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Corporation holds
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High stakes and
high costs in
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music week

For Everyone in the Business of Music

18 APRIL 1992 £2.50

Wright set for record comeback

Chris Wright is just weeks from a return to the music business in a new partnership with Dover Records founders Phil and John Cokell.

Wright says the agreement he struck with EMI when it bought Chrysalis does not exclude him from running a TV marketing specialist, though EMI does now own the Dover name.

"I can go into Dover's type of business prior to being able to start a normal record company," says Wright.

The Cokell brothers, who founded Dover for Wright's Chrysalis in 1986, resigned as joint managing directors earlier this month.

Last week John was unavailable for comment while his brother Phil was on holiday. An announcement is expected in early May.

Price cut lawyer offers DIY deals

A top legal firm is to offer cut-price contracts off-the-peg in a bid to make signing a record deal as easy as buying a house.

Cameron Markby Hewitt is offering a package of six different standard contracts plus a consultation with one of its lawyers for just £400.

All a record company has to do is fill in a series of spaces left blank for advances, royalty rates and packaging deductions.

Partner Tony Morris says most record contracts are unnecessarily complex.

"If you go and buy a house, which is the most important purchase in most people's lives," he says, "most solicitors



Morris: off-the-peg contracts

use one of two totally standard contracts. There is not a lot in most record contracts that could not similarly be put into a standard wording."

Morris says he expects the deals will appeal to smaller labels which do without proper contracts because they feel

they cannot afford them.

Already the package has won the approval of indie label association Umbrella and Morris will offer the package to members at a £100 discount.

Council member Brian Leaf says: "It provides good quality contracts at an affordable price."

Morris plans to produce a similar package of standard publishing contracts, but top music industry lawyer John Kennedy is sceptical and rejects the comparison with conveyancing.

"The music business is about people not property and it's about relationships, not assets," he says.

Dickins takes hot seat in Brits revamp

A shake up of key BPI committees has ushered in an all-new management team for next year's Brits awards.

Sony UK chairman Paul Russell has been replaced as head of the Brits committee by Warner Music UK chairman Rob Dickins.

The change, coupled with the resignation of Jonathan King after this year's show, heralds a new approach to the industry's main event of the year.

"After four years it is time for change," says Russell. "I have had a good time and I wish Rob the best of luck."

Russell emphasises that the post of Brits chairman is highly demanding. He is now considering a new role as a trustee of the Brits trust.

Other changes see BMG UK chairman John Preston take over from Dickins as head of the BPI's PR committee.

London tops label share

London Records was the UK's top singles label in the first quarter with success spearheaded by the Shakespears Sister number one hit Stay.

London achieved a 6.9% share, according to CIN data, more than 60% higher than its share in the same quarter last year.

Second placed singles label was Columbia, once again also Britain's most successful albums label. The Sony label's 6.7% share of sales was 45% up on a year ago.

Second place went to East West, whose 5% share was 150% up on a year ago.

PolyGram retained its leading position as the UK's biggest record company and distributor of both singles and albums, showing an increase in all four categories.

Conversely EMI, which benefited in the previous quarter from the Mercury effect, lost out in all four categories. Full details next week.

Straight shoots back to Warner

One of the original Warner "Gang Of Four" Phil Straight is returning to the UK company next month after six years away.

Straight, who will be reunited with former colleagues Rob Dickins and Max Hole, is to step into new WEA managing director Maira Bellas' former position as director of international artist development.

He has been working in the US as Warner Brothers vice president international since 1986.

Straight, Dickins, Hole and current Virgin Records MD Paul Conroy were labelled the "Gang Of Four", as Warner's most hotly tipped young executives.

In his new role, expected to establish Straight as second in command to Bellas, he will be

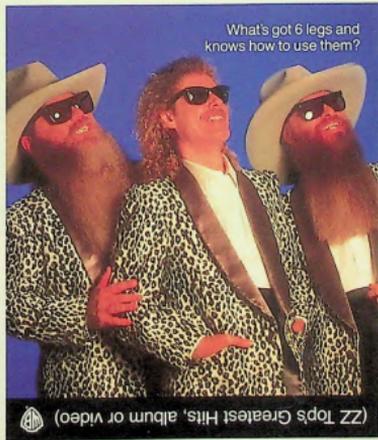


Straight: six years away

responsible for incoming international product as well as UK product overseas.

As part of the Bellas reshuffle, head of marketing Tony McGuinness has been promoted to director of marketing.

In February, McGuinness won MW's marketing award for the Seal campaign, his second accolade there in four years.



Britain's Eurovision Entry

michael ball



one step out of time

released today

CD PZCD 206

MC POCS 206

7" PO 206

**CD includes extra track
order from Polygram: 081 590 6044**



RCA rejects sales 'bias' claim

RCA has moved to reassure indie stores angered by alleged distribution bias in its monthly Wedding Present single releases.

Mirelle Davis, Wedding Present product manager, says the independent stores are in fact favoured by her careful

sales strategy.

However, she admits being baffled by the high chart position of last month's *Three*. Its number 14 ranking suggests sales of more than 15,000 when the usual multiplier is applied, but the company insists each single is limited to

10,000 copies.

Several indie stores have complained that they are unable to obtain stock. Others appear to be buying in from major stores to sell the single back later at inflated prices.

"People have realised they can get more money for them

later," says Davis.

Last week's release, *Silver Shorts*, had a mid-week position of three, underlining the strong support for each release. "We have been surprised even though we knew they would sell well," says Davis.

Publishers rake in £2m from audit

MCPS is due to pay a total of £2m to its publisher members from its audit of record company accounts in 1991.

About £1.3m of the cash has already been paid out with another £700,000 to follow soon. MCPS commercial operations manager Graham Churchill says the record payout justifies an on-going expansion of MCPS auditing.

"Previous years have seen pay-outs closer to £1m, but he admits: "We won't be able to sustain this level of pay-out."

Churchill says auditors are also helpful to the record companies in uncovering deficiencies in their systems. "We are not talking about fraud, but human error."

All record companies on the API and AP2 schemes are now audited annually in a search for royalties.

BMG Classics reshuffles staff

The new head of BMG Classics, Simon Foster, has appointed Michael Deacon, previously manager of the classical department, as manager of press and promotion.

Jo Kennedy, who had been working in the now defunct Enterprise division at BMG, joins as product manager for classics and jazz.

Jo Reece continues as marketing co-ordinator.

Election blues as takings dip

The general election depressed record sales right across the country last week.

The Compact Disc Centre in Mortlake reported election day takings of only £36, following its worst ever Saturday coinciding with the nearby Boat Race.

"There seems to be no rhyme or reason to it," says owner Mel Tyler. "My shop is less than 50 yards from the polling station."

Nottingham's Arcade Records reports that trade has steadily worsened since the announcement of the election

date, and was 25% down last Thursday.

"The day was a non-starter," says the shop's Kevin Thomas. "Everyone might as well have stayed at home and put our feet up."

Adrian's Records in Essex had been visited by prospective MP Teresa Gorman the day before the election.

But owner of Adrian's Records Adrian Rondeau says: "It's been absolutely dead. It's all these politicians driving along the High Street, shouting at them, and frightening them away."

In Bristol, Rival Records had reportedly been quiet all week, and trade was definitely down on election day.

Our Price marketing manager Neil Boote reports that the whole week was slow.

"We anticipated that trading on election day would be even slower," Boote says, "but I've had no panic-stricken Our Price branch managers on the phone."

Our Price's Harrow store says Thursday was a "pretty naff day" and that sales were depressed by 30% week-on-week.

A team of unknown songwriters signed to Freddy Cannon's Cannon Music are to represent the UK at next month's Eurovision Song Contest after winning last week's *Song For Europe*. One Step Out Of Time, written by Tony Ryan, 23, Paul Davies, 23, and Victor Stratton, 23, will be performed by Michael Ball at the grand finale in Malmo after scoring more than 150,000 votes from viewers, 50,000 ahead of its nearest rival. Cannon is pictured (front) with wife and partner Julie, Ball and Stratton. Ryan and Davies are pictured (back) with Warner Chappell professional manager (catalogue) Stuart Newton. Warner Chappell has rights to the song outside the UK. A single of the song, performed by Ball, is released by Polydor today (Monday).



Wembley sets live profits goal

Wembley is banking on a bumper year for live stadium concert to bolster poor financial results for 1991.

Wembley plc made a pre-tax loss of £8.37m for the year to December 31, largely due to, including costs of £7.47m, exceeding £3.2m spent on restructuring its US ticket business. Sales rose to £169.9m.

Group chairman Sir Brian Wolfson points out that trad-

ing profit was positive at £14.65m. He adds that the Gulf War helped make 1991 the worst year ever for Wembley Stadium's music activities, dropping to 180 dates, compared with 216 in 1990.

"It was an enormous blow," Wolfson says. "We have just three (stadium) concerts while the year before we had 11. It was the lowest year ever,

WEMBLEY RESULTS

	1990	1991
Turnover (£m)	145.2	169.9
Pre-tax profit (£m)	12.2	-8.37
Stadium gigs	11	3
Arena gigs	216	180

Source: Wembley plc

amounting to around 750,000 fewer visitors."

Because of last year's low, the stadium's "community

deal" with local residents limiting the number of live shows to 12 per year is being relaxed, giving Wembley the flexibility to stage up to 15 events, he says.

The company's wholly-owned subsidiaries Guild Home Video and Guild Film Distribution also performed disappointingly with the leisure services trading profit down from £5.8m to £2m.



Last week's OFT report clearing the industry of price-fixing effectively killed the CD pricing issue.

What is very much alive, however, is the issue of the pricing of the two new formats, DCC and Mini Disc.

Both are essentially portable formats, targeting the area of the market currently filled by the 30-year-old cassette rather than that of the "reference" medium, the CD.

Retailers are convinced the new formats should also have the same price relationship to CD as the existing cassette.

More than likely that means a £9.99 retail price and a dealer price to match. Anything more or less and the enthusiasm of the retail sector for the formats could quickly wane.

Cameron Markby to Hewitt's attempt to produce standardised record contracts is bound to polarise the industry.

Commonsense suggests that many record contracts are unnecessarily long and complicated.

Many closely involved reckon it is not a problem, however. Once you are familiar with them, most kinds of contracts eventually make some kind of sense, they say.

But cases still regularly come to court of artists unexpectedly achieving success on small labels with whom they have no contract only for the two parties to fall out.

Anything which lowers the cost to small entrepreneurs and artists of legal protection has got to be progress.

This column ought to have been devoted to an examination of the policies of the new government towards the music industry.

One slight problem: they haven't got any. Maybe they should take a look at Labour's. Unlike songs, you can't copyright policies.

Stuart Richmond



Julian Lloyd Webber really needn't worry about the future of the classical recording industry or the opportunities it offers composers and artists (*Music Week*, 11 April). He's concerned that the industry could "bleed itself to death" by re-covering the old chestnuts, leaving a repertoire void when the fade.

But, Julian, everyone has to start somewhere, and the Four Seasons isn't a bad departure point. The burgeoning market for classical music, keenly supported by the retail trade, is something to celebrate.

If it didn't sell, we wouldn't produce it.

"The same music in up to 400 releases a month"? Far from the case — a fair proportion are actually reissues (and we only reissue proven successes). The new release list reveals an unparalleled diversity of repertoire on offer, month after month, from majors and independents alike.

Costly projects such as Die Frau ohne Schatten would have been impossible without revenues generated by Luciano's and Dame Kiril's enthusiasm for football.

In the Eighties and Nineties, too, we have witnessed the emergence of independents whose raison d'être is to enrich the catalogues, constantly reinventing in adventurous and exciting music.

Examples of the industry's emotional, intellectual and commercial commitments to contemporary composers abound: how else have Robert Simpson, Michael Nyman, Malcolm Arnold, Andrzej Panufnik, Peter Maxwell Davies, George Lloyd, etc, achieved such prominence?

Without the profits from the 'Classical Top 20' none of this would be possible.

It's great that ever more people want to hear My World. Many will want to move one and fear not, there are rich new territories for them to explore — and recording opportunities for artists. Alison Venham is managing director of Conifer Records.

EMI nets Welsh wonder

EMI is to rush release a recording of the biggest massed choir event ever which will be held at Cardiff Arms Park on May 23, writes Phil Sommerich.

More than 10,000 members of 156 male voice choirs from the UK, the Ukraine, South Africa and Australia, will take part in the event with Welsh opera stars Dame Gwyneth Jones and Denis O'Neill, Choirboy of the Year 12-year-old Oliver Sammons and the 160-strong massed bands of the Welsh Guards, all under the baton of Owain Arwel



Arms Park: Choir spectacular
Hughes,
Director of EMI Classical

Roger Lewis, himself a Welshman, leaped at the recording rights for the Choir of the World event but insists: "The is definitely not just jobs for the boys, it is a truly extraordinary international event. The sales potential is vast."

More than 70 microphones, miles of cable, seven cameras, two acoustic consultants and EMI's top producers and engineers will be employed to record the Choir of the World for audio release in mid-July, with PMI marketing the video later. It will be televised live by S4C.

The concert was devised by solicitor David Wyndham Lewis, events promoter at Cardiff Arms Park, in the belief that "the home of Welsh rugby should also be the cultural home of the great Welsh cultural tradition of singing."

The programme will include opera favourites and four Welsh songs, with a fireworks, cannons and laser finale of Tchaikovsky's 1812 Overture.

Proceeds from the event — expected to be attended by 40,000 people — go to the Lord's Taverners and Welsh Rugby Charitable Fund.

BBC holds lead in Sony shortlist

The BBC continues to dominate the finalists for this year's Sony Radio Awards, despite a revision of the entry categories, with Radio 4 alone taking more than a quarter of the 81 nominations.

The addition of more than 20 new incremental stations in recent years has had little effect. Only one — Wear-FM in Sunderland — has been nominated.

Entries from London's Jazz FM and Kiss FM for best specialist music programme have been passed over in favour of Radios One, Two and Three.

Kiss's entry for station of the year was similarly eclipsed by BBC Radio Newcastle, Clyde 2, and Wear-FM.

Commercial radio's proportion of finalists is the lowest for three years, but includes



DJ nominees: Radcliffe (left) and Tarrant



six entries from Capital Radio, with Chris Tarrant nominated for both the *Smash Hits* local DJ award and best music-based breakfast show.

Radio One's three finalists are Stuart Grundy's Paul Simon Songbook for best music programme; Mark Radcliffe's Out On Blue Six for

best specialist music programme; and Nicky Campbell for best music-based daily sequence show.

The awards ceremony, hosted by Michael Aspel, is held at London's Grosvenor House Hotel on April 27, with live coverage on Radio Four's Kaleidoscope.

Locke gets 78 special

EMI is releasing a limited edition 78 rpm 12-inch single of Josef Locke recordings, following the chart success of the major's compilation of the composers' post-war recordings.

Hear My Song: The Best Of Josef Locke — featured in the recently released film *Hear My Song* — has sold in excess of 60,000 copies and reached the Top 10.

Three thousand copies of the five-track sampler, released April 27, with a £1.60 dealer price, will be hand-pressed at EMI's Hayes factory and aimed



Locke: Top 10 star

at the 78 collectors market. Tim Chacksfield, senior product manager of EMI's Statistic Marketing Division,

views the release as a test marketing exercise.

"I've always wanted to test the market for 78s," he says. "If we get huge orders, it might embarrass us."

EMI will release a four-CD set, *The Complete Noel Coward* 1928-53 in October, and could produce an associated 78rpm sampler.

Chacksfield had wanted to press the Josef Locke single as a 10-inch, but the turnaround time proved too slow. The 12-inch will be shipped in an "authentic post-war" brown paper sleeve.

Buy-out saves Music Master

The future of the Music Master directories is secure following a management buy-out of its publisher from troubled Maxwell Business Communications.

The new company, Waterloo Information Services, is chaired by Brian Gilbert who worked for MBC until a clash with Robert Maxwell in 1990. Six new Music Master titles are planned for launch before the year-end: The Directory of Popular Music will list 10,000 hit songs, an updated Big Red Book will be split into two volumes; a Spoken Word Catalogue will detail all non-music releases; and new volumes of Music On Video, Tracks and the CD Catalogue are planned.

Zucchero man to be DG boss

A radical change of style is expected at PolyGram's Deutsche Grammophon label after the appointment of Gianfranco Rebulla to replace president Dr Andreas Holschneider, who is to retire in October, writes Phil Sommerich.

Holschneider 22 years at DG, was noted for his academic style, reflected in the label's serious approach.

While DG has continued to win artistic awards, sales have slipped in the new populist era and with the death of the label's two star conductors, Herbert von Karajan and Leonard Bernstein.

As head of PolyGram Italy since 1985, Rebulla, has a strong grounding in the pop world as well as the classics, helping to break Italian acts such as Zucchero and Paoli Vallesi on the international market and promoting Decca's The Three Tenors in Italy.

Asda deal set to ring up £1m for PPL

PPL is signing a major licensing agreement for a satellite radio service to Asda supermarkets worth up to £1m a year to the record industry.

The service is the first broadcast service to be granted the special licence by PPL, and is run by an independent production company, Instore

Radio. Existing instore radio stations operate through landline links.

PPL and Instore Radio will sign the deal at the Satellite and Cable Show at Olympia today (Monday), earning PPL a guaranteed percentage of the station's advertising revenue rising to a possible 20% if in-

come reaches £5.25m.

Ray Kahn, head of PPL's music systems, says the service offers a more direct advertising medium. "It enables the large stores to get high quality programming and, at the same time, enables advertisers to reach consumers at the moment they are shopping."

Instore Radio is currently negotiating with other supermarket chains to provide a parallel service, which would also be covered by the agreement.

Asda has been relaying the Instore Radio service to 150 of its stores before formal completion of the deal.

The BPI has dealt a significant blow to Scottish cassette piracy with a raid on an east Glasgow counterfeit tape factory. Seven people were questioned. Two have since been charged.

Pre-tax profits at **Boosey & Hawkes**, the music publisher and instrument manufacturer, showed a 24% growth to £4m last year. Turnover increased by 9% to £53.7m, despite what chief executive Richard Holland called "extremely difficult" trading conditions.

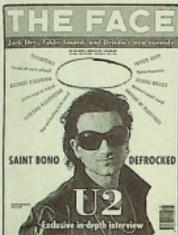
Last week's video sell-through release of the Oscar-winning **Silence Of The Lambs** was the fastest selling this year. The thriller which swept last month's Oscar awards, sold around 40,000 copies in its first three days, outstripping its nearest competitor by a factor of 100%.

Mark Tattersall has been appointed head of marketing for Sony Music's new licensed repertoire division. He has been international marketing manager for the Columbia label since September 1988.

Woolworths is closing its stand-alone Music & Video stores in Putney and Woolwich, London. The move is due to local conditions it says.

Warner Music Europe has appointed **Ian Grenfell** as marketing manager for Warner Brothers Records. He was previously marketing manager for PolyGram UK with responsibility for UK repertoire outside the UK.

Last week's *RM* gave details of a High Court writ issued by LA Mix against Sharon Redd's manager, **Jimmy O'Reilly**. O'Reilly's solicitors tell us he expressly denies the claim that he is unfairly attributing Sharon Redd's success to himself and that he pretended to be her sole manager and say that he will be defending the proceedings.



Support grows in industry to save Face

The Face has been inundated with offers of support from the music industry as it attempts to pay off the libel award that threatened to close it down.

Jason Donovan lifted the immediate threat by cutting the £300,000 and costs award total by around 70%.

But Wagadoo, the magazine's publisher still faces a bill of around £95,000 plus its own costs, says *Face* editor Sheryl Garratt.

"We have been so moved by all the offers of support," says Garratt. As well as a possible benefit single, offers have included club nights and live shows.

● A new indie music paper, *MXpress* is launched on May 13 by leisure publishers Aceville Magazines with an initial run of 50,000.

Format giants ready for Christmas battle

Philips' Digital Compact Cassette and Sony's Mini Disc formats are squaring up for a Christmas clash with launches scheduled for August and November this year.

Both companies were claiming a positive reception from hardware dealers after last week's official UK trade launch in London, which will roll out into major campaigns this summer.

Philips unveiled its DCC system to the public over the weekend with "open day" sessions advertised across the capital through the *Evening*

Standard and *Capital Radio*. The hardware will then tour the country as part of a technology "roadshow".

Philips director of marketing Tony Hall says: "We are being very aggressive in taking DCC to the public. We want people to hear and experience the technology."

The system will be initially launched with the 900 Series hi-fi range with DCC retailing at £499. A black full-width separate will follow a month later and a Midi-width separate after that. Portable and car systems will be introduced in

the spring.

Conversely, Mini Disc will be marketed primarily as a portable recording format, launching in November with a hand-held recording model and in-car system. Hardware prices are to be determined over the next few weeks.

The technology has not been widely accessible to the public because there is only one working prototype in the country, says Sony Consumer Products' technical information manager Eric Kingdom.

Software pricing has not yet been fixed on either product.

Cure aim for wider sales

Polydor is attempting to take *The Cure* beyond their fan-base directly into the mainstream with the release of the band's 10th studio album, *Wish*, next Tuesday (April 21).

The 12-track album is being supported by an 11-date small venue tour and a £300,000 marketing campaign — the biggest ever put behind the band.

Marketing director Ian Ramage says the marketing of



Cure: £300,000 push

the album has been targeted at the mainstream, on the basis that the band's hardcore supporters do not have to be persuaded to buy it.

National flyposting, London bus and tube posters will tie in to substantial in-store promotion in both multiple and indie stores starting today (Monday), including pre-release CDs for in-store play.

The second single, Friday I'm In Love, is scheduled for a May 11 release, followed by national press ads and TV cop and solus ads in the band's strongest areas — Central, HTV, Anglia and London.

