstate the Irish singer to the country music chart.

The Ritz Records' artist had six of his top-selling albums excluded from the country chart after the chart supervisory committee agreed a radical redefinition of country music.

A petition has been sent to Martin Satterthwaite, director of European operations for the Country Music Association, who is advising chart compilers at Gallup on which albums should be included.

Jill Evans from Wirral, Merseyside, who organised the lobby, says the new chart is ridiculous. "How anyone with half a brain could consider Daniel's music is 'middle of the road' or 'not country' is beyond



O'Donnell: is he country?

my comprehension.

"Daniel is country through-and-through, statistics speak for themselves."

CIN chief executive Adrian Wistreich says the new ruling means the chart selects repertoire on the basis of product rather than artist. It means a

non-country album by a country act is excluded and kept Steve Earle's The Hard Way and Storms by Nanci Griffith out of the first at the end of last month.

The fans have won the backing of the British Country Music Association headed by Jim Marshall who also hosts a country show on BBC Radio Essex.

"I've been listening to some of the albums which have been dropped and there is a lot of country music on them," he says. A solution could be close after the chart supervisory committee decided to draft in Marshall as an adviser alongside Satterthwaite.

Wistreich says: "We want to make the chart as representative as possible."

## Angry MP joins tout outcry

The Government is facing a rising tide of pressure to outlaw ticket touts.

Concert promoters have joined forces with theatre managers to urge ministers to tackle the common they say plagues the industry and the Inland Revenue of millions of pounds every year.

Meanwhile, Menzies Campbell MP has presented his Licensing of Ticket Sales Bill to the House of Commons.

The Liberal Democrat MP's

bill would give police power to arrest any ticket sellers without a licence. Penalties for infringers would be a fine of up to £20,000, says Campbell, with imprisonment for a second offence.

Tim Parsons of MCP says: "I am delighted to see this bill.

"Until the police have the power to arrest touts they will go on. I would like to see the Inland Revenue act against them."

Menzies Campbell adds:

"We must now hope the Government giving the bill time to be heard. Touting bedevils the whole tourist and entertainment industry. Music is at the forefront from stage musicals to pop concerts."

Campbell's bill will have a second reading on July 5.

In a letter to the DTL, the Concert Promoters Association and Society of West End Theatres also said touting encourages public disorder.

● See Live p30.



Chart matters continue to dominate industry dialogue whether it be the ongoing "hype" inquiry, the future of genre charts like indie and new country, or indeed the singles chart itself.

Our sister paper *Charts Plus* came up with some interesting statistics this week on the old 76-100 positions which we dropped with our redesign last November.

Some people felt our decision penalised a lot of would-be hitmakers. But the facts don't bear this out.

In the year to April, 578 records entered between these positions, yet only 10 of them — a tiny 2% — eventually made it into the 40.

Still, there is a clear need to expose new acts and a consensus is growing that there may be another way than simply returning to the old 76-100.

Our Price managing director Richard Handover is a strong advocate of the idea of a "breakers' chart" to provide a more accessible nursery slope for newer acts.

On this model the published singles chart would be restricted to a straight run of maybe only 50 positions. But this would be accompanied by a 25 position breakers' chart, which was restricted to new entries or singles on the up.

The breakers' chart could then become a media event in itself, generating publicity for newer acts and giving a boost to those seeking overseas licensing.

Music Week would of course continue to publish the existing Top 75 alongside the new charts.

It would be a radical break with the past during which the tendency has been to increase the number of positions in the standard charts as much as possible. But it could help both retailers and record companies better manage a market in which unit sales are only at best static.

It is no more than a germ of an idea at the moment. But it's worth discussing.

Steve Redmond



The PRS system of collecting and distributing royalties has been a problem for a long time.

Our view is that the PRS is a professional organisation and it should be responsible for processing the money and allocating it to the artists.

The present system is very out-dated and seems to be designed more for artists playing other people's material — something that happens less and less these days.

But making the system work should also be the responsibility of the publishers. They should be more aware of a tour and should be actively involved in making sure the data gets to the PRS.

That's how it works in Europe. I've just been out there with Ziggy Marley and the publisher was actually at the gig sorting out the songs and the appropriate rights on the night.

It's almost impossible to calculate in advance anyway. Most bands are never 100% sure what they are going to play until just before they go on, and it can change from night to night anyway.

The whole system should be changed to adapt to that process. The hands don't have time to sort it out and the promoters and venue owners don't really have any reason to do it for them, particularly as they don't get any money out of it themselves.

The whole system of sharing out the money should also be reconsidered because when you get a five-act gig, how can it be fair not to give the headliners more?

With an average gig at the T&C Country Club representing about £500 in PRS royalties and VAT now at 17.5%, there is a lot of money not being recouped.

That problem makes concerts less and less financially viable and, in a knock-on effect, puts tours by smaller bands in jeopardy.

Andy Woolfscraft is a director at booking agent Primary Talent International.

# Polydor pulls out of legal row

Polydor's four-year dispute with War Of The Worlds composer Jeff Wayne, centring on the allegedly poor quality of his work, has been settled.

The label withdrew its claim for the return of advances — valued at over £600,000 — a week after the case came to court.

A High Court judge was told last week that Polydor had complained that Spartacus, Wayne's 1985 album project, fell below the musical standard agreed in his contract.

But counsel for Wayne claimed the musician had been allowed sole artistic and creative control.

After the settlement, Wayne's solicitor John Ireland commented: "If this had been won it would mean Michael Jackson's Bad was in breach of contract because it sold fewer copies than Thriller."

"The judge made it clear he would not adjudicate on the quality of recordings," he said.

Anthony Hopkins, star of the current cinema blockbuster Silence Of The Lambs, recorded the lead male role of Spartacus in 1985. Recently the main female role was taken by Catherine Zeta Jones.

Spartacus is now scheduled for release by Sony early next year.

# Goldsmith slams US TV/Kurd snub

Promoter Harvey Goldsmith has lashed out at US TV channels for failing to support The Simple Truth appeal to aid Kurdish refugees.

Although the concert raised £57m worldwide with £600,000 coming from the Wembley concert, Goldsmith says the gig could have been even more successful if US TV companies had supported it.

"MTV showed the concert but the major channels all shunned it — just like they shunned Live Aid," he says. "In the US, the broadcasters are the last people to come to the table and talk."

Goldsmith says he contacted all the main US channels. "They have no interest, and never have had, in supporting causes outside of the US. In Europe, it is completely different," he says.

The concert, on May 12, was organised by Goldsmith and



Goldsmith: shunned

his team in just 18 days and broadcast by the BBC in the UK and through Radio Vision International around the world.

Goldsmith says the concert, which raised £600,000 through tickets, merchandise and broadcast rights, covered its costs and no more.

He adds that there were few problems in setting up the concert or on the night and that he has every faith in the global jukebox idea — live music on stage and by satellite from

various countries.

"The Simple Truth concert was the first opportunity to test the principle of global jukebox. This is the fastest time that a concert of this nature has ever successfully been produced," he says.

The total raised in the UK for the Simple Truth campaign — including government donations — was £13,832,000 with overseas fund-raising bringing the total to £57,042,000.

Nadhim Zahawi, a Kurd present at a press conference to reveal the appeal total, said that about a third of the Kurds, had seen the Wembley concert at public screenings, some of them secret.

"Upon watching the concert, many of these brave men were left weeping and asking whether they really had that many friends in the outside world," he said.

## Plugger steals a march on rivals

A regional radio plugger has trumped rival promotions teams by winning a regular slot on a prime BBC show.

Full Force Promotions' Paul Myers, posing as Alistair — Queen Of The Stars, appears each Saturday on the Nicky Brown Show which is broadcast across 10 BBC local radio areas.

Myers' slot involves chart predictions based on midweek estimates. "His bosses must love him," says the show's producer Malcolm Bird. Bird denied that Myers can influence music policy.

Rival promotions companies are unworried by Myers' plump role. Gary Gordon, managing director of Music Enterprises, says: "It is good for the plugger but I don't think it makes any difference to promotions."

# Eight jobs axed in Conifer rejig

Distributor Conifer Records has made eight of its 44 staff redundant in a "restructuring" move, writes Phil Sommerich. Alison Wenham, Conifer Records' MD, says the job losses are not a direct result of the recession but partly stem from the "traumatic" collapse of its parent company Conifer last year following stock market trading losses.

Conifer now has a new parent company, Figurehead Finance.

"The staff changes do not in any way damage the infrastructure of the company, which is very strong," says Wenham.

"The changes will allow senior management to have more

involvement with our customers, a link we had lost, and allow us to realise our plans for the future."

Two senior staff have lost their posts — David Barnard, marketing manager for Conifer's own label, and Phil O'Hagan, who joined only last November from EMI as head of sales.

Wenham says there is no lack of confidence among its distributed labels, which include major classical names such as Telarc, BIS and Hungaroton.

"There are three or four labels we will be choosing to stop representing, but no labels are seeking to leave us," she says.



Nelson: taking legal advice

# Nelson in battle with ex-partner

Former Be Bop Deluxe frontman Bill Nelson is fighting to keep control of the label he founded.

He is taking legal advice to aid efforts to recover masters of his work from Casterax Records.

Nelson's former manager Mark Rye controls the label which Nelson formed with him as a vehicle for his own work.

"Mark Rye has masters representing 10 years of my work which I cannot get to," says Nelson.

Rye ended his management agreement with Nelson last October but retained control of the label and the Bill Nelson Fan Club.

Rye recently issued Nelson's Simplex album by mail order against the musician's wishes.

But Rye, who also co-runs reissue label See For Miles, says he plans to wind down both the label and fan club.

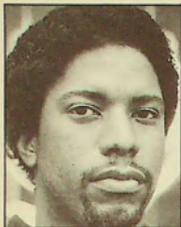
Nelson is now managed by Orion Arts and has plans to start a new label.

# Indie CD title set to launch

The indie music market is being targeted for the launch of a new CD magazine.

Volume, the brainchild of former Sweatbox Records label manager Bob Deacon, features a compilation CD and a 200-page booklet in its first issue.

It will have an initial dealer price of £6.95 rising to £7.25 for the next issues. Distribution is through Pinnacle.



Jefferson: frustrated

## Jefferson to set up new dance label

US dance producer Marshall Jefferson is launching his own label in the UK because he is so frustrated with his home market.

Pioneering house producer Jefferson, who was behind hits by Ten City and Kym Mazelle, is disconcerted with the time it takes to break dance acts in the US and has set up his own label, Other Side Records.

He sees the UK as a more efficient and effective route and has hired former *MixMag* deputy editor Guy Wingate to run the operation here as vice president and chief executive.

Wingate comments: "It is much easier to put out a record here. Ten City took ages to sort out a US deal but dance music can't operate like that."

"The music has to be out quickly as it usually has a short life. In the States, Marshall found the process was just too slow," he says.

The label intends to have a low profile initially, releasing limited runs of each 12-inch single. Nine artists have already been signed.

Radio, club promotions and press will be handled by outside companies and Wingate is considering options for a production and distribution deal.

Meanwhile, Wingate is developing his own career as an artist alongside former Rhythm King signing and DJ Jay Strongman.

The two have signed a project deal with Island Records' 4th & B'way label.

## LWT to air European music show

London Weekend Television has begun production of a new television show which will bring European music to UK viewers.

The programme, under the working title *The Big E*, is currently recruiting presenters and is due to begin broadcasting in September.

Series producer Philip Najmann says the show is likely to carry a chart al-

# FPI chief blasts UK's levy policy

The British Government is failing to recognise the value of worldwide royalties by not introducing a blank tape levy, says the IFPI's new board chairman David Fine.

Fine, 61, president and chief executive officer of PolyGram until January, says the UK lags behind the rest of the world.

It is ignoring the fight against worldwide copyright theft which has helped the UK achieve record income in overseas royalties in recent years, he says.

Latest BPI estimates of 'invisible' music exports rose to \$475m in 1989 — a rise of 50m over two years — compared with £141m for visible exports in the same year.

The figures have been boosted by successes tackling piracy in Hong Kong, Singapore, Indonesia and Saudi Arabia, says Fine, who as part of his new role will also be backing



Fine: new role

the campaign for controls on record and tape rental shops in Japan, South-east Asia and some European countries.

Advances in digital media, including those in digital broadcasting, demand greater controls on home taping, he says.

"Some 80 million blank tapes are bought in Britain every year, yet it is one of the few countries which has not supported a tape levy."

It is disappointing because Britain has led the way in many areas of copyright law," says Fine.

"We believe the European Commission will publish a directive which the UK will have to follow, but we would like to think the Government would do something itself."

Fine spoke after being elected to succeed Bhaskar Menon as chairman of the IFPI board. Menon is standing down after 21 years service.

The vacancy will be filled by Virgin Music Group managing director Ken Berry.

Fine has been on the IFPI board for three years.

Fine left his native South Africa to become head of PolyGram Leisure in January 1979, becoming executive vice president of the PolyGram group in January 1983. He was appointed worldwide president and CEO in September 1987.

He remains chairman of PolyGram NV's supervisory board in a non-executive capacity.

## EMI plans global supply network

EMI is to circle the globe with a co-ordinated supply chain under new managing director of EMI Music Operations, Peter Knee.

Knee takes over from former head Richard Burkett, who has masterminded the move to a custom-built manufacturing and distribution plant in Leamington Spa next year.

Now the plan is to extend the European policy of integrating EMI's studios, pressing plants and distribution centres throughout the globe, says Knee.

"Richard has done a lot of

rationalisation in Europe which we now need to do for the rest of the world," says Knee.

EMI intends to create a co-ordinated world infrastructure so release schedules can be synchronised in all territories. "This is a worldwide company," he adds.

Burkett, who will remain a consultant to the company, joined EMI as MD in September 1986.

Knee was recruited to EMI by Burkett in May 1988 as director of finance after spells with BP, Jaguar and the Delta Metal Group.

"What we would love to do is break an artist in the UK."

Najmann says he is looking for 18 to 30-year-old presenters with TV or radio experience, fluency in English as well as one other European language.

The series of hour-long shows will run for a year. Najmann hopes it will be scheduled before 1am.

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## TALENT



The Silencers: the next 18 months are crucial — "after that, we'll never be able to break them here"

# BMG sticks to its guns on Silencers

The berets on sale at the merchandising stall were an unfamiliar sight, but the ecstatic reception The Silencers were given at Rennes, a student stronghold in Brittany, was a clear indication of the band's popularity in France. Their third album, *Dance To The Holy Man*, is already close to outstripping the total of 450,000-plus sales of its predecessor.

Italy, Spain and their native Scotland (where the album entered an experimental Scottish chart at number six compared with number 39 in the official MW national chart) are equally devoted to The Silencers, but the rest of the UK remains stubbornly indifferent.

RCA head of A&R Korda Marshall admits that press

and radio still aren't getting behind the band, despite accessible singles such as the recent *Bulletproof Heart* and an increasingly diverse, rootier "stadium" sound.

"They are perceived as a dinosaur act or Simple Minds clones in England," Marshall reckons. "But BMG is very committed because everywhere the band get press and radio coverage, they sell records. Their three albums have sold a total of 450,000 worldwide. The fact that we're a worldwide company allows us to carry on developing the band."

But for how long? Marshall admits the next 18 months are crucial: "After that, we'll never be able to break them here.

"The fact The Silencers don't fit into the current UK pop single market is why they've had problems with radio, but it's also their strength musically. When they do fit in, they'll be huge."

Marketing efforts concentrating on a variety of singles formats to motivate the band's fan base have yet to yield results.

The band will be touring England in the autumn, coinciding with a new single and a concerted media assault by RCA.

The example of fellow Scotsmen Del Amitri's breakthrough after two albums and several singles shows that patience is not only a virtue but can be a strategy in itself.

Martin Aston

## THE EAR

### MW's Talent TipSheet

#### WOLVERHAMPTON

##### THIS STATE OF MIND

It is well worth hearing Angles by this young four-piece. A sprightly indie-pop number with wry lyrics, it holds a good deal of promise. Elsewhere, Smile, despite its name, is rather dull and recalls the Psychedelic Furs, while the closing track, Think About It, could do with a bit more life.

Contact: Jon Raven  
Tel: 0902 753047

#### MANCHESTER

##### URBAN COOKIE

Featuring A Guy Called Gerald keyboard player Rohan Heath and Manc rapper Hazi

P, Urban Cookie have a commercial sound which will appeal to younger dance fans rather than lovers of NWA and co. The two efforts on their demo are impressively breezy and *Mother In Law Blues* sounds a definite winner. Pity about the false Yank accents.  
Contact: Adrian Percival  
Tel: 061-953 4049

#### CHELTENHAM

##### DYNAMIC PETS

There is a nice contemporary feel to this four-piece's demo, with songs which sound like they could come from Heaven is older brothers. No Heaven is a shimmering jangly effort which could be very good given some producer's oomph, while

When Jacky Shines and Rainy Jane also point to an outfit on the up.  
Contact: Gerald Hodges  
Tel: 0242 231147

#### LONDON

##### EXUVIAE

Given their name and the opening song title, Procession, one would not expect this duo to provide light relief. And so it proves through two plodding downbeat post-Goth efforts which considerably limit their appeal. Procession does succeed on its own terms, however, with some hard driving guitars and offbeat spoken vocals.

Contact: Richard Cowburn  
Tel: 081-455 0066

EXPOSURE



**Programme:** Nicky Brown Show, broadcast as part of the BBC Night Network service to local radio stations in Newcastle, Cleveland, Humberside, York, Leeds, Sheffield, Manchester, Liverpool, Lancashire and Cumbria.

**Timing:** Saturday 6-8.30pm.  
**Audience:** 2.1m listeners, 17m audience reach (BBC figures).

**Age profile:** Core audience 14-35.  
**Key staff:** Presenter — Nicky Brown. Producer — Malcolm Bird.

**Music policy:** Features unsigned bands alongside big names in a mix of interviews, music and feature spots such as Alastair, Queen of the Stars, who predicts which new records will enter the chart.

*"The show caters for a mass market. We have three interviews a week, one with a new artist, and record companies offer us exclusives."* — Malcolm Bird.

**Typical show:** Jason Donovan, Railway Children, Nomad, REM.

**Typical interviews:** Powercat, BB Queen, Sonia. **Presenter's view:** "We're a very pop-orientated show and we always give a push to new bands." — Nicky Brown.

**Promoter's view:** "The show has a happy atmosphere; it's very much a pop show. Nicky's interview format is lively and quick and suits the type of music I'm trying to promote. He gets a lot of the artists. He's keen to do things with new artists; many stations aren't." Paul Kindred, promotions executive, Arista.

# Music's screen test

All the best films have a happy ending — especially for the music companies which benefit from soundtrack spin-offs such as RCA's five-times platinum *Dirty Dancing* LP.

But in a new twist to this plot the movie makers are out to harness music's marketing power for their own ends.

Singles are now viewed as "crucial" to plugging a film by Palace Pictures co-chairman Stephen Woolley. And with the launch of its own label, Palace has begun to bid for more control over this valuable promotional tool — as well as some of the profits previously channelled into music business coffers.

After receiving £20,000 or more for film and video rights for one song, music companies can scoop comparable amounts in mechanical and performance royalties. But when Palace releases Robbie Coltrane's version of Speedy Gonzales from its forthcoming feature *The Pope Must Die* next week (July 1), it will be spared some of that expense.

More important still, the company will control the timing of the release as a co-ordinated part of the film's promotion campaign.

The promotional value of the right single at the right time is epitomised by Cher's *The Shoop Shoop Song*. Its long run before the film's release ensured a box office number one for *Mermaids*. But



*The Pope Must Die: Palace's new label will cut music costs*

even that was not planned. "It was really just a happy coincidence," says Brian Burton, Rank Films spokesman. "Where possible it is useful to get the single out before the film but it is not always achievable."

Epic believed Cher's stature allowed it to gamble on a pre-film release. The UK's last film-led smash, *Unchained Melody*, was released well into *Ghost*'s run.

Epic marketing director Kit Buckler says: "Clearly with Cher an early release was a luxury we could afford."

Combining movie glamour with a catchy tune, *The Shoop Shoop Song* was May's most played promo and clearly hit the right note for both Rank and Epic.

But such co-operation is not par for the course. Oscar-winning producer of film sound-

tracks Ray Wilson says: "There are some publishers or labels who don't want to get involved. But the film industry has to be educated too. I recently offered a producer a Chris Isaak song that would have been perfect but he refused in favour of an artist he knew."

Hit singles like David Bowie's *Absolute Beginners* are no guarantee of hit movies. Neither does use in a blockbuster make a song into a smash as Q Lazarus are proving with *Goodbye Horses* from *Silence Of The Lambs*.

The hit and miss history of film-led singles is often attributed to the inability of music and film companies to work in tandem.

But if Palace's go-it-alone strategy works, record companies could be the losers.

Matthew Cole

## EXPOSURE

### MONDAY JUNE 24

Wogan featuring Kim Appleby, BBC1: 7.30-8pm.

### TUESDAY JUNE 25

Jazz 625 featuring Julian "Cannonball" Adderley, New series. BBC2: 11.15-11.45pm.

Hothouse Flowers — Feet On The Ground, Channel Four: 11.35-1.35am.

### WEDNESDAY JUNE 26

The Best Of The World featuring Vanilla Ice and Maria McKee, Channel Four: 6.30-7pm.

### THURSDAY JUNE 27

Top Of The Pops, BBC1: 7-7.30pm.

Bhangra Beat featuring Apache Indian, ITV: 2.30-3am (regions vary).

### FRIDAY JUNE 28

The Best Of The World featuring Patrol Emotion, Channel Four: 6.30-7pm.

Afropop Worldwide featuring Papa Wemba, Radio Five: 8.30-9.30pm.

### SATURDAY JUNE 29

The ITV Chart Show, 11.30am-12.30pm.

Strange Days featuring The Doors, Radio One: 2-3pm.

In Concert featuring Richard Thompson and Crowded House, Radio One: 10-11pm.

Paramount City featuring Bros, BBC1: 11-11.40pm.

## TABLOID SURVEY



MC Hammer tops *MW's* tabloid survey for the second month running.

In the four weeks to May 30, Hammer appeared in 17 pop page stories and gig reviews in tabloids including the *Daily Star* and *Sun*.

Completing the top 10 were Madonna (11 reviews or stor-

ies), Sinead O'Connor (9), Mick Jagger (7), New Kids On The Block (14), Wilson Phillips (4), Paul Simon (6), Dannii Minogue (4), EMF (9) and Chesney Hawkes (4).

Source: Media Shadowfax. Rankings based on length of stories in column inches multiplied by circulation.

