



MPA backs fund for McCartney's "fame" school

Bias hampers female acts' credibility, they say

Steve Lewis: Virgin on a new deal?



Computer games score high sales as boom goes on



# music week

For Everyone in the Business of Music

30 MAY 1992 £2.50

## Stock foul-ups force EMI return to Hayes

EMI has switched distribution of all new release and chart titles back to its old Hayes depot after computer faults and staff inexperience plagued its move to Leamington.

The U-turn has been made to avoid further delays following retailers' anger over late delivery of the Iron Maiden and Carter USM albums.

EMI Music Services, which has been planning its move to the purpose-built, fully automated depot in Leamington for a year, decided on the move last weekend.

New release titles were switched back first, specifically to avoid a disaster on



Leamington: 'too risky'

EMI Records' new Queen Live At Wembley album out today, Tuesday. Chart product followed soon after.

EMI Music Services managing director Jim Leftwich says the move has not gone to plan.

"Plan A simply wasn't as

successful as it was intended to be, so we have gone to plan B. That is more important than sticking to our original scheme for the sake of it," he says.

The two biggest releases since the move began six weeks ago, Carter and Iron Maiden, have both entered the chart at number one. But Leftwich says, "It was too risky, and we are not in the risk business."

EMI made no deliveries last Monday as it began returning stock to Hayes. Leftwich says he hopes service is back to its 48 to 24 hour turnaround by this week.

Although the computer problems have been no greater than expected, he says, the inexperience of staff has compounded the difficulties.

Holding back on new releases and chart titles will provide some breathing space.

Leftwich does not envisage having to put back the transfer of Virgin's distribution in late July.

However it is understood, that the label's titles could be split between Hayes and Leamington.

The official opening of the Leamington Centre, due to take place in July, has now been postponed.

## Majors fix DCC marketing plan

Major record companies will finalise details of the point-of-sale campaign for DCC over the next two weeks.

At a meeting last Friday the companies — who have banded together as the European DCC Association — discussed videos, posters and a catalogue listing of 500 launch titles.

The meeting, attended for the first time by a Philips representative, as well as executives from PolyGram Warner, BMG, MCA, Virgin, Sony and EMI, also agreed on 15 artists to spearhead the campaign.

"All the major artists will be on the list because we don't want to create the impression that any single artist endorses DCC," says Warner Music vice president David Evans.

Among the Warner artists on the list are Madonna, Simply Red, REM and Paul Simon.

Philips is expected to announce the launch date for DCC early this week.

## Stores toll mounts

The total number of indie record stores in the UK has sunk to a new low as closures start to hit even long-established shops and chains.

Gallup's latest survey reveals an 8% fall over the past 12 months to 1,076 stores. When the company began its surveys in the early Eighties there were more than 2,000.

And although the rate of decline is slower than in recent years, dealers fear a new sec-

SHOP CLOSURES — THE WORST HIT REGIONS			
	June 1991	May 1992	% change
Total	1,174	1,076	- 8
Midlands	184	155	- 16
East Anglia	71	63	- 11
Lancs	148	133	- 10
South	96	87	- 9
Ulster	66	60	- 9

of the trade is now affected. In March this year Gallup

recorded a total of 1,931 multiple music outlets.

## EMI deal puts Wright in black

Chris Wright's newly "independent" Chrysalis Group has moved into profit in its first releases since it sold its loss making record company to Thorn EMI.

An interim statement for the six months to February 29 shows a total £987,000 loss for the group. But the deficit in-

cludes a £1,069m loss from its former share in Chrysalis Records. The group itself enjoyed a £82,000 profit.

Total retained profit, taking into account the £11.6m paid for the group's 50% holding in Chrysalis Records, was £10.7m. Turnover for the group's continuing business

increased by £2.1m to £38.0m. "Effectively, if you take away the record company we are in profit," says Wright.

The group's music publishing company showed a slight loss, however, despite successes with Wet Wet Wet and Madness. Wright puts it down to investment in new writers.