LOCKE ON TO VINYL

Available April 13th
Hear My Song on LP
25 Locke originals
digitally remastered

GO 234



Available April 21st
Hear My Song - the
single on '78'
4 tracks on a 12" 78

78EM 231



DEALER SERVICE ORDER DESK 0926 888888



STUDIO UPDATE

Who's recording where and with whom

ARTIST/ PROJECT	COMPANY/ A&R EXECUTIVE	STUDIO/ PRODUCER
MARC ALMOND Charity Single (Madonna's 'Like A Prayer')	WEA Michael Rosenblatt/ John Coxon	Master Rock, London John Coxon
BETTY BOO Single	WEA Michael Rosenblatt/ John Coxon	Metropolis, London the
THE BLUE ANGELS Albums	SOLID Oliver Walsh/ Robbie Wootton	Eden, London Jimmy Miller
DINAH CARROLL Album	A&M Steve Wolfe	Sarm (East), London Nigel Lewis
THE CHRISTIANS Mixing	ISLAND Nick Angel	Olympic, London Mark Stent
SHAWN CHRISTOPHER Album	ARISTA Chris Cooke	Test Tone, Chicago Mike 'Hitman' Wilson
DEAN COLLINSON Album	ARISTA Chris Cooke	Livingston, London Adam Fuest
JULIAN COPE Tracks	ISLAND James Dowhall	Maison Rouge, London Donald Ross Skinner
CUD Remix	A&M David Rose	Metropolis, London Dave Creffield
CATHY DENNIS Album	POLYDOR Graham Carpenter	Shep Pettibone, N.Y. Shep Pettibone
JASON DONOVAN Tracks	POLYDOR Graham Carpenter	Rak, London Phil Thornally
THE FRAMES Mixing	ISLAND Barney Cordell	Master Rock, London Gil Norton/A1 Clay
ANNIE LENNOX Remix	RCA Korda Marshall	Metropolis, London Steve Lipson
ALISON LIMERICK Remix	ARISTA Chris Cooke	Sarm (West), London CJ Macintosh
LOVE GENERATION Single	LAFEYETTE Dave Howell	Westworld, London Artist
ORCHESTRA JB Remix Album	ROUMOIR Dave Brooker	Platform 16, London James Brown
SILENCERS Tracks	RCA Korda Marshall	Park Lane, London Jimme O'Neill La Chateau De La Rouge Motte, France Jimme O'Neill/ Mike Hedges
STARCLUB Album	ISLAND Barney Cordell	Olympic, London Chris Hughes
THE WEDDING PRESENT Tracks	RCA Korda Marshall	Amazon, London Jimmy Miller
THE WONDERSTUFF Track	POLYDOR Graham Carpenter	Greenhouse, London Pat Collier
YOTHU YINDI Remix Single	MUSHROOM Gary Ashley	Metropolis, London Dave Burnham/ Garry Hughes
CHRIS DE BURGH Mixing Single	A&M David Rose	Metropolis, London Rupert Hine/ Stephen Taylor
JIMMY NAIL Mixing Album	EAST WEST Max Hole	Metropolis, London John Kelly
PREFAB SPROUT Single	KITCHENWARE Keith Armstrong	Metropolis, London Steve Lipson

Confirmed bookings week ending April 18. Source: ERA.



The Surfing Brides: given cash backing by Sony Publishing to set up own label

New acts rise on publishers' labels

For many young bands, a publishing deal with Sony may seem like a sure-opening to major label fame and fortune.

In some cases, however, that would be a hasty assumption.

As Sony Music Publishing professional manager James Little points out, some of the acts he signs just aren't ready for the giant step of signing to a major record company.

"There are instances when an artist comes along, and for all sorts of reasons it is not appropriate for them to do a deal with Columbia," he says.

But that doesn't mean Little's acts miss out. Sony is demonstrating its commitment by setting up labels for those still in need of development.

The first beneficiaries of the Sony scheme are London rock act The Surfing Brides. They have been given financial help to set up their own record company, Toxic Recordings, which has just secured a distribution deal with Revolver.

The Surfing Brides were discovered, in true Tin Pan Alley fashion, when Little met band member Aimee Waldon working as a waitress near Sony's Soho Square base.

Toxic was born when the Sony labels failed to share

Little's initial enthusiasm for the band's demo.

Little says their debut four-track EP, due out next month, will serve to introduce The Surfing Brides to the record-buying public — and provide a stepping stone to a major deal. "It need not be with a Sony label, although obviously they would have first option," he says.

Earlier Sony Music Publishing signings Shaine were also promised their own label, but instead signed to EMI Ireland.

Dance act Michael Kay is another artist without a record deal and the publisher is pushing him by releasing a white label through dance/reggae specialist Jetstar on what is basically the SMP House label.

And another Sony act, Barra, are taking the independent label route. Their demo, recorded with Sony money, is now due to be released as an EP on Fiat Records.

BMG follows a similar route with its unsigned dance acts and PolyGram has its own Wildcard label which will give the publisher the chance to develop its roster.

But not everyone agrees that it is an ideal solution. Mike Smith, A&R manager at EMI Publishing, believes run-

ning a record company is an unnecessary diversion for publishers.

"I would rather find a small independent which had all the contacts and an identity of its own," he says. "I don't think certain music publishers are the best qualified people to run record labels."

"The only advantage is that bands are given some time to develop," he says.

Clearly development is the key factor as far as Little is concerned.

"We are giving acts like The Surfing Brides a leg-up. They are not committed to a label other than their own, so they have the time to play live a little bit more and get a record out," he says.

"They will then be ready to go to a major deal and, importantly be contractually free to do so."

Cynics will suggest that if a band are any good they will get a deal anyway. But giving an act time to mature before sending them off to a major can only be of benefit in the long term.

And if Sony Music Publishing is right about its acts' potential, more and more publishers will undoubtedly follow suit.

Leo Finlay

ANNOUNCEMENT

AS FROM 13.4.92

**THE FOLLOWING PRODUCT WILL BE DISTRIBUTED
SOLELY BY PINNACLE DISTRIBUTION:**

R&S UK

JAM & SPOON - *TALES FROM A DANCEOGRAPHIC OCEAN*
THE APHEX TWIN - *DIDGERIDOO*
BELTRAM • C.J.BOLLAND - *RAVESIGNALS IV*
FRANK DE WULF • MUNDO MUZIQUE

HIT HOUSE UK

HOLY NOISE - *GET DOWN EVERYBODY*
MENG SYNDICATE - *SONAR SYSTEM (AW AW)*

OUTER RHYTHM/INNER RHYTHM

ONE TRIBE - *WHAT HAVE YOU DONE*
RANDOM NOISE GENERATION - *FALLING IN DUB*

TRANSGLOBAL

KMFDM - *MONEY (REMIXES)*
BABY FORD LP - *BFORD9*

DIVINE RECORDS

SULTANS OF PING - *STUPID KID*



HITHOUSE
RECORDS



TRANSGLOBAL



DIVINE RECORDS

ALL PRODUCTS LISTED PLUS BACK CATALOGUE AVAILABLE THRU PINNACLE TELESALLES 0689 873144

It may be 24 years since Big Spender scaled the charts for Shirley Bassey, but Richard Handover's memorable rendition during an Our Price party last year brought renewed vigour to the lyrics.

At the same industry bash, Jon Webster and Paul Conroy's duet of Roger Miller's King Of The Road provided a foretaste of things to come at Virgin Records.

And Telstar's financial director, Ian Devar, wowed them all at this year's Brits party with his robust interpretation of Those Lazy, Hazy, Crazy Days Of Summer. "It's a great song because you can do a good bit of dancing while you're singing," he explains.

Ever since it emerged in the UK in the late Eighties, karaoke has proved an irresistible after-hours diversion for the music industry. Just as the masses have come to enjoy a burst of My Way at the local, so music business executives have abandoned their cool reserve to get on down at Midem and other industry bashes.

Karaoke has revived the fortunes of pubs all over the country: according to the National Karaoke Academy, there are over 10,000 venues plugging in the backing tapes each week. As Mike Mason, owner of karaoke hire company, MPM Entertainments, puts it: "Karaoke has become as much a part of the British pub tradition as the dartboard."

There is more to karaoke than inebriated amateurs weaving towards the microphone, however. In Japan karaoke has matured into a multi-million pound industry and in the UK it is perhaps the only music related business to have taken off during the recession, spawning hardware, tapes, videos, a TV show — Stars In Their Eyes — and even its own magazine, *What Karaoke?* Last week, at the National Pub, Club and Leisure Show at Olympia, karaoke came high on the agenda with legal experts offering advice on licensing.

But apart from bar room antics, the music industry seems reluctant to embrace karaoke as a business opportunity in its own right. As one music publisher says: "It's not as though I'm losing sleep over it."

Publishers tolerate rather than actively exploit the fact that people are enjoying old songs all over again. "In principle karaoke is good clean fun and I don't think it taints the songs," says Steve Lindsey, general manager of Island Music which publishes karaoke favourite Sailing. "We are making money out of it and it's a tiny bit more exploitation for our writers, but it's not crucial."

PWL supreme Pete Waterman argues, however, that karaoke plays a crucial role in reviving old pop songs — and suggests that the industry's reticence stems from its disdainful attitude to pop in general.

Waterman, who has enjoyed unqualified pop success, obviously has no truck with such snobbery and has been quick to seize karaoke's potential.

His TV show, The Hitman And Her, introduced its own singalong slot Pass The Mike four years ago and PWL has also worked on three karaoke albums, while last year the company signed the winner of the first national karaoke competition.

"Karaoke is what pop music is all about," says Waterman. "If you're

singing along to an up tempo pop song, there's a fair chance that it's a Stock Aitken and Waterman song. Karaoke is about getting pissed and having a good time."

And in Japan, where Waterman says he has earned a "substantial" amount of money from karaoke, PWL collected an award from publishers' association JASRAC in 1989 after the Kylie Minogue album track Turn It Into Love reigned as the number one karaoke song for 18 months.

Although royalties have so far been relatively modest in the UK — Japanese giant Pioneer puts its royalty payments for English language software in 1991 at around \$600,000 — the potential is growing.

Martin Smith, head of programming at Picture Music International, calculates that his company alone has generated about £50,000 in MCPS payments through its range of karaoke videos.

And Carole Howells, audio product scheme manager at the MCPS, says that although it's too early to quantify the karaoke effect, the number of licence applications for karaoke has increased 10-fold since it first arrived in the UK.

"Four years ago we were licensing six to seven karaoke products a year," she says. "Now we're licensing about 60 products a year."

Although many people were scathing in the early days, few writers have resisted the lure of karaoke — The Rolling Stones being one notable exception.

Guy Warren, whose career has progressed in parallel with that of karaoke, first at PMI and currently at Pioneer where he is marketing and sales promotions manager, says most see the singalong videos as a useful source of income.

Others are more wary, says Jane Dyball, international administration manager at Virgin Music. "Some writers see their songs as children and the idea of drunken businessmen slurring along to their masterpiece is too much to bear," she says.

And as far as the PRS is concerned, karaoke comes under the pub tariff for "featured recorded music". So when payments are processed, the society has no way of pinpointing whether they refer to discos or karaoke machines.

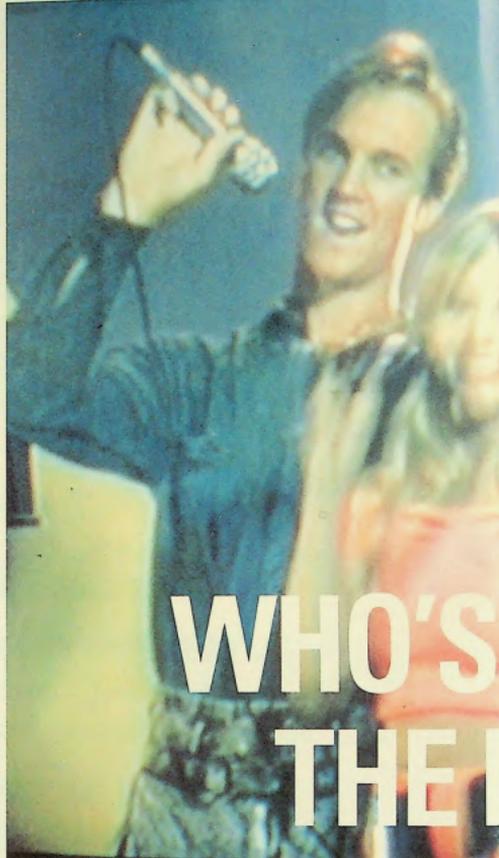
According to a PRS spokesman, however, the society is "researching" karaoke, which if nothing else, implies that it is beginning to take the form more seriously.

But although publishers may be unable to assess how well they are doing out of karaoke, many industry satellites including software manufacturers, distributors, production companies, hire outlets and KJs — karaoke jockeys — have complemented their music business activities by investing in karaoke and its various spin-offs.

Music Sales, which publishes satellites including software manufacturers, distributors, production companies, hire outlets and KJs — karaoke jockeys — have complemented their music business activities by investing in karaoke and its various spin-offs.

Special projects manager John van Til says business is up 150% on last year and there are plans to extend the range.

"The demand for karaoke is definitely out there," says van Til. "We sell thousands and thousands of



Thanks to karaoke, anyone can sing-a-long
industry executives have been spotted passi-
seem curiously reluctant to embrace this bo-

tapes. A typical customer will collect all-time favourites and buy seven or eight pieces of software a year."

Music Sales sells most of its product through non-traditional outlets and van Til suspects that many record shops are reluctant to stock karaoke because of its "lager lout" image.

Joanne Arbitr, managing director of Arbitr Leisure, which manufactures karaoke hardware and software, agrees, adding that it has taken years to get record shops interested in her catalogue of 4,000 song titles.

She finally achieved a breakthrough last month when Virgin and Tower confirmed they would stock a selection of the company's tapes for a trial period from May.

"Record retailers would carry the odd party medley but until now they weren't interested in specialist tapes," she explains. "But if customers want Streisand, then they want Streisand. The only way to stop people taking the piss out of karaoke is to stock decent product."

And after three years of producing videos for Pioneer, PMI launched its own range of The Original Karaoke sell through videos last year. That sales have already surpassed 70,000 units across six volumes has encouraged the company to release a seventh title this month.

The fact that a company with EMI backing and a remit which includes TV shows and promos has grasped the potential of karaoke suggests that it

TAKE MIKE?

Sailing or croon to My Way. Even music
ing the microphone. But publishers and labels
ping business. Paula McGinley reports

represents a sound commercial prospect. Indeed, Martin Smith describes karaoke as a "very important" part of the company's business.

"Karaoke came from nowhere at a time when promo budgets were diminishing," says Smith. "It gave work to new directors and it helped a lot of people get through a bad year." Of course, just because people croon to classics in the pub, it doesn't necessarily mean they will rush out to buy the album. According to Pioneer, popular karaoke tunes become hits in Japan and many Japanese singles are available on karaoke from release date to stimulate sales.

It's arguable whether karaoke could

have the same impact in the UK, although Simon Delahunty, promotions manager at manufacturer Nikkodo UK, believes the resurgence of The Righteous Brothers' You've Lost That Loving Feeling was down to karaoke. "Singing in clubs raises awareness and then people feel inclined to buy the record," he says.

However, there is a downside to such performance and Kevin White, copyright manager at Warner Chappell which publishes Top 10 karaoke tune Like A Virgin, is not convinced that new talent benefits from karaoke.

"Karaoke doesn't help up-and-coming new bands," he says. "Especially when pubs that used to have live bands start dropping them

to put on karaoke nights."

The obvious appeal of karaoke has led many venues to consider it. Malcolm Rogers, owner of north London's Sir George Robey pub, which prides itself on a policy of live music seven nights a week, admits he has been tempted.

"I would certainly save a lot of money with karaoke and I could pull in more crowds, but I prefer live music," he says. "However, if the Musicians' Union persists with its attitude against pay to play, we may be forced to seriously consider it."

The MU has nowadays moderated its initial horror at karaoke — when the official line described it as an "obvious threat to musical employment" — to a more conciliatory tone.

Ken Cordingley, assistant general secretary, says the MU is still "keeping an eye on things" but concludes that venues staging karaoke nights were never live music strongholds anyway.

Whatever karaoke's effect, its lifespan is uncertain. John van Til suspects it has reached its plateau in the UK and Simon Delahunty agrees that its use in pubs has "standardised" and is unlikely to explode as it did in the Eighties.

Pioneer is more bullish, stating that the 2,000 UK commercial sites currently using its laser karaoke system represent only 20% of potential licensed trade premises.

Dr David Hughes, chairman of music studies at the University of London's School of Oriental and African Studies, believes the arrival of laser technology in Japan 10 years ago rekindled a waning interest in karaoke and will prolong its popularity in the UK.

"New hi-tech equipment monitors pitch and key so singers don't feel inhibited and there is less risk of caterwauling," he says. "These days you really can be a star for three minutes."

That companies are prepared to invest millions of pounds in hardware and software — it costs Pioneer over £200,000 to produce one 28-track laser disc — indicates an ongoing commitment to karaoke.

And it doesn't stop there. Pioneer is planning to introduce the concept of multi-room karaoke and karaoke booths and, like Arbuter Leisure, is launching home karaoke equipment later this year. Meanwhile Music Sales and Clarity Music in Derbyshire are hoping to tempt new converts with open karaoke.

Other companies are targeting "karaoke kids" and products in Sony's My First Sony range come complete with hand-held microphone and pitch control.

And demand remains buoyant judging by the queues itching to get up and belt out I Will Survive. Over at the Cart And Horses pub in London's East End, manager Freddie Cosson is still pecking them in after starting twice weekly karaoke nights two years ago.

"I get 50 people a night wanting to sing," he says. "I've only got a licence to 11.30pm but I could go on to 2am."

Karaoke is unlikely to become the cornerstone of the music industry, but it is generating welcome new finances for many companies and, if nothing else, it has put some fun back into the business.

Ask Richard Handover.

KARAOKE TOP 10

Title	Writer/Publisher
1 MY WAY	Paul Anka Jacques Revaux Claude Francois Gilles Thibaut/ SDRM Intersong
2 I WILL SURVIVE	Frederick James Perren Dino Fekaris/ PolyGram Music Publishing
3 YOU'VE LOST THAT LOVING FEELING	Barry Mann Cynthia Weil Phil Spector/ Screen Gems — EMI Music Mother Bertha Music Abkco Music
4 YESTERDAY	John Lennon Paul McCartney/ Northern Songs
5 SUMMER NIGHTS	Jim Jacobs Wane Casey/ Chappell Morris
6 LIKE A VIRGIN	Billy Steinberg Tom Kelly/ Warner Chappell Music
7 DAY DREAM BELIEVER	John Stewart/ Screen Gems — EMI Music
8 WILD THING	Chip Taylor/ EMI Songs
9 HI HO SILVER LINING	Laurence Weiss Scott English/ Gema Music
10 HEARTBREAK HOTEL	Mae Boren Axton Tommy Durden Elvis Presley/ Belwin Mills Music



Source: MW estimates based on information supplied by karaoke operators.

Radio One: the free ad slot for music

You state in a recent Comment column that "any promotional benefit record companies get from radio airplay is incidental to one over-riding fact — radio stations make their money out of other people's work, the music industry's."

This is surely untrue in the case of Radio One which, as a public service funded by the licence payer, doesn't make money. Indeed it is the record industry which makes money out of Radio One — firstly several millions in royalty payments and secondly tens of millions in increasing sales.

I can think of few other industries which have successfully persuaded its chief advertiser to pay for the privilege of advertising its products.

Martin Kennedy,
Mach One Music,
Kew Bridge Court,
Chiswick, London.

'Alternative' means major

I am writing to voice my anger at the proposed replacement of the independent chart in favour of the new style, major friendly "alternative chart".

Allowing the majors to compete either directly or indirectly with the indies at all levels could destroy the birth and growth of new independents indefinitely.

If labels such as my own are thrown into the field with huge major strike forces, point of sale "deals" and "buy backs", press and media campaigns and the other variety of tools used by majors and pretend indies to break new bands, I foresee a collapse at grass roots level.

Nick Evans,
Elemental Records,
Mount Grove Road,
London, N5 2CT.

Singles represent the minority vote

While the single chart remains the most important marketing tool available to the record companies, it is increasingly becoming a minority pursuit.

You don't need to be Sir John Harvey-Jones to calculate the commercial catastrophe if the trend continues. A diminishing tail is trying to wag a well proportioned dog — and the dog is not just the reluctant major record companies, but the radio stations and prime TV shows — in particular the all-important Radio One and the music business showpiece, Top Of The Pops.

The music industry is the life-force to all this, and the



Peacock: single point

provider, so why doesn't it move the goal posts? Why not make the chart more reflective of airplay instead of the other way round and get the radio stations to remove their shackles to a distorted singles

chart and pay more attention to albums.

Take esoteric dance music out of the mainstream chart and you can clear the ground for artists who can develop, inspire the mass market, sell albums and contribute to the prosperity of the business as a whole.

The mass market for music has grown up and is now 25 plus; and the umbilical chord between it and the singles chart is being stretched to breaking point. It's in need of urgent medical attention.

Keith Peacock,
Managing Director,
Peacock Marketing & Design
Paul St,
London EC2.

Decca bats for new blood

I would like to respond to Julian Lloyd Webber, following his swipe at the classical recording industry in his speech to the Association of British Orchestras, as reported in last week's *Music Week*.

It cannot be denied that there are too many issues of the standard repertoire regularly introduced into the catalogue. Most conductors understandably want to record the great symphonic cycles, perhaps not so much for the "ego-satisfying" reasons Lloyd Webber suggest but because they feel an artistically driven need to literally record for posterity their interpretations.

Lloyd Webber unjustifiably cites Decca as a label which has failed to channel some of the profits from projects such as the Three Tenors into fund-

ing more adventurous ventures as opposed to contributing to the industry "bleeding itself to death". Life, unfortunately, is not always so simple though, if Julian cared to look into the projects to which we are committed, he might re-examine some of his views.

Decca, the label of Pavarotti, the Three Tenors, Essential Mozart et al, is involved in an enormous amount of imaginative and enterprising projects with new artists and also composers: far from "snubbing" new composers, we are recording the works of Michael Nyman, Mark Anthony Turnage, Graham Fitkin, Chris Fitkin, Robert Moran, Gavin Bryars, Mike Westbrook and Michael Torke.