## WATCH THE SKY...

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# Doing the res

Returning the stars of yesteryear to today's charts is not for the faint-hearted. Helen Bullough finds the well-trodden comeback trail is not an easy path

Hello, Hello I'm Back Again: the title of Gary Glitter's 1973 hit might as well be his motto. Since his first string of hits in the early Seventies, the performer has staged at least half a dozen comebacks.

The glitter might be looking a bit tarnished in his case — singles such as last Christmas' *Red Hot Reputation* on Virgin have failed to match the success of earlier releases — but his example hasn't stopped other musical has-beens trying to rejuvenate their careers.

Long gaps between albums are nothing unusual these days. But these aren't the Rod Stewarts and Dire Straits of the business who can spend four years between albums and spend the next two-and-a-half touring it. These artists have been forgotten, perhaps even by their fans.

There is no marketing blueprint for a successful rejuvenation, and a

variety of factors can trigger the decision to bring back an artist. It is, however, impossible to rule out the role of demographics: the ageing record buying population flocks to buy the sounds of its youth, a fact that hasn't escaped A&R departments or marketing executives.

It is simpler and therefore more common for solo artists such as Glitter, Tom Jones and Judy Tzuke to stage a comeback; they don't have to persuade estranged group members that it is a good idea. But sometimes the groups press ahead regardless.

The Buzzcocks are doing it with a new drummer. OMD are going even further — Sugar Tax, the first album since the double-platinum *Best of...* has appeared without the participation of Paul Humphreys, one half of the recording duo.

And there are more groups waiting in the wings. The grapevine has been buzzing with the news of a 10cc comeback, although Polydor is keeping its cards close to its chest.

Marketers find it hard to pin down who some campaigns fail while others succeed without falling back on generalisations such as the legendary "quality" of many Sixties artists, but some of the second-time-round stories do have a lot in common.

Dusty Springfield, Sandy Shaw and Tom Jones were all rejuvenated in the truest sense, their images acquiring a new, more youthful appeal thanks to associations with contemporary

artists such as the Pet Shop Boys, Art Of Noise and the Smiths.

It makes sense for artists to be pulled back by those involved in today's business. After all, they are best placed to spot any shortcomings in a perhaps-dated sound.

Filling the musical gaps has contributed to the success of the Motocity label set up by writer/producer Ian Levine five years ago to rejuvenate former Motown acts. Among his former hit makers who have achieved recent chart success is Frances Nero with Footsteps Following Me — a far bigger hit than her two Motown singles in 1966.

When REC signed Billy Preston in January it was a direct result of its decision to exploit the potential of US singers working with UK producers such as Danny Rampling. Manager John Bourke says the partnership is working well with the first single, Heroes, pre-selling 7,000 on import ahead of its UK release this month when it went straight in to the *MW* dance chart at 20.

It's not always that carefully plotted, of course. Freestyle Records' managing director Alan Bellman thought it was just another night in with the TV last September when he flew over to the Des O'Connor show and watched the unsigned Shirley Bassey appear as a guest. Eight months later, after a £100,000 sales and promotion drive co-ordinated by Dino, Bellman had taken Bassey's

TOM JONES



Tom Jones and Van Morrison may not seem a likely partnership, but Dover Records commercial director John Cokell says the Celtic crooners' collaboration is a key part of what has become a drawn-out attempt to rejuvenate Jones' hip-thrusting career.

Awareness of the artist was already high when Jones came to the company early this year, thanks to the award-winning PR work Epic's Joanna Burns had co-ordinated on the 1987 *Boy From Nowhere* album. That reached number two.

The collaboration with Art Of Noise for the top five Kiss single should have set the seal on the comeback, bringing him to the attention of a whole new audience.

"People were beginning to take him seriously again," says Cokell.

But they stopped buying his albums. The 1989 *After Dark LP* was Jones' lowest charting album ever, spending just four weeks in the chart and peaking at 46, compared to 10 top 10 releases such as *Silver Bird* and *Just A Boy* in the Seventies.

Fans weren't the only ones who weren't biting. Dover also found it difficult to reel in the DJs. Delilah had apparently

left its mark on too many of them.

The Van Morrison connection aims to solve both these problems. Dover believed it would guarantee a hit single, tempting lapsed Tom Jones buyers to invest once again.

Cokell says the strategy is working in part — he is particularly proud of the singer's hitherto unimaginable coverage in heavyweight US rock magazine *Rolling Stone*.

The launch of the *Carrying The Torch* album was timed to coincide with the screening of a BBC1 Omnibus about the singer on Good Friday. "So it was easy to sell in, with everyone from Woolworths to HMV," says Cokell.

But the album has so far failed to crack the top 40, and a note of frustration crops in when Cokell discusses the as yet elusive hit single.

Couldn't Say Goodbye and *Carrying The Torch*, the two Van Morrison collaborations so far released, reached 50 and 75 respectively.

Cokell is adopting a tenacious stance: there's another Morrison/Jones number, *Not Feeling It Any More*, on the way soon. "Somewhere down the line we will have a hit single," he says.

JUDY TZUKE



No-one would want to accuse Sony Music of jumping on the rivalist bandwagon in its attempts to rejuvenate Judy Tzuke, best remembered for her *Stay With Me Till Dawn* hit of 1979. But it comes very close to admitting it anyway. Columbia product manager Bertie de Rougemont says the signing was a direct result of a thorough marketing strategy. "We thought it was the right time to get

a female singer/songwriter and re-establish her in the market," he says. "We had seen a lot of comebacks from people like Liza Minnelli who had their high times in the Sixties and Seventies and had been brought back to a high level of exposure."

That relentless media exposure hasn't yet helped with Judy Tzuke, but Sony says it is deliberately pitching a low key campaign.

"Call it sophisticated," says manager Alan James. "We're not trying to hype the market," says de Rougemont. The album, *Left Hand Talking*, was launched last month and has so far failed to chart. A single, *Outlaws*, was released last week. But raising the singer's profile is still a key priority. "We've got to get her back into the public eye," says de Rougemont. The company has started with the media, eliciting editorial in *Hello* and women's magazines via two showcases at Ronnie Scott's.

Sony says retailers were happy to stock the album — reassured, no doubt, by the inclusion of a remixed version of the artist's greatest hit.

Next on the agenda are more PAs and relentless lobbying of DJs to secure airplay. Sony admits it is a slow, but hopes it is a sure approach. "But we're certain this is the best way to guarantee long term success," says de Rougemont.

# Disruption shuffle

comeback LP *Keep The Music Playing* into the album chart at number 20.

Bellman attributes the relative ease of Bassey's comeback to the fact that MOR fans are more loyal than their pop counterparts. But Freestly found itself with a much tougher job when it tried to re-establish **Leo Sayer**.

The singer brought the company his Love Hurts single from the Tom Sharpe film *Wilt* last year. "It was very hard work," says Bellman. "It got on a few playlists but nobody was really interested. Some people find it very difficult to get out of the Seventies mode."

Freestly's experience is typical of one of the most common dilemmas facing marketing men on rejuvenation jobs. EMI senior product manager Tristram Penna explains: "The advantage with these artists is that they are already known so it is easier to build awareness; the disadvantage is that they may not be known for what we want them to be known for."

In Leo Sayer's case, the image problem blocked what looked like a well-worn route to success — the dancefloor. His dance album, *Cool Touch*, stiffer in the UK. Manager Bob Clench says the problem was that the project was misconceived.

"The music did not appeal to kids because he hadn't been around for a while and not appeal to his normal fans because he wasn't doing what he normally does. The next album will go back to the old days, with real music

and Leo telling stories," he says.

Sayer's problems are shared by that other Seventies "sob throbs" Gilbert O'Sullivan. The two singers are simply too closely associated with their era, says EMI's Penna. "And it has never been seen as an attractive or trendy time, unlike the Sixties which have always been held to be a wonderful time with really hip music."

In fact, there was nothing wrong with the music. The white labelled *So What* by Gilbert O'Sullivan got to number three in the dance chart last year. It's just that the image didn't fit: there O'Sullivan's identity was revealed in the ensuing promo video and publicity drive, *So What* disappeared from the dancefloors.

But there is little doubt that his time will come again as the nostalgic bandwagon gathers speed, fuelled by the desires of ageing pop fans.

Castle Communications, for example, is enjoying some success with O'Sullivan's new compilation album which reached number 50 in the album chart. Television advertising was used to win over retailers as well as consumers, convincing dealers that the support was there for the product, and achieving pre-sales of 25,000.

Billy Preston's manager John Bourke stresses the importance of carefully-timed publicity to provide the sales force with ammunition against dealer apathy. Working

towards the launch of Preston's as yet un-named album next month, Bourke says he has already secured 10 editorial features to build interest and ensure coverage both before and after the release.

Experienced artists who have done it all before can make marketing departments' jobs easier during their comeback campaign, says Sony Music product manager Bertie de Rougemont. "With an artist who has done it all before, like Judy Tzuke, they will organise themselves, pick their musicians, it's all very professional," he says. Alan James, the singer's manager, sees it from a different angle. "It means we can't bullsh\*t her — she's seen it all before!" he says.

Unfortunately for the artist, though, that *saucier faire* doesn't always push up their market value. "No, they don't get more money."

confirms James. Capitol's pop marketing manager Tony Wadsworth justifies the sums by pointing out that the risks are often just as big as for breaking a new act. "After all, Dusty Springfield hadn't had a hit for 20 years," he says.

Rejuvenation campaigns it seems are as fraught with difficulties — or "challenges" as marketing men prefer to call them — as those introducing new bands.

And success, it seems, can be just as fleeting. Sandy Shaw is promoting her new book and once more without a record label. Tom Jones and his label, meanwhile, continue to hope for an as yet elusive hit single to finally convince DJs that he is no longer a cabaret crooner, but an artist with chart potential.

But these are lessons that Gary Glitter must surely know off by heart by now.

## DUSTY SPRINGFIELD

Although Dusty Springfield's comeback was triggered by a phone call from long-time fan Neil Tennant in 1989, EMI was quick to pick up on what it calls "The power of the Dusty brand".

"We decided we would present her for what she is, a major singing talent and a good brand name," says senior product manager Tristram Penna. "It's not as if we were starting with someone a bit passé, like Dorothy Squires."

The contemporary endorsement from Tennant was an undoubted bonus and EMI was confident that the singer's loyal following — with two separate fan clubs — would guarantee sales. But it wanted more. "We also needed to bring in the young people who were interested in the *Pet Shop Boys*," says Penna.

EMI embarked on a £70,000 TV advertising campaign with Woolworths to reach that audience and, in theory, the *Private* album should have been a textbook success. It did go silver, selling more than 60,000 copies, but Springfield was quickly back in the wilderness.

Tristram Penna will only say he is personally disappointed that the artist is no longer with the company.

Capitol's Parlophone general manager Tony Wadsworth denies any hint of failure. "It was her biggest-selling album for 25 years," he says — and refuses to comment on the decision to drop Springfield at the end of 1990.

There are hints that not all was rosy in the relationship, however. Manager Vicki Wickham says she was unhappy that EMI failed to secure a US deal.

And, when asked for his general concerns about rejuvenating artists, one EMI man mutters darkly about ensuring acts are still committed enough to their careers to work hard at building success.



## THE BUZZCOCKS



The Buzzcocks have a problem. It's not just that every time they get close to signing a major deal the record labels back off, although manager Raf Edmunds is noticeably perturbed by the "preconceptions" of Polydor and London.

It's more the fact that the Buzzcocks seem to have become victims of their own past success. The group have been elevated to "legends of their time" status — a tag which leaves them little room for a Nineties comeback.

There are several explanations for why the band decided to reform in 1989 — Edmunds says he was inundated with requests from the industry, while EMI senior product manager Tim Chackfield says the band was probably planted when EMI brought the group in for talks about the re-release of their back catalogue.

Whatever the cause, very successful tours of the US, Japan and Europe swifly followed.

It was when they went back into the studio that the trouble started. Apart from the difficulties involved with not having a major deal, the Buzzcocks found themselves facing a media backlash. And fans, it seems, were horrified by the idea of new Buzzcocks material.

The reactions didn't improve when the Buzzcocks put up their own money to fund an EP with a song written, unusually, by guitarist Steve Diggle on the A-side.

"We were assured by various media that his tracks were more contemporary," says Edmunds. "Now the only response I am getting is why should we put his track first instead of a Pete Shelley number."

So the tracks are being reversed. And that might be a sign that if the Buzzcocks are going to make it second time around, they will have to bow to market pressures in a way they would previously have avoided.

## MAINSTREAM

### Albums

Kim Basinger is a name you expect to encounter in the cinema rather than the record shop, but the delectable actress plays a lounge singer in her new movie *Too Hot To Handle*. On the soundtrack album, Basinger reveals herself to have a powerful, pure and pretty voice, ideally suited to the demands of standards like Let's Do It, Honeyuckle Rose and Satisfy My Soul, all of which are given full and traditional accompaniment.

Soul's tricky idiom to master. Make it too smooth and creamy and it sounds sterile. Stick in a few vocal idiosyncrasies and instrumental quirks and it comes alive. In the latter category comes *Devotion* by Mary Rose. A collection of homegrown and original tracks, it is an almost

complete triumph with particularly strong tracks including *Keep Calling* and *Give Me Faith*.

Less rewarding to listen to, but destined to be a bigger seller, *Crystall Waters' Surprise* is just that, with a jazzy scat ('Twisted) and an acappella/percussion oddity (*Deepest Of Hearts*) nestling among some Gypsy Woman soundalikes. Waters has very severe vocal limitations but the Basement Boys production pulls this one through.

Lennon and McCartney compositions making their first appearance on CD are now a rare event, but *Connoisseurs' Lennon & McCartney Songbook Volume 2* includes at least one, *Mike Shannon & The Strangers' One And One Is Two* from 1964. It was one of only a few songs the pair wrote for others. Fine performances abound, with *Esther Phillips, Fats Domino* and *Billy Preston*

all in good form. A steady seller.

### PICK OF THE WEEK

**PEABO BRYSON:** *Can You Stop The Rain* (Columbia 4678571). Michael Bolton's *Soul Provider* is the weak link in a classy soul album, which benefits greatly from some splendid new songs from veteran songwriting husband and wife *Barry Mann* and *Cynthia Weil*.

### Singles

Already off to a fier in the clubs and about to wing its way into the chart is the infamous *Daffy Duck*, with *The Party Zone*. Only a novelty in the sense that it contains a few references to cartoon characters to complement its video, the record is actually a very good house single, with some soulful uncredited female wailing and *Daffy's* rap, thankfully performed without the aid of a silly voice.



*Daffy Duck: club hit*

*Rhythm Of The Beast* is the first tune ever written by Iron Maiden drummer *Nicko McBrain*, who describes it as an "instru-MENTAL". There is a certain amount of truth in that, his manic skinbeating taking center stage on a highly competent offering, capped by a hit song, *Beast*, with guitar and Hammond organ appearing to fill gaps. Invigorating, and a hit.

OMD are riding on the crest of a wave. Their last single, *Sailing On The*

*Seven Seas*, reached the dizzy heights of the Top 3, and their upcoming tour is rapidly selling out. Their new single, *Pandora's Box*, should easily maintain their renewed impetus. A melodic, bouncy pop song. Entrancing and addictive.

### PICK OF THE WEEK

**CHER:** *Love And Understanding* (Geffen GFS 5). With a recent number one single, and a current number one album to her credit, Cher has never been more popular, and songs like this are the reason why. Written by the fearlessly gifted *Diana Warren*, who has the rare talent to write great lyrics and melodies, this string driving hit has enough peaks and troughs to allow Cher to demonstrate her full range of vocal prowess. She's never sung better, or more passionately, and richly deserves the big hit that this will inevitably be.

*Alan Jones*

## INDIES

Something of an independents celebration is on its way to shops over the coming months. *Compasser Collection* begins its *Indie Scene* series in July. The 10 volumes, due once every two months, each represents a year in the life of independent/alternative music since 1977.

Series compilers *Mark Stratford* and *Dave Henderson* are suffering the usual problems of securing certain tracks but it promises to be an intriguing delve into the past.

Also on the way, through *Demon Records*, is a boxed-set from the legendary *Stiff* label and a compilation of the best of the *Chiswick* label — out on *Ace Records*.

Of the new material, look out for remixes and re-releases from *The Shamen* (*Move Any Mountain*) and *St Etienne* (*Only Love... Filthy*, featuring G.Tee).

Others, the all-girl *Babes In Toyland's* follow-up to *Spanking Machine*, on *Twin Tone*, is as promising as *Throwing Muses'* debut album.

For pure grunge, there is the *Smashing Pumpkins'* *Gish*, *Caroline's* *Whipped Cream's* & *Other Delights* and *Union Carbide Productions'* *From Influences To Ignorance*, both on *Raindog/MNV*.

### PICK OF THE WEEK

**FLOOD:** *Jealousy Comes To The Rescue* EP. *Quarry Records*. A debut on their own label, this four-track EP is an inspired combination of searing guitar pop and convincingly cool vocals. One of the best debuts of the year.

*Nick Robinson*

## CLASSICAL

*Hyperion* becomes one of the few labels both two period-instrument house bands this month with the recording debut of *The Brandenburg Consort*, playing *Bach's* orchestral suites.

The Consort, directed from the violin by *Roy Goodman*, made its first debut on 26 July, and *Goodman's* other orchestra, *The Hanover Band*, also reaches Volume 4 of its *Haydn* symphony cycle in this month's *Hyperion* releases, which emphasize the label's strength in early music with two CD/cassettes of *Mozart's* late string quintets — often considered the composer's greatest works — from the period — instrument *Salomon Quartet* plus violinist *Simon Whistler*. There is also a second volume of cathedral music by *Engelke's* latest, unrecorred 16th century composition, *John Sheppard*, sung by *Harry Christophers' The Sixteen*.

The rich Hollywood-style late romanticism of *Erich Korngold* has a growing cult following, evidenced by *Pinnacolo's* latest of five discs of his music on the US Varese *Sarabande* label, including the early (but enormous) *Sinfonietta*, plus the scores from *The Adventures Of Robin Hood*, *Kings Row*, *Anthony Adverse* and *The Sea Hawk*, all in luscious performances.

RCA rounds off its 12-volume *Korngold* series with the *Elizabeth* and *Essex* film score, conducted by movie-music expert *Charles Gerhardt*. Another strong theatrical release is the *London* cast recording of *Sondheim's Into The Woods*, last year's big hit.

### PICK OF THE WEEK

**STRAUSS:** *Horn Concertos And Other Works*. *Barry Tuckwell, Royal Philharmonic Orchestra/Vladimir Ashkenazy*. *Decca*. *Tuckwell* is 60 this year, which gives a celebratory *Proms* performance on 26 July but shows no sign of it in a zippy performance of the *First Concerto*, an expansively mellow one of No 2, with excellent orchestral support. Generous fill-ups include a sensitive playing of the horn solo introducing the final scene of *Capriccio*.

*Phil Sommerich*

## DANCE

Out now are *Billy Griffin Technicolor* (*Motor City* MOTC 72), superbly gotten whinnied 95bpm soul jagger, producer *Ian Levine's* follow-up to his *Frances Nero* hit; *FKW Romeo And Juliet* (*NEXT* Platinum NPL 780, P), haunting 98bpm lush instrumental; *Moby's* *Go (Out Of This World)* (*FOOT 15*, RTM/P), 125 bpm; *Twin Peaks'* house fusion, reviewed on white label *April 13*; *LFO We Are Back* (*WARP* WAP 14, P), robotically intoned 127 bpm groove bleeper; *Too 2 Kinds* *Froovy* (*City Sounds/Romour* PROCTX 1, P), much altered chugging 121bpm, flipped by the attractive 114.7bpm original; *Dodge City Productions* *Anti-Going For That* (4th + B-way 12BRW 221), lovely languidly drawn 100bpm slinky jazz rap; *Johany Bristol Come To Me* (*Whip/Hayt* W05 Wax TWJB1, via 0925 59235), Thomas & Taylor created 104.8bpm husky soul roller; *Cry Ciscio Afro Dizzi Act Revisited* (*Supreme SUPET* 187), jauntily jiggling

swinging-cool 101.4bpm *Norman Cook* remix; 2-Mad (I Can't Get No) *Satisfaction* *Big Life* BLF 749, P. *Stones* guitar riffs back shouting jiggly 124.1bpm pop rap; *Silver Bullet* *Ruff Karnage* (*Pilophome* 12R 6290), frantic 131bpm rap for fans only; *Vanilla Ice* *Rollin' In My 5.0* (*SBK 12SBRK 27*), *Fly Like An Eagle* scaled down 100.5bpm pop rap; *George Kranz* *Din Daa Daa* (*Cardiac CNYT 5, P*), drastically toned down 120.7bpm mundane hip house remix; *L.U.P.O.* *So Hard* (*Low Spirit/y6-bro* 12 YOBR 22, TRC/BMG), *Hamburg* *DJ's* *Mr* 122.6bpm raver.

### PICK OF THE WEEK

**SOLO:** *Rainbow* (*Sample Free*). *Reverb* *RVBT003*, via 071-938 1917. Piping and throbbing 127.6bpm pop treatment of the kids' TV show theme, much sought after when white labelled last year.

*James Hamilton*

## REISSUES

Sequel this week releases a quartet of superior albums from *Sylvia Robinson's* All Platinum stable: a Greatest Hits by *The Moments* (NEM CD 614), a pair of various artists collections — *Sweet Soul* (CD 614) and *On The Road* (CD 615) — and *Linda Jones'* *For Your Precious Love* (CD 167).

Best of the batch is the *Jones* outing; deep soul at its finest, as those who have heard the emotionally drenching title track will know. *The Moments*, though a tad too sweet for me, should do even better, while *Sweet Stuff* and *Real Side* are nifty entries in the oddities of the catalogue.

From the same period comes *From The Pointer Sisters*

With *Lova* (RCA ND90541), a "some of the hits and some of the misses" collection that catches the group turning from funk to an rock act.

Less appealing are *Love's Yours* *Millie* (*Southbound CDSEWM 037*) from *Millie Jackson* and *Hot On The* *One* (*Polydor* 847 856-2) from *James Brown*. The latter catches the godfather of soul between funk and soul and unbecomingly acts into a rock act.