THE OUTFIELD

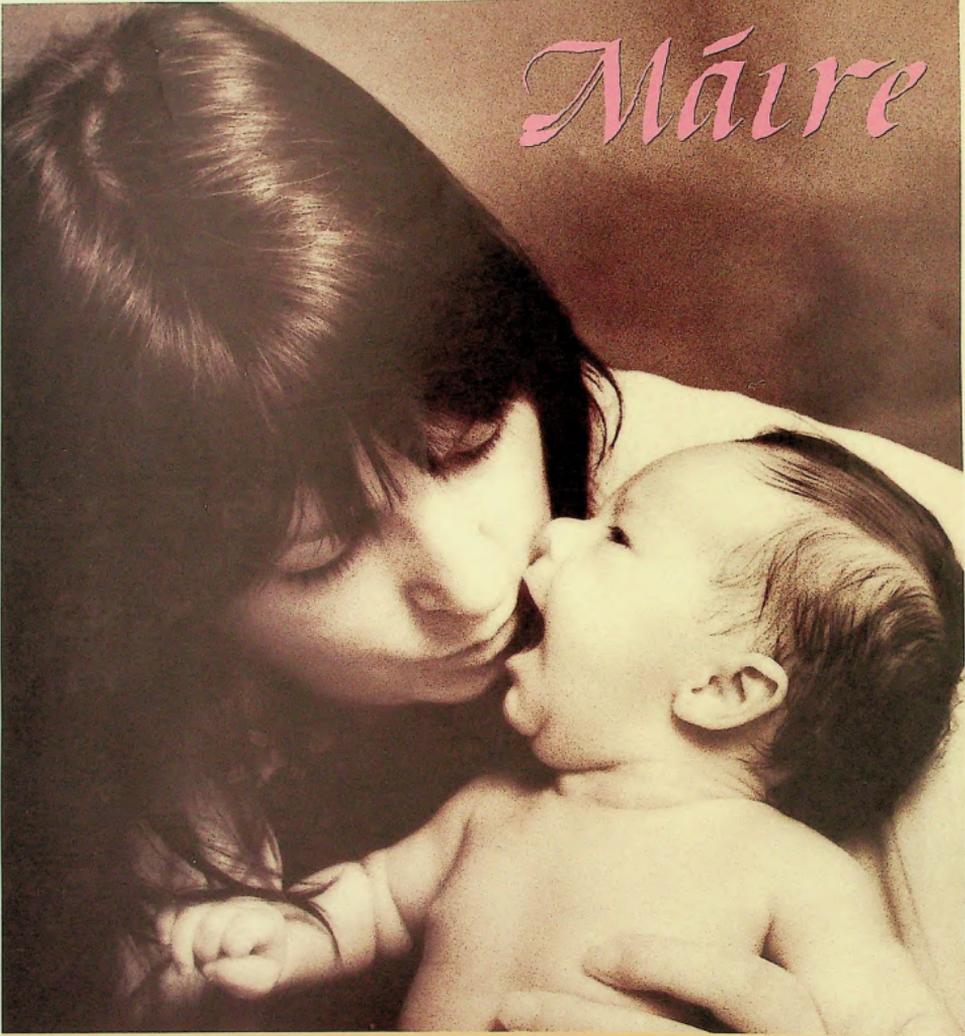
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# Laser disc gets two-way push

The fledgling UK laser disc market will receive a double boost later this year with Sony Consumer Products' launch of its own laser disc player and the first UK releases of feature films in the format from the US majors.

Senior Sony executives are now finalising when in September or October to launch their laser disc hardware.

Pioneer Laser Disc Corporation Europe is the only company currently selling laser disc players in the UK.

"We are intending to launch before the end of the year," confirms a Sony spokesman. The US majors — led by Columbia Tri-Star — are now considering their first film releases. Although the majority of laser disc titles available in

Europe offer music rather than films, movies have played an important role in stimulating consumer demand.

The majors have previously held back from releasing laser disc films in the UK until more hardware is available.

The European Laser Disc Association estimates that 50,000 laser disc players will be sold across Europe this

year bringing the total to 150,000.

Pioneer, which has already released the first UK film titles in association with Guild Home Video, is discussing with PolyGram Classics ways of co-promoting laser disc releases.

PolyGram subsidiary Decca and Sony Classics are also planning to release a new batch of titles.



Allen Klein's sterling defence of the copyright in the Rolling Stones' Ruby Tuesday must have set a few old rhythm and blues artists a-splinning in their graves.

His campaign doesn't seem half so just, when you consider how much the Stones borrowed from their predecessors.

In a rights-driven business, defining and defending the individuality of rights is clearly vital, otherwise they are

worthless. However a disturbing trend is becoming apparent.

In the Carter case the upshot is that the act will be prevented from ever issuing After The Watershed again.

Like-wise Shut Up & Dance's Raving, I'm Raving, which entered the chart yesterday (Monday), is to be limited to just 35,000 copies after writer Marc Cohn decided to exercise his "moral" rights.

While both cases are different, the result is the same: copyright law is being used as a gag, rather than a way to ensure rights owners are properly paid.

Is that really the way it should be?