Artistically and financially, Die Frau Ohne Schatten, fea-

tured in last week's *MW*, is perhaps the most "expensive" opera recording in recent years. We have also begun a new major recording project entitled Entartete Musik, works of composers banned by the Nazi regime.

This year in addition to the standard repertoire to which Lloyd Webber refers, Decca is recording Britten, Hindemith, Varese, Mussolvi, Martin, Ives, Webern, Martinu, Szymanowski, Ibert, Tippett, Gorecki, Stravinsky, Poulenc, Bartok, Copland, Berg, Berwald, Weill and Messiaen — "hardly hackneyed composers being forced upon the record-buying public.

Terr Robson,
Director,
Decca Classics,
Susssex Place, W5.

Time to get student power in perspective

In reference to last week's article on plugging to student press.

NUS welcomes the many new companies who have sprung up recently to serve the student market. Anything that brings attention to this important area of the record buying public, can only do good for our membership.

John Blackhurst from Active says that, "We can give record companies set space in 25 to 30 of bigger college magazines with any given release." This seems a very small proportion of the magazine's existence. There are, in fact, 131 student publications, 80 of which are high quality weekly or bi-weekly publications.

In some respects, these companies have got it right — students do take more notice of information and reviews in their own publications than mainstream music magazines, although Kitchenware's director of press and publicity, Phil Mitchell, is correct when he says, "If students aren't reading the newspapers, nobody is."

Campus promotions must be seen as working alongside other promotional activities and/or live work. Therefore we would urge these companies to continue their work in the student market, but they should remember not to underestimate the size and diversity of what makes up the student population.

Matt Williams,
NUS Ent,
Holloway Road,
London N7.

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

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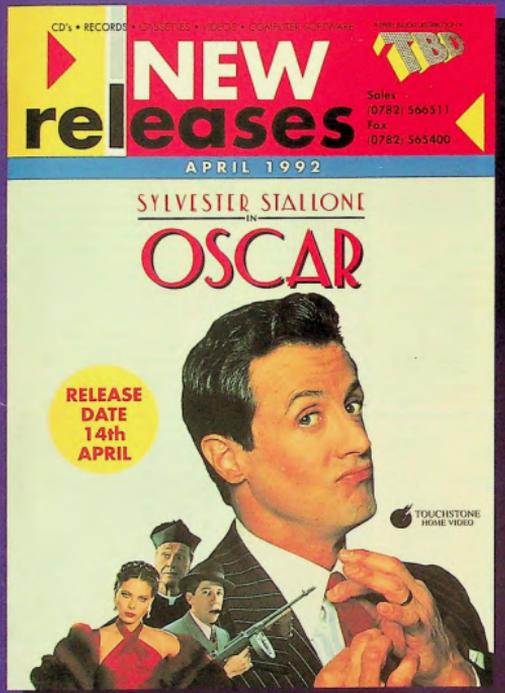
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MARKET PREVIEW

MAINSTREAM

Albums

Love You All My Lifetime suggested that Chaka Khan had rediscovered her former zest, but her album, *The Woman I Am*, sadly proves otherwise, being a dull, almost anaemic selection of songs in the main, assembled by a needless large team of producers from all points of the globe. There's the odd glimmer of her former gloss, particularly on the tracks produced by Marcus (Luther Vandross) Miller, but Chaka seems to have lost her way. For fans only, as its short shelf life will clearly show.

Initially released here last autumn, Vanessa Williams' *The Comfort Zone* is available again to capitalise on the popularity of its hit single, *Save The Best For Last*. Very impressive it is, as Vanessa proves that she is more than just a pretty face with a superior selection of AOR/soul/ dance songs all performed impeccably. The emphasis is on slower material, though the title track, *Running Back To You* and

Work To Do, to name but three, are club contenders. Even the slower cover a variety of styles, from the supper club jazz of *What Will I Tell My Heart* to the vulnerable soft soul of *Goodbye*. The addition of Vanessa's 1989 club hit *The Right Stuff* is a bonus. Stock with confidence.

Whether or not there really is some sort of spiritual bond that ties together the output of the many and various fine Scottish and Irish bands who've struck chart payroll is debatable, but it's just a fine excuse to assemble a compilation, and that's just what *Dino* has done with *Heartlands*. Even if the skill of the pipes or the smell of peat bogs fails to awaken their primal instincts, record buyers throughout the kingdom can appreciate this superior selection, which includes contributions from U2, Aztec Camera, Hothouse Flowers, Runrig, Orange Juice, the Shamens and a dozen others.

PICK OF THE WEEK

VARIOUS: Country Moods (PolyGram TV 51522991). The racks are full of country compilations, and I

daresay many of the two dozen tracks here are severely over-exploited. Nevertheless, *Country Moods* has to be the definitive country compilation, with the inclusion of the first or second track suggested by the presence of Dolly Parton, Kenny Rogers, Tammy Wynette, Jim Reeves, Johnny Cash and other country giants all present and correct.

Singles

Destined to become the third smash hit from his current album, *Dangerous*, Michael Jackson's *In The Closet* comes in 10 different mixes, and many punters will doubtless invest in the CD and 12-inch, which combination neatly allows access to all mixes without duplication. The track itself — on the album a fairly empty jack swinger — has been effectively remixed, its character being wholly re-wrought by a succession of treatments, some transforming it into a smooth house track, others retaining much of its jack swing abrasiveness. Much delayed, *The Days*



Jackson: another smash

Of Pearly Spencer is one of Marc Almond's best. Beautifully written and originally recorded by David McWilliams a quarter of a century ago, it has been sympathetically updated, its simple folk melody enriched by a brilliantly scored string section which swoops in at every opportunity.

If it's Easter, it's time for Pat & Mick's *Help A London Child*, and right on cue here it is. *The Capital Radio Djs' latest* is a typically frothy cover of Peaches & Herb's *Shake Your Groove Thing*, produced by Stock and Waterman.

Numerous reissues again this week, of which a trio that stand a good chance of success are *House Of Fun*,

Madness' nutty 1982 hit, now flipped by the previously unavailable Spanish version of *One Step Beyond*; *Squeeze's Cool For Cats* is getting heavy TV exposure in the National Dairy Council ads, and is featured on an upcoming compilation of their greatest hits; *Steve Harley & Cockney Rebel's finest* (excluding the lumbering and under-appreciated *Sebastian*) *Make Me Smile returns*. The fifth release in EMI's *Classic Track* series, it can't fail to maintain that series' 100% hit rate.

PICK OF THE WEEK

TEARS FOR FEARS: Woman In Chains (Fontana IDEA 16). A number 26 hit when originally released in 1989, *Tears For Fears' Woman In Chains* gets an encore to promote their *Greatest Hits* album. Now splintered, the duo rightly regard this as one of their finest moments. Curt Smith and guest vocalist Oleta Adams are perfectly paired, insidiously bemoaning the lot of the female of the species against a reassuringly lazy and summery backing. Deserves to do very well.

Alan Jones

HEAVY METAL

Way up among the UK metal first division alongside Def Leppard are the hugely popular *Iron Maiden*.

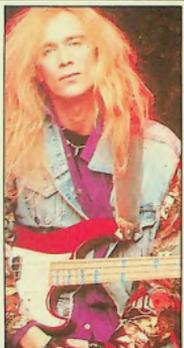
Already set to headline this summer's Donington festival, the no-nonsense rockers preempt the show with a double strike. First comes the single, *Be Quick Or Be Dead*, out on April 14, and then the album, *Fear Of The Dark*.

A British band with a big future is *Gun*. The second single from the widely-lauded *Gallus* album is *Higher Ground*, out on April 20.

A&M stables *Extreme*, who hit the upper reaches of the singles chart three times last year, see *Song For Love* out on April 20. The Boston funksters will be performing at the Freddie Mercury benefit on the same day and cover *Queen's Love Of My Life* on the B side.

Another US metal band who took the pragmatic step of releasing a housewife-friendly album to break into the charts are *Mr Big*. They follow up *To Be With You* with *Just Take My Heart on My 2*.

Currently kicking up a storm in their native US are *Ugly Kid Joe*. Their debut UK single *Everything About You*, out on April 27, is featuring in the forthcoming movie *Wayne's World*. And their sales pedigree is clear: the band's US debut album, *Ugly As They Wanna Be*, is a Top 10 hit in the *Billboard* count-



Billy Sheenan of Mr Big

down.

The Geffen label is putting its weight behind two slow-burners. Sparkling with Van Halen-esque top spin are *Roxy Blue*. The Mike Clink-produced debut album *WantSome?* sounds a winner.

White Zombie are a darker psychedelic blitz of grind in the Metallic mould, as the delightfully titled *La Sexorcisto: Devil Music Vol 1* demonstrates.

Among DGC's upcoming releases are *Angel's* demand attention. Recalling *Bad Company*, it comes as little surprise that the band's rhythm section bassist *Tommy Shannon* and drummer *Chris*

Layton were members of the late *Stevie Ray Vaughan's Double Trouble*.

PICK OF THE WEEK

MONSTER MAGNET: Spine of God. Glitterhouse Records (via Southern). GRCDLP 172. This formidable combo grind all the metal anti-matter utilised by, say, *The Young Gods*, to devastating cumulative effect. Set to tour some small UK venues next week, attendant media interest should spark sales.

Andrew Martin

REISSUES

Three more unlikely companions than *Lou Reed*, *Yoko Ono*, and *Michael Nesmith* are hard to imagine. Yet all three share as many similarities as they do differences.

Take *Reed* and *Yoko* for starters. On the face of it, he's the Johnny come lately teacher's pet and she's the harridan from yore, the woman who stole *John* from the Beatles.

The six CD *Yoko Ono* set, *Ononko* (Rykodisc BCD 10244-9) is particularly revealing. In contrast to her public image, the set shows her to be far more adventurous (rather than simply quirky) and more feeling than her reputation might suggest. CD 2 (*New York Rock*) compresses the *Approximately Infinite Universe* double album and prepares one for the innovative sides that were to come, while the last two CDs (*Story*



Yoko Ono: surprising quality

and *No, No, No*) reveal a strong emotional and deeply felt response to *Lennon's* death.

As a set, the whole is clearly deeply built upon private feelings. That said, it reveals *Yoko* as someone who continually surprised her audience by being serious rather than decorative.

Lou Reed — though he might disagree — had an easier journey. He started at the top as the lead singer with a name group (*The Velvet Underground*) and despite odd dips has survived. Recently he's had the biggest of comebacks with *Songs For Drella* and *Magic And Loss*. The three CD set *Between Thought And Expression* (RCA PD90621) shows how he reached that point. It's simply wonderful, confirming the centrality of his Berlin album and the askew view of street life that enlivens all his best work. The 50 plus perform-

ances that constitute the set remind one that *Reed's* best occurred more frequently than we generally remember.

It might seem a big jump to *Michael Nesmith* but he too is an experimenter, the man who invented the video and gave birth to MTV. *The Older Stuff* (*Awareness* AWCDC 1032) is a collection of his sprightly collected immediate post-Monkee hits and misses, while *Infinite Rider* (*On The Big Dogma* (AWCWD 1031) and *From Radio Engine To A Photon Wing* (AWCWD 1029) sees him at play at the time of his last hit, *Rio*. If the results are engaging rather than compelling they are also more enjoyable than one might expect.

PICK OF THE WEEK

YOKO ONO: Ononko (Rykodisc). A revealing insight into a misunderstood artist.

Phil Hardy

INDIES

The superb Spiritualized and PJ Harvey albums have already charted, so the biggest news this month is Pavement's debut album *Slanted And Enchanted* (Big Cat). In the predictable chase for the next Nirvana, bets have been placed on this East/West Coast quartet, yet the music is more diverse, art-punky and subtle than metal-punky.

Afghan Wigs fit the bill much better, with more bittersweet pop-metal on their third album *Congregation*. Don't forget Come's turbulent debut single *Car* (Sub-Pop) or the Headsparks album from Seam, who mine members from Bitch Magnet and next-Nirvana candidates Superchunk (both City Slang).

Next is an American guitar band who don't sound like one. Manifesto's eponymous debut album (*Fire*) is clear, coolly chiming pop that gives American Seventies pop melodies a UK Eighties-era electro-pop varnish. Bewitching, in a word. Life after noise-pop!

Back in the real Britain, Midway Still teeter on the brink of popularity. The trio's debut album *Dial Square*

(Roughneck) maintains the Byrds/thrash formula, in the style of Husker Du.

Sundial's more psychedelic noise-pop confection *Reflector* (UFO) should, at the very least, put them on that brink. Forgetting noise again, *Disco Inferno*'s sole single, album and EP have been compiled to make *In Debt* (Joy). This hypnotic reprise of Chey Division, early Cure and Durutti Column should catch on soon. The long-absent *Bark Psychosis*' Manman EP (on the new 3rd Stone label) returns with more of their neo-progressive dream-rock.

PICK OF THE WEEK

VARIOUS ARTISTS: Guitarorristis (*Guitarhouse GRCD 170*). This evocative collection of guitar instrumentalists features plunk-spanking members of Sonic Youth, Dinosaur Jnr and Butthole Surfers, plus Steve Albini, Sonic Boom, Dean Wareham and a cast of 20 other experimental types in alternative, mostly ambient mood. Those names alone should sell it, although the quality and the striking cover will help.

Martin Aston



Pogorelich: full-blooded account

CLASSICAL

The Duobus — a two-CD case the same thickness as a single disc jewelbox for easier rack-ing — makes its debut packaging two Virgin releases, *The London Philharmonic under Kent Nagano* with choirs and soloists performing Stravinsky, and a fine disc of Chopin sonatas and other works from young Norwegian pianist Leif Ove Andsnes. Each box retails at £18.

Virgin single-disc releases include an attractive album of Mozart flute concertos and the *Plute and Hary Concerto* from the English Chamber Orchestra under Sir Yehudi Menuhin, and a warmly lyrical disc of Janacek from the Philharmonia under Libor Pesek, including the weird and wonderful *Violin Concert*.

Deutsche Grammophon's strong stable of weird and wonderful pianists results in contrasting releases from Ivo Pogorelich a hot-blooded, thunderous account of the Liszt Sonata in B minor with Scriabin's moody Sonata No 2, and witty, finely honed playing of Haydn sonatas. A Scarlatti album and Chopin and Brahms are next to come from the Yugoslav.

Another yellow label regular, *Gramophone* multi-award winner John Eliot Gardiner, is in vintage form directing his period-instrument *Monteverdi Choir and English Baroque Soloists* in a robustly rural account of Haydn's *The Seasons* — one might predict this is Gardiner's hit for the year, but there are Beethoven's Mass in c, Schumann Symphonies 1 and 2, and Mozart's *Die Entführung* still to come.

PICK OF THE WEEK

Romantic Virtuoso Pieces for Cello and Piano. Simon Morris (cello), Leo Debono (piano). English Recording Company/Complete Record Company. ERC, set up by Morris and violinist Damian Falkowski, aims to provide high-quality performances of mainstream repertoire and does just that in this finely polished, tuneful collection and an album of English Music for Strings with Falkowski directing the Britanna Chamber Orchestra.

Phil Sommerich

DANCE

Belgium's R&S label continues to pioneer the most innovative techno sounds

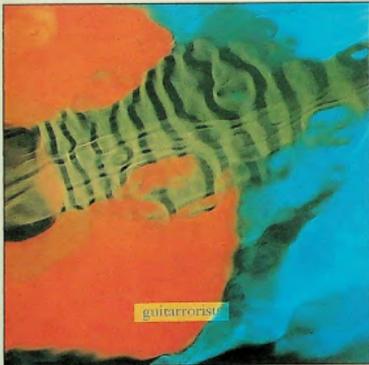
around with two singles that will soon get UK releases via Outer Rhythm. The Tales From A Dancographic Ocean EP from Germany's Jam & Spoon features the cool ambient techno of Stella which has been filling floors in virtually every type of club in the land. At the other extreme of techno is the mad 150bpm rush of *Didgeridoo* by England's Apexon twins, which has built up a significant cult status on white label.

Techno, hardcore and rave tunes dominate the release schedules for the next few weeks. The ones to order include: *Code Red's Dreamer* (City Beat CBE1269) and *Atomizer-2's Liberty and Freedom* remixes (Champion X12.295RMX), two more in-your-face and in-very-charts singles from the people behind *Digital Orgasms* and *Praga Khan*; the *MC(G)M(C)G* remixes (Champion X12.294), featuring new Media versions of the popular eponymous rave tracks from Italy; *Get Down by F/B/K* (Dance Zone DZ0NE02), featuring rave rhythms with flares on; *K-klass's So Right* (Deconstruction/Parlophone 12R6309), which should chart but not as high as *Rhythm Is A Mystery*; *GTO's Elevation* (REACT 12REACT4), innovative home-grown techno that has been doing pretty well on promo; *The Gonzo by Lost* (Perfecto PT45383), an old tune resurrected with new commercial mixes from Bizarre Inc including a brand new rap; and *Mystical Units' Positively Evil* (Ruff quality RQ3), a hardcore version of the Old Spice ad tune, remixed from the white label which was a big hit with the pirates last year.

PICK OF THE WEEK

MESSIAH: Temple of Dreams (Kickin' KICK12 via SRD) Switching between frantic hardcore breaks and a very catchy ambient chorus, this has all the hallmarks of a big hit for the London duo who have already come close with *There Is No Law* and *20,000 Hardcore Members*.

Andy Beavers



guitarorristis

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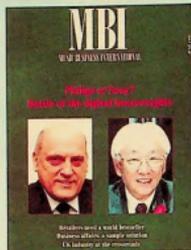
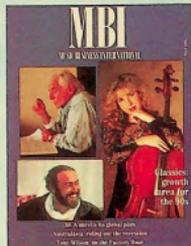
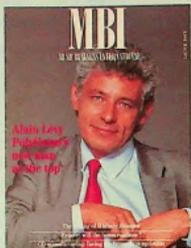
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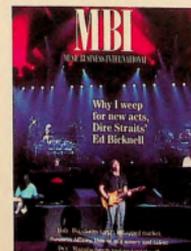
10 PRIME OPPORTUNITIES IN 1991



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Music week

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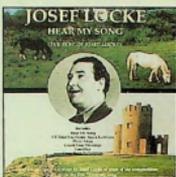
The Information Source for the Music Industry

18 APRIL 1992

CHART FOCUS

After eight weeks at number one, Shakespeare's Sister Stay finally retires this week, to be overtaken by Right Said Fred's Deeply Dippy. Only two singles have spent longer at number one than Stay in the past 10 years — Frankie Goes To Hollywood's Two Tribes (number one for nine weeks in 1984) and Bryan Adams' (Everything I Do) I Do It For You, which reigned for 16 weeks last year. One of the records deprived of top billing by Adams was Right Said Fred's debut I'm Too Sexy. With their only other single Don't Talk Just Kiss a number three hit earlier this year, and their debut album Up continuing to hold at number two, they've made a more than promising start to their career.

The biggest selling single early in the week was the first of Wedding Present's proposed 12 1992 offerings, Silver Shorts, though by the end of the week it has sunk to 14th place. All of the group's



1992 singles are to be limited to 10,000 copies, and the fact that the first debuted at number 26, the second at number 20 and the last two at number 14 suggests that their fans are hitting the shops increasingly early.

Annie Lennox makes her expected debut at number one in the album chart with *Diva*. Lennox was also topping the album chart a year ago, when Eurythmics' Greatest Hits was enjoying the fourth week of its 10 week reign. *Diva* is the first RCA album to top the chart since then.

Continuing to make great

strides on the album chart, **Joe Jackson's** *Hear My Song* climbs to number seven. It's likely to have its sales potential diluted shortly by the release of the soundtrack album for the movie of the same name, but even if it climbs no further the album — which features 25 songs Locke recorded between 1947 and 1955 — is far and away the most successful of the 75 year old Irish tenor's career.

Overall, both singles and albums markets are very flat this week, but the video market is booming in sensational fashion, taking a 28% hike. Last week's number one — Robin Hood — dips to number five. The remainder of the Top 10 is taken up by new entries, with the Oscar-winning *Silence Of The Lambs* taking top billing, ahead of *The Rescuers*. In face of this onslaught, *Wet Wet Wet's* *High On The Happy Side* tumbles dramatically from its debut position of number two to number 31.

Alan Jones

CHART NEWCOMERS

7 SL2: On A Ragga Tip. XL Recordings

For their second hit, SL2 club DJs Slipmatt and Lime — have created this stunning aural assault, an uncompromising hardcore skank based on Jah Screechie's Walk And Skank. The highest debuting single yet on XL Recordings — beating the number nine debut of last year's Charly by the Prodigy — and in fact, the highest debuting single from any label in the Beggars Banquet family (4AD, Situation 2 and Citybeat), beating the record established in 1980, when Gary Numan's *I Die, You Die* debuted at eight.



We Can't Dance' Hold On My Heart attracted more favourable press. Helping it to turn critical acclaim into sales, one of the two CD versions of the single includes the previously unreleased live version of *Home By The Sea* — a track off 1983's *Genesis* — which runs for a marathon 12 mins and 18 secs. Genesis' 23rd UK hit.

she made an appearance on *Top Of The Pops*. Its upwards momentum is likely to continue for another week, following her appearances on Saturday's *Aspel* and the *Eurodisney Spectacular*. The 12-inch — a picture disc of Cher's tattooed posterior — is selling well, and brightening bedroom walls everywhere.

35 CATHERINE WHEEL: I Want To Touch You. Fontana. With seven different songs spread across a 7-inch, two 12-inches and a CD, fans of this up-and-coming Norwich band had an expensive week. Both 12-inches are strictly limited (to 7,000 copies apiece) and, while the main track appears on their debut album *Ferment*, the bonus tracks were all recorded as recently as last month, some of them in guitarist *Brian Futters'* bedroom. The band recently concluded a UK tour.