Some artists either shuffle the changes to perfection or simply continue being themselves like the following examples: *Indestructible* (*Arista* 411567) from *The Four Tops* and *The Aladdin Sessions* (EMI CDP 7965672) from *Louis Jordan* and *Dream Of A Lifetime* (*Columbia* 9825912) from *Marvin Gaye*. Of the three, *Louis Jordan's* rest, even though it catches him at his best with *Decca* in the Forties. Similarly nifty is *The Four Tops* album which sees them playing the Eighties queue artists game (*Aretha*, *Clarence Clemons*, *Kenny G*) to perfection. Sadly, of course *Gaye* didn't mastermind it, but though it is out-takes, it has the feel of a real album.

### PICK OF THE WEEK

**THE FLAMINGOS:** *The Best Of The End Years* (Sequel NEMCD 609). This 20-track collection is simply the best. As their biggest hit, I Only Have Eyes, confirms, the group are masters of the romantic "doo wop" ballad. After all those new versions of "doo wop" hits, here we get "doo wop" as it should sound.

*Phil Hardy*

# music week

# datafile

The Information Source for the Music Industry

29 JUNE 1991

## CHART FOCUS

**J**ason Donovan's Any Dream Will Do single is a massive margin this week, selling very nearly as many copies as numbers two, three and four combined. The size of Donovan's victory will probably ensure that Any Dream Will Do will stay at number one for two or three more weeks, a fact which probably means Erasure (pictured) won't reach pole position with Chorus.

The week's highest debutant at number three, the Erasure single is their first release in nearly a year, and their 14th hit in all. Five of their hits have ultimately reached the top five, but none has reached number one. Their previous highest debut was at number six with Drama in September 1989. Though he left Depeche Mode before they had a top five hit, Erasure's keyboards wizard Vince Clarke previously reached the top five three times with Alison Moyet as Yazoo and once with Fergal Sharkey as the Assembly—all without



reaching number one. Clarke has had more top five hits without reaching number one than any other artists.

Canadian Bryan Adams is the week's other singles chart highflyer, his latest single (Everything I Do) I Do It For You debuting at number eight. That's already a three place improvement on the highest position attained by any of his 11 previous hits. Adams' single is taken from the upcoming Robin Hood: Prince Of Thieves movie starring Kevin Costner.

Hey Stoopid springs 18 places to number 25 to become the second biggest solo hit of Alice Cooper's career. Alice

led a band of the same name to five Top 20 hits in the first half of the Seventies, but his only major hit since was Poison, which climbed to number two in 1989.

Sixteen singles enter the Top 75 this week, a big drop on the 23 that debuted a week ago. First signs are that the BPI initiative to reduce the maximum number of variants allowed on releases from five to four has worked only to increase the already massive number of records that appear in the chart. With only four formats to play with, there are fewer chances of artificially extending the lifespan of cut records for long enough for them to attract casual buyers and progress up the chart.

Cher adds another one album to her list of achievements this week, as Love Hurts debuts in pole position, crushing all opposition. Sales of the album were more than three times those of runner-up Out Of Time by R.E.M.

Alan Jones

## ANALYSIS

**A** new marketing campaign in garages and service stations is highlighting music product.

Until recently the only music product stocked in petrol stations was on racks or in dump bins, sometimes in a far from prominent position.

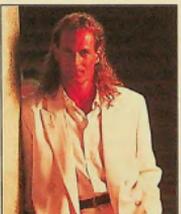
But a new idea developed by racker Pic-A-Tape has seen top name product being shifted on to the counter and directly into the public eye.

Pic-A-Tape started the scheme six months ago with counter-top merchandisers containing CDs and cassettes of the Whitney Houston album I'm Your Baby Tonight, on Arista.

Local radio tie-ins were organised with stations plugging the album with the words, "Buy it at a filling station near you."

That first two-month campaign was so successful that the company soon booked more promotions, says Pic-A-Tape national field sales manager Jim Scott.

"After Whitney, most of the



record companies approached us about doing something with their artists," he says.

Gloria Estefan, Eurythmics and now Michael Bolton (pictured) have followed, with Cher being the next national promotion.

"It is not the radio stations that really sell the idea, it is the prime selling point on the counter," adds Scott.

"But the best thing about these promotion packs is that it gets CDs into outlets that have been unsure of them."

In the long run, this has led

to higher sales, says Scott, and now CD sales are outstripping cassettes at garages, particularly if they are close to major venues such as Wembley or the NEC in Birmingham.

When a major artist is playing the venues, Pic-A-Tape sends garages extra copies of the artist's product for people coming to and from the concerts.

Phil Dixon, shop development officer for Texaco which has music product in 75% of its 1,200 UK stations, says: "Sales of music product are very important to us — it is a big market. I think we should be doing a lot more of it," says Dixon.

Sell-through is also a growing market, he adds, as it is often music-related and the ideal gift — making it another reason for record companies to get involved.

Who knows, maybe one day soon it won't be just petrol that record companies sales reps will be stopping at garages for."

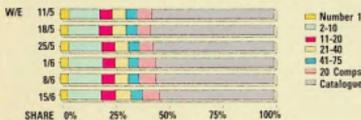
Nick Robinson

## UPDATE

### SALES

Index of unit sales. 100=weekly average in 1990	Last week	This week	% diff	This week last year	% diff
Albums	96	77	-18	-4	
Singles	95	96	+1	-12	
Music Video	83	58	-30	+8	

### ALBUMS MARKET SHARE BY CHART POSITION



© CIN  
Four-week rolling averages

### EVERGREENS

- |                                     |                                   |
|-------------------------------------|-----------------------------------|
| 1 LEGEND, (271)                     | 6 LOOK SHARPI, (103)              |
| Bob Marley & The Wailers, Tuff Gong | Roxette, EMI                      |
| 2 THE BEST OF BOB STEWART, (183)    | 7 WALLYD FOUR SEASONS, (160)      |
| Rod Stewart, WEA                    | Nigel Kennedy/ECG, EMI            |
| 3 SOUL PROVIDER, (158)              | 8 HEAVEN ON EARTH, (106)          |
| Michael Bolton, Columbia            | Belinda Carlisle, Virgin          |
| 4 HEART OF STONE, (136)             | 9 ONLY YESTERDAY, (165)           |
| Cher, Geffen                        | Capetones, A&M                    |
| 5 SLIPPERY WHEN WET, (236)          | 10 HELLO, I MUST BE GOING!, (167) |
| Bon Jovi, Vertigo                   | Phil Collins, Virgin              |

Albums must have appeared in the Top 200 artist chart for 52 weeks or more. Brackets denote weeks in chart. Compiled by ERA from Gallup data. Based on Top 200 album charts 20 May to 15 June.

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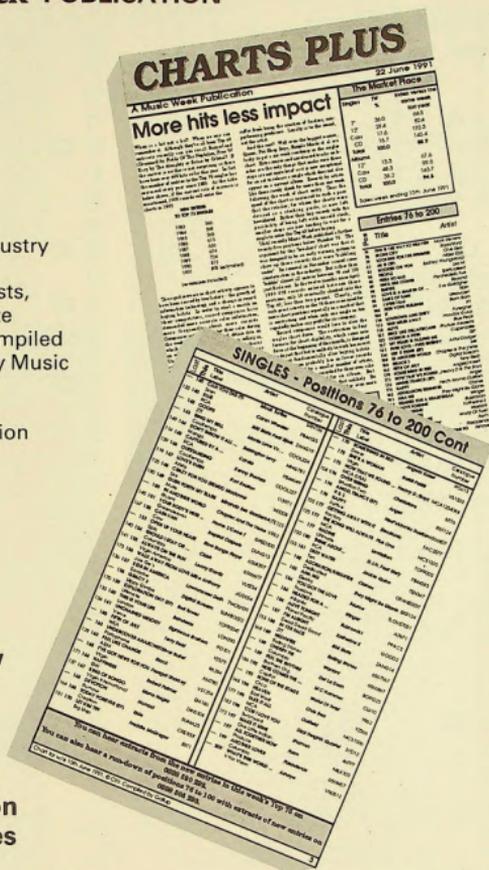
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# TOP 75 SINGLES

## THE OFFICIAL music week CHART

29 JUNE 1991

# LES AZ (WRITERS)

This Week	Last Week	Title	Artist (Producer/Publisher)	Label # (17)	(Distributor)	Cassette/CD
▲ 1	2	<b>ANY DREAM WILL DO</b>	Jason Donovan (Wright) Really Useful	REALLY 1001	BUENA VISTA	REALLY 1001
▲ 3	NEW	<b>I WANNA SEX YOU UP</b>	Color Me Badd (Freese/Howe/Topolander) Hip Hop/Hot	GUN 7800	WARNER BROS.	WBR 0020
▲ 4	NEW	<b>CHORUS</b>	Mia Farrow (Sire) Sire	1241	ATLANTIC	1241
▲ 5	6	<b>THINKING ABOUT YOU</b>	Kenny Rogers (Perceptiv) EMI/Randor	9255	EMI	9255
▲ 6	5	<b>DO YOU WANT ME</b>	Salt N' Papi (Harris) Bug/Invincible All Boys	88	FOX	151
▲ 7	8	<b>FROM A DISTANCE</b>	Busta Rhymes (Meridian) Rondor	92021	ATLANTIC	92021
▲ 7	3	<b>BABY BABY</b>	AMI Grant (Thomas) Edward Grant/To Ape/Yellow Elephant (Leffell) J	2244	ATLANTIC	2244
▲ 8	NEW	<b>(EVERYTHING I DO) I DO FOR YOU</b>	Bryan Adams (MCA) MCA/Atlantic/Zomba/Zachary	788	ATLANTIC	788
▲ 9	12	<b>THE SHOOP SHOOP SONG (IT'S IN HIS KISS)</b>	Cher (A&R) Carlin (EMI)	6662	EMI	6662
▲ 10	13	<b>THE MOTOWN SONG</b>	Rod Stewart (Perry) MCA/Geffen	90337	WARNER BROS.	90337
▲ 11	4	<b>IT AIN'T OVER 'TIL IT'S OVER</b>	Vanessa Williams (A&R) RCA	1031	ATLANTIC	1031
▲ 12	13	<b>I TOUCH MYSELF</b>	Dionysis (In credit) W/Denise Barry/EMI	1031	ATLANTIC	1031
▲ 13	10	<b>ONLY FOLKS (NEVER FALL IN LOVE)</b>	Shane Whigham (EMI) Hughie/Parade	4464	ATLANTIC	4464
▲ 14	22	<b>RUSH RUSH</b>	Vanessa Williams (A&R) RCA	1031	ATLANTIC	1031
▲ 15	4	<b>PEOPLE ARE STILL HAVING SEX</b>	Pat LaBelle (Pochetti/LaToni) Island/PolyGram	1187	ATLANTIC	1187
▲ 16	27	<b>REAL LOVE</b>	4th & Broadway (1089) 223 (F) J	1187	ATLANTIC	1187
▲ 17	17	<b>SHINY HAPPY PEOPLE</b>	REM (L&R) EMI	7002	WARNER BROS.	7002
▲ 18	28	<b>THERE'S NOTHING LIKE THIS</b>	Omara & the Lyrical (PolyGram) Congo	1187	ATLANTIC	1187
▲ 19	13	<b>PROMISE ME</b>	Beverly Craven (Goswami) Smith/EMI	1241	ATLANTIC	1241
▲ 20	6	<b>GET THE FUNK OUT</b>	Extreme (Wagner) Rondor	1241	ATLANTIC	1241
▲ 21	3	<b>TRIBAL BASE</b>	Robert Miles (Hyland) Virgin (Rebel MC) Fiction/CC	1241	ATLANTIC	1241
▲ 22	23	<b>NIGHT IN MOTION</b>	XL (L&R) JLT J&C	1241	ATLANTIC	1241
▲ 23	18	<b>SHOCKED</b>	Kylie Minogue (Stock/Aitken/Waterson) All Boys	1241	ATLANTIC	1241
▲ 24	13	<b>LIGHT MY FIRE</b>	The Doon (Rush) RCA	1241	ATLANTIC	1241
▲ 25	2	<b>HEY STOOPID</b>	Alice Cooper (Collins) EMI/BMG	1241	ATLANTIC	1241
▲ 26	NEW	<b>ALWAYS</b>	Tevin Laid (L&R) JLT J&C	1241	ATLANTIC	1241
▲ 27	7	<b>I'M A MAN NOT A BOY</b>	Cristina Chen (360) CHIC/Chrysalis	1241	ATLANTIC	1241
▲ 28	22	<b>SHERIFF FATMAN</b>	Big C (SNO) 150/MCA (US) MCA (I)	1241	ATLANTIC	1241
▲ 29	17	<b>GYPSY WOMAN (LA DA DEE)</b>	Cristina Chen (360) CHIC/Chrysalis	1241	ATLANTIC	1241
▲ 30	14	<b>HOLIDAY</b>	Madonna (Benitez) WC	1241	ATLANTIC	1241
▲ 31	5	<b>SAFE FROM HARM</b>	Massive Attack (Massive Attack/Hoppen/Dollar) Island/Chopewack	1241	ATLANTIC	1241
▲ 32	NEW	<b>ROLL'N' IN MY 5 0</b>	50 Cent (A&R) JLT J&C	1241	ATLANTIC	1241
▲ 33	4	<b>REMEMBER ME WITH LOVE</b>	George Estefan (Estefan) MCA/Casablanca/Dotswald	1241	ATLANTIC	1241
▲ 34	13	<b>UNFORGETTABLE</b>	Nature Cole & Nat' King Cole (Foster) Bourne	1241	ATLANTIC	1241
▲ 35	6	<b>MOVE THAT BODY</b>	Technique (Beverly) Pagan (Boyzart) MCA	1241	ATLANTIC	1241
▲ 36	4	<b>A WATCHER'S POINT OF VIEW</b>	PM Dawn (Youthful) MCA	1241	ATLANTIC	1241
▲ 37	4	<b>WALKING DOWN MADISON</b>	Karyn McCull (Lillywhite) Virgin/WC	1241	ATLANTIC	1241

This Week	Last Week	Title	Artist (Producer/Publisher)	Label # (17)	(Distributor)	Cassette/CD
38	47	<b>GENERATIONS OF LOVE</b>	Jesus Loves You (Rogers) Virgin/Rhythm King	PROT 1012	MARSHALL	PROT 1012
39	26	<b>TOUCH ME (ALL NIGHT LONG)</b>	Cathy Dennis (Amos/Boddy) Chrysalis/Memory Lane	1241	ATLANTIC	1241
40	37	<b>TAINED LOVE</b>	Sell Me A Dream (Thorne) Burlington/WC	1241	ATLANTIC	1241
41	46	<b>IF LOOKS COULD KILL</b>	Travis (Harris) Virgin/Budapest/Cinco	1241	ATLANTIC	1241
42	45	<b>LITTLE LOVE SOMETIMES</b>	The Almighty (Taylor) Almighty Racket/Equinox/WC	1241	ATLANTIC	1241
43	50	<b>SHE SELLS</b>	Bandiera (Hagui) One Life/LifeLine	1241	ATLANTIC	1241
44	2	<b>HIGHER THAN THE SUN</b>	Creation CRE 096	1241	ATLANTIC	1241
45	56	<b>OPTIMISTIC</b>	Sounds Of Blackness (Jimmy Jam/Love/Hines) EMI	1241	ATLANTIC	1241
46	NEW	<b>AND THEN SHE SMILES</b>	The Mox (Turles) Smith/Cosmo/Virgin	1241	ATLANTIC	1241
47	41	<b>JEALOUSY</b>	Pet Shop Boys (Pet Shop Boys/Faltermeyer) Capel/2	1241	ATLANTIC	1241
48	NEW	<b>GOT A LOVE FOR YOU</b>	Jamanda (Jenkins/Richardson/Ware) WC	1241	ATLANTIC	1241
49	NEW	<b>MAMA</b>	Kim Appleby (Schwartz) De Angelis/C&K/Prefect	1241	ATLANTIC	1241
50	61	<b>GIRLS</b>	Powercat (Featuring) Nubian Prince/Powercat IQCC	1241	ATLANTIC	1241
51	NEW	<b>LOOKING FOR THE SUMMER</b>	Cher (A&R) Carlin (EMI)	1241	ATLANTIC	1241
51	4	<b>COVER MY EYES (PAIN AND HEAVEN)</b>	Marionette (Chambers) Rondor	1241	ATLANTIC	1241
53	15	<b>I LIKE THE WAY (THE KISSING GAME)</b>	Ice J (Fife) (Riley) Zomba/FM	1241	ATLANTIC	1241
54	37	<b>RECIPE FOR LOVE/IT HAD TO BE YOU</b>	Hot Chocolate (Harris) MCA/Atlantic	1241	ATLANTIC	1241
55	4	<b>CROCKETT'S THEES/CHANCE</b>	Jan Hammer (Hammer) A&M MCA A&M/EMI/Virgin	1241	ATLANTIC	1241
56	3	<b>LAST TRAIN TO TRANSCRAL</b>	KLF (The KLF) (KLF) EMI/Wandor/BMG	1241	ATLANTIC	1241
57	NEW	<b>THIS ENTERTAINMENT</b>	The Jans (Schwartz) Heures/The Jam/And Son/EMI	1241	ATLANTIC	1241
58	23	<b>NAKED LOVE (JUST SAY YOU WANT ME)</b>	Quartz with Carol Connors (Quartz) MCA	1241	ATLANTIC	1241
59	52	<b>DEAD RINGER FOR LOVE</b>	Most Loved (L&R) Lost/Godfrey Carlin	1241	ATLANTIC	1241
60	55	<b>DEEP IN MY HEART</b>	Clubhouse (In credit) London	1241	ATLANTIC	1241
61	NEW	<b>DO IT AGAIN</b>	The Beach Boys (Wilson) Island/Rondor	1241	ATLANTIC	1241
62	15	<b>SOLACE OF YOU</b>	Living Colour (Living Colour) EMI/BMG	1241	ATLANTIC	1241
63	58	<b>A TIME AND PLACE</b>	Mike & The Mechanics (Neil/Ruoffel) Various	1241	ATLANTIC	1241
64	24	<b>POP GOES THE WEATHER</b>	2nd Base (Ross/Sambale/Dagani) Warner	1241	ATLANTIC	1241
65	NEW	<b>LEARNING TO FLY</b>	Tom Petty & The Heartbreakers (Lyne/Petty/Campbell) Rounder/MCA/EMI	1241	ATLANTIC	1241
66	31	<b>MONKEY BUSINESS</b>	Skid Row (Wagner) PolyGram	1241	ATLANTIC	1241
67	25	<b>YOU! SWEETNESS</b>	Rick Astley (Astley) EMI/BMG	1241	ATLANTIC	1241
68	48	<b>IF YOU WANNA BE HAPPY</b>	Jimmy Soul (Soul) BMG	1241	ATLANTIC	1241
69	2	<b>CHOCOLATE CAKE</b>	Crowded House (Froomkin/Fell) EMI/Lang	1241	ATLANTIC	1241
70	NEW	<b>NEVER KNEW LOVE</b>	Rick Astley (Astley) EMI/BMG	1241	ATLANTIC	1241
71	NEW	<b>KEEP WARM</b>	Jenny (Cremonti) Virgin	1241	ATLANTIC	1241
72	NEW	<b>HOOKED ON YOU</b>	Sydney Youngblood (Lundell) Virgin	1241	ATLANTIC	1241
73	NEW	<b>CIRCLE OF ONE</b>	Oleta Adams (Orszab/Ballem) Sage 'N' Sun	1241	ATLANTIC	1241
74	25	<b>PLEASE BE CRUEL</b>	Inspiral Caratts (Nagel) Chrysalis	1241	ATLANTIC	1241
75	45	<b>SUCCESS</b>	Dann Minogue (Moody/Bell) Mushroom/Paint/EMI	1241	ATLANTIC	1241

This Week	Last Week	Title	Artist (Producer/Publisher)	Label # (17)	(Distributor)	Cassette/CD
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▲ 2	1	<b>WALKING DOWN MADISON</b>	Karyn McCull (Lillywhite) Virgin/WC	1241	ATLANTIC	1241
▲ 3	3	<b>REMEMBER ME WITH LOVE</b>	George Estefan (Estefan) MCA/Casablanca/Dotswald	1241	ATLANTIC	1241
▲ 4	4	<b>UNFORGETTABLE</b>	Nature Cole & Nat' King Cole (Foster) Bourne	1241	ATLANTIC	1241
▲ 5	5	<b>MOVE THAT BODY</b>	Technique (Beverly) Pagan (Boyzart) MCA	1241	ATLANTIC	1241
▲ 6	6	<b>A WATCHER'S POINT OF VIEW</b>	PM Dawn (Youthful) MCA	1241	ATLANTIC	1241
▲ 7	7	<b>WALKING DOWN MADISON</b>	Karyn McCull (Lillywhite) Virgin/WC	1241	ATLANTIC	1241
▲ 8	8	<b>REMEMBER ME WITH LOVE</b>	George Estefan (Estefan) MCA/Casablanca/Dotswald	1241	ATLANTIC	1241
▲ 9	9	<b>UNFORGETTABLE</b>	Nature Cole & Nat' King Cole (Foster) Bourne	1241	ATLANTIC	1241
▲ 10	10	<b>MOVE THAT BODY</b>	Technique (Beverly) Pagan (Boyzart) MCA	1241	ATLANTIC	1241
▲ 11	11	<b>A WATCHER'S POINT OF VIEW</b>	PM Dawn (Youthful) MCA	1241	ATLANTIC	1241
▲ 12	12	<b>WALKING DOWN MADISON</b>	Karyn McCull (Lillywhite) Virgin/WC	1241	ATLANTIC	1241
▲ 13	13	<b>REMEMBER ME WITH LOVE</b>	George Estefan (Estefan) MCA/Casablanca/Dotswald	1241	ATLANTIC	1241
▲ 14	14	<b>UNFORGETTABLE</b>	Nature Cole & Nat' King Cole (Foster) Bourne	1241	ATLANTIC	1241
▲ 15	15	<b>MOVE THAT BODY</b>	Technique (Beverly) Pagan (Boyzart) MCA	1241	ATLANTIC	1241
▲ 16	16	<b>A WATCHER'S POINT OF VIEW</b>	PM Dawn (Youthful) MCA	1241	ATLANTIC	1241
▲ 17	17	<b>WALKING DOWN MADISON</b>	Karyn McCull (Lillywhite) Virgin/WC	1241	ATLANTIC	1241
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▲ 31	31	<b>A WATCHER'S POINT OF VIEW</b>	PM Dawn (Youthful) MCA	1241	ATLANTIC	1241
▲ 32	32	<b>WALKING DOWN MADISON</b>	Karyn McCull (Lillywhite) Virgin/WC	1241	ATLANTIC	1241
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▲ 36	36	<b>A WATCHER'S POINT OF VIEW</b>	PM Dawn (Youthful) MCA	1241	ATLANTIC	1241
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▲ 45	45	<b>MOVE THAT BODY</b>	Technique (Beverly) Pagan (Boyzart) MCA	1241	ATLANTIC	1241
▲ 46	46	<b>A WATCHER'S POINT OF VIEW</b>	PM Dawn (Youthful) MCA	1241	ATLANTIC	1241
▲ 47	47	<b>WALKING DOWN MADISON</b>	Karyn McCull (Lillywhite) Virgin/WC	1241	ATLANTIC	1241
▲ 48	48	<b>REMEMBER ME WITH LOVE</b>	George Estefan (Estefan) MCA/Casablanca/Dotswald	1241	ATLANTIC	1241
▲ 49	49	<b>UNFORGETTABLE</b>	Nature Cole & Nat' King Cole (Foster) Bourne	1241	ATLANTIC	1241
▲ 50	50	<b>MOVE THAT BODY</b>	Technique (Beverly) Pagan (Boyzart) MCA	1241	ATLANTIC	1241
▲ 51	51	<b>A WATCHER'S POINT OF VIEW</b>	PM Dawn (Youthful) MCA	1241	ATLANTIC	1241
▲ 52	52	<b>WALKING DOWN MADISON</b>	Karyn McCull (Lillywhite) Virgin/WC	1241	ATLANTIC	1241
▲ 53	53	<b>REMEMBER ME WITH LOVE</b>	George Estefan (Estefan) MCA/Casablanca/Dotswald	1241	ATLANTIC	1241
▲ 54	54	<b>UNFORGETTABLE</b>	Nature Cole & Nat' King Cole (Foster) Bourne	1241	ATLANTIC	1241
▲ 55	55	<b>MOVE THAT BODY</b>	Technique (Beverly) Pagan (Boyzart) MCA	1241	ATLANTIC	1241
▲ 56	56	<b>A WATCHER'S POINT OF VIEW</b>	PM Dawn (Youthful) MCA	1241	ATLANTIC	1241
▲ 57	57	<b>WALKING DOWN MADISON</b>	Karyn McCull (Lillywhite) Virgin/WC	1241	ATLANTIC	1241
▲ 58	58	<b>REMEMBER ME WITH LOVE</b>	George Estefan (Estefan) MCA/Casablanca/Dotswald	1241	ATLANTIC	1241
▲ 59	59	<b>UNFORGETTABLE</b>	Nature Cole & Nat' King Cole (Foster) Bourne	1241	ATLANTIC	1241