Sometimes the industry finds it difficult to persuade outsiders of the evils of piracy.

Many retain the bizarre perception that music is somehow a social right rather than a pleasure that has to be paid for. Worse, pirates seem to be regarded almost as latter-day Robin Hoods rather than the crooks they really are.

The BPI's anti-piracy unit has known the disturbing truth for years. Piracy is inextricably linked with organised crime.

Now sources suggest the Royal Ulster Constabulary is investigating a potential link with the IRA.

The public should be told — one man's cheap cassette could well be another's tragic death.

Steve Redmond



Carter: Watershed decision

## Carter row nears end

The dispute between Island Music and Rolling Stones producer ABCKO over Carter USM's After The Watershed single is expected to be resolved in the next two weeks.

The disagreement centres on Carter's use of the Stones' Ruby Tuesday.

Under the proposed settlement the band will be prevented from re-recording or re-releasing the current version of the song (see Opinion p4).

Carter released After The Watershed six months ago. Island first sent a tape of After The Watershed to ABCKO eight months ago.

"It's not about money," says ABCKO owner Allen Klein. "I will not permit someone to sample a song to which I own the copyright."

## Moodys sue on archive albums

PolyGram artists the Moody Blues have sued their old company, sister label Decca, over rights to their early material.

The writ, issued on Thursday, concerns the rights to the band's first three albums, which include the classic Nights In White Satin.

The band are understood to be arguing that the deal was limited to 25 years.

Decca International legal affairs spokeswoman Ailsa McIntyre says, "Some of the later tapes are subject to 25-year limits, which is why it has cropped up."

# PPL limbers up for bloody fight

PPL has submitted the last of its evidence to the Copyright Tribunal in the final run-up to next month's court clash with the radio industry.

Both sides appear resigned to a tough battle with the Association of Independent Radio Companies amassing a huge fighting fund from member stations.

Capital Radio, which stands to lose the most as the country's largest independent station, is believed to have contacted more than £500,000 despite dwindling profits.

Capital managing director Richard Eyre says his side remains willing to talk over its differences with PPL.

But he adds, "When someone has raped you it is very hard to sit and have tea with them afterwards."



Eyre: willing to talk

Eyre, who joined Capital just before Christmas, ended the debate too late to give evidence to the tribunal.

However, the BBC will be represented as an intervenor on the side of the broadcasters arguing that its payments should diminish in line with

its audience size.

But PPL company secretary Trevor Faure is confident his reply to the BBC's case, submitted last Wednesday, is watertight. "We're cautiously optimistic," he says.

The tribunal, which opens on June 29, will hear evidence on behalf of PPL from OMI president Rupert Perry, IFPI chairman David Fine, Martin Mills of Beggars Banquet and Revolver FM's Paul Birch.

Capital Radio suffered an 11% drop in pre-tax profits for the six months to March 31 compared with the same period last year.

Reporting a profit of £4.1M on turnover of £16.2M MD Richard Eyre blamed the slump on increased operating costs and contributions to the AIRC fighting fund.

# Slump bites deeper

The record industry is still battling against the worst recession in more than a decade, according to BPI statistics for the first quarter.

The overall value of deliveries was 5.1% down on the same period last year, with only the switch to higher-priced formats saving the business from the full effects of a 12% decline in singles and album volume.

The overall value of deliveries was 5.1% down on the same period last year, with only the switch to higher-priced formats saving the business from the full effects of a 12% decline in singles and album volume in January and March. The 5.1% decline in value coincided with a 4.1% increase in the retail prices index, meaning the market effectively shrank in value by 9.2%.

BPI head of research Peter Scapling says quarter-on-quarter figures should be approach-

TRADE SHIPMENTS STUMBLE INTO 1992					
	Year to March '89	Year to March '90	Year to March '91	Year to March '92	% diff. '91/92
<b>SINGLES</b>					
Units	60.1m	61.9m	56.7m	54.6m	-1.7%
Value	£75.6m	£82.0m	£75.2m	£78.2m	+4.0%
<b>ALBUMS</b>					
Units	163.8m	160.9m	147.5m	139.0m	-5.7%
Value	£547.5m	£512.6m	£598.6m	£624.2m	+4.1%
<b>Total value</b>	<b>£623.1m</b>	<b>£595.0m</b>	<b>£673.8m</b>	<b>£702.3m</b>	<b>+4.1%</b>
Source: BPI					

ed cautiously, however. "The first quarter is always distorted by the level of stock left after Christmas," he says.

CD now accounts for 53% of the album market and vinyl just 7%.