Alan Jones

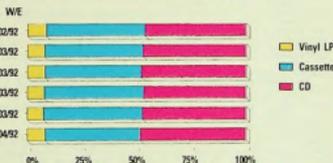
24 GENESIS: Hold On My Heart. Virgin
It was their seventh Top 10 hit in the UK, and their seventh in America, but their last single *I Can't Dance* was the first Genesis single to reach the *Top 10* in both countries. It's still making waves Stateside, but their new single here (the third from their album

UPDATE

SALES

Index of unit sales, 100=weekly average in 1991	Last week	This week	% diff	This week last year	% diff
Albums	88	75	-15	+2	
Singles	88	84	-5	-2	
Music Video	68	54	-20	-3	

ALBUM MARKET SHARE BY FORMAT



Four week rolling average © CIN

TOP 10 DISTRIBUTORS

- | | |
|--------------|----------------|
| 1 PolyGram | 6 Warner Music |
| 2 BMG | 7 RTM |
| 3 Sony Music | 8 APT |
| 4 EMI | 9 Revolver |
| 5 Pinnacle | 10 Pickwick |
- Compiled by Era based on Gallup data. Period: March 9 to April 5, 1992.

SPRING FEATURES

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music week

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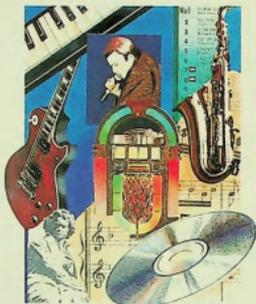
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TOP 75 SINGLES

THE OFFICIAL **music week** CHART



1	DEEPLY DIPPY	Tug
2	1 STAY Shakespeare's Sister	London
3	SAVE THE BEST FOR LAST	Polydor
	8 Vanessa Williams	
4	TO BE WITH YOU	Atlantic
	4 Mr. Big	
5	JOY	Ten
	4 Soul II Soul	
6	EAZORP 8	Nonesuch
	10 Avett/Betts/Anold	
7	NEW ON A RAGGA TIP	XL
	11 Slick	
8	FINALLY	A&M
	6 Oz. Friendship	
9	YOU'RE ALL THAT MATTERS TO ME	Arista
	15 Curtis Stigers	
10	VIVA LAS VEGAS	Warner Bros
	11 ZZ Top	
11	WHY	RCA
	5 Annie Lennox	
12	YOU	Columbia
	18 Ten Sharp	
13	TAKE MY ADVICE	A&M
	13 Kym Sims	
14	SILVER SHORTS	RCA
	NEW The Wedding Present	
15	LET'S GET ROCKED	Budogen Records
	7 Del. Leppard	
16	I WANT TO BE	London
	9 Mr. Bean & Smeagol Campaign/Druce Dickinson	
17	INJECTED WITH A POISON/FREE YOUR BODY	Profile
	16 Praga Khan featuring Jade 4 U	
18	BREATH OF LIFE	Mute
	11 Erasure	
19	TIME TO MAKE YOU MINE	Arista
	14 Lisa Stansfield	
20	MAKE IT HAPPEN	Columbia
	NEW Mariah Carey	
21	AM I THE SAME GIRL	Fonema
	25 Swing Out Sister	
22	ULTIMATE TRUNK FLUNK (EP)	London
	NEW Brand New Heavies	
23	TEARS IN HEAVEN	Reprise
	12 Eric Clapton	

Pearl Jam

Even Flow

new single (re-recorded version)

7th COMPETITION PACK TO WIN A TRIP TO SEE PEARL JAM LIVE IN SEATTLE

12th white vinyl picture cd cassette

12th & cd b/w "dirty frank" & "oceans"

38	EXPRESSION	Mer
	24 Salt 'N' Pepp	
39	SOMEDAY	d/Construction
	11 M People with Heather Small	
40	I LOVE YOUR SMILE (DIRZA BONE REMIX)	Mo'Nost
	21 Shanice	
41	WEATHER WITH YOU	Capitol
	28 Crowded House	
42	MONEY DON'T MATTER 2 NIGHT	Palladium
	25 P.O.D. & THE SUG	
43	SWEET HARMONY (EP)	XL
	28 Liquid	
44	MAD ABOUT THE BOY	Mercury
	41 Dina Washington	
45	EVERY DAY	PWL/Comet
	NEW Antipatria	
46	THAT LOVING FEELING	Snapfish
	NEW Cicero	
47	CHURCH OF YOUR HEART	EMI
	21 Roxette	
48	YOUR SONG/BROKEN ARROW	Warner Bros
	NEW Rod Stewart	
49	MUSIC TAKES YOU	Blaine
	42 Blaine	
50	I'M THE ONE YOU NEED (DIRZA BONE MIX)	MCA
	59 Jody Watley	
51	I AM THE RESURRECTION	Silverstone
	21 The Stone Roses	
52	LIFT ME UP	East West
	20 Howard Jones	
53	DIVINE THING	Big Life
	42 The Soup Dragons	
54	MY GIRL	Epic
	29 The Temptations	
55	MY FATHER'S SHOES	RCA
	NEW Level 42	
56	POPCSCENE	Foed
	22 Blur	
57	NIGHTTRAIN	DJ Jam
	55 Public Enemy	
58	CALEDONIA	MCS
	45 Frankie Miller	
59	FOLLOW ME	MCA
	NEW JT Taylor	
60	I'M COMIN' HARDCORE	Urban City
	NEW M.A.N.I.A.	
61	PASS THE MIC	Capitol
	41 The Beastie Boys	

RECORDS MIRROR

DANCE UPDATE

18 APRIL 1992
FREE WITH music week

CHARITY TAPS INTO RAPPERS

The frontrunners of the UK rap scene are uniting for charity in a unique live show.

Tim Westwood hosts the UK Rap Showcase to benefit Capital FM's charity Help A London Child. The Cookie Crew and Caveman top the bill at London's Marquee on April 16.

The UK extravaganza comes just four days before the capital is visited by US rap champions Pete Rock, CL Smooth and Leaders Of The New School.

N'DEA REPAYS HEAVIES DEBT

Brand New Heavies' long-awaited crossover from cult groovers to mainstream success has rejuvenated the career of featured singer N'Dea Davenport.

The US vocalist, who was matched with the group by her Stateside label Delicious Vinyl, is on the verge of presenting a solo album to the company.

UK licences 4th & Broadway plan to have the N'Dea solo project ready for release this autumn.

It includes material written by the Heavies who have shot to fame since their return to the UK with Davenport.

JAZZIE JOY TURNS SOUR

Police are probing illegal sales of Soul II Soul's new album in key record stores before today's official release.

Circa Records fears black market copies of 'Volume III - Just Right' may have softened demand for the long-awaited return of Jazzie B's collective.

But the top five success of the 'Joy' single, despite a lukewarm reception from critics, has boosted the company's belief that the latest outing can equal the million-selling success of 'Club Classic Volume One'.

Vinyl and CD copies of the album were on sale last week in London stores - one shop just yards from Virgin's HQ. Virgin subsidiary Circa called police after buying a copy at the store in London's Portobello. The company is now running stock checks at its manufacturing plant and the Virgin and Circa offices.

Two Top Of The Pops appearances came as part of a drive to return Soul II Soul to big league sales. The campaign will continue with a series of Our Price TV ads starting today.

In 1989 Soul II Soul became the first ever black act to top the UK album and singles charts simultaneously. But now 'Volume III' is seen as a "make or break" point in their career.



● SOUL II SOUL SINGER RICHIE STEPHENS

THAT OLD BLACK MAGIC - UK STYLE

A new series on the history of British soul, reggae, funk and rap begins broadcasting on Radio One next month.

Presenter Pauline Black interviewed more than 100 key figures from Desmond Dekker

to Mica Paris and Jazzie B for the six-part series.

Crossover - The Story Of British Black Music starts with the arrival of calypso, ska and hi-life and traces the growth of black music into a major

industry. Radio One claims the series is one of the most extensively researched documentaries in its history.

The first part of the series is aired on Saturday May 9 at 2pm.

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TOP 10

Rank	Title	Artist
1	DEEPLY DIPPY	Ng
2	SAVE THE BEST F	1
3	BREATH OF LIFE	4
4	WHY AMNIA LXXX	1
5	MONEY DON'T M	2
6	TO BE WITH YOU	7
7	FINALLY Ce Ce Per	8
8	WEATHER WITH I	9
9	YOU'RE ALL THAT	10
10	YOU Ten Sharp	11
11	LET'S GET ROCKE	12
12	JOY Soul II Soul	13
13	DO NOT PASS MI	14
14	AM I THE SAME	15
15	HUMAN TOUCH II	16
16	VIVA LAS VEGAS	17
17	STAY Shakespeare's	18
18	TIME TO MAKE Y	19
19	RING THE BELLS	20
20	THE LIFE OF RILE	21
21	LOVE YOUR SM	22
22	HOLD ON MY HE	23
23	MORE THAN LUV	24
24	MAKE IT WITH Y	25
25	EXPRESSION Salt	

The following records are audio singles sales chart figures in brackets.

TOP 10 B

Rank	Title	Artist
1	YOUR SONG	2
2	WOMAN IN CHAIN	3
3	LITTLE BIRD	4
4	EVEN FLOW	5
5	NEVER STOP	6
6	ONLY LIVING BO	7
7	HANG ON IN THER	8
8	GET TO GRIPS	9
9	THAT LOVING FEEL	10
10	TWISTRELLA	

The following records are audio singles sales chart figures in brackets.

US TO

Rank	Title	Artist
1	TO BE WITH YOU	18
2	TEARS IN HEAVEN	2
3	JUMP	Kris Kross
4	BOHEMIAN RHU	5
5	MASTERPIECE	6
6	MAKE IT HAPPEN	7
7	AIN'T 2 PROUD	8
8	MY LOVIN' (YOU'	9
9	BEAUTY AND THE BE	10
10	BREAKIN' MY HEAR	11
11	REMEMBER THE	12
12	HAZARD	Richard
13	I CAN'T DANCE	13
14	LIVE AND LEARN	14
15	EVERYTHING C	15
16	HUMAN TOUCH BT	16
17	I'M TO DO SE	17
18	TO BE WITH YOU	18
19	ONE LOVE	Atlantic Island
20	WE GOT A LOVE THANG	Ce Ce Peniston
21	GOOD FOR ME	Amy Grant
22	AJUSTED A MENT	The KLF
23	I'M THE ONE YOU NEED	Jody Watley
24	THAT YOU DIED AND ...	Bryan Adams
25	THINKIN' BACK	Color Me Badd

NEWCOMERS XL Recordings is to showcase unsigned white labels in a series of compilation EPs known as 4 Play. Each 12-inch will contain four obscure cuts which the label thinks deserve wider exposure. But XL will not sign the featured acts, preferring to take a one-off deal on the track. "It leaves the acts free to go to another label or come to us later on," says Nick Hawkes, XL label manager. Each 4 Play release will feature a single mix of each tune. The first is due in late May. If the singles chart, they will be credited to "various artists".

FAKERS Rave renegades Messiah, hot tips for the Top 40 with 'Temple Of Dreams', are the latest victims of incognito impersonators. A mystery duo, hearing Messiah had cancelled their US trip due to visa problems, turned up at LA's Warehouse and proceeded to perform in their place and also gave an in-depth radio interview. The incident follows recent scams which have seen a pretend Ce Ce Peniston dishing out autographs in Paris and Spain, and last year's counterfeited KLF. Who said dance acts were faceless?

SUNSHINE SONG'S SUMMER STORM

The race for the first summer smash has blown up into a bitter battle over a KC And The Sunshine Band (below) cover.

The head-on clash between ZYX Records and Network, over two versions of KC's 'Please Don't Go', turned into a straight race last week, with the Midlands label winning out. Network's single, by KWS, is out today and has had Radio One play courtesy of Pete Tong.

But the ZYX version by Double You?, despite being the first of the two covers, is not released until April 24.

Now feelings have run so high that some stores, such as Cheshire's Hot Wax, are refusing to stock the Network version.

Network had approached Italian label DWA about the Double You? track earlier this year but lost out to ZYX.

But Alex Gold of ZYX now admits Network may have struck back. "They may get a higher chart position with a cheap knock together that doesn't deserve it."

Network's Neil Rushton retaliates: "When I heard the Double You? version I thought it was a monster hit. But we did our own with a black, more soulful vocal and it is even better."



ANARCHY Never want to hear the word "election" again? Then "No Government" on jazzy dance crooner Nicolette's new album should get your vote as the exit poll anthem. The rest of the album, 'Now Is Early', with its classy cool-down sounds for beat-numbered grey cells will also get a live outing with an all-female band at London's Orange on May 1.

RAVING Moves to provide a much-needed nationwide voice for rave organisers have resulted in the formation of the Play Party Promoters Association (3PA). Final details are being discussed this week with outfits like Pure, Rainsance and Weekend World among the 40-plus promoters involved. "It's something which's really needed so we can deal with police and councils on a more solid basis," explains Pure's Kevin Millins. The group intends to advise on legal issues, co-ordinate national standards and — most importantly for the long-suffering punters — provide guarantees so that if someone promises a 40K turbo soundsystem you won't end up with a jumped up home hi-fi instead. Millins estimates he staged 20 events last year, for an average 7,000 people at about £20 a throw.

EXPLOSIVE Time was when the Campaign for Nuclear Disarmament was all about linking arms and singing 'Blowing In The Wind'. But these days they apparently prefer a vigorous Vaporub and the latest Belgian ear-bleeder. Packing an explosive punch, CND's venture into clubland compilations — 'A Peace For Your Mind' — cruises through hardcore classics such as CR2's 'Madness' plus unlikely peace anthems like 'Psychostaphed' and Hoodlum Priest's 'Capital Of Pain'. All they are saying... is turn up the mother**** bass. Oh and give peace a dance.



K-class

So right. Another ace single. Most formats include the club classics 'Why?' and 'Planone'. Released 13/4/92.

Rank	Title	Artist
1	YOU GO AWAY	NOBIS
2	DIAMONDS & PEARLS	Princes & NPG
3	SMELLS LIKE TEEN SPIRIT	Nirvana
4	HIGH	The Cure
5	WHAT GOES AROUND COMES AROUND	Giggles
6	TOO MUCH PASSION	The Smithereens
7	CANT CRY HARD ENOUGH	Williams Bros
8	LUCK OF THE DRAW	Some Name
9	BEAUTY & THE BEAST (OST)	Various
10	COOLEY HIGHHARMONY	Boyz II Men
11	DANGEROUS	Michael Jackson
12	WAKING UP THE NEIGHBOURS	Bryan Adams
13	UNFORGETTABLE	Natalie Cole
14	THE COMFORT ZONE	Vanessa Williams
15	C.M.B.	Color Me Badd
16	BEAUTY & THE BEAST (OST)	Various
17	EMPIRE	Queenstown
18	DIAMONDS & PEARLS	Princes & NPG
19	IT'S ALL ABOUT TO CHANGE	Tina Turner
20	OOOOOOHHH... ON THE TLC	LaFace
21	LOVERS LANE	MC Brains
22	USE YOUR ILLUSION II	Guns N' Roses

C Club

f o c u s

BREATHLESS

Club Breathless, Friday night, 9.30pm to 3am, at Paradise Circus, Birmingham.

Capacity/PA/Special Features 600/5K JBL/monthly newsletter with local club news.

Door Policy "Our crowd is 20-plus and we try to keep trainers and hats away. The club is underground and we've kept the original decor, Seventies tack, which is quite kitsch" — Nigel Blunt, joint promoter/licensee.

Music Policy Mainly house with some garage tunes. "We don't play any hardcore house, techno or rave — it's outlawed" — Nigel Blunt.

DJs Regular DJs — DJ Dick, Neil Macey, Scott. Guests include Slam, Rosco, Jeremy Healey, Terry Farley. Regulars participate in DJ swaps with other clubs such as Back To Basics, Kinky Disco and Le Boy in Paris.

Spinning Original Rockers 'Push Push'; Electrice 101 'Industrial Gospel Revenge EP'; Evolution 'Cover Up EP'; Ralph Rosario 'Flaco Ritmo'; Second Wave 'Let The Groove Move'.

DJ's View "We're upfront and innovative. The odd track we play might get in the chart eventually — if it does we won't play it again" — DJ Dick.

Promotions View "Structurally, the club is brilliant. It has a dipped dance floor, bars all round and a quiet area. The music's really good." — Jean Branch, East West.

Average Ticket Price £6; £5 for members.



● ELECTRICE 101

Nightlife 10

TW	LW		
1	(1)	I'M RUSHING — Bump	(Good Boy)
2	(3)	GROOVY BEAT — DOP	(Guerrilla)
3	(4)	CAN YOU FEEL IT — Chez Damier	(KMS)
4	(15)	DO YOU WANT IT RIGHT NOW — Degrees Of Motion	(ftr)
5	(5)	GOOD THING — Dayeene	(Faze 2)
6	NEW	THE PRESSURE (REMIXES) — Sounds Of Blackness	(A&M)
7	NEW	RAVING I'M RAVING — Shut Up And Dance	(SUAD)
8	(10)	DIRTY GAMES — Groove Committee II	(US Nu Groove)
9	(2)	CAT DECOR — Passion	(Tag)
10	NEW	WE NEED MUSIC — Keytronics Ensemble	(irma)



A guide to the most essential new club tunes as featured on 1FM's "Essential Selection", with Pete Tong, broadcast every Sunday between 7-8pm. Compiled by "Vibe" returns from the weeks most in demand pieces. Shops used: City Sounds/Viny Zone/Black Market (London), Eastam Floor/Underground (Manchester), 23rd Precinct (Glasgow), 3 Beat (Liverpool), Warp (Sheffield).

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	Label	
	Cat No	
EVER	Warner Home Vid	PES 12220
ppy Side	PolyGram Video	0844943
less	Virgin	VVD 7003
INE	Walt Disney	D 202293
ak	BBC	08CV 4750
	BBC	08CV 4749
		Walt Disney
		D121222
Varner	Home Video	PES 12039
		CIC
		VHR 2496
	Walt Disney	D209132
	Polygram Video	0839103
LORV	Foxvideo	1902
		Columbia
		CVR 22461
Life	BMG Video	791236
I	BBC	08CV 4653

love
y life"

Productions

) will go to:

8JU

TS Shop

f o c u s

Shop Mighty Force, 26 Barts Arcade, Fore Street, Exeter (26ft x 12ft)

Specialist Areas All dance except hip hop and reggae which is unpopular locally. Stocks local mags, *ID*, *Mixmag Update*, is the local ticket agent and runs own label which has worked with The Aphex Twin and Schizophrenia. "Stock revolves around house/garage/techno/balearic — whatever we think is good at the time" — Mark Darby, partner.

Manager's View "We've got walls of white labels — there's a lot coming down from Bristol. We look for positive, happy tunes — there's too much bad techno going on. We're running down UK music in favour of other countries: Italian/Dutch acid/Japanese

jazz/German trance are good" — Mark Darby.

Distributor's View "Mark has managed to get a reputation for carrying all the really new tunes. He knows exactly what he wants and he specialises in hardcore and piano/techno. He likes as many white labels as he can get" — John Knight, Southern Record Distribution.

DJ's View "Mighty Force is absolutely majestic — the best vinyl you can get — better than London. If you want to find out about a tune, they'll tell you; they're house experts. In London some of the blokes have got a bad attitude, there's a high demand and things are usually sold out. You get what you want at Mighty Force and the prices are good" — Dom Jacobson.

MIGHTY FORCE

Label Title

- 1 **DEEPLY DIPPY** Rg
- 2 **SAVE THE BEST F**
- 3 **BREATH OF LIFE**
- 4 **WHY** Annie Lennox
- 5 **MONEY DONT M**
- 6 **TO BE WITH YOU**
- 7 **FINALLY** Ce Ce Pe
- 8 **WEATHER WITH**
- 9 **YOU'RE ALL THAT**
- 10 **YOU TALK SHAD**
- 11 **LET'S GET ROCKE**
- 12 **JOY** Soul II Soul
- 13 **DO NOT PASS MI**
- 14 **AM I THE SAME**
- 15 **HUMAN TOUCH**
- 16 **VIVA LAS VEGAS**
- 17 **STAY** Shakespeare's
- 18 **TIME TO MAKE Y**
- 19 **RING THE BELLS**
- 20 **THE LIFE OF RILE**
- 21 **LOVE YOUR SM**
- 22 **HOLD ON MY HE**
- 23 **MORE THAN LOVE**
- 24 **MAKE IT WITH Y**
- 25 **EXPRESSION SALT**

TOP 10 B

Label Title

- 1 **YOUR SONG**
- 2 **WOMAN IN CHAIN**
- 3 **LITTLE BIRD**
- 4 **EVEN FLOW**
- 5 **NEVER STOP**
- 6 **ONLY LIVING BOY**
- 7 **HANG ON IN THER**
- 8 **GET TO GRIPS**
- 9 **THAT LOVING FEEL**
- 10 **TWISTELLA**

The following records are based on singles sales chart, figures in black

US TO

Label Title

- 1 **SAVE THE BEST FO**
- 2 **TEARS IN HEAV**
- 3 **JUMP** Kris Kross
- 4 **BOHEMIAN RH**
- 5 **MASTERPIECE,**
- 6 **MAKE IT HAPP**
- 7 **AIN'T 2 PROUD:**
- 8 **MY LOVIN' (YOU**
- 9 **BEAUTY AND THE**
- 10 **BREAK MY HEA**
- 11 **REMEMBER TH**
- 12 **HAZARD** Richard
- 13 **I CAN'T DANCE**
- 14 **LIVE AND LEAR**
- 15 **EVERYTHING C**
- 16 **HUMAN TOUCH** B
- 17 **I'M TOO SOE**
- 18 **TO BE WITH YOU** M
- 19 **ONE U**
- 20 **WE GOT A LOVE THANG** Ce Ce Peniston
- 21 **GOOD FOR ME** Amy Grant
- 22 **JUSTIFIED & ANCIENT** The KLF feat Tammy Wynette
- 23 **THE ONE YOU NEEDED** Jody Watley
- 24 **IMAGINE D DIED AND** Bryan Adams
- 25 **THINKING BACK** Color Me Badd

Charts courtesy Billboard. 18 April 1993 & Arrows are awarded to those products demonstrating the greatest stability and sales gain

Cool Cuts

- | | | | | |
|----|-----|-----------------------------|---|-----------------------------------|
| 1 | NEW | RIDE ON THE RHYTHM | Louis Vega & Mark Anthony | Atlantic/East West |
| 2 | NEW | SO RIGHT | K-lass | Jumpin' & Pumpin' de/Construction |
| 3 | NEW | PAPUA NEW GUINEA | A Future Sound Of London | ZTT |
| 4 | NEW | FEAR OF THE FUTURE | EP Shades Of Rhythm | Good Boy |
| 5 | NEW | I'M RUSHING | Bump | Good Boy |
| 6 | NEW | GOOD THING | EP Daytime | Shut Up And Dance |
| 7 | NEW | RAVING I'M RAVING | Shut Up And Dance | X-Gate |
| 8 | NEW | SILENCE | Acorn Arts | Rhythm King |
| 9 | NEW | FIND 'EM FOOL | EM FORGET 'EM'S Express | Heavenly Acid |
| 10 | NEW | BREAD LOVE & DREAMS | A Man Called Adam | US Nu Groove |
| 11 | NEW | WEATHERLY'S WEEKENDER | Flowered Up | Rhythm King |
| 12 | NEW | DISCO ELEMENTS | EP Various Artists | US Nu Groove |
| 13 | NEW | DIRTY GAMES | Co/voe Committee I | Rhythm King |
| 14 | NEW | DAUNCE WHAT IT IS ABOUT YOU | The Beatmasters | US Nu Groove |
| 15 | NEW | 3 YEARS, 5 MONTHS & 2 DAYS | IN THE LIFE OF Arrested Development | Cooltempo MCA |
| 16 | NEW | ON MY WAY | Mf Fingers | White label |
| 17 | NEW | THE POWER OF KNOWLEDGE | EP Mr Monday | White label |
| 18 | NEW | LOVE BEATS | The Invisible People | Rising High |
| 19 | NEW | REACH RHC | Excellent song and good production on this UK house track | Yum Yum Boogie Food |
| 20 | NEW | KEEP ME COMIN' | Kenyata | Yum Yum Boogie Food |

Thanks to City Sounds, B Proctor St. London, Flying, Kensington Market, Kensington High St. London, and Zoom, 183 Camden High St. London NW1.