## TOP 75 SINGLES

THE OFFICIAL **music week**

CHART

## 1 ANY DREAM WILL DO

Jason Donovan

Really Useful

## 2 I WANNA SEX YOU UP

Color Me Badd

Giant

## 3 NEW CHORUS

Frasier

Mute

## 4 THINKING ABOUT YOUR LOVE

Kenny Thomas

Contempo

## 5 DO YOU WANT ME

Salt-N-Pepa

Hir

## 6 FROM A DISTANCE

Bette Midler

Atlantic

## 7 BABY BABY

Amy Grant

A&amp;M

## 8 NEW EVERYTHING I DO I DO IT FOR YOU

Shyn Adams

A&amp;M

## 9 THE SHOOP SHOOP SONG (IT'S IN HIS KISS)

Ciber

Epic

## 10 THE MOTOW SONG

Rod Stewart

Warner Brothers

## 11 IT AIN'T OVER 'TIL IT'S OVER

Lenny Kravitz

Virgin America

## 12 I TOUCH MYSELF

Divinity's

Virgin America

## 13 ONLY FOOLS (NEVER FALL IN LOVE)

Sonia

IQ

## 14 RUSH RUSH

Paula Abdul

Virgin America

## 15 PEOPLE ARE STILL HAVING SEX

Leifur

Polydor

## 16 REAL LOVE

Dina Bone

4th &amp; Bway

## 17 SHINY HAPPY PEOPLE

HEMI

Warner Brothers

## 18 THERE'S NOTHING LIKE THIS

Onar

Takin' Lead

## 19 PROMISE ME

Beverly Craven

Epic

## 20 GET THE FUNK OUT

Extreme

A&amp;M

## 21 TRIBAL BASE

Rahel McTear/Farrington Levy

Deane

## 22 NIGHT IN MOTION

Cubiz22

XL

## 23 SHOCKED

XL



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## The People

new single window pane

includes: unclassified live tracks

\*Released 4 track 12" 4 track CD

## 36 A WATCHER'S POINT OF VIEW

P.M. Dawn

G&amp;S Street

## 37 WALKING DOWN MADISON

Kirsti Misconi

Virgin

## 38 GENERATIONS OF LOVE

Jesse Lovas You

More Protein

## 39 TOUCH ME (ALL NIGHT LONG)

Cathy Dennis

Polydor

## 40 TANTED LOVE

Soft Cell/Marc Almond

Mercury

## 41 IF LOOKS COULD KILL

Tennessee Vamp

MCA

## 42 NEW LITTLE LOST SOMETIMES

The Almighty

Polydor

## 43 SHE SELLS

Bambino

London

## 44 HIGHER THAN THE SUN

Framal Stream

Creation

## 45 OPTIMISTIC

Sounds of Blackness

Perspective

## 46 NEW AND THEN SHE SMILES

The Mock Turtles

Siren

## 47 JEALOUSY

Pet Shop Boys

Parlophone

## 48 NEW GOT A LOVE FOR YOU

Jannarda

Giant

## 49 NEW MAMA

Kiri Appleby

Parlophone

## 50 GIRLS

Powercat featuring Nubian Prinz

Eternal

## 51 NEW LOOKING FOR THE SUMMER

Chris Rea

Earl West

## 52 COVER MY EYES (PAIN AND HEAVEN)

Marillion

EMI

## 53 I LIKE THE WAY (THE KISSING GAME)

Hi-Five

Jive

## 54 RECIPE FOR LOVE/IT HAD TO BE YOU

Henry Connick Jr

Columbia

## 55 CROQUETS THE THEME/CHANCER

Jan Hammer

MCA

## 56 LAST TRAIN TO TRANSCENTRAL

The Klax

K&amp;T Communications

## 57 NEW THAT'S ENTERTAINMENT

The Jam

Polydor

## 58 NAKED LOVE (JUST SAY YOU WANT ME)

Quartz with Dina Carroll

Mercury

## 59 DEAD RINGER FOR LOVE

Meat Loaf

Epic

## 60 DEEP IN MY HEART

Clubhouse

Hir

## 61 NEW DO IT AGAIN

Soulage of You

Capitol

## 62 A TIME AND PLACE

Living Colour

Epic

# PLAYLIST CHART

## THE OFFICIAL music week CHART

Position	Artist	Title	Label	Weeks on Chart	Peak	Score	Score	Score	Score	Score
1	Amy Grant	BABY BUB	A&M	A	A	A	A	50	3	82.9
2	Vanessa Williams	IT AIN'T OVER 'TIL IT'S OVER	Virgin America	A	A	A	A	50	14	88.4
3	Rod Stewart	THE MOTOWN SONGS	Warner Brothers	A	A	A	A	50	12	88.0
4	Sonia Delfino	FOOLS NEVER FALL IN LOVE	WB	A	A	A	A	48	10	87.1
5	Kenny Rogers	THINKING ABOUT YOUR LOVE	Columbia	A	A	A	A	45	5	85.9
6	Gloria Estefan	MEMBER ME WITH LOVE	Epic	A	A	A	A	46	23	84.7
7	Pat Sharp	BEAUFORT	Parlophone	A	A	B	A	46	21	81.7
8	Color Me Badd	WANNABE SEXY	Capitol	B	A	A	A	44	1	81.6
9	R.E.M.	SHINY HAPPY PEOPLE	Warner Brothers	A	A	A	A	44	9	78.3
10	Cher	SHOP SHEEP SONG (IT'S IN I...)	Epic	A	A	A	A	44	4	77.8
11	Living Colour	SOLACE OF YOU	Epic	-	A	A	A	37	41	73.3
12	Kylie Minogue	SHOCKED	PWL	A	A	A	A	41	18	72.7
13	The Divinyls	I TOUCH MYSELF	Virgin America	-	B	A	A	35	13	71.6
14	The Roots	LIGHT MY FIRE	Elektra	-	B	A	A	40	11	71.4
15	Pasia Abdul-Rushid	SHOCKED	Virgin America	-	A	A	A	45	22	70.3
16	Madonna	HOLIDAY	Sire	-	A	A	A	37	16	70.3
17	Quartz featuring Dina Carroll	NAKED LOVE (JUST SAY YOU...)	Mercury	-	B	A	A	41	22	70.3
18	All About Eve	FAREWELL MR. SORROW	Mercury	B	A	A	A	38	44	70.1
19	Crystal Waters	CPPY WOMAN (A DA DEE)	A&M	B	A	A	A	39	47	69.7
20	Chesney Hawkes	THE MAN (NOT A BOY)	Chrysalis	A	A	A	A	41	37	68.4
21	Chris Rea	LOOKING FOR THE SUMMER	East West	B	A	A	A	47	-	66.8
22	Beverly Craves	PROMISE ME	Epic	B	A	A	A	54	8	64.9
23	Jason Donovan	ANY DREAM WILL DO	Really Useful	B	A	A	A	38	2	64.1
24	Salt-n-Pepé	DO YOU WANT ME	Inv	A	A	B	A	37	6	63.3
25	Kirsty MacColl	WALKING DOWN MADISON	Virgin	B	A	A	A	43	24	62.8
26	Massive Attack	SAFE FROM HARM	Wild Bunch	A	A	A	A	32	25	61.6
27	Erasure	CHORDS	Mute	A	A	A	A	40	-	61.4
28	Betha Midler	FROM A DISTANCE	Atlantic	-	-	-	-	33	7	61.3
29	Fearedge	SHAKY WOMAN (AND I...)	Virgin	-	-	-	-	36	8	60.7
30	Cathy Dennis	TOUCH ME (ALL NIGHT LONG)	Polydor	B	A	A	A	37	26	58.6
31	Roachford	STONE CITY	Columbia	B	-	B	B	38	-	54.6
32	T.Pau	WHENEVER YOU NEED ME	Sire	-	-	A	A	34	57	54.2
33	Jesse Lovess	YOU GENERATIONS OF LOVE	More Protest	-	-	B	A	33	47	53.8
34	Dina Adams	CIRCLE OF ONE	Fantasia	B	-	A	A	34	-	53.1
35	Kim Appleby	MAMA	Parlophone	B	-	B	A	30	-	52.5
36	Bryan Adams	EVERYTHING I DO (I DO FOR YOU)	A&M	A	A	A	A	27	51	51.8
37	Deacon Blue	YOUR SWAINING ARMS	Polydor	-	-	A	A	27	15	51.8
38	LaFour	PEOPLE ARE STILL HAVING SEX	Columbia	-	-	A	A	28	15	51.8
39	Marillion	COVER MY EYES (HEAVEN)	EMI	-	-	B	-	33	34	50.1
40	Bananas	SHE SELLS	London	B	-	B	B	29	60	48.8
41	Mock Turtles	AND THEN SHE SMILED	Siren	B	-	B	A	31	-	48.5
42	Telectronic	featuring Reggie Moore	AMS	-	-	A	A	24	28	48.4
43	Soft Cell	TAINED LOVE	Mercury	-	-	A	A	32	30	47.2
44	Rick Astley	NEVER KNEW LOVE	RCA	B	A	A	A	30	-	44.0
45	Robert Palmer	DREAMS TO REMEMBER	EMI	-	-	-	-	27	-	42.5
46	Gary Clail	On-U Sound System	Perfecto	-	-	-	A	20	26	40.4
47	Mike and the Mechanics	A TIME AND A PLACE	Virgin	-	-	B	-	34	58	40.4
48	The R.E.P.	LAST TRAIN TO TRANSCENTRAL	KLF Communications	-	-	A	-	27	38	39.3
49	Inspirational Carpets	PLEASE BE CRUEL	Cap	B	-	B	B	23	50	38.3
50	OMD	SAILING ON THE SEVEN SEAS	Virgin	-	-	A	A	22	54	37.2
51	Jimmy Soul	IF YOU WANT TO BE HAPPY	Epic	-	-	B	A	22	68	36.8
52	Marc Cohn	WALKING IN MEMPHIS	Atlantic	-	-	A	-	26	-	36.5
53	MC Hammer	YO! SWEETNESS	Capitol	-	-	A	-	27	35	35.7
54	Blue Pearl	ALIVE	Big Life	-	-	-	B	28	-	35.7
55	Zucchero & Eric Clapton	WONDERFUL WORLD	London	-	-	B	-	17	-	35.6
56	Sinead O'Connor	MY SPECIAL CHILD	Ensign	-	-	-	A	22	-	32.2
57	Maniah Carey	HERE'S GOT TO BE A WAY	Columbia	-	-	A	-	22	-	32.2
58	Simple Minds	SEE THE LIGHTS	Virgin	-	-	-	-	11	-	32.2
59	Inner City	HALLUJAH	Teo	-	-	-	-	15	-	30.0
60	Omar	THERE'S NOTHING LIKE THIS	Taklon Loud	B	-	A	B	15	29	28.4

### US TOP 30 SINGLES

1	RUSH RUSH	Paula Abdul	Virgin
2	WANNABE SEXY	Color Me Badd	Capitol
3	UNBELIEVABLE	EMF	EMI
4	POWER OF LOVE/LOVE POWER	Luther Vandross	Eric
5	LOSING MY RELIGION	A.T.M.	Warner Brothers
6	MORE THAN WORDS	Extreme	SBM
7	RIGHT HERE, RIGHT NOW	Jessie James	SBM
8	LOVE IS A WONDERFUL THING	Michael Bolton	Columbia
9	STRIKE IT UP	Black Box	RCA
10	PLAYGROUND	Another Bad Creation	Motown
11	GYPSY WOMAN (SHE'S HOMELESS)	Crystal Waters	Mercury
12	HERE I AM (COME AND TAKE ME)	UB40	Virgin
13	PLACE IN THIS WORLD	Michael W Smith	Reunion
14	HOW CAN I EASE THE PAIN	Lesi Fischer	Elektra
15	WALKING IN MEMPHIS	Marc Cohn	Atlantic
16	I DON'T WANNA GUY	Maniah Carey	Columbia
17	PIECE OF MY HEART	Tina Turner	Capitol
18	LULY WAS HERE	David A. Stewart	Atlantic
19	NEVER GONNA LET YOU DOWN	Surface	Columbia
20	P.A.S.S.I.O.N.	Rhyn Synchronic	Incapit
21	BETTER LOVE	Londonbeat	Radiocette
22	LIKE THE WAY (THE KISSING GAME)	Hi Five	EMI
23	COUPLE DAYS OFF	Hazy Lewis & The News	Jive
24	DO YOU WANT ME	Salt n' Pepé	Next Plateau
25	DREAM IS STILL ALIVE	Wilson Phillips	SBM
26	ILL NEVER LET YOU GO	Steelheart	MCA
27	SUMMERTIME	Dr. Jekyll & Mr. Hyde	Jive
28	AIN'T ABOUT 'TIL IT'S OVER	Lenny Kravitz	Virgin
29	TEMPTATION	Corina	Columbia
30	EVERY HEARTBEAT	Amy Grant	Capitol

### US TOP 30 ALBUMS

1	SLAVE TO THE GRIND	Stevie Nicks	Atlantic	
2	SPELLBOUND	Paula Abdul	Capitol	
3	EFLAZZAGGIN	NWA	Brush	
4	NO FENCES	Garth Brooks	Capitol	
5	GONNA MAKE YOU SWEAT	C&C Music Factory	Columbia	
6	OUT OF TIME	REM	Warner Bros	
7	TIME, LOVE AND TENDERNESS	Michael Bolton	Columbia	
8	MARIAH CAREY	Mariah Carey	Columbia	
9	SHAKE YOUR MONEY MAKER	The Black Crowes	Del American	
10	COULDN'T AT THE PLAYGROUND	Another Bad Creation	Motown	
11	NEW JACK CITY	OST	Gram	
12	EXTREME II PORNOGRAFFITI	Extreme	A&M	
13	SCHUBERT DIP	EMF	EMI	
14	POWER OF LOVE	Luther Vandross	Eric	
15	WILSON PHILLIPS	Wilson Phillips	SBM	
16	HEART IN MOTION	Amy Grant	A&M	
17	DON'T ROCK THE JUKEBOX	Alan Jackson	Arista	
18	COOLEYHIGHARMONY	Boyz II Men	Motown	
19	UNLUGGED	THE OFFICIAL BOOTLEG	Paul McCartney	Capitol
20	MAMA SAO KNOCK YOU OUT	LL Cool J	Def Jam	
21	VAGABOND HEART	Red Stewart	Warner Bros	
22	EMPIRE	Queerstreet	Columbia	
23	BACKROADS	Ricky Van Shelton	EMI	
24	GARTH BROOKS	Garth Brooks	Capitol	
25	UNFORGETTABLE	Natalie Cole	Elektra	
26	MUSIC FROM JUNGLE FEVER	Stevie Wonder	Motown	
27	CRAZY WORLD	Scorpions	Mercury	
28	JOYRIDE	Roxette	EMI	
29	LOU DOUBT	Jessie James	SBM	
30	O.G. ORIGINAL GANGSTER	Ice T	Sire	

Chart sources: Billboard chart (top 100) & other sources awarded to those products representing the greatest airplay and sales gain.

Compiled by ERIA. Rating based on UK playlist only. Station weightings are based on total listening hours as calculated by JCRAR. 100% playlist rating represents a 1 for all UK stations.

# THE music week CHARTS IN MINUTES

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# RECORD MIRROR

JUNE 29 1991, FREE WITH MUSIC WEEK

U P D A T E

## Chart news

BY ALAN JONES

### SIGNED AND SEALED

**S** Seal's debut album entered the chart as number one when it was released five weeks ago, and stayed there for three weeks. By contrast, **Nomad's** debut album entered the chart at a disappointing number 54 last week — yet the first two singles released by the two acts had originally fared much the same

chartwise.

Both reached number two with their first hit — **Nomad** with 'I Wanna Give You Devotion' and Seal with 'Crazy'. Then, the same week that **Nomad's** 'Just A Groove' peaked at number 16, Seal's 'Future Love' peaked at number 12.

Seal was of course already known as lead vocalist on **Adamski's** chart-topping 'Killer', but that alone doesn't explain why the **Nomad** and Seal albums have experienced such widely differing fortunes. Maybe this does: **image**. **Nomad's** image is that of a here today, gone tomorrow dance act, with **Damon Rochefort's** clowning and dress sense definite minuses.

Seal on the other hand, appears to be an artist of substance. 'Future Love Paradise' and 'Crazy' were dance hits, but not nearly as big as the **Nomad** singles. But Seal's album includes songs in many styles, from soothing ballads to out-and-out rock.

The fact is that dance acts must show themselves to be fairly weighty before they can translate singles chart success into album sales.



● Seal

● Despite winning the Eurovision Song Contest and achieving a fair degree of success on the continent, Swedish singer **Carole's** 'Captured By A Lovestorm' hasn't exactly been a runaway hit here, peaking at number 114. That's a poorer showing than the song it beat on a tiebreak — **Amina's** 'Le Dernier Qui a Parlé'. The 29-year-old **Tunisian** (right) who represented **France**, reached number 97 with her single a month ago.



● Narrowly held off the top of the singles chart last week by **Color Me Badd**, **Jason Donovan** moves emphatically into the driver's seat this week.

'Any Dream Will Do' is **Jason's** third solo number one, the same number as his ersetwile **Neighbours** co-star **Kylie Minogue**, with whom he shared a fourth chart-topper in 'Especially For You'.

The record is the second number one penned by **Tim Rice** and **Andrew Lloyd Webber**, following 'Don't Cry For Me Argentina', a winner for **Julie Covington** in 1976.



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RFC 003

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# PLAY Chart

## THE OF n e w s

BY ALAN JONES

### TOGETHER BUT APART

**N**atalie and Nat 'King' Cole's 'Unforgettable' isn't the only duet that never was — Patti

LaBelle and Michael McDonald had never even met until after their joint rendition of 'On My Own' was released. Even so, it's a remarkable achievement to graft Nat's 40-year-old vocals on to a record by the daughter who was just a year old when he cut the song.

But as long ago as 1979, RCA released a series of successful country singles in America on which the previously solo voice of **Jim Reeves** was electronically spliced with **Deborah Allen**'s. The singles were so successful that both MCA and RCA subsequently issued between Reeves and **Patsy Cline**.

Using a live singer like Deborah Allen or Natalie Cole to harmonize with the deceased isn't too difficult, but the duets between Reeves and Cline would

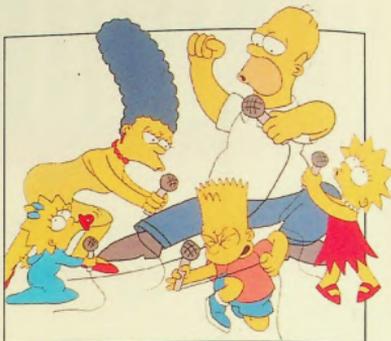


have been a much more difficult task, given that they both perished in plane crashes in Tennessee in the early Sixties. Somehow, their separate recordings of 'I Fall To Pieces' and 'Have You Ever Been Lonely' were merged, and it's a tribute to those responsible that anyone who wasn't already aware of the situation would never have guessed that the king and queen of country never recorded together.

● Charlie King faxed Chart News from the States with the observation that N.W.A.'s album, which raced to the top of the US listings in only two weeks, was the first album of new studio material by any act to top the chart before spawning a hit single since 1976 when **Led Zeppelin**'s 'Presence' turned the trick.

King also reports that the success of the album must be causing **Barry White** to have mixed feelings. Though accepting that many of his own songs are soft porn, Big Bazza has previously been very vocal in his condemnation of explicit lyrics. He also has a keen sense of business, keeping a more than casual eye on possible ways of exploiting his back catalogue, so it must be quite a dilemma for him to find that the instrumental pad for the N.W.A. track 'One Less Bitch' bears more than a passing resemblance to his very own 1973 hit 'I'm Gonna Love You Just A Little Bit More Baby'.

● Father and son **David and Johnny Hallyday** have back-to-back hits in France at the moment, 48 year old Johnny (a hitmaker for 30 years) scoring with 'Diego Libre Dans Sa Tête' and 20 year old David with 'About You'. French singers rarely chart in America, but David has a hit there too, with 'Ooh La La'.