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- | | | | | | | | | | | | | | | |
|----|-------------------------|-----------------|-------------|--------------|-------------------------|-----------------|----|--------------------------|-------------------------|-------------|----|--------------------------|---------------|-------------|
| 4 | RM DANCE UPDATE | Atlantic | 43 | NOTHING ELSE | MAI I D'NS, Metrolite | 184933 | 18 | LOOK UP | THE UPWAY, Sophie Basso | Virgin | 41 | EMPIRE | Quashee | EMI |
| 5 | IF YOU GO AWAY | AKOTB | Columbia | 44 | IF YOU GO AWAY | AKOTB | 19 | BEAUTY & THE BEAST | (OST) Various | Walt Disney | 42 | EMPIRE | Quashee | EMI |
| 6 | DIAMONDS & PEARLS | Prinsa & NPG | Paslay Park | 45 | DIAMONDS & PEARLS | Prinsa & NPG | 20 | COOLEYHIGHHARMONY | Beauty 3 Men | Motown | 43 | EMPIRE | Quashee | EMI |
| 7 | SMELLS LIKE TEEN SPIRIT | Nivarna | Geffen | 46 | SMELLS LIKE TEEN SPIRIT | Nivarna | 21 | DANGEROUS | Michael Jackson | A&M | 44 | DIAMONDS & PEARLS | Prinsa & NPG | Paslay Park |
| 8 | HIGH | The Cure | Fiction | 47 | HIGH | The Cure | 22 | WAKING UP THE NEIGHBOURS | Bryan Adams | Elektra | 45 | DIAMONDS & PEARLS | Prinsa & NPG | Paslay Park |
| 9 | WHAT GOES AROUND COMES | Goggles | Cutting | 48 | WHAT GOES AROUND COMES | Goggles | 23 | UNFORGETTABLE | Nazaria Cole | Elektra | 46 | DIAMONDS & PEARLS | Prinsa & NPG | Paslay Park |
| 10 | TOO MUCH PASSION | The Smithereens | Capitol | 49 | TOO MUCH PASSION | The Smithereens | 24 | THE COMFORT ZONE | Vanessa Williams | Wing | 47 | IT'S ALL ABOUT TO CHANGE | Trans 3 | Warner Bros |
| 11 | CAN'T CRY HARD ENOUGH | Willena Bros | Water Bos | 50 | CAN'T CRY HARD ENOUGH | Willena Bros | 25 | C.M.B. | Color Me Badd | Giant | 48 | ODDOOOHHH... | ON THE TLC | TLF |
| | | | | | | | | | | | 49 | LOVERS LANE | MC Brains | Motown |
| | | | | | | | | | | | 50 | USE YOUR ILLUSION II | Guns N' Roses | Geffen |

directory

out on monday

James Hamilton reviews the week's releases



MELLOW STATE
'Save Me'
(WEA Y25677)
Although from 803 State territory, choppy chanting *Mellowstate* Andrew Hall & Dave Connolly's debut has been given the Chicago treatment on 12-inch with Eric Miller's sturdy stonking, plinking and popping 120.80pm *E Smoove's Groovy Mix* and instrumental, plus Maurice Johnson's more Ce-Peration style rambling girl sang bumpie looping 118.90pm *Maurice's Underground Mix* and Dub. On seven-inch, it's an unrecognizable Neil (No-Ju) Judd's maled insistently vocal 0-129.76pm *He-NRG pop-chant!*

SHUT UP AND DANCE featuring Peter Bouncer
'Having 'Im Raving'
(Shut Up And Dance Records SDAJ2 30, via Pinnacle)
Not out for three weeks but far too hot to hold, a future crossover smash for sure, this is nothing less than a paraphrase of Marc Cohn's 'Walking In Memphis' — in which 'tuba sounds shoes' become 'tuba shoes' among other logical changes as it episodically spaces between delicate acoustic piano and bleeping skittery 120.90pm beats! Without mournful Peter, the top's jerky stank 0-124.4-09pm 'Run-aways' rap is a gem warning to the kids who rough it on the street in London.

COOL JACK
'Just Come'
(Italian Black Moon BM 004)
Never a notable seller when first but getting sustained play from certain jocks now, DJ Angelino Albano and Venz's synth swirled bubbling jiggly club throbber has 'just come with me, and you will see.' breathily moored by Thomas Hook and bursts of Pink Floyd-ish yowling guitar, in 121.90pm Little Extended Mix, 121.9-020pm Pink Devil, 0-121.170pm Green Angel and 0-122.80pm Pink Vespers. Another 'Ride Like The Wind' in the making?

CHEZ DAMIER
'Can You Feel It'
(US KMS Records KMS 035)
A refreshingly different creation by Chez (with help from the likes of Marc Kinchen), who's right 'at home' (on Kevin Saunderson's Detroit label), this anxious breathily gay nagged breezily plinking unusual samba-style leaper has 123.2-129.190pm Vocal Club, 0-129.190pm Dub and organ chorused stinking 0-122.90pm M.K. Dub Mixes, plus the brightly swirling 124.90pm 'A 2's Step'.

QUEEN LATIFAH

'How Do I Love Thee'
(US Tommy Boy TB 524)
Not only the poetic title rings the changes, as New Jersey's rap queen with new maturity whippers sensually through a sleekly swayed, flanked and tapped Tina Turner jazz infill in 117.70pm Extended Club, Instrumental, 118.150pm LP, 117.4-117.20pm Radio, subtly duty putting 119.20pm Deep House and Deep House Dub Mixes, superb subtle class conceived by DJ Mark The 45 King.

KEY TRONICS ensemble featuring ELISE

'We Need Music'
(Italian IRMA case di piramidine Records ICP 031)
From the guy who also behind such similarly named acts as Kokorotronics, Kekko Montefiore's latest collaboration is a simple beefily jiggling jaunty carterian in soulful girl crooned catchy 123.8-09pm House Vocal or vocal-less 124-020pm The Needist, Instrumental and Without Music Mixes, clavating a sitr.

GROOVE COMMITTEE II

'Dirty Games'
(US Nagroove NG 103)
Punctuated by a familiar diva's screeching title line, this piano plinked stately thumping 122.50pm House Isper in Club and acappella started Dubb Mixes, coupled with the Nile Rodgers-type guitar jiggled friskily bounding 124-09pm 'I've Got To Feel It' and mono-noirish lurching 115.40pm 'Just Play The Music', all assembled by Victor Simonetti.

KINGDOM COME

'Groovy Baby'
(Canadian Strobe Records ST-009)
Created by Ron Allan, this 'It's groovy, groovy baby, it's outrageous' punctuated anaerobic leaping and fluting jazz-wiggly 122.50pm jazz-kunk carterian is simply flipped by the a-ho-ist 'we are happy people' charmed loping 0-120.30pm 'Jungle Bliss'

HUMORIZER

'So Many Ways'
(Epic 2-127AZ2, via Total/BMG)
A collaboration between Ohmy bassist DJ/producer Joe Field and L.A. Mix's Les & Emma Adams, this hotly diva produced exotically jingling and thumping energy rave gallop in 0-135-00pm Bongo and 0-135.1-00pm Bongo Vocal Mixes in the second release on Pulse-8's new logo, getting even Pete Tranc! excited!

LOFTIS IV

'Searchin 4 Love'
(US D.J. International Records DJ 818)
Created by Craig S. Loftis and moaned by Melvin Colvard, this snappily throbbing brick chugger is in infectious 124.70pm Club, Radio, sparsely patterning instrumental and meandering 0-123-124.7-00pm Cream Mixes.

PETE ROCK & C.L. SMOOTH

'They Reminisc Over You (R.I.O.V.)'
(US Elektra 0-66445)
Confusingly introduced, the jazzy sax doodled sinuous rolling 0-101.80pm languid rap instrumental too is coupled with their previous 'All Souled Out' EP's fanfare intro — you might expect 'It's a Man's, Man's, Man's World' to follow — lusciously funky tapping 'The Creator' in 0-115.80pm Vocal and Instrumental EP Mixes plus a new more hypnotic trancier light 115.80pm 'Creator Slide To The Side' (Radio, Instrumental and Rubbing Eng. Tutti).

AARON HALL

'Don't Be Afraid'
(US Sound Of Urban Listeners MCA12-45434)
Due here with a competition winning Pressure Point remix, the Steve Wonder-ish R&B singer's Hank Shocklee co-created Clinton-esque P-funk chugger from the Juice' sound track is selling already in Bronx Squad remix 102.20pm Nasty Man's Groove and Instrumental plus its 101.50pm Album Version.

GUY COSTLEY

'Somebody Here'
(US Movin' Records MR017)
Kraft in check by its bumpily thugging beat, this frenetic chocky-martini pop gallop lurches No. 0-119.70pm *Somebody's In The House*, Guy's in The House, Guy's Dub and more inspirational less urgently leaping 112.80pm Traditional Gospel Mixes.

JAMURSON — The Legacy Continues

'Got To Give It Up'
(US Happy Records HR1001)
Not the Marvin Gaye side, this female title trio punctuated, phoning keyboard plinked and linking lines recycled bassline instrumental shuffle. It is in 121.7-121.90pm Underground Resistance 121.70pm Late Night, Mini Controller and 0-121.60pm Agent X Mixes, on Underground Resistance's new Detroit based logo.

TERRORIZE

'Just A Feeling'
(Hamster Records T2ESTER 1, via Total/BMG)
Originally promoted with different B-side tracks on his Hallel Band, Hardcore Noise Records, Shaun Leary's sleep snarled and girl waisted brisky chucky 126.3-125-135.50pm bounding raver 125.5-135.70pm '7 Mix' has the distinction of first produced following 120.80pm 'It's A Tough Beat' as his new.

A TRIBE CALLED QUEST

'Scenario'
(A&J Live J022)
The huskily rapped lyrics really stand out from this slickly chugging jiggler, buoyantly received by the Young Disciples in the A-side 0-1-020-110.70pm 7 Mix, M.C. 0-101.80pm 12 Instrumental Remix, 0-101.80pm Young Nations Mix and Young Nation Instrumental, flippid by Quest's own sub-sub-sub lurching 102.2-102.60pm Remix, 102.60pm Remix Instrumental, 101.70pm LP Mix and LP Instrumental.

PAT & MICK

'Shake Your Groove Thing'
(PWL International PWT 233)
The Capital FM presenter's with annual HWP A London Club charity benefiting more for Easter of a vintage disco hit is of Peaches & Herb's 1979 gallop, with pop-aimed rollicking 0-127.50pm Extended Techno Inc. call-out and 127.50pm 70s Retro Mixes plus the bleeping seasonal 127.80pm 'Eggs-tra-ganizer'.

D.J. NEMESIS

'Jamm Attakk Rave Beats Volume One'
(Music Of Life STARMAX 3, via Pinnacle)
Now using a new pseudonym, Simon Hama's successor to his 'Beats, Breaks & Scratchers' album series of purpose-built short break beats (designed for use by mixing jocks and producers) is actually much as before, and not as utopiano as its title might suggest, with the 124.60pm 'Hardcore Piano Beats', 117.60pm 'Tuff Stuff', 122.80pm 'Soaked Out', 0-124.60pm 'Back Picture', 119.50pm 'Beats Of Life', 113.50pm 'Jazzy Drums', 127.50pm 'Gypsy Beats', 126.50pm '123.60pm 'Shake It In Good in its own right, 99.80pm 'Dub Beats', 97.80pm 'Mellow Madness', 121.60pm 'Low Voltage Swing', 128.90pm 'Sonic Shakedown', 129.90pm 'Bazooka Beats', and 111.70pm 'Rite'.

MORE DJ DIRECTORY ON P8

LINDY LAYTON
'(It'll Be A) Freak For You'
(Dental DENTX 2141, via Pinnacle)
Produced now by Steve Mack McOutcheon on her new label, Lindy renews Royale Delle's jantily lurching 120.20pm catchy club classic from 1985 in vintage style Froak Mix and EdB, exclusive On-Some Mix and Dub, Suite introed Extent Mix and samba tinged plinking My Pusha Mix treatments, a likely bit.

RM DANCE UPDATE 5



LEVIN	Warner Home Vid	PES 12220
ppv Side	PolyGram Video	084843
ness	Virgin	VD 1003
JNE	Walt Disney	D20292
ak	BBC	BBCV 4750
	BBC	BBCV 4749
	Walt Disney	D21132
	Warner Home Video	PES 12039
	CIC	VHR 2496
	Walt Disney	D209132
	Polygram Video	0839103
LORY	Foxvideo	1802
	Columbia	CVR 22461
Life	BMG Video	791235
J	BBC	BBCV 4653

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y life"

Productions
) will go to:
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hot vinyl

buzzing
on promo & import

SHEER BRONZE 'Walkin' On' (White Label). An excellent C&C style piano disco number. A very strong song, aggressively wailed, that should be a massive nationwide success..... **JJ**

QUEEN LATIFAH 'How Do I Love Thee?' (US Tommy Boy). Sounding more like Deee-Lite than Queen Latifah, this very laidback effort is composed and produced by the rapper herself. Hard to categorise but a joy to listen to, it has hot latin piano with smoochy sax battling over a 45 King-style break beat while Latifah adds a highly suggestive commentary. Its epic qualities are enhanced by the nine-minute mixes. More please!..... **TF**

TWO SHINY HEADS 'Let's Go' (Guerrilla promo). Produced by London DJs Phil Asher and Roy Whitard, this inventive cut combines the traditional Guerrilla balearic sound with a charming mid-Eighties D-Train-style disco feel..... **JJ**

SONIC EXPERIENCE 'Protein (Remixes)' (Strictly Underground promo). This 12-inch takes the only record with enough bass to shake all three floors of The Eclipse and mashes it up into four brilliant remixes. There is something for everyone who likes hardcore with funky beats, bleeps, bass and breaks. With the original included, this gets 10 out of 10. Hallelujah!..... **MA**



● QUEEN LATIFAH



● ISOTONIK

ISOTONIK 'The Isotonik EP' (Orange Records promo). An excellent follow-up to 'Different Strokes'. The stand-out tune is 'Everywhere I Go' with its pacy breakbeats, choppy piano and clonking bass. It is flipped by the slower Paris Grey sampling 'Let's Get Down' and the haunting 'Rush'. This is destined for moga hitdom..... **MA**

DISCO ELEMENTS 'Volume One' (US Azuli). Another dose of high quality from the label responsible for Chocolate Future. Capitalising on the rising interest in old-school disco, each track transforms an old club chestnut without ever becoming too derivative. Stand out track is 'Mysteries Of The Loop', already heavily played on Kiss. Other notables are the D-Trainish 'Keep On Keepin' On' and 'Running'. Very New York..... **TF**

NUSH Untitled (White Label). Contains a hugely atmospheric strings intro that will suit all "arms in the air" clubs down to a tee. Nothing else is known about this mysterious but attractive 12-inch..... **JJ**



● D-TRAIN influences on 'Let's Go' & 'Volume One'

ANDRE LEON 'Promise' (Debut promo). In numerous mixes — some far better than others — this is one of those rare cuts that manages to combine the energy of hardcore with the spirit and soul of garage. Is this one of the first ever middle-core records?..... **JJ**

Singles selectors: Mark Archer (of Altern 8), Judge Jules, Tony Farsides.

Label	Cartoon
HEEVES	Warner Home Vid PES 1220
Happy Side	PolyGram Video 0844543
ness	Virgin VVD 1003
ONE	Walt Disney D 202292
Peak	BBC BBCV 4750
	BBC BBCV 4749
	Walt Disney D211322
Warner Home Video	PES 1009
	CIC VHR 2486
	Walt Disney D209133
	Polygram Video 0839103
GLORY	Foxvideo 1902
	Columbia CVR 22461
I Life	BMG Video 791236
N	BBC BBCV 4653

give peace a dance
volume **3**
psychotic reactions

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A HOMEBOY, A HIPPIE AND A FUNKI DREDD
THE HYPNOTIST • MOBY • PSYCHO SLAPHEAD
SHEEP ON DRUGS • VINYL VANDALS
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People

- 1 **DEEPLY DIPPY** R
 2 **SAVE THE BEST**
 3 **BREATH OF LIFE**
 4 **WHY** Anne Lennox
 5 **MONEY DON'T M**
 6 **TO BE WITH YOU**
 7 **FINALLY** Ce Ce Pe
 8 **WEATHER WITH**
 9 **YOU'RE ALL THA**
 10 **YOU** Ten Sharp
 11 **LET'S GET ROCKI**
 12 **JOY** Soul II Soul
 13 **DO NOT PASS M**
 14 **AM I THE SAME**
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 16 **VIVA LAS VEGAS**
 17 **STAY** Shakespeare
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 20 **THE LIFE OF RILLA**
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 22 **HOLD ON MY HE**
 23 **MORE THAN A TH**
 24 **MAKE IT WITH U**
 25 **EXPRESSION** Salt

TOP 10 B

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 3 **LITTLE BIRD**
 4 **EVEN FLOW**
 5 **NEVER STOP**
 6 **ONLY LIVING BOY**
 7 **HANG ON IN THE**
 8 **GET TO GRIPS**
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The following records are solid singles sales charts. Figure in brackets

US TO

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 7 **AIN'T 2 PROUD**
 8 **MY LIDOWN** YOU'F
 9 **BEAUTY AND THE B**
 10 **BREAKIN' MY HEA**
 11 **REMEMBER TH**
 12 **HAZARD**, Richan
 13 **I CAN'T DANCE**
 14 **LIVE AND LEAR**
 15 **EVERYTHING C**
 16 **HUMAN TOUCH**
 17 **I'M TOO SE**
 18 **TO BE WITH YOU**
 19 **ONE, U**
 20 **WE GOT A LOVE THING**, Ce Ce Peniston
 21 **JUST FOR ME**, Amy Grant
 22 **GODD F AND**, The KLF
 23 **FM THE ONE YOU NEED**, Jody Watley
 24 **THAT YOU'D DIED AND**, Bryan Adams
 25 **THINKIN' BACK**, Color Me Badd



Mystical Units
 "All our tunes are about power and excitement, we won't make any compromises. This is the ultimate hardcore track," announce Mr Mystical and The Evil Edge. These are the two London lads behind the juddery hardcore track 'Positively Evil Remix', for which they've cheekily sampled the pounding operatic music once used to promote a Seventies aftershave.

Their musical career started last October when they independently released their debut EP, 'Positively Evil', as a white label. "It got a lot of attention from DJs, then it was picked up by Ruff Quality. So now we're re-releasing the original track with two remixes," explains Mr Mystical. There's not a huge amount of difference between the three tracks, but the Babyron Mix with its groovy snatches of ska vocals is the quirkiest. Why the tags? Is this the dawning of heathen hardcore? "We wanted a rapper on the track but the guy was too scared. He thought we were devil worshippers... not true at all!"

But in true Altern 8 style, they've got "scam" written all over them. "Yes, we want to keep our names and backgrounds anonymous. But we'll do it better than Altern 8... we've got a greater sense of irony and humour."

Sandra Dunkley

'Positively Evil Remix' is released by Ruff Quality on April 27

Mighty Force

Mighty Force pushed trash metal on an unsuspecting dance scene years before The KLF had the nerve to try it. "Me and Simon were listening to Peel one day, and he played a Hellbastard track. I just thought a sample of that would sound mad over a chunky techno beat. So we did it," explains Liverpoolian Adam West. Spookily enough, 'Thrashing A Dead House', West and Bournemouth-born Simeon Davies' scary 1988 debut, also featured '3AM Eternal' stars Extreme Noise Terror.

'Hypnovel', Mighty Force's impressive debut long-player, bears little evidence of a predilection for guitar noise. Despite being signed to Britain's premier nosebleed trash label, Earache, the album squeezes elements of new beat, techno and ambience in its mighty grasp.

"We put a few demos out and they came straight back to us," says West, explaining the unlikely team-up with Earache, which has since set up a dance subsidiary for the band. Davydd Chong

'Hypnovel' is released by SubBass/Earache on April 27

MC Mikee Freedom

MC Mikee Freedom is looking for justice with the release of his new single, the ebullient regga house pounder 'Set You Free'. The motormouth behind Nomad's chart stormer 'I Wanna Give You Devotion', the 22-year-old Bristolian remains unhappy about events which followed its success. His replacement on Top Of The Pops' Christmas Show for starters. "I was glad the single broke me through," he says, "but I was disappointed at the way I was treated."

Bad timing, plus a little twist of fate, prevented his first record — a cover of 'Love Don't Live Here Anymore' on Dave Pearce's Reachin' label — from being a hit. Yep, Double Trouble came up with the same idea. But Mikee is shrugging it all off. Plugging away at his debut LP, 'Hope Of Freedom', with a view to working with Seal, the future looks sweet. Davydd Chong



'Set You Free' is released by TEK on April 20

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10 RM DANCE UPDATE

18 LOOK OF THE DROW , Sophie Passy 19 BEAUTY & THE BEAST (OST), Various 20 COOLEYHIGHHARMONY , Boyz II Men 21 DANGEROUS , Michael Jackson 22 WAKING UP THE NEIGHBOURS , Bryan Adams 23 UNFORGETTABLE , Natalie Cole 24 THE COMFORT ZONE , Vanessa Williams 25 C.M.B. , Color Me Badd	26 IF YOU GO AWAY , NG20 27 DIAMONDS & PEARLS , Prince & NPG 28 SMELLS LIKE TENE SPIN , Nirvana 29 HIGH , The Cure 30 WHAT GOES AROUND COMES , Giggles 31 TOO MUCH PASSION , The Smithereens 32 CAN'T CRY HARD ENOUGH , Williams Bros	33 EMPIRE , Queensrÿche 34 DIAMONDS & PEARLS , Prince & The NPG 35 IT'S ALL ABOUT TO CHANGE , Travis 36 OOOOOOHHH... , On the TLC 37 LOVERS LANE , MC Brains 38 USE YOUR ILLUSION II , Guns N' Roses
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Lee Newman and Michael Wells collect record contracts like they are going out of fashion. They have seven UK deals alone for their various projects which include GTO, John And Julie, Tricky Disco, Church Of Extacy, Signs Of Chaos, plus a few other scams they are keeping under wraps for the moment.

The south-west London-based couple are self-professed workaholic technoheads. "We can produce two or three tracks a week," says Lee. "One single label could not cope with our output. We would just end up sitting around twiddling our thumbs."

Their latest work to appear on vinyl is 'Elevation', the third GTO single.

Lee says GTO is their biggest project; the letters are an abbreviation for Greater Than One, their original group which released a string of experimental electronic music LPs during the Eighties. "GTO is about quality techno tracks that are forward looking," she says.

'Elevation' lives up to that claim. It is most accessible in its ideas-crammed inspirational Sonic Love Mix, which in places sounds similar to their groundbreaking debut, 'Pure'. There is also a tougher Troll Mix, while the follow-up remix 12-inch includes a wild version by the MNO team responsible for Digital Orgasm and Praga Khan. The word "lazy" is not in their dictionary. Andy Beavers



"I like to think the vinyl we do threatens people," says Gary Cobain of Jumpin' and Pumpin's techno-dub adventurers The Future Sound Of London. Along with partner Brian Dougans he's currently issuing an irresistible musical menace with the mellow bass-shaking monster 'Papua New Guinea'.

Starting as video jingle makers for MTV, the duo went on to produce a series of "white trash" industrial releases under the name Twitch. But it's as creators of hardcore anthems like 'The Pulse' EPs and Smart System's 'The Tinger' that Brian and Gary earned their reputation for the rougher side of rave.

"We've moved away from hardcore which is why we haven't been able to follow up 'The Tinger,'" confesses Gary. "By the time we release the next one anything could happen. Who knows, it could be a thrash record!" Jumpin', pumpin' and, er, thrashin'! Now there's a concept.

Martin Pearson

The Future Sound Of London



Papua New Guinea is released by Pumpin' & Jumpin' on April 20.



angie giles

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RM DANCE UPDATE 11

Label	Cat No
HEVES Warner Home Vid	PES 12220
appy Side PolyGram Video	084843
Iness Virgin	VVD 9003
ONE Walt Disney	D 20223
Peak BBC	BBCV 4750
BBC	BBCV 4749
Walt Disney	D21132
Warner Home Video	PES 12039
CIC	VHR 2498
Walt Disney	D209132
Polygram Video	0839103
GLORY FoxVideo	1902
Columbia	CVR 22461
Life BMG Video	791236
N BBC	BBCV 4653

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beats & pieces

- 1 **DEEPLY DIPPY** R
 2 **SAVE THE BEST**
 3 **BREATH OF LIFE**
 4 **WHY** Annie Lennox
 5 **MONEY DON'T M**
 6 **TO BE WITH YOU**
 7 **FINALLY** Ce Ce Peniston
 8 **WEATHER WITH**
 9 **YOU'RE ALL THA**
 10 **YOU** Ten Sharp
 11 **LET'S GET ROCK!**
 12 **JOY** Soul II Soul
 13 **DO NOT PASS M**
 14 **AM I THE SAME**
 15 **HUMAN TOUCH**
 16 **VIVA LAS VEGAS**
 17 **STAY** Shakespears
 18 **TIME TO MAKE**
 19 **RING THE BELLS**
 20 **THE LIFE OF RIL**
 21 **LOVE YOUR SM**
 22 **HOLD ON MY HE**
 23 **MORE THAN LOV**
 24 **MAKE IT WITH I**
 25 **EXPRESSION** Salt
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TOP 10 B

- 1 **YOUR SONG**
 2 **WOMAN IN CHAIN**
 3 **LITTLE BIRD**
 4 **EVEN FLOW**
 5 **NEVER STOP**
 6 **ONLY LIVING BOY**
 7 **HANG ON IN THEI**
 8 **GET TO GRIPS**
 9 **THAT LOVING FEEL**
 10 **THIS/RELLA**

US TO

- 1 **SAVE THE BEST**
 2 **TEARS IN HEAV**
 3 **JUMP** Kiss
 4 **BOHEMIAN RH**
 5 **MASTERPIECE**
 6 **MAKE IT HAPPEN**
 7 **AIN'T 2 PROUD**
 8 **MY LOVIN' (YOU'**
 9 **BEAUTY AND THE B**
 10 **BREAKIN' MY HEA**
 11 **REMEMBER TH**
 12 **HAZARD** Richard
 13 **I CAN'T DANCE**
 14 **LIFE AND LEAR**
 15 **EVERYTHING C**
 16 **HUMAN TOUCH**
 17 **I'M TOO SO**
 18 **TO BE WITH YOU**
 19 **ONE, U2** Island
 20 **WE GOT A LOVE THANG** Ce Ce Peniston A&M
 21 **JUST FOR YOU** Amy Grant A&M
 22 **GODFATHER & ANGEL** The KLF feat Tommy Wymethorpe MCA
 23 **I'M THE ONE YOU NEED** Jody Watley MCA
 24 **THOUGHT I'D DIED AND ...** Bryan Adams A&M
 25 **THINKIN' BACK** Color Me Badd Warner Bros

SITTING comfortably? This is the story of how **Jazzie B** misses out on a meeting with Mickey Mouse, The Soul II Soul mainstay turned down the offer of joining in **EuroDisney's** opening beano, we hear, when he found that he wasn't going to be flown over — you would have thought Dumbo could have given him a lift... But plenty of others will be tripping across to the continent for the massive **Mayday** rave in Berlin. The UK office has now lined up coaches with tickets at £32 for the return journey. All Mayday enquiries to Matt Craver on 081 806 2004... One of the UK acts on the day is **GTO** whose Lee Newman, aka **Technohead**, is working with German mag **Frontpage** to compile the first worldwide techno chart. All UK DJs should send charts or enquiries to Lee/Technohead on 081 545 0231... They may also care to contact **Global Dance Records** which is compiling a mailing list. Call Pete on 081 297 8074... And new house, soul and hip hop label **No Noise Recordings** is touting for names to add to their hardcore/techno or US/UK garage lists. Applications to Paul Fresh at 12 Duke Street, Bradford, West Yorkshire BD1 3QS... Power cuts at the **Southport weekender** meant even the special radio station



● NOMAD

went down... Meanwhile **Solar Radio** seems to be back to keep the soul vibes alive — could the station currently testing with tapes via the Astra satellite be the same as the late Eighties London pirate? We need to be told... **Westwood's** UK rap showcase will make a welcome break from label negotiations for many acts. **Hijack** are reported to be renegotiating terms with Warners while **The Cash Crew** have finally returned to **Vinyl Solution** after their spell with Virgin... Still on the rap tip, expect a new **Caveman** album in June. Interesting to hear how they fare without 'The Principle' Robbie Laskar... **Nomad** have lined up two live shows featuring dancing boys and more on April 17 at London's The Heaven and April 21 at The Fridge... Watch out for the new **L11 Louis** single on **Epic US** featuring the voice of a club bouncer... **The Ministry Of Sound** has US techno night on Good Friday featuring **Derek Jay** and **Moby**, while **Farley Jackmaster Funk** flies in for an old school special on Easter Sunday. More massive names drop into the MoS box on May 16 when **Knuckles** and **Morales** take the decks with PAs by **Kym Sims** and **Ce Ce Peniston**... **AND THE BEAT GOES ON!**

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GROOVY	
1	KATHY SLEDGE - TAKE ME BACK
2	ANIXUS - FEEL GOOD
3	FUTURE SOUND OF LONDON - PAPA NEW GUINEA (REMIX)
4	DSK - I'LL KEEP HOLDIN' ON
5	TFO - MEKANIKA (DEEP MIX)
6	E.V.O.E. - ES PA TI MI VIDA
7	KEYTRONICS FEATURING ELISE - WE NEED MUSIC
8	DOUBLE FM - ILLUSION
9	CYCLONE - SPREAD LOVE EP
10	BIOSPHERE - CYCLES OF LIFE

HARD AS HELL	
1	3RD PARTY - BE FREE
2	D'CRUIZE - GET A LIFE
3	PROJECT ONE - RUFFNECK EP
4	SL2 - ON A RAGGA TIP
5	NAM - START IT AGAIN
6	JAM & SPOON - TALES FROM A DANCOGRAPHIC OCEAN
7	CRIMINAL MINDS - BAPTISED BY DUB
8	T2 - 4
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 28 **WE GOT A LOVE THANG** Ce Ce Peniston A&M
 29 **JUST FOR YOU** Amy Grant A&M
 30 **GODFATHER & ANGEL** The KLF feat Tommy Wymethorpe MCA
 31 **I'M THE ONE YOU NEED** Jody Watley MCA
 32 **THOUGHT I'D DIED AND ...** Bryan Adams A&M
 33 **THINKIN' BACK** Color Me Badd Warner Bros
 34 **IF YOU GO AWAY** NKOTB Columbia
 35 **DIAMONDS & PEARLS** Prince & NPG Paisley Park
 36 **SMELLS LIKE TEEN SPIRIT** Nirvana Geffen
 37 **HIGH** The Cure Fiction
 38 **WHAT GOES AROUND COMES ...** Giggles Cutting
 39 **TOO MUCH PASSION** The Smithereens Capitol
 40 **CAN'T CRY HARD ENOUGH** Wilkins Bros Warner Bros
 41 **BEAUTY & THE BEAST (OST)** Various Walt Disney
 42 **COOLEYHIGHARMONY** Boys II Men Motown
 43 **DANGEROUS** Michael Jackson Epic
 44 **WAKING UP THE NEIGHBOURS** Bryan Adams A&M
 45 **UNFORGETTABLE** Natalie Cole Elektra
 46 **THE COMFORT ZONE** Vanessa Williams Wing
 47 **NAUGHTY BY NATURE** Naughty By Nature Tommy Boy
 48 **EMPIRE** Queenstrycie EMI
 49 **DIAMONDS & PEARLS** Prince & The NPG Paisley Park
 50 **IT'S ALL ABOUT TO CHANGE** Travis Tritt Warner Bros
 51 **OOOOOOHHH...** On the TLC, TLC LaFace
 52 **LOVERS LANE** MC Brains Motown
 53 **USE YOUR ILLUSION II** Guns N' Roses Geffen

TOP 30 MUSIC VIDEO

THE OFFICIAL **music week** CHART

Rank	Artist	Title	Category/Running time	Label	Cat. No.
1	NEW WET WET WET	High On The Happy Side	PolyGram Video 0844843		
2	MADNESS	Divine Madness	Virgin VVD 1503		
3	LISA STANSFIELD	Real Life	BMG Video 791236		
4	NEW MOTLEY CRUE	Decade Of Decadence	WMV 8536401293		
5	NEW BEAUTIFUL SOUTH	Pumpkin	PolyGram Video 0844803		
6	SIMPLY RED	Moving Picture Book	WMV 9031754343		
7	ROBERT PALMER	Video Addictions Island Visual Arts	0845383		
8	QUEEN	We Will Rock You	Music Club MC 2032		
9	QUEEN	Greatest Flix II	VC4112		
10	TEARS FOR FEARS	Tears Roll Down	PolyGram 0837603		
11	QUEEN	Box Of Flix	PMI MV89913243		
12	TOM PETTY	Take The Highway	BMG Video 791237		
13	TINA TURNER	Simply The Best	PMI MVD 9913083		
14	MADNESS	Complete Madness	4 Front/PolyGram 0837883		
15	JASON DONOVAN	Joseph Mega-Remix	PolyGram Video Single/16min 0842723		

Rank	Artist	Title	Category/Running time	Label	Cat. No.
16	QUEEN	At Wembley	PMI Live/1hr 15min MYP 9912593		
17	LUCIANO PAVAROTTI	In Hyde Park	PolyGram Video 0711503		
18	STATUS QUO	Rocking Through ...	4 Front/PolyGram 0810152		
19	RE WONDERSTUFF	Welcome To The ...	Polygram Live/1hr 25min 0838063		
20	ERIC CLAPTON	The Cream Of ...	4 Front/PolyGram 0838623		
21	ROD STEWART	The Videos 1984-1991	WMV 7599382833		
22	ERIC CLAPTON	24 Nights	WMV Live/1hr 30min 7599381933		
23	LUCIANO PAVAROTTI	Pavarotti	Music Club/Video Col MC 2003		
24	CARRERAS/DOMINGO/PAVAROTTI		PolyGram Video CFV 11122		
25	CLIFF RICHARD	Rock In Australia	Music Club/PMI MC 2056		
26	DANIEL O'DONNELL	Thoughts Of Home	Telstar TVE 1007		
27	OZZY OSBOURNE	Don't Blame Me ...	SMV 491032		
28	FOSTER & ALLEN	Souvenirs & ...	Telstar TVE1034		
29	RE ROXETTE	The Videos	PMI MYP 9913273		
30	RE KYLIE MINOIGUE	Let's Get To ...	PWL VHF 21		

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TOP 15 VIDEO

Rank	Artist	Title	Category/Running time	Label	Cat. No.
1	ROBIN HOOD - PRINCE OF THIEVES	Warner Home Vid Action/2 hr 17 min PES 12220			
2	NEW WET WET WET	High On The Happy Side	PolyGram Video Music/50 min 0844843		
3	MADNESS	Divine Madness	Virgin VVD 1503		
4	THE SWORD IN THE STONE	Walt Disney Music/2 hr 20:22			
5	RED DWARF II	Stasis Leak	BBC Sci-Fi/1 hr 30 min BBCV 4750		
6	RED DWARF II	Kryten	BBC Sci-Fi/1 hr 30 min BBCV 4749		
7	FANTASIA	Children's/1 hr 55 min Walt Disney 0211322			
8	GOODFELLAS	Drama/2 hr 19 min Warner Home Video PES 12039			
9	GHOST	Drama/2 hr 1 min CIC VHR 2496			
10	THE LITTLE MERMAID	Walt Disney Drama/1 hr 19 min D209132			
11	THE KRAYS	Drama/1 hr 55 min Polygram Video CVR 8039103			
12	YOUNG GUYS II - BLAZE OF GLORY	Foxvideo Action/1 hr 49 min CVR 22461			
13	FLATLINERS	Drama/1 hr 49 min Columbia VTR 22461			
14	NEW LISA STANSFIELD	Real Life	BMG Video Music/1 hr 791236		
15	PINGU - BARREL OF FUN	Children's/48 min BBC BBCV 4652			



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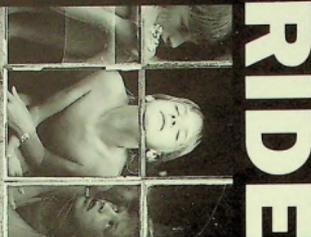
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24	NEW	GOVERNOR	Various
25	19	HOLD IT DOWN	Felic
		The Sensuous Things	
26	24	PRETEND WE'RE DEAD	Slash
27	NEW	EVEN FLOW	Felic
		Paul Jam	
28	20	MAKE IT WITH YOU	Columbia
		The Pasadenas	
29	22	HALLELUJAH '92	Ten
		Innet City	
30	31	SEPARATE TABLES	AKM
		Cris De Burgh	
31	NEW	STARTOUCHERS	DDC International
		Digital Organism	
32	NEW	COULD'VE BEEN YOU	Geffen
		Cher	
33	42	THE DISAPPOINTED	Virgin
		XTC	
34	31	I FEEL YOU	All Around The World
		Love Decade	
35	NEW	I WANT TO TOUCH YOU	Fonitona
		Catherine Wheel	
36	28	JESUS CHRIST POSE	AKM
		Soundgarden	
37	23	DO NOT PASS ME BY	Capitol
		Hammer (feat. Yasmine Hawkins/Tina Johnson)	



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		S12			Kym Sims
2	EVAPOR 8		22	NEW	SPREAD LOVE
	Atom 8				World Series Of Life
3	INJECTED WITH A POISON...	23	3	HOLD IT DOWN	
	Praga Khan feat. Jode 4 U			The Sensuous Things	
4	NEW	ULTIMATE TRUNK FUNK	24	21	I'M THE ONE YOU NEED
	Grand New Heavies			John Wiley	
5	BLISS TAKES YOU	25	NEW	RISIN' TO THE TOP	
	Babe			Ken Burke	
6	NEW	WANT TO TOUCH YOU	26	19	FINALLY
	Catherine Wheel			De Pe'erson	
7	3	JOY	27	11	I AM THE RESURRECTION
	Soul II Soul			The Stone Roses	
8	NEW	I'M COMIN' HARDCORE	28	19	GONNALLET YOU GO
	M.A.N.I.C.			Gied	
9	NEW	EVEN FLOW	29	NEW	FOLLOW ME
	Paul Jam			L.T.Taylor	
10	NEW	STARTOUCHERS	30	NEW	SAFARI (EP)
	Digital Organism			Benders	
11	NEW	SOMEDAY	31	NEW	COULD'VE BEEN YOU
	M People with Heather Small			Cher	
12	6	I FEEL YOU	32	25	REJOICING
	Love Decade			Ultra Male	
13	12	JESUS CHRIS'T POSE	33	28	FIELD OF DREAMS/...
	Soundgarden			The Brothers Grimm	
14	NEW	EVERYDAY	34	22	PASS THE MIC
	Anticapple			The Beastie Boys	
15	11	NIGHTTRAIN	35	NEW	TELL ME WHAT YOU WANT...
	Public Enemy			Frank Campbell	
16	NEW	MAKE IT HAPPEN	36	11	TELEVISION, THE DRUG...
	Marah Carey			Disorder Heroes Of Hollywood	
17	9	SWEET HARMONY (EP)	37	28	DEERY DIPPY
	Liquid			Right Said Fred	
18	4	HIGH (REMIX)	38	16	ALWAYS
	The Cure			Usain Soul	
19	8	HALLELUJAH '92	39	28	TAKE IT EASY (REMIX)
	Innet City			Cedric Wankinbarger	
20	21	PRETEND WE'RE DEAD	40	NEW	MY LOVIN'
	L7			En Vogue	

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63	NEW	TELL ME WHAT YOU WANT... TO GO	Overst
		Tommy Campbell	
64	38	WASTED IN AMERICA	Columbia
		Love/Hate	
65	50	DON'T LOSE THE MAGIC	Arista
		Shawn Christopher	
65	51	HUMAN TOUCH	Columbia
		Bruce Springsteen	
67	NEW	RIDE THE BULLET	Tom Son Ton
		Army Of Lovers	
68	40	TOO GOOD TO BE TRUE	MCA
		Tom Petty & The Heartbreakers	
69	NEW	SAFARI (EP)	440
		Benders	
70	NEW	RISIN' TO THE TOP	RCA
		Ken Burke	
71	40	MORE THAN LOVE	Previous Org.
		Webb Wild Wet	
72	40	MY LOVIN'	Earl West America
		En Vogue	
73	43	IT'S NOT A LOVE THING	EMI
		Geoffrey Williams	
74	40	AMERICA: WHAT TIME IS LOVE?	KIT Communications
		The KLF	
75	28	SLASH 'N' BURN	Columbia
		Manic Street Preachers	