● Halfway through 1991, and only three singles have been certified gold for selling upwards of 400,000 copies. There will have to be a pronounced upswing if the number of such certifications is to reach the 1990 level of 15. The gold award winners this year have been **The Simpsons**' 'Do The Bartman', **Chesney Hawkes**' 'The One And Only' and **Cher**'s 'The Shoop Shoop Song'.

The latter disc recently became the best seller of the year to date. Interestingly, it was released on the Epic label, even though Cher is a Geffen artist, and the record it replaced was 'Do The Bartman', which was a Geffen release.



● **Double Trouble** and the **Rebel MC** pooled their talents for their first two hit singles 'Just Keep Rockin'' and 'Street Talk' in 1989. Since then they've pursued separate careers with fairly similar results.

Rebel MC's 'Better Days' reached number 20, one place higher than Double Trouble's 'Love Don't Live Here Anymore', and both have had a further minor hit that peaked

outside the Top 50. A fortnight ago, they both entered the chart with their new singles — Rebel MC with 'Tribal Base' and Double Trouble with 'Rub-A-Dub'. On their performance so far, it's clear that Rebel MC is currently pulling ahead of his old buddies — 'Tribal Base' climbed to number 20 last week, while 'Rub-A-Dub' sank five notches from its debut position of 66 to 71.

- 1 Amy Grant BABY BA
- 2 Lenny Kravitz IT AID
- 3 Rod Stewart THE M
- 4 Sonie ONLY FOOLS
- 5 Kenny Thomas THI
- 6 Gloria Estefan MEM
- 7 Pet Shop Boys ZA
- 8 Color Me Badd IW
- 9 R.E.M. SHINY HAPPY
- 10 Cher SHOOP SHOOP
- 11 Living Colour SOLA
- 12 Kylie Minogue SH
- 13 The Driftwings TROU
- 14 The Doors LIGHT M
- 15 Paula Abdul RUSH
- 16 Madonna HOLIDAY
- 17 Quarts featuring D
- 18 All About Eve FAIR
- 19 Crystal Waters GH
- 20 Chesney Hawkes I
- 21 Chris Rea COORD
- 22 Beverly Craven P
- 23 Jason Donovan AN
- 24 Salt-n-Pepa DO YO
- 25 Kirsty MacColl WA
- 26 Massive Attack S
- 27 Erasure CHIRUS
- 28 Bette Midler FROM
- 29 Feargal Sharky V
- 30 Cathy Dennis TOU
- 31 Richard Stone C
- 32 T'Pau WHENEVER Y
- 33 Jessi Loves You C
- 34 Oleta Adams CIRC
- 35 Kim Appleby MAM
- 36 Bryan Adams EVER
- 37 Deacon Blue YOU
- 38 LaFour PEOPLE ARE
- 39 Marillion COVER M
- 40 Bandera SHE SEL
- 41 Meca Tortres and
- 42 Technoastro feat
- 43 Soft Cell I'ANTHOI
- 44 Rick Astley NEVER
- 45 Robert Palmer OR
- 46 Gary Clail On-U S
- 47 Mike and the M
- 48 THE K.L.F. LAST TH
- 49 Inspiral Carpets P
- 50 OMD SAILING ON T
- 51 Jimmy Soul IF YOU
- 52 Marc Cobe WAKI
- 53 MC Hammer TOP S
- 54 Blue Pearl ALIVE
- 55 Zucchero & Eric L
- 56 Sinéad O'Connor
- 57 Mariah Carey THE
- 58 Simple Minds SEE
- 59 Inner City HALLELU
- 60 Omar THERE'S NOT

Compiled by ERA. Rating based on

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- +90 Top 75 SINGLES — new positions.
- +91 ARTIST AND COMPILATION LP charts — new positions.
- +92 Played extracts from SINGLES new entries.
- +93 A run down and extracts from the next 25 breakers bubbling under the Top 75 SINGLES charts.

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tion	PMI MVR 99 0094 3
	Touchstone D410272
Hand...	Video Games R 1372
Varner Home Video	PES 99704
Varner Home Video	PES 38950
.Y...	Palace PVC 2158
	CIC VHR 1335
ve	PolyGram Video CFV 11752
ROTTI	PolyGram Video CFV 11122
	FoxVideo 1561 50

# dj directory

## Thirst

The DJ reaction to Thirst's new single, 'The Enemy Within', seems to have caught the Northampton-based trio and their record company, Ten, unawares.

"It came out of the blue," admits Mark Thompson, the man responsible for the track's stomping, jazzy piano line. "Pete Tong played it on the radio and suddenly it was number one in RM's Cool Cuts chart. Ten was asking what was up."

Since, 'The Enemy Within' was recorded nine months ago but is only now being reissued, remixer Pete Kelsey, aka PKA, was called in with a view to update its sound. "We still had

'whoos' and 'yeahs' on our own version which you don't hear anymore. Pete also came up with the 'give it to me baby' hook. It's a lot more commercial than

'The Enemy Within' is out now on Ten Records

our version," says Thompson.

The music's positive atmosphere and Simon 'The Jay' Francis' rap (which takes a stand against crack, racism and violence) are a neat contrast to PKA's commercial hookline. Thompson reckons that Thirst have an aggressive edge to their music, but aren't afraid of being commercial.

"You need a couple of successful singles out before you can release an album of what you want to do," he claims, looking to the future.

Martin Aston

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Which veteran jazz group does Wilton Felder belong to? S'easy or what? Fill in a postcard now and send to RM/Mastercuts Comp, Spotlight Publications, Eighth Floor, Ludgate House, 245 Blackfriars Road, London SE1 9UR by July 3 and you could be one of the five lucky winners to struggle home with a copy on not only CD, but vinyl and cassette too. Who needs a national lottery?



## Trans Global Underground

'Templehead' is psychedelic worldbeat from two DJs and a muso. Or so say its creators, Tim Whelan, Hammi and Nick Page, a dub DJ who has produced the Reggae Philharmonic Orchestra.

Trans Global Underground's musical swagbag is filled with Tahitian singers, tablas and trinkets from every continent. The uplifting burundi beat mix is driven by a variety of ethnic percussion, while the Pacific mix swirls in acidic guitar and a rap. "It was brilliant to play in something that introduced so many different types of instruments - it's music as a religion on the dancefloor," raves tabla-player Inda, who also guests with Zakir Hussain's Tablatrians stage show, a cutting-edge world music setup which featured Tackhead drummer Keith Leblanc in a recent west London appearance.

"We played everything live. The instruments have the power of celebration behind them," he says.

'Templehead's' psychedelic spirituality has been compared to Enigma, but it's a step ahead: celebratory, religious music in a joyous world-as-one groove.

Stu Lambert

'Templehead' is out now on Nation Records

- 1 Amy Grant BABY I
- 2 Lenny Kravitz IT A
- 3 Rod Stewart IT A
- 4 Sonia ONLY FOLDS
- 5 Kenny Thomas IT
- 6 Gloria Estefan RE
- 7 Pet Shop Boys JE
- 8 Color Me Badd IT
- 9 R.E.M. SHINY HAPP
- 10 Cher SWISS BANG
- 11 Living Colour SOL
- 12 Kylie Minogue SI
- 13 The Divinyls I TOL
- 14 The Doors LIGHT I
- 15 Paula Abdul RUSI
- 16 Madonna HOLLER
- 17 Quetz Notating I
- 18 All About Eve FAI
- 19 Crystal Waters O
- 20 Chesney Hawkes
- 21 Chris Rea LOOKIN
- 22 Beverley Craven
- 23 Jason Donovan
- 24 Salt+Peppa DU I
- 25 Kirsty MacCall DU
- 26 Massive Attack
- 27 Erasure CHORUS
- 28 Bette Midler FRO
- 29 Feistal Sharky
- 30 Cathy Dennis FO
- 31 Roachford STONE
- 32 T'Pau WHENEVER
- 33 Jessi Loves You
- 34 Diets Adams CH
- 35 Kim Appleby MAX
- 36 Bryan Adams EVI
- 37 Dawson Blue VOI
- 38 LaFour PEOPLE A
- 39 Marillion COVER
- 40 Banderas SHE SE
- 41 Mock Turtles AN
- 42 Technobionic Ice
- 43 Soft Cell TANTO
- 44 Rick Astley NEV
- 45 Robert Palmer OI
- 46 Gary Clail DU I
- 47 Mike and the Me
- 48 The K.L.F. LAST T
- 49 Inspiral Carpets
- 50 DMD SAILING ON
- 51 Jimmy Soul I VO
- 52 Marc Coba WALK
- 53 MC Hammer VOI
- 54 Blue Pearl ALIVE
- 55 Zucchero & Eric
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- 58 Simple Minds OI
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- +90 Top 75 SINGLES - new positions.
- +91 ARTIST AND COMPILATION LP charts - new positions.
- +92 Played extracts from SINGLES new entries.
- +93 A run down and extracts from the next 25 breakers bubbling under to Top 75 SINGLES charts.



## Cola Boy

Cola Boy's '7 Ways To Love' is a record with a history. Already a massive club hit, with its snarling snaredrums and devilishly simple lyrical hook surfacing on numerous bootlegs, the track's translation to legitimate vinyl brings about the destruction of a myth.

White label copies sent out earlier this year came complete with a press release relating the sad tale of a teenage Hong Kong whizzkid who had to sell his prized and valuable Coke bottle collection to finance the track. "It was a complete lie and we got found out," laughs the real Cola Boy, Peterborough native Andrew Naughtie. "Some people actually did take it seriously though." The character lives on, however, in the sleeve credit to one Jesse Chin.

By Naughtie's reckoning there are about four different bootlegs of the track floating about. "It's a shocking thing but it doesn't really matter. Some of them were shipped across from America which is well cheeky. But that's enterprise I suppose."

The new remix reunites him with Bob Stanley and Pete Wiggs, with whom he had worked in their pre-St Etienne days. Simplicity is the single's charm, the angelic tones of singer Janey Lee Grace — who Naughtie met by chance one day at Kings Cross station — hovering gently above the chunky keyboard symphony.

But what are the '7 Ways To Love'? "Well, you'll have to wait for the video for that," teases the Cola Boy. **Davydd Chong**

'7 Ways To Love' is out now on Arista

## Nightlife 10

- |    |    |   |                    |
|----|----|---|--------------------|
| TW | 1  | (-) ALWAYS THERE Icoignito                  | (Talking Loud '12) |
|    | 2  | (8) BOOM AH!! Klubzone 1                    | (Oh Zone '12)      |
|    | 3  | (3) I WANT TO HAVE YOUR LOVE Arnold Jarvis  | (New Music '12)    |
|    | 4  | (4) NOW THAT WE FOUND... Heavy D + The Boyz | (MCA '12)          |
|    | 5  | (-) SPEND THE NIGHT Pal Joey                | (Loop De Loop '12) |
|    | 6  | (10) WORK IT OUT Citrus Club                | (3 Beat '12)       |
|    | 7  | (-) DOMINATOR Human Resource                | (Belgium '12)      |
|    | 8  | (1) TRIBAL BASS (REMIX) Rebel MC            | (Desire '12)       |
|    | 9  | (-) WE'RE GONNA GET THIS PLACE RAF          | (Italian '12)      |
|    | 10 | (-) POSITIVITY The Chosen Few               | (Fokus '12)        |

**DOOR 2310** A guide to the hottest new club sounds, as featured on Pete Tong's Radio One FM show, 'The Essential Selection', broadcast every Friday from 7.30 to 10pm. Compiled by sales returns from the following record stores: City Sounds/Vinyl Zone (London); Eastern Bloc Underground (Manchester); 3 Beat (Liverpool); and 23rd Precinct (Glasgow).

## Cool Cuts

- |          |  |                  |
|----------|--|------------------|
| 1        | NOW THAT WE FOUND LOVE Heavy D & The Boyz  | MCA              |
| 2 (NEW)  | TAKA DAMMYSTIC EP D.J. Fabrice & Dr. Rizzatti                                      | DFC              |
|          | Catchy 'la ka da' intro and a bass heavy groove make this another Italian winner   |                  |
| 3 (NEW)  | VERTIGO EP Altern 8  | Network          |
|          | More thrilling techno noise current throbbing round the North                      |                  |
| 4        | YOU CAN DO IT (YOU KNOW) Better Days   | Virgin           |
| 5 (NEW)  | DON'T STAND IN MY WAY MSM  | Suburban Base    |
|          | Piano, bass, screaming samples — another dead cert on the dancefloor               |                  |
| 6        | FEEL SURREAL Free Fall   | ffrr             |
| 7        | LIVING INSIDE A DREAM Nightwalkers   | Lizard           |
| 8        | THE ENEMY WITHIN Thrast  | Ten              |
| 9 (NEW)  | ZEROXED Zero Zero  | Kickin'          |
|          | With a heavy, heavy mental intro and shades of Nitzer Ebb this will rock any house |                  |
| 10       | KLUBZONE 1 Klubzone 1  | Oh-Zone          |
| 11 (NEW) | OM MANI PADI HOM Ozo   | Riot             |
|          | Fast moving and ecologically sound rap over a tuff rhythm                          |                  |
| 12       | FLIP Ashbrook Allstars   | East West        |
| 13 (NEW) | SECRETS OF SUCCESS/MENTAL MANIAC Cookie Crew                                       | ffrr             |
|          | Double headed return from the London girls with attitude                           |                  |
| 14       | THE CALLING Friends Of Mathew  | Pulse 8          |
| 15       | KEEP THE FIRES BURNING The House Crew  | Production House |
| 16 (NEW) | NARRA MINE Genaside II   | White Label      |
|          | Hardcore beats and breaks with a touch of stylish vocal                            |                  |
| 17       | MOOD FOOD 4 To The Floor   | US Atlantic      |
| 18       | WE GOTTA DO IT F. Zappala  | Italian Media    |
| 19 (NEW) | AIN'T GOING FOR THAT Dodge City Productions  | 4th & B'way      |
|          | Nothing dodgy about this cool, funk rap on the jazzy tip                           |                  |
| 20       | NINJA DAWN EP Red 1  | Zoom             |

Label  
Cat no.

The Best Pickwick  
RFC 003

WHOLE... BBC  
BBCV 4457

MAY Castle Vision  
CVI 1262

SHIP... Chrysalis  
CHV 16599

Walt Disney  
D240642

PMI  
MVR 99 0094 3

Touchstone  
D410272

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PES 38050

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# directory

## Hot vinyl

BY JAMES HAMILTON

- 1 Amy Grant BABY
- 2 Lenny Kravitz IT
- 3 Rod Stewart THE
- 4 Sade ONLY YOU
- 5 Kenny Rogers I
- 6 Gloria Estefan I
- 7 Pet Shop Boys J
- 8 Color Me Badd I
- 9 R.E.M. SHINY HAIR
- 10 Char SNOOP SHOI
- 11 Living Colour SO
- 12 Kylie Minogue I
- 13 The Divinyls LTD
- 14 The Doers LIGHT
- 15 Paula Abdul vs
- 16 Madonna HOLD
- 17 Quartz featuring
- 18 All About Eve FA
- 19 Crystal Waters E
- 20 Chubby Checker
- 21 Chris Rea LOOK
- 22 Beverly Craven
- 23 Jason Donovan
- 24 Sade & Papa D V
- 25 Kirby MacCall D
- 26 Massive Attack
- 27 Future Chorus
- 28 Beth Mifflin REC
- 29 Feargal Sharkey
- 30 Cathy Dennis TO
- 31 Roachford STON
- 32 P.P.A. WHENEVER
- 33 Jesus Loves You
- 34 Diana Adams GR
- 35 Kim Appleby MA
- 36 Bryan Adams EV
- 37 Deacon Blue YOU
- 38 LaTour PEOPLE A
- 39 Marillion cover
- 40 Banderas SHE SE
- 41 Mock Turtles AH
- 42 Electrostatic FE
- 43 Soft Cell TANTLE
- 44 Rick Astley NEW
- 45 Robert Palmer D
- 46 Gary Clait ON-U
- 47 Mike and the M
- 48 The K.L.F. LAST T
- 49 Inspiral Carpets
- 50 DMD SHINING ON
- 51 Jimmy Seal IF YOU
- 52 Marc Cula WALK
- 53 MC Hammer YOU
- 54 Blue Pearl ALIVE
- 55 Zucchero & Eric
- 56 Sinead O'Connell
- 57 Maniah Carry IT
- 58 Simple Minds I
- 59 Inner City HAIKEL
- 60 Omarion THIS IS NELL



**WHITNEY HOUSTON**  
**'My Name Is Not Susan'**  
(Arista 614 510)  
Remixed for the UK by John Waddell, this perhaps not surprisingly swagbait tempoed LA & Babyface production is a pleasant enough gentle turn-out-up languidly joggler in 95.5bpm. The Breakthrough, 100bpm. The Upbeat O'Connell and Waddell '7' Mixes, better for trendy jocks than most of her stuff, but on the other hand not necessarily all that hot as pop.

**HEAVY D & THE BOYZ**  
**'Now That We Found Love'**  
(Uptown/MCA Records MCST 1550)  
Based on the ever-popular '72 World classic and sounding at times rather like Steve Wonder (obviously the sort of thing he ought to be doing today), the Teddy Riley produced Mount Vernon posse's masty infectious leaping 9-115.8bpm happy singalong rap has some nifty stereo effects, with its instrumental plus the jiggly jiggly 0-107.2bpm 'Somebody For Me (Cooting Mix)', destined to be huge.

**QUADROPHONIA**  
**'The Wave Of The Future'**  
(ARS 65993 3, via Epic)  
With a dramatic tuneful tympani into, this style changing but still densely thrummed 0-125.8bpm husky hip house rap follow-up to their eponymous raw smash is punctuated by

Rae Slick's "music is hypnotiz'n" in Medium, Large, Xtra-Large, and Small Mixes. It will be big.

**COLA BOY**  
**'7 Ways 2 Love'**  
(Arista 614 526)  
Starting out as a very scarce legal white label before it was bootlegged several times over, the smoochy catchy Amy Lee Grace cover lists repeating, flute tones footed and airy synth washed ambient breezy skipper produced by St. Etienne is now out properly, with its factually faster than on bootleg! 12A 2Bpm Original Mix erupting into throbbing drums half-way before a ripping break-break, this version still being dearest to DJ's hearts but lucked away as the flip to new ST Expressively mixed 123.9-0bpm Straight To The Cola Boy Head and tutterly fluttering sparse dub 123.5-0bpm I Prow The Cola remixes. The buzz will make it a major club hit, and the gratingly gentle to cross over, too!

**C & C MUSIC FACTORY**  
(featuring Freedom Williams)  
**'Things That Make You Go Hmmm ...'**  
(Columbia 65690 6)  
Remixed with Clivillés & Cole's new customary different treatments, their immense third hit on the A-side in its C&C Pumped Up LP Mix is a break beat based woken jiggly 113.3-0bpm rap very like a jerkier Deee-Lite 'Groove Is in the Heart', becoming however on the flip a peering gilt keened sparse jiggly 122bpm canter in its C&C Classic House Mix (with same Tom's Diner-style "de der dup") and similar less C&C Deep House Mix.

**KOOL & THE GANG**  
**'Get Down On It (Oliver Momm Mix)**  
(Mercury MEXX 346)  
From an album of their remixed old hits that's on the Continent, their catchily chanting Christmas 1981 classic now includes a Doug Lazy-like jangle in its cleaned up but less infectious joggly tapping 113.3bpm new Jack swang rhythm track, lipped by Oliver Momm's neat enough 117 ... 122bpm 'The Megaxix' of Funky Stuff/Get Down On It/Ladies Nighting Fun/Fun/ing/Straight Ahead/Celebration/Victory/Rags To Riches, whereas flip to the just 300 promo pressing was Youth's (B)-107.6bpm remix of the jettily jittering brassy 1973 US street funk classic 'Funky Stuff', making the promo an instant collector's item.

**IAN DURY & THE BLOCKHEADS**  
**'Hit Me With Your Rhythm Stick '91 (Flying Vinyl/Cooltemp FLYRX 1)**  
Not to my mind an improvement over the far punchier and catchier chamber classic 12/21 years old original, Dean Thatcher's drearily updated 103.9bpm remix now taps, tinkles and shuffles along in shambling 'Blastic' style (the similar instrumental flip seems somehow to make more sense, as a rambling groove without the familiar vocal). Still, it's that's that modern trends want ...

**NEFATERI**  
**'So Relaxin'**  
(Profile PROFIT 337, via Pinnacle)  
In Club, Radio Version and promo, this Tottenham girl's jangling roiling 107.2bpm melodic rap is catchily based on the Average White Band's 'Pick Up The Pieces', with strongly nostalgic appeal. Just what the A&B will think, of course, is another matter.

**MENTAL GENERATION**  
**'Slam'**  
(Rumour Records RUMAT 34, via Pinnacle)  
Created in Copenhagen by Kenneth 'Dr. Baker' with DJ's Steffen Andersen & Jan Nigholm, this very commercial but routine 0-124.6bpm cover is in Mental Coma Dub, Instru-Mental, Remee spaced Baby Mix, and twittery disoriented long Shaka's Revenge versions.

**THE HOUSE CREW**  
**'Keep The Fire Burning'**  
(Production House PNT 025, via 081-986 8870)  
Created by Dice, and no relation of Gwen McCree's side, this at first frantically twittering then more calmly percussive, "drop the mid-range, drop the bass" make rap, female title and "da de de de da" chant punctuated 0-130.7bpm episodic rave is lipped by the continuously frantic 136.7bpm 'Get On Up'.

**M.K.**  
**'The Get It Right E.P.'**  
(Network NWKT 29, via Pinnacle)  
On a four-tracker by Detroit's Mark Kinchin are the Aretha samples punctuated and Roberta Flack 'Uh-Uh Ooh-Ooh Look Out Here It Comes' lyrics based loosely canting 123bpm Get It Right (M Mix) plus its more starkly percussive 128bpm 'Get It Right (Oo Mix)' variation, the gratingly gentle jazz-funk tinged fluttery joggly 122.8-123bpm 'Feel The Funk (M Mix) Up Mix', which was hottest when originally on import, and dappily pleasing 124bpm 'Decay (Techno Mix)'.

**PHUTURE ASSASSINS**  
**'Shot Like Dis'**  
(Suburban Base SUB BASE 3, via Southern)  
Following up last year's 'I Like Techno', this Rague Tenor-style techno 'n' racking 123bpm ragga bleeper is flipped by the jettily shuffling ambient electro 0-119.6bpm Africans Must Be Free', which seems slower than it is.

**LAST RHYTHM featuring Silvio Carter**  
**'Last Rhythm (Remix)'**  
(Italian Post Ritmo AMR 0047)  
Less hurried than most late house hits, this is a girl wailed and piano planked shuffling looper in its 0-121.5bpm Vocal Extended and 123bpm Tenor-style techno 'n' racking 123.7bpm ragga bleeper is flipped by the jettily shuffling ambient electro 0-119.6bpm Africans Must Be Free', which seems slower than it is.

**PRAGA KHAN**  
**'Rave Alarms'**  
(Beigan Beat BOB 028)  
Created by Mr. Khan with Jade 4 U & Oliver Adams, this show bleppers start cheering crowd and 'yeah, alright' punctuated jittery joggling 124.6bpm rave is an RnB-style rap in archetypal Belgian techno rave, with a Little Richard-ish "oh my shit" introed alternative slightly less infectious 127.6-0bpm Underground Mix flip.

**D.J. PIERRE featuring LaVette**  
**'I Might Be Leaving U'**  
(US Moving Records MR012)  
Merrily coolly by multi-talented LaVette Gooding, this bubbly waggled 0-123.1bpm garage skipper is in Bright NY club, more subtly spacious Mad Thacher, and fully vocal Radio Mixes, created in New Jersey by the long established DJ Pierre (a.k.a. Phuture), not to be confused with the Italian DJ J. PIERRE 'Get On The Floor' (PWL Continental PWT 85, via Pinnacle), a routine guffly punning "move that



body" guy and wailing "let's work" who samples prodded chunkily lurching chugger in 119.9-0bpm Extended and Pierre Versions.

**ARNOLD JARVIS**  
**'I Want 2 Have Your Love'**  
(Italian New Music NMX 630)  
Seemingly the result of a visit to Switzerland, this soulfully moaned jiggly wriggling brisk cantabile builds from a treblyly mournful start to bound through 0-125.7bpm Club Version, Radio Version, dubwise Incoive Mix, and more somberly chugging 0-123.7bpm London Mix, worth listening.

**CHANNEL X**  
**'Have The Rhythm'**  
(Beigan Beat BOB 025)  
On an Oliver Adams produced techno EP, the lightening and exciting fiercely galloping 127.5-0bpm life track rave is lipped by the jittery bounding 124.5bpm 'Double Dubbed' and jittery thumping 0-129.5bpm 'Siclon On Sapphire'.

**NORTHERN LIGHTS**  
**'One Too Many'**  
(US Next Plateau Records Inc. N50156)  
Created by Ralphie Dee (D'Aquino) with drums by Lemmy Dee, This Liquid Liquid 'Carmin' track is also 'White Lines' bassline throbbing and bleppily juggy 124bpm instrumental galloper in a Tropy Club Double Version instrumental, Trouble Standing Club, and Pinedo Our Versions, divided between 2 A.M., and 5 A.M. Sides!

**MUNDO MUZIQUE**  
**'Tranzecthe Ev. Vol I'**  
(Belgian R & S Records RS 9110)  
Programmed by CJ Bullant, this techno four-track has the jittery jittery surging 124.2bpm 'Mundo Muzique' (only sparse twirling) 130bpm 'A Cluster Of Movement', Dipply drenched shuffling 121.5bpm 'Aki Pandemonium', and lethargic tunky drum jiggled jiggly 126bpm 'Metro'.

**JAMES BRATTON Presents SUSAN CLARK**  
**'Your Love Rain Down'**  
(CHAMPION CHAMP 12-281, via BMG)  
Postponed for three weeks until July 1 so that an extra mix could be added, this New Jersey created soulfully waggled and savied sweet soulful attractive catchy looper is now in 112.5bpm Desire, 113bpm Club, Sax Groove and 56.5bpm Dream Mixes, essential wherever classy soul is still appreciated.

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- +90 Top 75 SINGLES - new positions.
- +91 ARTIST AND COMPILATION LP charts - new positions.
- +92 Played extracts from SINGLES new entries.
- +93 A run down and extracts from the next 25 breakers bubbling under to Top 75 SINGLES charts.



**6 BELLS ALL**  
**'Me The Mallin (Remix')**  
 (Dutch Rhythm Records RHYTHM D15-5)  
 With repetition of "somebody in the house say yeah" but no mention of its title, this synth chortle, grooved sounding 0-124.96pm techno rave is the hottest on a four-tracker that also has the Spanish girl nurtured twitney flying 0-130.110pm 'To Guero', blissy throbbing 123.99pm 'Want you' and sister thumping 0-127.80pm 'Tua 51'

**OUTLANDER**  
**'Outlander'**  
 (Belgian R & S Records RS 9116)  
 Warm for a while now, this witty rave EP has the throbbing jungle 127-08pm 'The Vamp', chugging 'Peter Gunn'-ish 127.96pm 'Brain X', Pedroni, lurching blues 0-127.96pm 'Runaway Machines', droning angry 0-128.96pm 'Steel', and 'French Kiss' on 122.96pm 'Eastern Roads' (some titles vary between sleeve and label).

**UBIK**  
**'System Overload E.P.'**  
 (Zoo Records ZOOM 006, via Pinnacle)  
 Dave Campbell & Viv Robertson's latest sparse disco six-track has the slippery pisky 131.80pm 'We Jack The House', wiggly pisky 131.80pm 'F'eat Beyond Desire', wiggly pisky 125-04pm 'Rush Hour', slippery pisky 125-04pm 'Harmonise Me', jittery skeddy 125.04pm 'Crash Course', and jerky subdued 125.04pm 'Crash Course (Ambient Mix)'.

**ANGEL**  
**'1st Voyage'**  
 (Belgian R & S Records RS 9124)  
 An instant fast seller, this Christian Jay Bolland programmed fantastically galloping techno instrumental EP has the serene-like synth washed waltz 0-132.140pm 'Piscon', jerky bashed fidgety 0-130-5-00pm 'Velocity', son bar clonked wiggly 135.63pm 'Planet Function' and really frantically (0)132-6-06pm 'Memories', all created by the UK's Dave Angel (the guy who remixed the Eurhythms' 'Sweet Dreams'), who also reat wax releases here and a slightly different rants the skittery funk 0-113.80pm scorching and scouring D'ANGEL 'Rolling Thunder' (Outer Rhythm FOOT 14), with a fuzzily bubbled rave bass augmented 123-9-08pm Microgroove Mix flap, but who is no relation of the amateurish jitters jolting 0-112.20pm female reggae funk rap ANGEL featuring Super Sid & Shylow 'What Are You Doing?' (Thornapple Records Ltd TP 2224), nor of this is also a currently hot import -

**Beats & Pieces**

ANDRIA LAW is in charge of club promotion at Premier Productions Limited (phone 081-805 9959/fax 081-805 9525) and is building not only a DJ mailing list but also a list of those interested in putting on PAs... Optimism Records has picked up the Harlow based Bug Kann & The Plastic Jam's 'Nixon's Submission' in its better club style Pato Pinal Mix, billed now as featuring Monica DeLuxe, in new C.T. Records instead... Connie Likson's 'Hard' promised for months, is finally due out this week... The Moody Boys introduced screamer 'What Is Dub?' (Living Classics Version), promoted for well over a month already and still not released until July 22, introduces an enthusiastically toasting regga rapper whose strange adroit high pitched tremulously chirping squeal effect earns him his nickname, on a Tony Thorpe produced club party singing and lurching bassily throbbled 0-113.96pm chugger, an alternative promo added as A-side also a slightly more ponderous 0-113.20pm Delightful Mix (both coupled with the word spittingly frantic 0-130.96pm 'Rocksteady') while in fact an unheard of original Apollo 440 Mix is scheduled as the eventual commercial remix. Chosen Fers refreshingly different 'Positively', the ambient synth washed delicate jazzy fluster that eases through Les Davidson's guitar, also DeCately's soprano sax and

Constance's sweet Mary Wells-ish vocal, was released here on Fabulous six weeks ago but is actually selling better as a US import on Focus Records (FK-005) in its 124-123.80pm Original Club Mix plus Well Hung Parliament's surf, seagulls 'N' sax started more freely keyboarded now 0-124-1.00pm Rude Mix, flipped by a blissy loping 123-1-00pm Lao Tzu House Mix of their earlier mystical 'Revolution Of The Heart'... M.C.J. featuring Sima's 'To Yourself Be Free', released these two months ago on Tam Tam Records, is out in Italy on X Energy Records (DXR-12075) as a US Remix by Tommy Music and Frankie Bones in 120.30pm The Music Club and Dub Mixes, and 120.50pm Bonesback Master and Rave Mixes... Pete Wiley & Wahl the mongrel... Darryl Ramping Pure Six! Rem Mix, reviewed last week, follows up the less emphatically rhythmic 99-8-00pm 'Don't Lose Your Dreams' (except from A Teenage Opera Part 154) seamless... (Siren SRNT 141), which is coupled with in turn more dully thumping 99.70pm The Cabaret Voltare 'Freak' and bonging 97.96pm System Overload Mixes... Dee Dee Brave's album due on Champion in July or August, will be a 120.00pm spread over two vinyl records to ensure maximum volume for DJ play - something we ought to see more often now vinyl is becoming just the carrier for specialist disco product... AND THE BEAT GOES ON!

0-100.80pm singing pop-arms SIMONE ANGEL 'When Love Ruled The World' (Atlantic WNR 777, via AAMI), nor of the droning 129.19pm breeze-in-side combining DELTA ANGEL 'Chaser' (Protek PROFIT 291, via Pinnacle). That's a lot of angles, all of a sudden!

the organic guy interrupted title line (it means "I love you girl") interrupted 127.50pm singing and raving ANGEL, live in Miami DE Taylor (Belton Beat Box BB 027), with a reedy synth drum beat loosely edited Love Mix file, nor of the plaintive Dutch MTV DJ spoken

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# TOP 30 MUSIC VIDEO

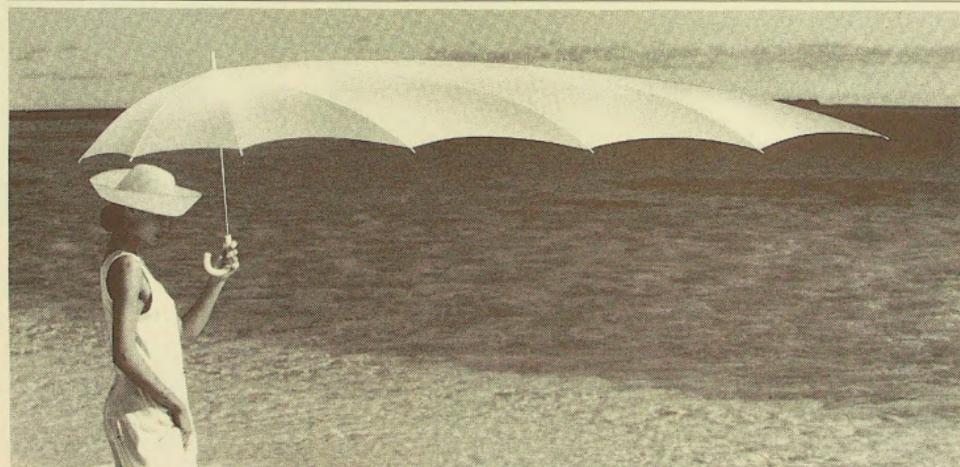
THE OFFICIAL **music week** CHART

ARTIST TITLE Category/running time	Label Cat. no.	ARTIST TITLE Category/running time	Label Cat. no.
<b>1</b> NEW PET SHOP BOYS: Promotion Competition/33min	PMI MVR 99 0094 3	<b>16</b> PHIL COLLINS: Seriously Live... Live/2hr 45min	Virgin Vision VVD 783
<b>2</b> 43 CARRERAS/DOMINGO/PAVAROTTI PolyGram Video Live/1hr 26min	PolyGram Video CPV 11122	<b>17</b> LENNON: A Tribute Compilation/1hr 30min	Pickwick PVL 2160
<b>3</b> 1 ROD STEWART: Tonight He's yours 4 Front/PolyGram Live/1hr 30min	LED 80132	<b>18</b> 15 BON JOVI: Slippery When Wet 4 Front/PolyGram Compilation/41min	LED 80092
<b>4</b> 6 STATUS QUO: Rocking Through Years 4 Front/PolyGram Live/1hr 43min	LED 80152	<b>19</b> 5 HARRY CONNICK JR.: Swinging Out Live Live/1hr 16min	SMV 49072
<b>5</b> 12 LUCIANO PAVAROTTI Music Club/Video Col Live/1hr 17min	MC 2003	<b>20</b> 1 CLIFF RICHARD/SHADOWS: Thank You... Live/53min	Music Club/PMI MC 2012
<b>6</b> 31 MADONNA: The Immaculate Collection Compilation/55min	WMV 7589382143	<b>21</b> 23 CLIFF RICHARD: Rock In Australia Live/1hr 15min	Music Club/PMI MC 2056
<b>7</b> 5 EURHYTHMICS: Greatest Hits Compilation/1hr 35min	BMG Video 791 012	<b>22</b> 1 LUCIANO PAVAROTTI: The Event Live/1hr	Castle Music Picture CMP 8001
<b>8</b> 7 TINA TURNER: Rio '88 4 Front/PolyGram Live/1hr 15min	LED 80172	<b>23</b> 25 STATUS QUO: The Anniversary... Compilation/1hr 20min	Castle Music Picture CMP 8029
<b>9</b> 6 SHE SHADOWS: At Their Very Best 4 Front/PolyGram Live/1hr	LED 80122	<b>24</b> 1 DANIEL O'DONNELL: Thoughts Of Home Live/1hr	Telstar TVE 1007
<b>10</b> 2 BELINDA CARLISLE: Runaway Videos Compilation/40min	Virgin VVO 303	<b>25</b> 21 TINA TURNER: Live From Barcelona Live/1hr 30min	PolyGram Video CFM 2842
<b>11</b> 13 DEBORAH HARRY/BLONDE: Very Best Of Compilation/1hr 20min	Chrysalis CVHS 5040	<b>26</b> 1 LUCIANO PAVAROTTI: Distant Harmony Live/1hr 25min	4 Front/PolyGram LED 80102
<b>12</b> 9 THE DOORS: Dance On Fire Compilation/1hr 5min	CIC VHR 1182	<b>27</b> 17 ELTON JOHN: The Very Best Live/1hr 30min	PolyGram Video CFM 2756
<b>13</b> NEW JESUS JONES: Big In Alaska Compilation/33min	PMI MVR 99 0093 3	<b>28</b> 26 QUEEN: We Will Rock You Live/1hr 30min	Music Club MC 2032
<b>14</b> 14 DANIEL O'DONNELL: An Evening With Compilation/1hr 38min	Ritz RITZV 0008	<b>29</b> 30 THE DOORS: Tribute To Jim Morrison Compilation/56min	Warner Home Video PES 84044
<b>15</b> 11 JOE LONGTHORNE: The Very Best Of Compilation/45min	Telstar TVE 1032	<b>30</b> 25 ELECTRIC LIGHT ORCHESTRA: Very Best Compilation/57min	Telstar TVE 1033

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# TOP 15 VIDEO

ARTIST TITLE Category/running time	Label Cat. no.
<b>1</b> NEW RANGERS F.C.I.: Simply The Best Sport/1hr	Pickwick RFC 003
<b>2</b> 1 ROSEMARY CONLEY'S WHOLE... Special Interest/1hr	BBC BBCV 4657
<b>3</b> 2 THE DARLING BUDS OF MAY Comedy/2hr 20min	Castle Vision CV11262
<b>4</b> 4 ARSENAL'S CHAMPIONSHIP... Sport/1hr 30min	Chrysalis CHV 10509
<b>5</b> 3 14 THE RESCUERS Children's/1hr 16min	Walt Disney D 248542
<b>6</b> NEW PET SHOP BOYS: Promotion Music/33min	PMI MVR 99 0094 3
<b>7</b> 6 31 PRETTY WOMAN Comedy/1hr 55min	Touchstone D410272
<b>8</b> 5 7 CHIPPENDALES: Tall Dark & Hand... Other/1hr 16min	Video Gems R 1372
<b>9</b> 7 13 ROADHOUSE Action/1hr 48min	Warner Home Video PES 99704
<b>10</b> 10 10 HIGHLANDER Sci-Fi/1hr 51min	Warner Home Video PES 38050
<b>11</b> 11 5 WHEN HARRY MET SALLY... Comedy/1hr 31min	Palace PVC 2158
<b>12</b> 12 23 CALLANETICS Special Interest/1hr	CIC VHR 1335
<b>13</b> NEW FRENCH & SAUNDERS: Live Comedy/1hr 36min	PolyGram Video CPV 11752
<b>14</b> ... CARRERAS/DOMINGO/PAVAROTTI Live/1hr 28min	PolyGram Video CPV 11122
<b>15</b> 13 7 THE ABYSS Sci-Fi/2hr 14min	Fox Video 1561 50



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24	11	THE DOORS	Erika
25	43	HEV STOOPID Alice Cooper	Eric
26	NEW	ALWAYS THERE Incognito featuring Jocelyn Brown	Talvin Lind
27	31	I'M A MAN NOT A BOY Cherney Hawkes	Chrysalis
28	32	SHERIFF FATMAN Carter The Unconquered Sex Machine	Big Cat
29	17	GYPSY WOMAN (LA DA DEE)	AAA
30	16	HOLIDAY Madonna	Sire
31	25	SAFE FROM HARM Massive Attack	Virgin Bunch
32	NEW	ROLLIN' IN MY 5.0 Vanilla Ice	SBK
33	21	REMEMBER ME WITH LOVE Gloria Estefan	Eric
34	13	UNFORGETTABLE Natalie Cole & Nat King Cole	Erika
35	28	MOVE THAT BODY Technobionic featuring Reggie	AMS clip

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•p•e uoollq pqsij

# pale saints

## flesh balloon e.p.

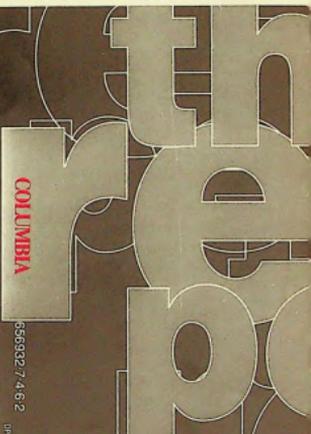
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kinky love • hair shoes (demo) seven inch AD 1009

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# TWELVE INCH

1	NEW	CHORUS 2 1 REAL LOVE DeLa Soul	22 1	DEEP NEW HEART 22 11	CHICKENSONA	
2	1	I WANNA SEX YOU UP Cover the Field	23 11	POP GOES THE WEASEL 23 11	3rd Bass	
3	5	THINKING ABOUT ALWAYS THERE Jocelyn Brown	24 11	SAFE FROM HARM 24 11	Massive Attack	
4	1	NIGHT IN MOTION Clique 22	25	DEEP WARM 25 11	Sheriff Fatman	
5	NEW	TRIBAL BASE Heber Northerne/Hydrogenated Lay	26 11	SHERIFF FATMAN 26 11	Carter The Unconquered Sex Machine	
6	1	HERE'S NOTHING LIKE 9 1 DO YOU WANT ME 9 1	27	EVERYTHING'S DO 30	EVERYTHING'S DO 30 11	For You Ryan Adams
7	1	ANY DREAM WILL DO 11 11	28 11	HOLIDAY 31 1	HOLIDAY 31 1	Trans-Siberian Orchestra
8	1	PEOPLE ARE STILL 13 1	29 11	TECHNO FUNK 34 1	TECHNO FUNK 34 1	Tommy Stinson
9	1	GETTING OVER IT'S OVER 15 11	30 11	GYPSY WOMAN (LA DA DEE) 35 11	GYPSY WOMAN (LA DA DEE) 35 11	Eric Burdon
10	1	HIGHER THAN THE SUN 17 11	31 11	CAN I FOLLOW? 36	CAN I FOLLOW? 36 11	Stevie Nicks
11	1	GIRLS 18 11	32 11	COLOR ME 37	COLOR ME 37 11	Pyroclastic Orchestra
12	1	GENERATIONS OF LOVE 18 11	33 11	PEOPLE 38 11	PEOPLE 38 11	Trans-Siberian Orchestra
13	1	LIKE THE WAY 20 11	34 11	LOOKS GOOD ILL 39 11	LOOKS GOOD ILL 39 11	Trans-Siberian Orchestra
14	1	THE KISSING GAME 40	35 11	JEALOUS AGAINST THE TALKS 40	JEALOUS AGAINST THE TALKS 40 11	The Black Crowes

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64	14	POP GOES THE WEASEL 3rd Bass	Dot Jam
65	NEW	LEARNING TO FLY Tom Petty & The Heartbreakers	MCA
66	31	MONKEY BUSINESS Skid Row	Atlantic
67	35	YOU! SWEETNESS MC Hammer	Capitol
68	68	IF YOU WANNA BE HAPPY Jimmy Soul	Eric
69	69	CHOCOLATE CAKE Crowded House	Capitol
70	NEW	NEVER KNEW LOVE Rick Astley	RCA
71	NEW	KEEP WARM Janet	Virgin
72	NEW	HOOKED ON YOU Sydney Youngblood	Chua
73	NEW	CIRCLE OF ONE Oleta Adams	Fonema
74	56	PLEASE BE CRUEL Ingrid Campion	Cow
75	45	SUCCESS Demi Lovato	MCA