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TOP 60 DANCE SINGLES

THE OFFICIAL music week CHART

WEEKS IN CHART	This Week	Last Week	Title Artist	Label (12") (Distributor)
1	NEW		ON A RAGGA TIP SL2	XL XLT 29 (W)
2		2	MUSIC TAKES YOU Blument	Moving Shadow SHADOW 11 (SRD)
3	NEW		I'M COMIN' HARDCORE M.A.N.I.C.	Union City UCR2 2 (SRD)
4	NEW		ULTIMATE TRUNK FUNK - THE EP Brand New Heavies	Profile PROFT 347 (P)
5		3	FIELD OF DREAMS/EXODUS ... Brothers Grimm	Production House PNT 036 (Self)
6		2	EVAPOR 8 Altern 8	Network NWK 38 (P)
7		4	INJECTED WITH A POISON/FREE. Praga Khan featuring Jade 4 U	Profile PROFT 347 (P)
8	NEW		RISIN' TO THE TOP Kam Burke	RCA PT 49104 (BMG)
9		3	JOY Soul II Soul	Ten TENX 350 (F)
10	NEW		SOMEDAY M People/Heather Small	Deconstruction PT 45370 (BMG)
11		11	GONNA LET YOU GO Greed	Dance Zone DZONE 001 (RTM/P)
12	NEW		FOLLOW ME JT Taylor	MCA MCST 1617 (BMG)
13	NEW		MAKE IT HAPPEN Manah Carey	Columbia 6579416 (S&M)
14		3	SWEET HARMONY Liquid	XL XLT 28 (W)
15	NEW		TELL ME WHAT YOU WANT ME TO DO Tevin Campbell	Qwest W 1027 (W)
16		4	I FEEL YOU Love Decade	All Around The World 12GLOBE 107 (BMG)
17	NEW		SPREAD LOVE World Series Of Life	A&M AMY 859 (F)
18	NEW		STARTOUCHERS Digital Orgasm	DDG international GOOD 13T (W)
18	NEW		EVERYTHING'S GONNA CHANGE Rusty	Stress 12RU1 1 (SRD)
20		3	HALLELUJAH '92 Inner City	Ten TENX 398 (F)
21		4	TAKE IT EASY Cedric Winkleburger...	Shut Up And Dance SUAD 23R (P)
22		16	NIGHTTRAIN Public Enemy	Def Jam 6578646 (S&M)
23	NEW		ROCKING DOWN THE HOUSE (REMIX) M7	Chill TUV 20R (APT)
24		13	REJOICING Ultra Nate	Eternal Y2 6477 (W)
25		17	CLOSE YOUR EYES Apen	Production House PNT 034 (Self)
26	NEW		EVERYDAY Anticappella	PWL Continental PWL 220 (W)
27		18	I'M THE ONE YOU NEED (MIX) Jody Watley	MCA MCST 1608 (BMG)
28		14	TAKE MY ADVICE Kym Sims	Atco B 8591T (W)
29		19	MURDER SHE WROTE Chaka Demus & Pliers	5th Avenue South FAST 9 (LJS/E)
30		19	ALRIGHT Glide	Absolute 2 ABS 003DJ (SRD)
31		20	TELEVISION, THE DRUG OF... Heroes Of Hipocrisy	4th + 8 way 12BRW 241 (F)
32		15	ALWAYS Urban Soul	Cooltempo COOLX 251 (E)
33	NEW		LOVE COME RESCUE ME Lovestation/Lisa Hunt	Fresh FRSH 1 (RO/F)
34		35	MY LOVIN' En Vogue	East West America A 8578T (W)
35		45	AIN'T 2 PROUD 2 BEG TLC	Laface 73008240081 (Import)
36		37	WE ARE HARDCORE House Crew	Production House PNT 035 (Self)
37	NEW		SHADES OF LOVE (EP) Leroy Hutson	Expansion EXPAND 24 (P)
38	NEW		HOLD IT DOWN 2 Bad Mice	Moving Shadow SHADOW 14 (SRD)
39		44	FEEL IT Coco Steel And Lovebomb	Warp WAP 18 (P)
40		22	FINALLY Ce Ce Peniston	A&M AMY 858 (F)
41		12	LOVE YOU ALL MY FINALLY Chaka Khan	Warner Bros W 0087T (W)
42	NEW		LET GO Two Shiny Heads	Guerrilla GRRR 25 (RE/P)
43		21	IS IT GOOD TO YOU Teddy Rival/Tammy Lucas	MCA MCST 1611 (BMG)
44		41	SPIRIT OF DESTINY Sly & Lovechild	Citybeat CBE 1267 (W)
45		28	DON'T LOSE THE MAGIC Shawn Christopher	Arista 615097 (BMG)
46	NEW		YOU THINK IT'S OVER NOW D.E.A.	Slip 'N Slide KICK 155S (SRD)
47	NEW		TRIBAL TRANCE/CONTROL Industrial	Kinetix KINT 1 (P)
48		24	MAKE IT WITH YOU The Pasadenas	Columbia 6579256 (S&M)
49	NEW		YOU CAN DO IT/FEEL THE RHYTHM New Class A	Cupido Disque 12CUP 1 (BMG)
50	NEW		WE NEED MUSIC Keytronic Ensemble/Elise	Irma ICP 031 (Import)
51	RE		LOVER IN YOU Big Daddy Kane	Chilly Chill (USA) 9362403430 (Import)
52		51	MY FAVOURITE THING Calvin Brooks/Hani Paris	Expansion EXPAND 23 (P)
53		48	OBIVION (HEAD IN THE CLOUDS) Manix	Reinforced RIVET 1212 (SRD)
54	NEW		THE PARADISO EP FFI Project	Rumour RUMAT 48 (P)
55	NEW		10 B+H Fresh Tracks	Little Giant Music FTRAX 01 (RTM/P)
56		36	DETT Dimon Boyz	Tribal Bass TRIBE 4 (SRD)
57		55	WORKOUT Frankie Knuckles/R. Gill	Virgin (USA) 096201 (Import)
58		25	RICH AH GETTING RICHER Rebel MC/Little T	Big Life BLRT 70 (F)
59		32	PASS THE MIC The Beastie Boys	Capitol 12CL 653 (E)
60		38	IT'S NOT A LOVE THING Ghloria Williams	EMI 12EM 228 (E)

TOP 10 ALBUMS

This Week	Last Week	Title Artist	Label/Cassette (Distributor)
1	NEW	INTRODUCTION Mr Fingers	MCA MCA 1057/IMCAC 10571 (BMG)
2		FUNKY DIVAS En Vogue	East West America 75679211/7567921214
3		THE BEST OF DONALD BYRD Donald Byrd	Blue Note B 19663R (E)
4		UP Right Said Fred	Twig SNOGLP 1/SNOGMC 1 (BMG)
5		NEW JACK SWING MASTERCUTS 1 Various	Masterscuts CUTSLP 9/CUTSMC 5 (BMG)
6		MAYBE ONE DAY Mass Order	Columbia 469482/4694824 (S&M)
7	NEW	RAY Ray Simpson	Circa CIRCA 21/CIRC 21 (F)
8	NEW	TOO BLIND TO SEE IT Kym Sims	Atco WX 473/WX 473C (W)
9	NEW	XTRAVAGANZA - ITALIAN... Various	React REACTLP 5/REACTMC 5 (BMG)
10	NEW	RAVE II - STRICTLY HARDCORE Various	Elevate EVLVLP 02/ELVMC 02 (P)

The Music Week Dance Chart is updated every Friday by Pete Tong on 1FM's Essential Selection between 7-7.30 pm.

© CNL Compiled by ERA from Gallup data collected from dance outlets.

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SURVEY

PROMO PLAY



Poll fever inspired the winner of *MW's* latest promo play survey, (I Want To Be) Elected by Mr

Bean And Smeat Campaign with Iron Maiden's Bruce Dickinson. Director Paul Weiland says the promo was conceived as a light-hearted look at the politics of electioneering. In the four weeks to April 4 the clip earned 21.02 minutes of airtime on UK terrestrial television. Commissioned by charity organisation Comic Relief — performers and crew donated their services — the video features Mr Bean (Rowan Atkinson) canvassing on the streets of Southall. Mr Bean is the second promo for advertising and film director, Weiland, his first was Living Doll for Cliff Richard and The Young Ones. "I tried to make it pop promo-esque with lots of smoke and rock promo camera angles," says Weiland.

MONTHLY RUN-DOWN

- 1 (I Want To Be) Elected Mr Bean & Smeat Campaign (21.02)
- 2 Finally Ce Ce Peniston (19.45)
- 3 To Be With You Mr Big (18.07)
- 4 Let's Get Rocked De Leppard (17)
- 5 Deeply Dippy Right Said Fred (14.42)
- 6 Human Touch Bruce Springsteen (14.15)
- 7 Stay Shakespears Sister (13.59)
- 8 Save The Best For Last Vanessa Williams (13.30)
- 9 Joy Soul II Soul (12.50)
- 10 Breath Of Life Erasure (12.38)

Source: TV Tracking (airtime in minutes)

Concerted bid to back gigs on-air

"For the alternative indie scene, probably the most crucial thing to the bands is to get on our air," says XFM co-director Sammy Jacob.

It comes as no surprise, then, that the trial indie station — due to begin broadcasting across north London this week — is turning to live music as a key selling point.

It has lined up a series of five gigs, two of which — those featuring the Cure and the House Of Love — will be transmitted live.

XFM's decision to roundly back the concert business — it is also promoting three gigs at Islington's T&C2 featuring Levitation, Catherine Wheel and Trashcan Sinatras — highlights radio's growing interest in the sector.

In February the Radio Academy's seminar Keeping It Live On Radio was well-attended, while the issue was again discussed at length at the Music Radio Conference last month.

Although high costs mean concert broadcasts are still rare, increasingly stations are getting involved on the more modest level of co-promotion.

In recent months Chiltern, BRMB, Capital and Metro have all set up dedicated co-promotion departments. Capital Radio's concerts manager Andy Fitz says the London station's involvement has increased three-fold in the past three years. This year it will be co-promoting 300 events.

In Newcastle, Metro Radio's logo is printed on the back of around 300,000 tickets for events at City Hall each year.

Yet radio stations are the first to admit that as a com-



House of Love: transmitted live by XFM in concert tie-in

mercial endeavour co-promoting concerts is far from profitable. So why bother? It wins credibility, they argue.

For companies like MCP, which co-promoted almost half its 420 musical events last year, working with radio can mean rapid sell-outs for first division artists plus increased ticket sales for smaller events. Costs for a package of promotional airtime obviously vary from station to station. Chiltern Radio head of music Clive Dickens says his rates range from £100 to £5,000.

But he reckons it makes financial sense to allow promoters who would otherwise buy airtime to more than halve their bill while giving the station the kudos of being associated with local concerts.

Not all stations choose to co-promote, however — and there are varying degrees of commitment among those which do.

Some broadcasters will only get involved when a big name act comes to town.

At Radio City, head of music Mark Jones says: "We don't promote small local bands because, to be blunt about it, we're a profitable concern."

The Liverpool station has, however, co-promoted Gary Numan, while its gold service is backing Gerry And The Pacemakers.

Attitudes to co-promotion can even vary between stations in the same group. Forth Radio in Edinburgh promotes concerts in Glasgow, the domain of sister station Clyde, which is less active.

Radio One has embraced co-promotion in the past four years, although all it gains from the broadcasts is branding by association.

But for controller Johnny Beerling live music is a crucial part of the service. "For me, giving our audience concert information goes hand in hand with broadcasting the concert to those who can't go," he says. Successful co-promotions can result in events such as last year's Summer XS concert when Radio One set up base at the MCP event and broadcast five acts live.

Such tie-ins are clearly expensive, but the XFM experiment may be all that's necessary to urge more stations that live music is a way forward for radio. **Caroline Moss**

EXPOSURE

MONDAY APRIL 13

The Mix profiles new alternative rock station, XFM. Radio Five: 10.10-midnight

Music Box Special featuring Lou Reed, ITV: 4.40-5.10am (regions vary)

TUESDAY APRIL 14

Into The Night, celebrates the inaugurations of Pat Kane of Hue And Cry, Donnie Munro of Runrig and DJ Nicky Campbell as rectors of Scottish Universities. Radio One: 10pm-midnight.

WEDNESDAY APRIL 15

Artrageous! Def II's new arts programme, presented by Jazz pianist, Jason Rebello, BBC2: 7.30-8pm

THURSDAY APRIL 16

Top Of The Pops, BBC1: 7.30pm

In Concert featuring Shakespears Sister, Radio One: 9-10pm

Wet Wet Wet in concert, BBC1: 10.45-11.40pm

Dave Stewart And The Spiritual Cowboys Channel Four: 11.20-11.55pm

SATURDAY APRIL 18

The ITV Chart Show, 12 noon-1pm

Annie Lennox, concludes two-part documentary series Radio One: 2-3pm

SUNDAY APRIL 19

Simply Red Special, ITV: 10.35-11.35pm

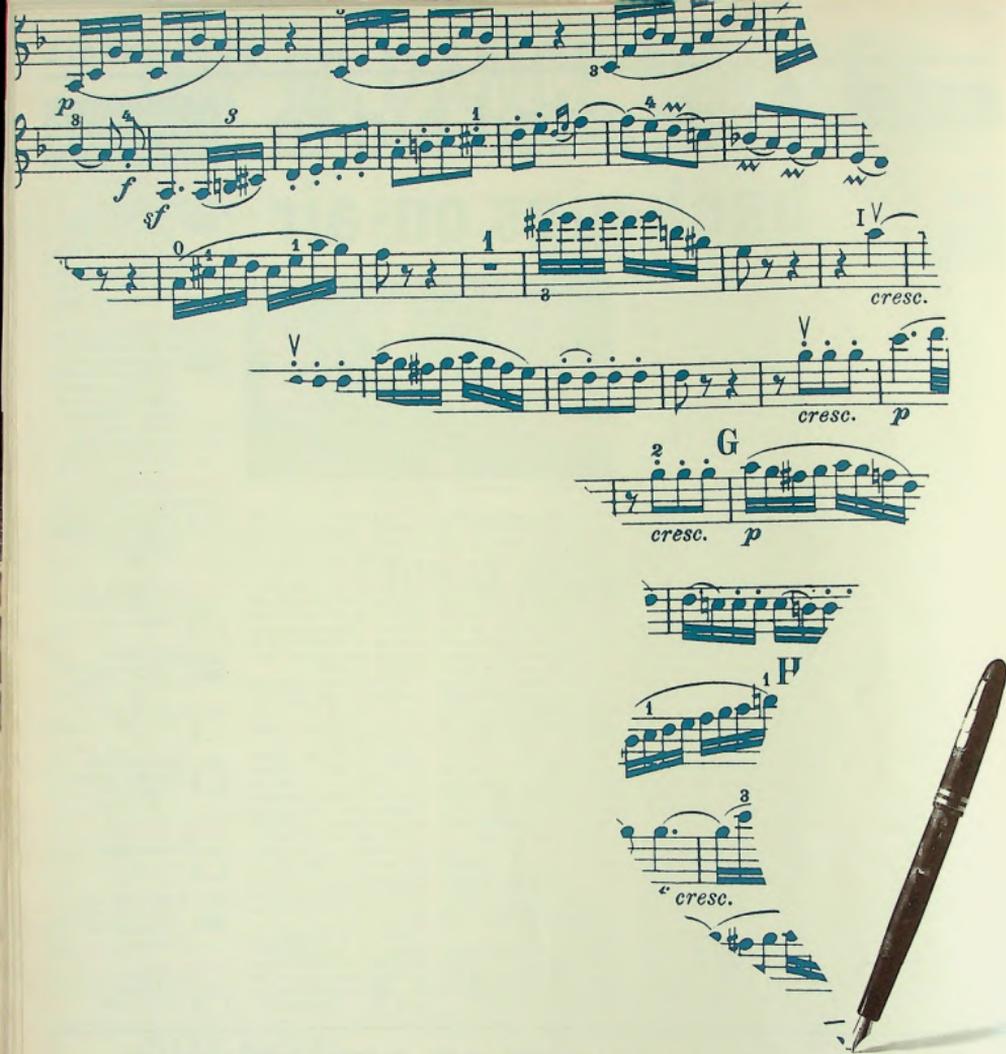
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Writers fight back as dance sidelines songs

House, techno and reissues may be dominating music sales but 1991's Ivor Novello Awards shortlist reveals a vintage crop, writes Sarah Davies

What with Cubik, Charly, Get Ready For This, Go, and Is There Anybody Out There 1991 will be remembered as the year that hard edged house and techno dominated the charts. But some traditional songs still shone through and it's these which dominate nominations for the 37th Ivor Novello Awards.

BASCA, which set up and runs the PRS-sponsored Novellos received thousands of entries from music publishers.

The entries are initially evaluated by a panel of professional songwriters and BASCA members which determines the categories. A shortlist of between 12 and 16 songs is chosen for each category, except best A-Side and international hit of the year, taken from rough sales estimates and most-performed work, based on PRS logs.

A second panel then judges the shortlisted songs and the winners' names will be revealed at the lunch on April 15.

This year's judges, which include BASCA chairman Don Black, artist and TV-host Jools Holland and DJ Mike Read, warmly praised the final selection, but noted that 1991 was not a good year for songwriters.

Don Black says: "Overall I was disappointed by much that came out during the year. I don't think



The late Freddie Mercury, Seal and Mick Hucknall — the cream of 1991's songwriting

it's been a vintage year and I don't think in years to come people will be whistling them."

Mike Read, who along with his radio career is also a songwriter and has been a publisher himself, says: "BASCA is trying to help by encouraging new songwriters, but there's only so much it can do. Back catalogue stifles new talent."

"If I were a publisher with several hundred back albums about to come out on CD, I'd

concentrate on that and make a lot of money. It's easier to justify to your boss than explaining what you've been doing with a new writer."

Jools Holland, in his first year as a judge, was similarly struck by the paucity of great songs. "It makes you realise that really good songs are not coming out all the time," he says. "Good, consistent acts are rare." 1991's nominees include a crop

of new acts whose talent has overcome the odds: Seal, who jointly won best contemporary song for 1990 with Adamski, EMF nominated this year for international hit of the year, Mick Hucknall, James, Right Said Fred and The KLF.

Songwriting is a talent that tends to mature with age and if the judges are right these songwriters should have a rich future ahead.

EMF member Ian Dench says: "The Ivor Novello Awards are all about songs. In England, The Beatles are our legacy and the song tradition is great, because of the way English people use songs to put emotions across. EMF are holding the banner for English music internationally and we haven't won any awards yet; so Ivor Novello must have looked down from above and said give these lads some credit! We're pleased to be nominated but we're not going to worry about winning."

NOMINATIONS FOR 1991 IVOR NOVELLO AWARDS

Title	Writer	Publisher	Title	Writer	Publisher
BEST CONTEMPORARY SONG			BEST FILM THEME OR SONG		
WALKING DOWN MADISON	MacColl, Marr	Greatgrass, Virgin Music, Marr Songs, Warner Chappell Music	DANCES WITH WOLVES	Barry	Virgin Music (Publishers)
CRAZY	Seal	Beethoven Street Music, Perfect Songs	UNDER SUSPICION	Gunning	Orchard Music
SIT DOWN	Booth, Gott, Glenzie, Whelan	Blue Mountain Music	THE ONE AND ONLY	Kershaw	Warner Chappell Music
BEST SONG MUSICALLY & LYRICALLY			PRS MOST PERFORMED WORK		
THE SHOW MUST GO ON	Mercury, May, Taylor, Deacon	Queen Music, EMI Music Publishing	THE ONE AND ONLY	Kershaw	Warner Chappell Music
STARS	Hucknall	So What Ltd, EMI Music Publishing	ANY DREAM WILL DO	Rice, Lloyd Webber	The Really Useful Group
THE WHOLE OF THE MOON	Scott	Dazy Heights, Music Publishing, Chrysler Music	I'M TOO SEXY	Fairbrass, Manzoli, Fairbrass	Hit and Run Music
BEST TV OR RADIO THEME			BEST SELLING A-SIDE		
CLANNSA	Towns	Unpublished	THE SHOW MUST GO ON	Rice, Lloyd Webber	The Really Useful Group
A QUESTION OF ATTRIBUTION	Gourret	Unpublished	I'M TOO SEXY	Fairbrass, Manzoli, Fairbrass	Hit & Run Music
DARLING BUDS OF MAY	Burley, Guard	Television Music	BOHEMIAN RHAPSODY, THESE ARE THE DAYS OF OUR LIVES	Mercury, May, Taylor, Deacon	Queen Music, EMI Music Publishing
BEST THEME FROM A TV/RADIO COMMERCIAL			INTERNATIONAL HIT OF THE YEAR		
DRIVEN BY YOU	May	Queen Music, EMI Music	UNBELIEVABLE	Aikin, Dench, Deacon, Foley, Brownson	Warner Chappell Music
EAGLE STAR	RAF Ravenscroft, Dillon-Lamb	Studio 2 Publ, Virgin Music (Publishers)	3AM ETERNAL	Drummond, Cauty, Lyte	Zoo Music, EG Music, BMG Music Publishing, Warner Chappell Music, Brampton Music
EXCALIBUR	Portman	Berkley Music (Administered by Bucks Music & Lintchaj Music)	CRAZY	Seal	Beethoven Street Music, Perfect Song

Other Awards being presented will include: **SONGWRITERS OF THE YEAR, SPECIAL AWARD FOR INTERNATIONAL ACHIEVEMENT, THE JIMMY KENNEDY AWARD, BEST BRITISH MUSIC, SPECIAL AWARD FOR LIFETIME ACHIEVEMENT, OUTSTANDING CONTRIBUTION TO BRITISH MUSIC.**

Cosmopolitan spirit puts UK players on the map

UK publishers are leading the way in helping young talent gain a foothold in overseas markets and thus building long-term careers. By Valerie Potter

While other industries panic about the onset of the single European market, the imminent collapse of trade barriers has made the UK music industry — not least music publishers — realise just how successful they are. And the dominance of UK and US repertoire in Europe looks set to continue, Jacques Delors or no Jacques Delors. But that is not to suggest that music publishers can afford to ignore what happens outside the UK.

"It's vital to have acts that sell worldwide," says Zomba Music Publishing managing director Steven Howard. "We have avoided acts that have just got a UK appeal and nothing else."

The UK still retains its status in offering early warning of worldwide trends, however.

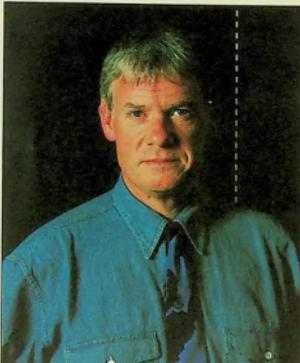
"Groups that are happening internationally usually happen in the UK or America first," points out Warner Chappell MD Robin Godfrey-Cass, who now also has responsibility for international A&R.

One current example of the way music publishers help young acts on the first rung of international success are Irish act My Little Funhouse, signed to Island Music Publishing.