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# the hoovers

DEBUT SINGLE

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# TOP 40 CLASSICAL ALBUMS

Rank	Title	Composer	Label
Artist(s), Orch.	Cassette/CDLP	(Distributor)	
1	THE ESSENTIAL MOZART		Decca
2	BRAHMS: VIOLIN CONCERTO		EMI
3	VIVALDI: FOUR SEASONS		EMI
4	MENDELSSOHN/BRUCH/SCHUBERT		HMV
5	JOHN WILLIAMS PLAYS VIVALDI CONCS		EMI
6	ELGAR: CELLO CONCERTO/SEA PICTURES		HMV
7	ORCHESTRA		EMI
8	ELGAR: CELLO CONCERTO		Philips
9	ELGAR: CELLO CONCERTO		Decca
10	SIBELIUS: SYMPHONY NO. 5/VIOLIN CONCERTO		EMI
11	HOLST: THE PLANETS		Deutsche Grammophon
12	PUCCHINI: MADAMA BUTTERFLY (HIGHLIGHTS)		Decca
13	ALBINONI: ADAMO/FACHELBEL: CANON		Deutsche Grammophon
14	BERNSTEIN IN BERLIN: BEETHOVEN		Deutsche Grammophon
15	PUCCHINI: LA BOHEME		Decca
16	ESSENTIAL HIGHLIGHTS OF TONTRUCKER		EMI
17	ESSENTIAL HIGHLIGHTS OF SWAN LAKE		Royal Opera House
18	BIZET: CARMEN (HIGHLIGHTS)		Deutsche Grammophon
19	PACHELBEL/ALBINONI/BACH/PURCELL		Deutsche Grammophon
20	LYDD WEBBER: REQUIEM		HMV
21	HOLST THE PLANETS		Andra Press
22	BRAHMS: EIN DEUTSCHES REQUIEM		Philips
23	PUCCHINI: TOSCA HIGHLIGHTS		Rescigno/NPO
24	VAUGHAN WILLIAMS CONCERTO		Argo
25	MUSIC FEATURED ON THE SOUTH BANK SHOW		EMI
26	WAGNER'S VIOLIN CONCERTO IN D MINOR		EMI
27	RACHMANINOV: PIANO CONCERTO NO 2		Decca
28	HOLST: THE PLANETS		Deutsche Grammophon
29	PROKOFIEV: PETER AND THE WOLF		Decca
30	FAURE: REQUIEM OP48		Decca
31	PUCCHINI: MADAMA BUTTERFLY (HIGHLIGHTS)		Decca
32	VIVALDI: FOUR SEASONS		Decca
33	CHOPIN: PIANO CONCERTOS NOS 1 & 2		Decca
34	BEETHOVEN: SYMPHONY NOS		Deutsche Grammophon
35	ORFF: CARMENA BURANA		EMI
36	ELGAR: ENIGMA VARIATIONS		Decca
37	CHOPIN: SYMPHONY NO 1/IN THE SOUTH		EMI
38	ROSSINI: OVERTURES		EMI
39	MOZART: IDOMENEO		Deutsche Grammophon
40	MOZART: REQUIEM		Decca

# DISTRIBUTION: INDIE SINGLES

Rank	Title	Artist(s)	Label
			(Distributor)
1	TRIBAL BASE	Decca	WANT101/41 (P)
2	SHOCKED	PWL	PL1181 (P)
3	HIGHER THAN THE SUN	Creation CRE	056/1 (P)
4	LAST TRAIN TO TRANSCENTAL	KLT Communications KLT	008K1 (P)
5	PLEASE BE CRUEL	CD DUNG	15/1 (P)
6	TAKE 5	Factory FAC	2081 (FAC 308) (P)
7	PLANET OF SOUND	4AD	110/1 (P)
8	RUB-A-DUB	Decca	WANT101/41 (P)
9	AS IS AS IS	Mute	112/1 (P)
10	CATCH THE BREEZE/SHINE	Creation CRE	112/1 (P)
11	FEELS SO SAD	Dedicated	(SPIRIT 001/1) (P)
12	COAST IS CLEAR	AnXpa	ANX11/30 (P)
13	R.S.V.P.	PWL	PL1181 (P)
14	GET THE MESSAGE	Factory FAC	2071/1 (P)
15	JUST A GROOVE	Roum/Roum	11/1 (P)
16	KEEPSAKE	4AD	110/1 (P)
17	BITTER MOON	Non Fiction	YES/01 (P)
18	THIS IS LOVE	Debut	DEB1121/21 (P)
19	FOOTSTEPS FOLLOWING ME	Debut	DEB1121/31 (P)
20	PAINFUL THING (EP)	Wide Club	WID411/1 (P)
21	YO JO MONARCHS	Wesmar	YOG0111/1 (P)
22	NOTHING CAN STOP US/SPEEDWELL	Heavenly HWN	91/1 (P)
23	SHOT LIKE D/AFRICANS MUST	Suburban Base	SUB01/01 (P)
24	PLAYING WITH KNIVES	Seyal Studio	STORM 2SR (STORM 2) (P)
25	GAMMA CATCH YOU	Supreme	SUP11/1 (P)
26	INTO TOMORROW	Freedom	HM 11/1 (P)
27	DOESN'T EVEN KNOW IF I	O.L.I.	477P/477P/2 (P)
28	TOXIC EP	D Zone	IZANCE 010 (P)
29	PURE LOVE - PURE ENERGY	D Zone	IZANCE 001 (P)
30	MASS APPEAL MADNESS	Enrache	7M05H 46 (7M05H 46) (P)
31	HYPERREAL	One Little Indian	48 17P/12 (P)
32	GET IT RIGHT (EP)	Network	INXK 29 (P)
33	YOU LOVE US	Heavenly HWN	101/1 (P)
34	KEEP THE FIRE BURNING	Production House	PHAT 025 (S&P)
35	PON'T LET ME DOWN	Production	ML 106/1 (P)
36	GUSH FORTH MY TEARS	Mute	112/1 (P)
37	NIDS IN AMERICA	Enrache	7M05H 39 (7M05H 39) (P)
38	WALK AWAY FROM LOVE	Joe Joe	112D 004 (P)
39	GRACY 3	Siggy Gemu	112D 002 (I&P)
40	EXPLORATION DAY (EP)	Ultimate	(TOP 004) (I&P)

# DISTRIBUTION: INDIE ALBUMS

1	RHYTHM DIVINE	Dino DMTV	22 (P)
2	ELECTRONIC	Factory FAC	250 (P)
3	THE WHITE ROOM	KLT Communications	JAMSFL 006 (I&P)
4	CHANGING CABINS	Roum/Roum	150 (P)
5	DAMN RIGHT, I'VE GOT THE BLUES	Shiver	CRELP 155 (P)
6	KEEP THE MUSIC PLAYING	Freestyle/Dino	DMTV 19 (P)
7	LOVE SUPREME	Dino DMTV	19 (P)
8	REGGAE WOE ME MONEY	Shut Up And Dance	SIADLP 2 (P)
9	RHYTHM OF LOVE	PWL	18 (P)
10	THE BEAST INSIDE	CD DUNG	14 (P)

# COUNTRY ALBUMS

1	NECK AND NECK	EMI	46742/4 (C)
2	THE LAST WALTZ	Roum/Roum	150 (P)
3	SWEET DREAMS	MCA/MCA	6033 (P)
4	EAGLE WHEN SHE FLIES	Columbia	49754/2 (C)
5	LONE STAR STATE OF MIND	MCA/MCA	3364 (C)
6	PUT YOURSELF IN MY SHOES	RCA	PC 9504/1 (S&P)
7	NO FENCES	Capitol	CTEST 57136 (E)
8	THE MYSTERY OF LIFE	Mercury	84051/1 (S&P)
9	ONE LAST SUMMER EVENING	RCA	PC 9538 (I&M)
10	TRUE LOVE	Mercury	84051/1 (S&P)
11	UNTOLD STORIES	Mercury	84051/1 (S&P)
12	CHILL OF AN EARLY FALL	MCA/MCA	10204 (I&M)
13	HEROES AND FRIENDS	Warner	BR93623 (I&M)
14	LITTLE LOVE AFFAIRS	MCA/MCA	3413 (I&M)
15	LOVERS AND BEST FRIENDS	MCA/MCA	3387 (I&M)
16	BRAND NEW DANCE	Regime	WX 390C (I&M)
17	THE LAST OF THE TRUE BELIEVERS	Roum/Roum	150 (P)
18	ABSOLUTE TORCH AND TWANG	Sire	WX 259C (I&M)
19	FAST MOVIN' TRAIN	RCA	PC 9545 (I&M)
20	ELECTRIC BARNYARD	Mercury	84054/1 (P)

# FOLK ROCKS

1	THE BIG WHEEL	Chrysalis	ZCHR 1008 (E)
2	HUMOR AND SIGH	Capitol	CTEST 57142 (E)
3	THE RHYTHM OF THE SAINTS	Warner	BR93623 (I&M)
4	SMOKE AND STRONG WHISKEY	Newberry	CM 0204 (P)
5	GRACELAND	Sire	WX 259C (I&M)
6	WATERMARK	WEA	WX 274C (I&M)
7	GIPSY KINGS	Teletex	TRAC 2735 (I&M)
8	THE HEALER	Mercury	84051/1 (S&P)
9	MAGICAL RING	RCA	PC 9545 (I&M)
10	MOSSAQUE	Teletex	TRAC 2788 (I&M)

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# TOP 60 DANCE SINGLES

29 JUNE 1991

## THE OFFICIAL music week CHART

This Week	Last Week	Title Artist	Label (12") (Distributor)
1	NEW	<b>ALWAYS THERE</b> Incognito feat. Jocelyn Brown	Talkin Loud TLXK 10 (IF)
2	1	<b>REAL LOVE</b> Dru-Bone	4th + B'Way 12BRW 223 (F)
3	2	<b>TRIBAL BASE</b> Rebel MC/Tenor Fly/B Levey	Desire WANTX 44 (P)
4	5	<b>OPTIMISTIC</b> Sounds Of Blackness	Perspective PERT 786 (F)
5	NEW	<b>GOT A LOVE FOR YOU</b> Jomanda	Giant W 00407 (W)
6	5	<b>THINKING ABOUT YOUR LOVE</b> Kenny Thomas	Cooltempo COOLX 235 (E)
7	1	<b>I WANNA SEX YOU UP</b> Color Me Badd	Giant W 00367 (W)
8	2	<b>THERE'S NOTHING LIKE THIS</b> Omar	Talkin Loud TLXK 9 (F)
9	3	<b>NIGHT IN MOTION</b> Cubic 22	XL XLT 20 (W)
10	7	<b>I LIKE THE WAY (THE KISSING...)</b> Hi-Five	Jive JIVET 271 (BMG)
11	NEW	<b>COLOUR ME</b> Paradise Orchestra	Pulse B 12LOSE 10 (BMG)
12	11	<b>DO YOU WANT ME</b> Salt-N-Pepa	ffr FX 151 (F)
13	NEW	<b>KEEP WARM</b> Jinny	Virgin VST 1266 (F)
14	9	<b>DEEP IN MY HEART</b> Clubhouse	ffr FX 157 (F)
15	14	<b>LET THE BEAT HIT 'EM</b> Lisa Lisa & Cult Jam	Columbia (USA) 4473834 (Import)
16	21	<b>Girls</b> Powder! feat. Nubian Prinz	Eternal ZV 5707 (W)
17	NEW	<b>DON'T STAND IN MY WAY</b> M+M	Suburban Base SUBBASE 002 (SRD)
18	NEW	<b>WORK IT OUT</b> Honey/Tipple/Funki Dredd	Tam Tam TTT 51 (SM)
19	12	<b>TECHNO FUNK</b> Lost	Perfecto PT 44560 (BMG)
20	18	<b>GENERATIONS OF LOVE</b> Jesus Loves You	More Protein PROT 1012 (F)
21	17	<b>NAKED LOVE (JUST SAY...)</b> Quartz with Dina Carroll	Mercury ITM 412 (F)
22	22	<b>POP GOES THE WEASEL</b> 3rd Bass	Def Jam 6509548 (SM)
23	15	<b>SAFE FROM HARM</b> Massive Attack	Wild Bunch WBRT 3 (F)
24	13	<b>PEOPLE ARE STILL HAVING SEX</b> LaTour	Polydor PZ 147 (F)

This Week	Last Week	Title Artist	Label (12") (Distributor)
25	NEW	<b>DISCOTHEQUE (EP)</b> Various	Network NWKT 26 (P)
26	NEW	<b>YOU TOO</b> Nexy Lanton	Yobro 12YORBX 23 (BMG)
27	23	<b>HIGHER THAN THE SUN</b> Primal Scream	Creation CRE 096T (P)
28	19	<b>PEOPLE</b> Lisa M	Polydor PZ 141 (F)
29	10	<b>A WATCHER'S POINT OF VIEW</b> PM Dawn	Gee Street GEET 32 (F)
30	29	<b>KEEP THE FIRE BURNING</b> House Crew	Production House PNT 029 (Self)
31	NEW	<b>CAN U FOLLOW?</b> Stonefunkers	East West ZV 581T (W)
32	NEW	<b>AMAZING LOVE</b> Phil Perry	Capitol 12CL 615 (E)
33	NEW	<b>CHORUS</b> Erasure	Mute 12MUTE 125 (P)
34	31	<b>FREE YOUR FEELINGS</b> Slam Slam	MCA MCST 1533 (BMG)

This Week	Last Week	Title Artist	Label (12") (Distributor)
35	36	<b>WRITTEN ALL OVER YOUR FACE</b> Rude Boys	Atlantic A 7805T (W)
36	NEW	<b>CIRCLE OF ONE</b> Oleta Adams	Fontana OLETA 512 (F)
37	25	<b>LOVE IS A MASTER OF DISGUISE</b> Eye Gallagher	More Protein PROT 1112 (F)
38	NEW	<b>ROLLIN' IN MY 5.0</b> Vanilla Ice	SBK 12SBK 27 (E)
39	20	<b>RUB-A-DUB</b> Double Trouble	Desire WANTX 41 (P)
40	28	<b>NOW THAT WE FOUND LOVE</b> Heavy D & The Boyz	MCA (USA) MCA 1254088 (Import)
41	41	<b>TOXIC (EP)</b> Toxic	D-Zone DANCE 010 (SRD)
42	34	<b>CRYSTAL WOMAN (LA DA DEE)</b> Gypsys Women	A&M AMY 772 (F)
43	39	<b>YOU CAN'T PLAY WITH MY YO-YO</b> Yo-Yo feat Ice Cube	East West MCA A 8776T (W)
44	46	<b>SHE SELLS</b> Banderas	London LONX 298 (F)
45	32	<b>STEP TO ME (DO ME)</b> Mantronix	Capitol 12CL 613 (E)
46	15	<b>WHAT YOU WANT</b> Xpansions feat Dale Joyner	Arista 814246 (BMG)
47	NEW	<b>GOTTA HAVE YOU</b> Stevie Wonder	Motown 2T 44270 (BMG)
48	41	<b>SO THIS IS LOVE</b> Mental Cube	Debut DEBTX 3112 (P)
49	34	<b>SHOT LIKE DIS</b> Phuture Assassins	Suburban Base SUBBASE 003 (SRD)
50	44	<b>ANASTHASIA</b> 199	XL XLT 19 (W)
51	NEW	<b>HOW CAN I EASE THE PAIN</b> Lisa Fischer	Elektra EKR 127T (W)
52	34	<b>WE'RE ON THE MOVE</b> Gems For Jem	Debut DEBTX 3114 (P)
53	NEW	<b>GETTIN' HOT</b> SLD	Creed CREED 12T (SRD)
54	NEW	<b>IF</b> M&M	MCA MCST 1531 (BMG)
55	60	<b>WALK AWAY FROM LOVE</b> Mae Jemison	Joe G's JGD 004 (Import)
56	37	<b>GET IT RIGHT (EP)</b> M&M	Network NWKT 29 (P)
57	32	<b>NIKKIE DOES IT BETTER</b> Nikki & Nicole	Love EVDLX 5 (F)
58	RE	<b>I DON'T EVEN KNOW IF...</b> Soul Family Sensation	One Little Indian 47 TP12 (P)
59	RE	<b>PLAYING WITH KNIVES</b> Bizarre Inc	Vinyl Solution STORM 25 (SRD)
60	42	<b>BASS POWER</b> Rate	Champion CHAMP 12279 (BMG)

## TOP 10 DANCE ALBUMS

This Week	Last Week	Title Artist	Label (Distributor)
1	3	<b>REACTIVATE VOL 1: BELGIAN...</b> Various	React REACTLP 1REACTMC 1 (BMG)
2	3	<b>CLASSIC JAZZ-FUNK...</b> Various	Masterscuts CUTSLP 2/CUTSMC 2 (BMG)
3	RE	<b>MAKE TIME FOR LOVE</b> Keith Washington	Qwest 759926528-U (Import)
4	5	<b>REGGAE OWES ME MONEY</b> Reggae Tents Shut Up And Dance SLUADLP 2/SUADMC 2 (P)	
5	4	<b>EVOLUTION OF GOSPEL</b> Sounds Of Blackness Perspective (USA)	28968/10001 (Imp)
6	10	<b>CLASSIC MIX MASTERCUTS VOL 1</b> Various	Masterscuts CUTSLP 1/CUTSMC 1 (BMG)
7	NEW	<b>LOVE AND LIFE</b> Definition Of Sound	Circa CIRCA 14RCR 14 (F)
8	5	<b>SEAL</b> Seal	ZTT ZTT92/279C (W)
9	5	<b>EFL4ZAGGIN</b> NWA	4th + B'Way BRP FS2/BRCA 562 (F)
10	RE	<b>BLUE LINES</b> Massive	Wild Bunch WBRLP 1/WBRMC 1 (F)

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### ADVERTISEMENT

#### REGGAE DISCO CHART

THIS WEEK	LAST WEEK	Title Artist	Label
1	(1)	<b>LET HIM TRY</b> Freddie McGregor	Big Ship Records B51 F
2	(3)	<b>TEACH THEM</b> Oshun/Demus	Blue Mountain BMD 109
3	(4)	<b>DANCEHALL ROCK</b> Barrington Levy & Cutsy Ranks	12MHG 781
4	(2)	<b>GIVE ME YOUR...</b> - Marisa Griffiths & Cutsy Ranks	PHR1 1 4
5	(6)	<b>BANDELERO</b> Franches	Jammy's JAM 020
6	(7)	<b>GAL GORCON</b> Emilio General	Musk M&M 006
7	(5)	<b>RESPECT TO YOU</b> Beres Hammond	Penhouse PHB 10
8	(9)	<b>YUSH</b> Colson	Penhouse PHB 12
9	(12)	<b>WALK AWAY FROM LOVE</b> Mike Anthony	Joe G's JGD 004
10	(10)	<b>YOU'RE CHANGED</b> Sir Lloyd & Gibby Sidans	Raiders SL1 03

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## REGGAE CHART

THIS WEEK	LAST WEEK	Title Artist	Label
11	(14)	<b>LONG JOHN</b> Capellan	White Label DRL 17
12	(15)	<b>I WANNA SEX YOU UP</b> Calvin	White Label SDR 005
13	(13)	<b>FRESH VEGETABLE</b> Tony Rebel	Penhouse PH 94
14	(11)	<b>GIRLS WINE</b> Shabba Ranks	Digital B 081 4
15	(8)	<b>YOUR BODY'S...</b> - Shabba R Home T Cocoa T	GREED 300
16	(17)	<b>GUNTALK</b> Redrose & Tony Rebel	Greenleafs GRED 304
17	(-)	<b>STEP ASIDE</b> Beres Hammond	White Label FAS 4
18	(18)	<b>CANDY GIRL</b> Richie Davis	Progressive Sounds PSP 018
19	(-)	<b>LOVE &amp; HATE</b> Reggae Stepper & Roman Stewart	Shelley's SRO001
20	(25)	<b>GALLOSE THE WORK</b> Apollo Smith & Suggs	RNKS SRD 43

### ADVERTISEMENT

#### REGGAE ALBUM CHART

THIS WEEK	LAST WEEK	Title Artist	Label
1	(2)	<b>THINGS A GWAN</b> Various	Digital B/DRLP 1
2	(1)	<b>GET JACKED</b> Michael Prophet & Ricky Tuff	PELP 002
3	(4)	<b>I-HI-JACKED TO JAMAICA</b> Mad Professor	ARLP 065
4	(6)	<b>I CAN'T WAIT</b> Sanchez	Blue Mountain BMD 049
5	(5)	<b>GUMPTION</b> Bunny Wailer	Solomonic SMPF 014
6	(8)	<b>DIVINE</b> Barrington Levy	Mango MLPS 1077
7	(3)	<b>PURELY VOLS. 3</b> Various	Charm CLP 103
8	(12)	<b>PEACE CUP</b> Macka B	Ariva ARLP 068
9	(13)	<b>ONE MAN ONE VOTE</b> Various	Greenleafs GREL 160
10	(7)	<b>DJ OF THE FUTURE</b> Sheckie/Ino	Mango MLPS 1068

# Big name acts dominate resurgent live sector

Smaller and medium-sized venues are staging quality billings to challenge big-event promoters in the battle for concert-goers' cash, says Stu Lambert

Faced with a backlogged autumn gig calendar as the concert industry recovers from the effects of the Gulf war, promoters are tempting a public whose pockets are still buttoned down against recession by playing safe — looking for older audiences attracted by older bands.

"At the very top end, things have never been better," says Nick Lee, head of agency Kennedy Street Enterprises. In common with other promoters Lee is only backing "dead certs" with outings from The Beach Boys, Bee Gees, Simple Minds and Rod Stewart.

The people buying the tickets, he says, "still have £50 to spend on an evening out"; a reminder that profitability doesn't start and end at the box office, but includes catering, merchandising and bar takings, especially at smaller venues. Though attendances for non-stadium events have yet to show signs of tailing off, there are many reports of cautious spending in the concert halls.

One new entrant into the major concert business is under no illusions about the competition for the upmarket gigs. "It's going to be a bitch!" declares Mee & Co director Michael Compton, "but we're the first company in a long time to set up an operation targeted at major gigs and we have that commitment and the funding to back it."

The company was formed six months ago and is held hard by the Gulf war because of its reliance on US acts. Artists such as Winger and Whitney Houston cancelled over fears of terrorist attacks. Compton says that the conflict was still a problem long after it was over:

"We were negotiating at least a dozen gigs scheduled for as late as May and June, although cancelling over fears of terrorist attacks. Compton says that the conflict was still a problem long after it was over:

Mee & Co is presenting James Brown at the NEC, Birmingham, on July 3, and gearing up for a



The success of stadium gigs continues with summer Wembley bookings for INXS and Guns 'N' Roses

busy autumn, starting with a fortnight-long festival in the grounds of Peckforton Castle in Cheshire from June 18. Bo Diddley tops a bill which includes Georgie Fame, Alan Price, Acker Bilk, Cleo Laine and Joe Longthorne. "You have to be very creative to succeed on the major outdoor gigs," maintains Compton. "The public won't go just to see artists in a field. That's not going to work any more."

The outdoor rave phenomenon is another factor affecting promoters' thinking. For the last three summers, respectable numbers of young ravers have happily stood in fields that they might be chased out of every minute and danced to records. So far raves haven't hurt the mainstream concert business. But Simon Moran, of S&M Concerts, believes that the audience for raves, official or otherwise, is different to the one for gigs.

S&M's successful June tour by James reinforces his case, highlighting how a straight indie band with a fan base built up by gigging can still sell out concert halls.