It was a development deal with Island which gave the band time to hone its act to the stage where they are now the subject of a fierce bidding war between Warner Music and Geffen which has seen them feted by label executives all over the world from Dublin to Los Angeles to Hawaii.

With careers that have progressed a little further, publishers can help artists secure recording contracts, as Hit And Run did with Keziah Jones, and offer relatively inexperienced management companies valuable advice on the international record and live market.

When an act has been signed, music publishers can make financial contributions towards record company marketing campaigns in the form of posters, ads, independent promotion and, sometimes, tour support. Just as important, however, are the less tangible forms of assistance they can offer to their writers: for example, by encouraging their network of international affiliates to motivate record company licensees by "talking up" the act and monitoring a record's



EMI's Peter Reichardt admits it's "a hard slog" establishing overseas acts like Clouseau in the UK

"Unless they sing in English, forget it!" is the blunt advice of EMI's Peter Reichardt. The likes of Nena and Vanessa Paradis are rare exceptions to the rule that internationally successful artists must be English speaking. "I think we're a bit snobbish about other languages being in the charts," admits Warner Chappell's Robin Godfrey-Cass. But is that the fault of the record buyers or the industry? "Both," he says.

PUBLISHING CASE STUDY — PM DAWN



How a music publisher can play an active role with international talent is borne out by the success story of PM Dawn. MCA Music in London signed the New Jersey band to a development deal before the act had a recording contract.

Since then, the company has contributed in a number of ways, from early demos to independent radio promotion and T-shirts for the

strike force when the band's Island record was released, as well as offering advice on everything from the choice of singles and video producers to playing live.

The band have now sold more than 1m copies of their debut album, *Of The Heart, Of The Soul And Of The Cross*, worldwide and received this year's Brits Award for best international artist.

However, MCA Music's Paul Connolly stresses that the band's success has been the result of a team effort. "It is very much the case that when publishers work in unison with the record and management company — as we did with PM Dawn — you can see the results," he says. "Publishers can't do it by themselves; the record companies have still got to sell the records."

Publishers stress that while high advances may profit a writer in the short-term, they can be detrimental in the long-term. "The worst scenario is a band that signs to a major, gets a huge advance and the publisher doesn't do anything," says International Music Network's Ellis Rich. "Later they try to get a deal with another major and he rings up the first one, who says, 'Don't touch them — we gave them a fortune and nothing happened', as if, in some way, it was the fault of the group!"

► progress in their territories. Island managing director Richard Manners remembers that he sent out watches featuring James to his sub-publishers on the release of the band's album, as a simple promotional strategy "to concentrate their minds", and ensure that the record didn't get lost in the flood of competing releases.

Usually, the degree to which a publishing company can become involved in the overseas exploitation of an act is dictated by the level of the deal. Bidding wars, unrealistic advances and tight splits leave publishers with little incentive to work repertoire internationally.

Those are the grounds on which Ellis Rich is hoping to challenge the majors with the International Music Network, a consortium of independent publishers which he founded last year.

He cites as an example his recent signing of torch singer Melinda Miel, whose LP *The Law Of The Dream* is currently available in Germany, Holland and the UK. While his investment in the artist was not great, it did enable her to draw on the support of the individual companies which comprise the Network, working on her behalf to help place the product in their home territories.

And while the advance she received might be considered a



Manners: 'concentrating minds'

negligible loss to be written off by a major, for an independent publisher survival depends on finding ways of making that money back, through covers and compilations if the record is not a success.

With the focus of their international activities being to exploit British talent abroad, and with Anglo-American repertoire accounting for some 70% of total sales in Europe, the acquisition of European writers tends to be a low priority for UK publishers.

"It's not that we don't scour the other markets to see their crossover potential," says Godfrey-Cass, "but a lot of the homegrown product is not internationally acceptable."

EMI Music Publishing has tried to remedy the situation by



Connolly (left) and Phillips

holding quarterly meetings to single out a European (non-UK) act as a priority. Currently, the act is Clouseau, a Belgian band, for which EMI has secured a UK release. "But," admits EMI Music Publishing MD Peter Reichardt, "it's a very hard slog."

However, dance music is the one area in which European product has successfully crossed over. MCA Music MD Nick Phillips and head of creative department Paul Connolly have enjoyed considerable success with artists like 2 Unlimited.

"It's an area that traditionally publishers and record companies feel isn't lucrative enough, because generally we haven't had album-selling artists out of that area," says Connolly. "But if you get in early enough and you don't

pay a great deal of money for it, it can be very successful."

"On 2 Unlimited, for example, we picked up the first single for £1,500 and sold 350,000 copies, it was a number two single and it's been on at least 10 compilations."

Other publishers have been forging successful collaborations by pairing their British-based writers with counterparts from abroad. Island Music's Steve Lindsey flew Vanessa Conteny in from France to meet ex-Frazier Chorus bassist Chris Taplin and the pair have now formed a duo called Espirito Luminoso. And Hit And Run creative manager Dave Massey recently sent his writer Phil Manikiza to Paris to write with Jenna De Rosnay.

"Some of our writers are getting more recognition in lesser territories than they are in the UK and US," says Hit And Run MD Jon Crawley. "For example, Phil had one of his songs covered on the biggest selling album in Australia last year, which was about 260,000 records."

"Obviously, we're looking to do that more and more, particularly in countries like France, where they have a very strong local market; if you can tap in with a French artist, then you can see some significant sales."

So much for the destruction of trade barriers. It seems that many of the UK's music publishers weren't even aware they existed.

"Those who find they're touched by madness, sit down next to me"

**Table 23, Grosvenor House, 15th April
Island/Blue Mountain Music**

Our congratulations to Tim Booth, Larry Gott, Jim Glennie and Gavan Whelan

"Sit Down" - Best Contemporary Song, Ivor Novello Awards 1992



Grand designs

The stakes and costs are high in sleeve design. Karen Faux reports

With so many independent design companies pitching for business it's hard to imagine that just 20 years ago most record companies had their own in-house studios to service all of their design requirements.

The proliferation of formats combined with more thoughtful marketing has meant that sleeve design has become an increasingly complex and expensive business.

As Dave Wharin, director of Quick On The Draw — its name recently shortened to Qd as part of a corporate revamp — says: "Here we are employing 12 designers who can come up with a variety of solutions that an individual record company just can't produce. Over the years it seems to have been a financial decision to close down those in-house departments."

On average record companies are paying outside design houses around £3,000 for an album sleeve design and £1,500 for a single sleeve.

However, on the top selling Now series, Qd charges something in the region of £7,000, reflecting the move towards the kind of expensive, computer generated graphics that can make the Now logo look as if it's chiselled out of a block of ice. "I don't believe that record companies really value design in the way that corporate clients do," says Gary Wathan, former creative director at Virgin and now director of Icon Communications. "When you deal with ad agencies the design is likely to be part of a long-term image development. They will spend something in the region of £50,000 with a design company."

"Corporate logos cost as much as a million quid to develop." The downside of corporate work, however, is that while budgets are higher, projects are far less frequent.

And music projects are expanding with sleeve images expected to work across press ads, posters, TV commercials and even videos.

Keith Peacock, director of Peacock Marketing and Design believes that record companies



Mark Easton of Definition Design plus an example of his work

are putting more and more emphasis on sleeve design "particularly in the area of TV advertised albums where the stakes are high," he says.

But if the status of sleeve design has increased, says Peacock, the budgets have not. Leisure Process managing director John Carver claims budgets have remained static for the last five years.

Lead times on projects are infinitely variable and inevitably there are a fair quota of panic jobs. According to Carver, the schedule is wholly dependent on the client. "Times can vary. We produced the singles bag for Whitney Houston's Saving All My Love overnight. For Zodiac Mindwarp's album we had nine weeks."

One of the benefits of dealing with independent labels is that the designer is more likely to be dealing with the decision maker.

Mark Easton, a director of Definition Design which does a lot of work with independents including Strange Fruit says: "They give us full reign to come up with our own ideas and while they want to be involved they also prefer us to take the strain out of the design process."

The biggest single influence on style and method in recent years has been the rise and rise of the Apple Macintosh computer. On a creative level the development of computer technology has brought with it a surge of what look like computer generated designs, is particularly evident in dance music sleeves.

But designers tend to agree that the supremacy of the Apple Mac has led to an element of

sameness creeping into sleeve design and Qd's Wharin cautions that there is a danger of designers working to its limitations. Images have become starker, with a move away from artist pictures and cover detail.

A sleeve like Michael Jackson's Dangerous stands out as almost anachronistic in its detail.

Distinguishing freelance designer Vaughan Oliver, who works out of 44D's Offices and handles all of its creative work, is one of the few designers who doesn't use an Apple Mac because he is not particularly impressed with what it can do. For him, he says, aesthetics come before commerciality and he prefers to work back from the music, to come up with an image that captures its atmosphere.

He believes that the art of current sleeve typography has become intrinsically boring:

"Record sleeves used to be at the cutting edge in graphic design but the formats are restricting now because of their size. There's no room to experiment," he says.

But with the trend towards DCC, designers have to come to terms with the fact that their canvases are shrinking. Keith Peacock says: "If I think design companies in the record industry have adapted to this extremely well and wonder what would happen to book jacket design if the size of books was reduced by 75%."

DCC may be small but with the portable players designed so that the covers of the tapes are displayed like an accessory, potent images will still be a priority.

The size of the act often has a direct bearing on how the design unfolds. Anthony Michael,

co-director of Michael Nash Associates — which won this year's Music Week Packaging award for its Seal and Fluke album sleeves — says: "Big acts are sometimes more difficult to work on so much has gone before. And the bigger the project, the greater the number of people who have an opinion. The design team is way down the list. The result is often design by committee. New artists are often easier in that you can do so much more creatively as there are no preconceptions!"

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The one stop solution

Martin Aston assesses the rapid advances in sleeve printing technology

First there was the jewel case and then there was the Digipak. Now there is a whole range of alternatives. CMC's COM-Pace dispenses with flaps, while Triangle's Disc-Pac has front and back flaps with a multi-page insert. Robert Stace's Flip design is so named because the CD is flipped out when the case is opened, while Delga's prototype wallet has a tuck-in lid.

New technology doesn't come cheap, but UK printers can't afford to be without it.

With design and repro practices going through revolutionary changes since the introduction of computerised electronic page composition (EPC) systems, printers now have a new brief.

At Mayking, for example, the pressure is on to gear up with the Apple Macintosh. "We're looking at installing the Apple Mac system because it's far more convenient for everyone concerned," says Mayking sales manager Clive Robins. "It will mean quicker turnrounds, alterations can be made at no additional cost and prices of reproduction will come down once companies get back their capital investment."

The level of investment necessary to offer a completely computerised service means companies have pitched themselves at different areas depending on their resources.

The largest companies such as Tinsley Robor and Robert Stace,



While the odd special 12-inch may crop up, CD has become the dominant canvas

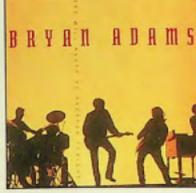
which offer print and repro facilities have few qualms about investing in state-of-the-art equipment, or in the former's case, buying a design consultancy (Icon, in 1990) in order to offer a competitive "one-stop" proposition, where design, repro and printing are offered under one roof, as a package deal.

But even Delga Press, a sizeable printer one rung below the biggest, is still looking at the risk of a seven figure investment, having already spent £100,000 on an Agfa laser image setter and



processor that the company admits can only handle the simpler element of design.

Further down the line, a printer like Chard Print & Design has a turnover of £300,000, which constrains expansion plans. "We reproduce artwork on Apple Macs, but finance is one of the reasons we haven't looked at electronic scanners yet," confirms managing director Glen Miller. "We've yet to decide if there is any great saving, but it's not a matter of life or death to us yet."



While computerisation is in its relative infancy it seems record companies are still happier working with conventional artwork, as Colors MD Chris Green confirms.

"We can supply discs, artwork, or even both, but until we're told otherwise, we'll continue to supply flat artwork," he says.

"From our side, it can still be easier to design a sleeve on paper and move things around, but handle the type variations on Apple Mac. Mixing the two together gives you the most freedom."

Creating a one stop service doesn't necessarily rely on take-overs and mergers. While Tinsley Robor bought Icon outright, and CMS joined with Peacock Marketing and Design by taking a 50% share in the company, as far as Capital Repro is concerned, moving into the London headquarters of design company Creative Ideas and its owners Pravenue Press has boosted business for all parties.

"With the integration of design and repro, we've seen the demise of typesetters because they've had to offer a greater range of facilities, but we can now offer either end of the repro service, and under one roof, which makes us more attractive to the industry," claims Capital's MD Tony McGill.

"Companies are taking to the one-stop idea slowly because they're used to certain suppliers, but the idea will come to fruition with exposure."

Capital's link up with Creative Ideas has provided Pravenue with its first music-related work, but the company has decided to invest only in CD and cassette machinery as vinyl steadily declines. CMC reported a 20% drop in vinyl turnover in 1991 compared with Delga's drop of 40%, while Tinsley Robor has budgeted to reduce production by 50% this year.

However, Chord, which services the indie sector, has found that vinyl has yet to fall off, and is still buoyant, particularly in the dance sector.

One problem for printers is the P

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SLEEVE PRINTING & DESIGN

Record companies value the freedom to choose any designer for any job. As a result there are still just a handful of companies that qualify as true one-stops, although there are various permutations. Robert Stace and Delga offer repro and print but don't get involved in design, while MPT Colour Graphics offers design and print but only two-colour repro in-house. Alternatively, a broker like COPS takes finished artwork of film, sends it off to a French factory and then delivers the finished, sleeve product.

► decline in the size of orders. The slack can be made up by taking greater numbers of orders but printers are increasingly having to swallow costs of "overs" (wastage). The old benchmark of 10% that labels used to pay for has been pinned back to 5%.

"We're under extreme pressure not to do overs, which is impossible, so it's kept to a minimum." CMCS MD John Hershey-Walker reports. "We set a target for 8% overs on a run of 5,000, which by the time it's gone to the printer, is maybe 4%, which the customer is invariably happy to pay for. Labels are very conscious of overstocks, so we instil the importance of this into our staff, and increase efficiency."

As suppliers compete to offer the best service, the quality of the computer link becomes crucial. This is where printers will argue. Whereas Apple Macs are seen as the design tool, repro is serviced by varying brands of scanners — Scitex, Crosfield, PIPS, HEL and Dai-Nippon.

Triangle chose PIPS because, according to MD Keith Pike, the product took a fresh approach, whereas Scitex "tried to build a new system around old technology, plus at £600,000-700,000, it was cheaper than Scitex."

Tinsley Robor sales director Lee Newbon claims: "If you're a serious system user, nothing works remotely like Scitex

because it handles text so efficiently." Elite Repro director Peter Hart disagrees: he's just spent nearly £500,000 in the new Crosfield 9500C. "We took Phonogram up to Crosfield where it took 40 minutes from scanning to final films on an item, whereas Scitex took four hours," he says.

Linard also has a Crosfield. "Originally, it was capable of a bit more than Scitex because Crosfield had worked with Apple Macs in developing the language between the two systems, but there really isn't any difference anymore," he says.

As yet, there's no end in sight for the process of investment. Linard estimates he's spent £850,000 on maintaining repro equipment and compatibility with design technology over the past 18 months: "How long will it be before it all needs updating?" he wonders.

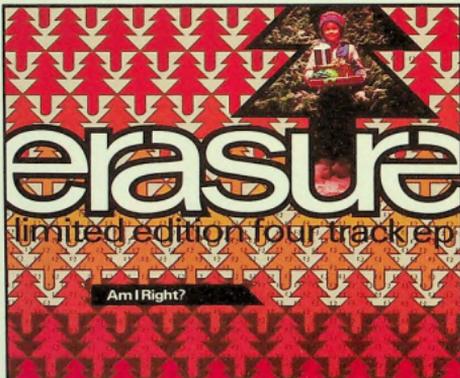
Keeping abreast of competition, Tinsley Robor follows the opening of the CD single printers TR Display Print in Slough with news of a pioneering electronic data transmission link, utilising a BT line between its repro house Sonic Plates and EMI Music in Holland, which will do away with the need for couriers.

As Terry Edwards says, somewhat ruefully, "You have to keep abreast of the changes. You can't afford to stand still, regardless of economic circumstances."

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Product/Artist	Label	Printer	Turnaround time	Special requirements
Boy On Top Of The News/ Diesel Park West	EMI	Tinsley Robor	10 working days	CD digipak box set single with silver foil blocking on blue paper wrapped around the box and glued. Matt laminated, four-colour prints hand-fed into box
Volume Magazine issue three	Volume	Goodhead Heatseat	Eight working days	A 6-sized CD booklet and 192 page booklet printed four-colour on both sides. Heavy board cover laminated. Booklet pages glued, throwdown and perfect bound. CD inserted on inside back cover.
The Majesty Of Rock/ Spinal Tap	MCA	Robert Stace — Artomatic	Two days — one week	After initial four-colour printing, screenprint specialists Artomatic reprinted sleeves with roast beef scratch 'n' sniff ink, which is formulated as screen print ink because it has to be concentrated so that a smell will be left.

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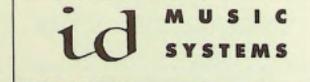
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DOOLEY'S DIARY

Remember where you heard it: We knew he had itchy feet, but Virgin general manager **Mark Williams** was stuffing himself with pasta on Friday as he prepared for yesterday's London Marathon, at which he expected to raise £5,000 for Nordoff-Robbins... **Insiders** at the top secret **Stone Roses** sessions say the band have already laid down four 10-minute tracks recorded at a secret Manchester address with the aid of the Stones mobile. **Exhausted** by their efforts the Roses are apparently now taking a breather until the summer... Congratulations to **Zomba** whose music publishing and management arms are celebrating one of their most successful periods ever with hits from everyone from Michael Jackson, to W.A.S.P. to KD Lang and Mr Bean... **Malcolm Dunbar** is hotly tipped for something, while former MCA marketing chief **Bob Fisher** is considering offers... **Pic-A-Tape** has become the latest member of **Bard**... Expect **Bruce Springsteen** dates soon, with "Sir" Harvey promoting... **Go! Discs**' MD **Andy MacDonald** was prevented from celebrating his Top Five Beautiful South album by a kidney infection... Independently minded **George Kimpton-Howe** is branching out into a spot of artist management, handling the well-tipped **Slamm**... **Gallup** turned out to be the only market researcher to put the Tories ahead going into Thursday's election... **Paul Russell** is not going anywhere. "The sun is shining, the Tories are in for another five years, and I'm here to stay," he



Our fashion correspondent reckons that double-breasted suits are not quite the thing these days, but Sony sales director John Aston (left) and deputy chairman Tony Woolcott (right) smiled through their sartorial faux pas at the company's recent sales meeting. The guys joined 55 sales reps from around the country to hear about the major's forthcoming release schedule, which includes platters from Mariah Carey, Alexander O'Neal and the pictured stars-in-the-making Jerry Burns and Martyn Joseph, beamed on Friday... There will be red faces at PRS when they hear the new tape from Island Music Publishing's comic star **John Shuttleworth**, which features a real phonecall he made to the Berners Street HQ. When asked about a PRS-registered song a staff member utters the immortal words, "I'm sorry. I am not musically minded"... **Dave Stewart** has bought **Annie Lennox's** half-share of The Church studios which the former Eurythmics bought together in more harmonious times... **Richard Handover**, out for a day of store visits last week, was seen tidying racks in both Sam Goody and 4-Play. "I know they're rivals, but it's difficult to break the habit of a lifetime," he says... **Wishful thinking** or was Simply Red manager **Elliott Rashman** merely premature in calling **Mick Hucknall** a 1991 **Ivor Novello Award** winner in the Granada TV/East West "rockumentary" previewed on Monday? For the record, the awards take place on Wednesday... Good on sports administrator **Mark Caswell**, who is stepping into the breach to revive the league left to wither and die by the disappearance of Simon Joiner. He is planning a round robin

tournament starting on May 1 for £40 a team followed by an autumn league. Any of the 23 teams who want details should phone Mark on 081 874 6715... **EMI** is clearly feeling confident after a "casual" team pipped **Sheridans 7-6** in a six-a-side match last week. Anyone interested in a game (except Joiner) should contact Simon Gurney at "The Square"... It's always the same, find yourself a hideaway resort and soon the world and his wife turn up. That was the fate of **Chris Wright** whose visit to the ski slopes of **Aspen**, Colorado last week coincided with that of fellow **Chrysalis** founder **Terry Ellis**, **EMI Music** boss **Jim Fifeled** and **Irving Azoff**. But still Wright and his wife made time to meet Fifeled and Azoff on the tennis court, we hear. The result? Match to Mr & Mrs Wright... Despite a couple of offers, former Island Music A&R manager

norwich sound city

VARIETY 7

15 mins 25 mins 30 mins 45 mins 60 mins

the waterfront

The BPL, MU and Radio One must be expecting some cock-ups at their Sound City festival in Norwich next week, going by the kind of merchandise they have prepared for the event (see left). Smatty jokes aside, the Sound City organizers now have an unprecedented line up of events from gigs to talks to films. Norwich is clearly the place to be next week.

Richard Brown is keen for more on 071 221 3831... Warner Classics' **Bill Holland** finds himself embroiled in a murder inquiry after his leg was broken in a mugging last month. Holland's discerning eye is being cast across a series of identity parades as police believe two youths arrested for stabbing a man to death were responsible for the mugging... **Sony** was so nervous about someone dropping the only **Mini Disc** player in the UK that gorgeous pouting technical information manager **Eric Kingdon** was flung into the limelight to press the buttons on **Tomorrow's World** on Wednesday...!!!!

NEVER column. A office of Fair gating the overpriced, until it publi

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Another development in offer on the new Bruce Sp, which is still more than you the standard UK price.

reported "anger" among move. At the same time, bun-

Independent on Sunday arts editor Tim de Lisle promises there's more to come in his tedious campaign on CD pricing. He promises a two-page guide to stores offering low prices on CDs within the next few weeks, and invites retailers who feel they qualify to contact him for a listing. Oddly, considering his anti-music industry stance, de Lisle reveals generous record companies are still sending him free product.

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