Paul Hutton, director of Metropolis Music, says: "Raves did affect us, but not as badly as I thought they would and it doesn't look as though there will be as many this year. What does affect us is clubs where they play indie rock records. You can pay £4 to hear hits by bands like Ride, The Pixies and also have a nice time, whereas you still get treated rather shabbily at some gigs and people can come away feeling ripped off."

The answer to drawing in the crowds, many promoters believe, is to return to the values of a strong, balanced set. Hutton recalls the days of the Stiff tour package and the bills at London's Lyceum and Pains ballrooms, where three or four name acts spread the burden of filling the house.

"The strength of the bill overall has become much more important — people need confidence in the show," says Alan Robinson, assistant manager of London's Town & Country Club. Chapterhouse play their first sizeable headliner at the T&C on July 6 and Robinson feels that the presence of Levitation and the

Spitfires as support is vital: "Chapterhouse in their own right wouldn't be enough," he says.

Robinson reports that the T&C is slightly down on the number of gigs it is putting on compared with last year. But he adds: "Though the recession is bad, people aren't shy of coming out if the quality's there."

The guarantee of a good performance, Robinson feels, explains the popularity of seasoned acts in difficult times: Siouxsie And The Banshees sold out their three nights at the end of June weeks ahead; Nils Lofgren (July 10); Kid Creole And The Coconuts (11-12); and Etta James (22) — all promise a strong show. Yet the venue hasn't deserted the adventurous billings it is known for: Dread Zeppelin (4), Rebel MC (5), Ziggy Marley (16-17) appear in July. T&C also hosts an all-day bhanga event with established act Heena and newcomer Apache Indian on July 13, filmed by Central TV.

Meanwhile venues are now under scrutiny for the level of service they offer to help promoters fill the hall. "You have to find venues that actively go out

"If we hadn't cranked up the publicity and improved the PA, we'd really be suffering this year," says Philip Andrews, owner of Moles, a small venue in Bath. Andrews counts himself lucky to be maintaining attendance levels at his 200-capacity club. Moles is benefiting from acts scaling down the size of their venues they play. "We've always had bands above our station because we treat them well and we have a live recording facility," says Andrews. Moles studio was used for a live track on Blur's EP. "But I do get the feeling that we can get bands with a Top 75 single now, whereas in the past we wouldn't have got a look-in."

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## THIS SUMMER'S BIG OUTDOOR EVENTS

Title	Artists	Dates	Pro-moter	Capac.	PA	Lights	Secur	Possible Gross
Rock The Bowl '91	ZZ Top, Bryan Adams, Thunder, Little Angels	July 6	International Talent Booking	60,000	Showco	LSD, Vari-Light	Rock-steady	£1.2m
WOMAD at Rivermead Reading	Papa Wemba, Cheb, Khaled, Test Dept, Oyster Band	July 19-21	WOMAD	12,000	Entec (main) Richard Nowell (Big Top) Oasis (indoor)	Entec	owns	£400,000
Cambridge Folk Festival	Suzanne Vega, Clannad, Janis Ian, Ruby Blue, Gregson & Collier, others	July 26-28	Cam-bridge CC Leisure Commi-tee	10,000	The PA company	Pearce Electronics	owns	£250,000
Castle Donington Monsters Of Rock	AC/DC, Metallica, Motley Crue, Queensryche, Black Crowes	Aug 17	MCP	72,500	DB Sound	LSD	Shows ec	£8m
WOMAD Holiday Weekend	Yousouf N'Dour, Kate & Anna McGarrigle, Bushless Rap Assassins, Misty In Roots	Aug 23-25	WOMAD	5,000	Oasis/Lowfold	Prism	owns	£100,000
Reading Festival	Iggy Pop, Sonic Youth, Pop Will Eat Itself, Dinosaur Jr (23), James, Carter USM, The Fall, De La Soul (24), Sisters Of Mercy, Need & Atomic Dustbin, The Godfathers, Gangstarr (25)	Aug 23-25	The Mean Fiddler	30,000	the	the	owns	£62m
Greenbelt Festival	Stryper, David Gray, Steeleye Span, Steve Harley & Cockney Rebel, Peter Case	Aug 23-26	Martin Evans	25,000	Wigwam	Meteor	owns	£1m



The T&C hasn't deserted adventurous billings

► and help you sell the show — ones that have long box office hours, credit card hotlines; we rely on their help a great deal," says Solo's head of promotion Graham Pullen. He reckons the recession gets blamed too often for a bad night. "Tours have always stiffed, but now we can blame the recession for it. A lot of people have been over-estimating the potential audience," he says. "That last 10% who are not committed fans but just want an evening out are not going to gigs at the moment. And small gigs

have always been half-empty because the venues can only do so much — the returns don't justify big promotion."

The tour circuit may be taking its summer breather while the open-air festivals are on, but competition for good venues for the autumn is already hectic.

Having survived the spring crisis, promoters are cautiously optimistic and, if they can provide the good service, creative event staging and strong billings they promise, concert-goers may have cause for optimism too.

Sell-out concerts by established artists have helped the Cornwall Coliseum achieve a 30% increase in turnover in the last year. Eighteen months ago the 3,326 capacity venue was threatened with closure but bookings manager Paul Higgins says: "We've been very buoyant. Paul McCartney and Shirley Bassey both sold out."

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# Why accountants are worth t

With a specialist accountant as a guide, promoters are able to steer a path through the maze of Inland Revenue live circuit taxes which can dog newcomers to the business.

Live reggae is not faring well at its traditional south London home, The Academy in Brixton. The venue has no reggae concerts booked currently and a recent charity event with guest appearances from UB40 and Janet Kay only attracted about 700 people to the 4,000 capacity hall.

With margins tight on the touring circuit, promoters are finding it increasingly worthwhile to have a seasoned music industry accountant on hand at venues to keep things in tune from the ticket stub to the tax return.

David Sloane, senior partner at accountants Sloane & Co, explains: "We have our people collecting ticket stubs and finding out how many the venue has accounted for. A specialist accountant will know the capacities of different venues with different seating arrangements and will spot any significant errors in the returns." As well as establishing the profit or loss on the gig for tax purposes, Sloane says getting the attendance figures right is equally important as PRS takes 3% of box office revenues after VAT and has its own checks and audits. When acting for the promoter, the accountant also goes through the expenses incurred and the show costs to be deducted before the artist's



WOMAD: promoters bringing overseas acts into the UK face the additional hurdle of withholding tax

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#### HOW TO GET THERE:

The Arena is situated in Attercliffe, Sheffield, half a mile from the M1.

FROM THE SOUTH: Leave the M1 at Junction 34 and take the A6178 Sheffield Road towards Sheffield City Centre. The arena is half a mile on the left.

FROM THE NORTH: Leave the M1 at Junction 34 and take second exit off roundabout. Travel along viaduct to next roundabout and take Sheffield Road as above.

Take trains to Sheffield Station or Meadowhall Station where there are extensive bus services to the Arena. Bus services also operate from Rotherham, Doncaster and Sheffield city centre.

Tour insurer Robertson Taylor says throat problems account for most claims, especially with newer acts. "They are under a lot of pressure; interviews, lack of sleep, as well as the strain of performing," says partner Martin Goebbels. Cancellation insurance can be taken out by anyone with a financial interest in the show. And the insurance company will do what it can to make sure the show goes ahead - if that is cheaper than cancelling.

percentage is arrived at and agrees the figures with the artist's accountant.

Concert organisers bringing overseas acts into the UK face the additional hurdle of withholding tax. Foreign entertainers have always been liable for income tax on earnings here, but in the past many have escaped paying by not filing accounts and, possession being nine tenths of the law, by being abroad when an assessment is made.

Since 1987 the Inland Revenue has been able to enforce collection by withholding a proportion of tour receipts. The official figure is 25% of gross income, which must be deducted by the promoter. In practice, however, a reduced rate of withholding tax can be negotiated based on likely net tour earnings.

"The Inland Revenue Foreign Entertainers unit knows the industry and the people in it," says Sloane. "You can have a proper discussion with them, they will use their discretion. They understand, for example, that figures for per diems (daily living expenses) will vary for each act. And, though for major acts they want accounts, for smaller ones they will work on budget figures."

The taxmen understand touring well enough to ensure there is no getting around withholding tax. Creative accountants have tried forming companies, making payments to third parties, getting the promoter to pay large expenses in lieu of payments, or pay less for the UK gigs and more for

# he cost

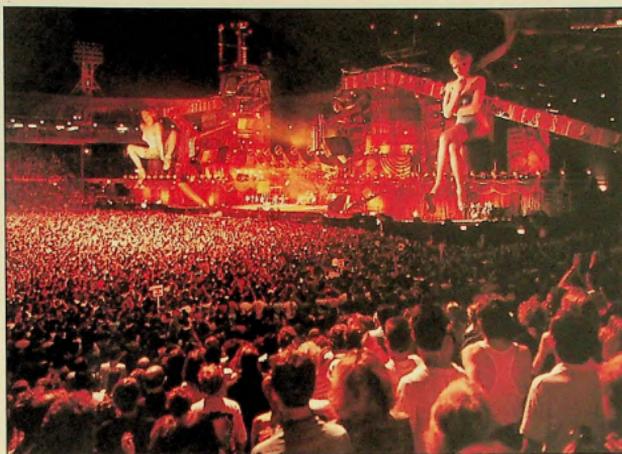
ough the minefield  
says Stu Lambert

mainland Europe — it's all been covered. Merchandising revenue, sponsorship, record company tour support, monies for buying on to a tour, indeed anything that can be converted into cash, is included in the assessment.

So instructing an accountant to apply for a reduced or nil rate of withholding, which must be done 30 days before the first tour date, helps cashflow as well as tax. Without an application the 25% of gross is deducted.

Even for new live music businesses — which may feel they are not making sufficient money to be taxed on — good accountancy is vital. "In live work, a lot of money changes hands very quickly," observes accountant Chris Thomas, founder of CR Thomas. "It must all be properly recorded and it helps a lot if the system is in place at the beginning. Problems like VAT then become part of everyday management.

"In the taxman's eyes you are guilty until proven innocent," Thomas says. "If you don't use an



*Big wheels turning; getting attendance figures right is as important as establishing the profit or loss on a gig*

re-claimed up to five years before registering and, income tax is refundable if a person has worked in a PAYE job during the past three years.

Those companies which do keep records when starting out can gain in various ways: VAT on equipment purchases can be

Unlike accountants, lawyers don't see the touring industry as a rich source of business. Much of the paperwork surrounding

Exam-time not recession takes the blame for recent slack trade at The Square in Harlow, Essex, a small club which showcases new acts. "We weren't hit badly by the recession; up to a couple of months ago we were getting 200-250 people — now it's more like 150-100," says promoter Mac. "Students are taking their exams seriously these days and it's hitting small gigs."



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# FOCUS

## MOLES

Venue: Moles Club, 14 George Street, Bath BA1 2EN.

Capacity: 175.

Last five acts: Candyland, Fishmonkeyman, Cud, Rita Lynch, Flowered Up.

Typical concert: "They are bands with a buzz about them, just about to release their first single. We steer clear of hard rock but look in most other types of music from indie pop to jazz." — Phil Andrews, club owner/manager.

Manager's view: "It would be a great place if it was in London but as it is in Bath it is more like a specialised club than a venue. The crowd come to dance rather than to watch a band like us. The people who run the club are fine and the facilities are all pretty good." — Keith Cullen, manager, Into Paradise.

Agent's view: "The main reason we continue booking in at Moles is because the bands always enjoy it. It is the one place they always ask to play, even though it means they earn less because it is small. I also recommend it for warm-ups: the PA is great, the crowd is responsive and it is a relaxing place to stay. Instead of getting bands that are worth a crowd of 150 they book acts that would usually play to 1,000 people." — Jeff Craft, Fair Warning.

Merchandising: Space available, no fee.

PA: 2.8k in-house. PA tied to 20-channel desk and adjacent studio, if required, for live recording.

Moles in 1990: Over 250 shows including tour warm-ups, live tours and local acts. Indie tracks recorded by Bass-O-Matic, Milltown Brothers and others.

Average ticket price: £2.50.

Efforts to end touting are failing, says Valerie Potter

# MPs take on touts

Call them scalpers, rip-off merchants or just plain unscrupulous, ticket touts are seen as the scourge of the concert promotion business.

Menzies Campbell MP's 10-minute rule bill, tabled last week in the House Of Commons, is the first indication that legislation may be introduced to stamp them out.

If passed, Campbell's bill will increase local authority control over the touts — a move which has long been demanded by concert promoters.

Touting in itself is not illegal and police are often reluctant to take action unless the tout is causing an obstruction or a public nuisance. But, as anyone who purchases a ticket from a tout is vulnerable to deception, concert promoters hate being associated with them.

More disturbingly, promoters believe an element of organised crime is beginning to creep into touting, with rumours of systematic ticket theft and threats against box office staff.

"Touting is a potentially dangerous practice," says Stuart Galbraith of MCP. "But until legislation with teeth is brought in, not much can be done about it."

In the absence of any such legislation, individual promoters keep in close contact regarding the latest scams and ways of combating them.

The grapevine is currently buzzing with reports of Guns N' Roses' recent warm-up show in Hollywood where fans were put through a complicated ritual involving the issue of irremovable wristbands, then ticket vouchers and finally the ticket itself, on production of photo IDs. Although long-winded, the system foiled the touts and is under consideration for future use in the UK.



Touts will continue to flourish if the public demand the goods

However, the band's UK promoter MCP will not be making such elaborate arrangements for their Wembley Stadium show on August 31, although it will be enforcing its usual safeguards to try to keep tickets out of touts' hands.

In common with other UK promoters, MCP limits the number of authorised outlets for its tickets and scrutinises its coach operators and ticket agencies to ensure tickets are not passed on to touts.

It is also common practice for promoters to limit the number of tickets sold to individuals and to weed out multiple applications.

Paul Scarbrow of Bandstand reports that tickets were limited to two per person with no opportunity for credit card or agency bookings for Sting's recent UK dates.

Nevertheless, touts continue to thwart attempts to freeze them out.

As venues will not sell

tickets to known touts, "purchase teams" are hired to obtain tickets from box offices on their behalf. The latest dodge uncovered by Barry Marshall of Marshall Arts is that of using an assortment of credit cards borrowed from friends and relatives to make numerous telephone bookings.

And, on show day itself, venues like Wembley Arena and Hammersmith Odeon have found that taking steps to clear touts from the front of the building merely shifts the problem a few yards down the road.

While promoters do their best to combat the problem, the fact remains that touts would cease to operate immediately if there was no demand for the goods.

The fear is that, even if Menzies Campbell's bill leads to legislation, as long as the public cannot resist the temptation of buying over-priced tickets for a sold-out show, touts will continue to flourish.

# ROUND-UP

Scottish manager and promoter Stuart Clumpas is putting together what he believes are the first "showcases for punters" with his four-date tour for Love And Money. Aimed at the media and dealers as well as fans, the dates will introduce the 10 tracks from Love And Money's new album, Dogs In The Traffic. "We pre-empted what we thought would happen with the record company — we wouldn't be comfortable doing glasses-clinking showcases," says Clumpas. The Love And Money dates, which are being promoted by Clumpas' Dance Factory, Phil McIntyre and Simon Moran, are at Manchester's Library Theatre (July 1), London's Shaw Theatre (July 2), Birmingham's Repertory Theatre (July 3) and Glasgow City Hall (July 4). Tickets for dealers and radio stations are available from Phonogram ...

**Bandstand and Phil McIntyre** are promoting Morrissey's one-off gig at Wembley Arena on July 20. It is his first UK appearance since December 1988 ... Also due back on the road after a long absence is Fish who has a 20-date tour lined up for November and December. Promoted by MCP.

**Bandstand and Dance Factory**, the tour kicks off at Dundee's Caird Hall on November 7 with London dates at the Hammersmith Odeon on November 22 and 23 ...

**Jim Robertson** is promoting the Slough Music Festival at Upton Court Park on July 27. Bands booked by the Miracle Agency include Ride, Curve, The Mock Turtles, Slowdive and Thousand Yard Stare ... **Total Control's** washed-out **Midsummer Day Dream** concert, which was due to take place at the Milton Keynes Bowl last Saturday, has been rescheduled for August 31 ...

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"It was Genesis by Stan Tracey on the Steam label. As a student I used to run the jazz department at HMV Oxford Street and that was where I first became interested in it.

"Stan Tracey came to play at my school when I was 15. After that, I bought the album *Under Milkwood* which is brilliant.

"My work during the day is so saturated in pop music that it is nice to relax at home with jazz and classical. It keeps my ear for music alive.

"I bought Genesis on CD. Most of my collection is on vinyl but I tend to buy more CDs now. I have to hold on to the vinyl though because I love the packaging."

Mark Williams is general manager and a director at Virgin Records.



Jason Donovan and Sonia were not the only ones relieved to see their latest singles in the Top 10.

Nigel Wright, the producer of both singles, is also chuffed, if only for the reason that it meant he got one up on his old rival Pete Waterman and his PWL empire.

Wright, 36 and a veteran producer of 18 years, has had a friendly battle with PWL ever since he helped Yell get into the Top 10 with *Instant Replay* in 1990.

Yell moved on to PWL but failed to emulate their previous success.

Meanwhile, Wright has been involved with a number of Kylie and Jason rivals in the charts from Bombalurina to the Bee Gees Medley.

"We got on fairly well with PWL at the moment. Every time we do well, I usually get a fax from Pete Waterman saying 'Congratulations — don't do it again'," he says.

As well as owning — with his partner Les McCutcheon — the Debut, Passion, SMP and Jumpin And Pumpin labels, Wright has had quite a career as a hitmaker himself.

He remains a member and producer of seminal jazz-funkers Shakatak. Ironically, it was the likes of Jason, Kylie and New Kids that forced Shakatak to give up on the UK.

"We found that in the UK, success is all based on image," says Wright.

His current projects, apart from the Jason/Joseph album, include the soundtrack for Steven Spielberg's animated version of *Cats* and — heaven forbid — a Kylie megamix. "Yes, we have got permission!" adds Wright.

## Past catches up with Terry

Anyone who witnessed BPI chairman Terry Ellis' appearance in the Bob Dylan film *Don't Look Back* might be staggered to know that the pushy reporter never wanted to interview Dylan in the first place.

The scene where Ellis is verbally torn to pieces by Dylan and Alan Price backstage as he tries to interview the star came about by accident.

Ellis, a student at Newcastle university at the time, was desperate to get tickets for Dylan's sold-out show in the city. Knowing Dylan had refused to do any more interviews, Ellis used that as a false excuse for getting in.

Once in, one of Dylan's crew told him that the star wasn't doing interviews. Ellis feigned annoyance but was allowed to stay and watch the show.

But as the young writer watched the support act, he felt a tap on the shoulder and heard five words that sent him into a blind panic: "He will see you now."

"I couldn't believe it. After what I'd heard about him at

the start of the tour, the last thing I wanted to do was interview Dylan," says Ellis.

But in he went and so the torment began...

He got his big break on Price when he became his agent three months later but he had yet to settle the score with Dylan himself.

Not that he relishes thinking about the dreaded film *For Ellis*, the title *Don't Look Back* couldn't be more appropriate.

## How to doctor the hit list

Have you heard about the doctor who cures no-hits-lits?

His name is Desmond Child and for a large fee and four hours of your time, he'll solve all your problems.

With a track record that includes Bon Jovi (*Livin' On A Prayer*), Aerosmith (*Dude*) and Alice Cooper (*Poison*), you can bet you'll get your money's worth.

But Child is no ordinary songwriter. It wasn't too long ago that he left a bizarre hippy commune that he founded in the Blue Ridge Mountains.

When the royalties came



Dr Desmond: song therapy

rolling in, it was the Akwenaska cult that got most of the money. But the last two years have seen Child go it alone — both in leaving the commune and working on a solo album.

Childs claims to write most of his hits in four hours — an hour of which includes an interview with the band to get to know them — "which usually ends in at least one of them being reduced to tears".

Perhaps that was the inspiration for the hit that "Doctor" Desmond co-wrote with Bon Jovi — *Bad Medicine*.

## Parsons picks new Christian

Anyone fearing the new presenter of Channel Four's *The Word* will be another Terry

Christian or Amanda de Cadenet can sleep easy.

"I've already had enough of those," says series editor Charlie Parsons as he wades through the 3,000 letters from young hopefuls aiming to take their place at the departing Michelle Collins.

More than 90 per cent of applicants will fall at the first hurdle, says Parsons. "The worst thing they can say is 'I want to meet people'."

Parsons faces another problem when it comes to the screen tests: "People seem to think they have to be someone else, like Anne Diamond."

The search for a new face could even leave its two current front people jobless. "I have told Terry and Amanda we might change our minds about them once we've seen all these people," he says.

While he is looking for "articulate, incisive and intelligent people under 26", Parsons says applicants can veer fairly wide of the mark.

"I have one letter from a 45-year-old housewife posing semi-naked by her washing machine."

Naturally the application failed. "I don't think she could have watched the programme," he says.

## DIARY

Role reversal: retailers seem to have caught the bug of presenting to their suppliers: first HMV, then Boots and Our Price and now I hear WH Smith are to take their turn next month. That NWA album refuses to lie down. It sold more than 500 copies last week through independents... Former Alto finance director Nigel Smethers is apparently setting himself up in his own accountancy practice. No word yet on erstwhile boss Stephen Grundy... New monthly music business magazine *Gosh* launches next month with a six-page interview with Rick Wakeman. Mmmmm... Whiffy former Chrysalis A&R head Peter Robinson was considering future plans at the test match on Thursday and Friday, EMI music operations ex-managing director Richard Burnett was giving his suqch the Atlantic last week... As the success of his previous projects, I think I'll reserve judgement on Morgan Khan's claim that his new label venture Hendricks Records Ltd — not Eddie but Neville — will be the "new Motown".

It was nice to see John McEnroe hasn't lost any of his old style, spending most of a 30 minute set complaining about the sound after taking a break at a party to launch his Armenia Aid charity collaboration with Pat Cash and Roger Daltrey last Tuesday... After PM John Major's scrawl for *The Simple Truth* campaign ended up in our Price, the two signed fivers which still haven't been returned are those from Neil Kinnoch and Chris De Birkhoff according to John Gray of the Red Cross... After flying back to London and newly revived fame in the Bob Dylan documentary *Don't Look Back*, Terry Ellis was saying a firm no comment last week. "I can't talk about Imago," he said. "For tax reasons I can't work while I'm over here..." Rumour has it that EMI's ever increasing involvement in Thames TV could backfire, with the informed suggestion that it has been obliged in the TV franchise battle by Carlton.

Tom Dooley

# music week

Incorporating Record Mirror

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