"In the singles market, cassette volumes increased by 30.6% and CD unit sales leapt

62.4%. Cassette now accounts for 22% of the singles market, CD for 26%, with 12-inch vinyl at 23% and seven-inch at 29%.

Moving annual totals show that since the high point of the 12 months to June 1989 when the industry shipped 168.8m albums, sales have declined 17.6% to 139.9m.

# Europe eases Sony gloom

Sony has reported a worldwide slowdown in growth with a 7% drop in music sales.

The Japanese electronics giant, still waiting to find a new hit hardware product, has revealed growth in net income of just 2.7% in its results for the year ending March 31, 1992 published last week.

And the company forecasts an equally gloomy year ahead with continued global recession.

HOW SONY'S PROFITS BREAKDOWN			
	1991	1992	% change
Audio equipment	6.63	7.13	+7.5
Total entertainment	5.50	5.77	+5.0
Music	3.56	3.29	-7.4
Films	1.94	2.47	+27.8

Source: Sony

But in a breakdown of sales by territory, Europe is shown to be growing faster than Ja-

pan and the US at 6.1% over the previous year. A surge in sales for the film

division has been driven by the success of Sony Pictures' US box office hits Hook and Terminator 2.

The company's report shows the first three months of 1992 was a strong growth period for film but produced a music slump.

CIN figures show the company's share of the UK albums market grew by 12% in 1991 with its singles share up by 18%.



Six months after Carter The Unstoppable Sex Machine's After The Watershed single was released, the final chapter in our row with the Rolling Stones looks to be just around the corner.

Sadly, the Stones' publishing company ABCKO is seeking to obliterate Carter's hit song by wiping out the copyright as if it never existed. I feel bitter about the whole affair, especially for Carter who wrote a classic song which they couldn't include on their album and may never be able to again.

ABCKO insists that the band would never be able to record or release the song in its current form, and all for just three words from Ruby Tuesday.

I don't believe the case does any good to the reputation of the publishing business. It shows a side of publishing that is officious, pedantic and anti-career.

We attempted to get clearance before releasing After The Watershed.

We waited two months to hear from ABCKO and thought that any objection would have been registered by then.

Songs are living things. All rights owners in this market depend on each other dealing with queries on usage quickly.

It is right that each sampling or usage issue should be taken on its own merits but in this case ABCKO made it clear that the views of Mick and Keith were not relevant. Many of our groups, including U2, will treat such usage individually, but the final decision is theirs.

Our industry does accept general principles on the sampling debate and maybe we should be working together to try to establish broader guidelines.

Ultimately it is simply sad that in the case of the Carter/Stones dispute, the smaller act has been stuffed and a sledgehammer has been used to crack a nut. Richard Manners is managing director of Island Music, which publishes Carter The Unstoppable Sex Machine.

# MPA seeks cash for 'fame' school

The Music Publishers Association has launched an action committee to raise funds for Paul McCartney's Liverpool Institute for the Performing Arts (Lipa).

The 10-strong committee, headed by Virgin Music managing director Steve Lewis, is currently examining various schemes which could raise cash for the school, set to open in September 1995.

Lewis, who is also on Lipa's executive committee, says any money collected will come from new ventures rather than from existing MPA funds.

"It's an opportunity to do something for the next generation of musical talent and draw attention to the importance of the song and songwriter," says Lewis. "It's therefore a very appropriate cause for the MPA to raise money for."

McCartney is aiming to raise £12.4m for the "fame"



McCartney and Featherstone-Witty: seeking industry support school, which will take 650 full-time and 2,000 part-time students.

Fourteen individual UK music publishers have already provided a total of £500,000 and McCartney has himself pledged £1.5m.

The Government will channel £4m through Liverpool City Council on the condition that the rest of the money comes from the private sector.

Around £9m will be spent on

converting McCartney's old grammar school building, which will house the institute. A further £1.6m has been earmarked for spending on staff and services, leaving a contingency sum of £1.7m.

Lipa administrative director Mark Featherstone-Witty says further financial support is expected from the EC and the entertainment industry overseas. Steve Lewis profile pp8, 9.



Longley: heading media group

# Ex-Factory MD finds new role

Former Factory Communications director Eric Longley has joined chartered accountants Chantry Vellacott to head a newly-created media and entertainment group.

Longley says the company will target small independent labels and artists as it builds up its music practice. The firm currently has around 20 music industry clients.

Longley, who remains a Factory director, was laid off last September.

# Smiths plans classics LPs

WH Smith is to follow rivals Boots and Woolworth and market an own-brand classical music series, writes Phil Sommerich.

The WH Smith Classics range will launch with 20 mid-price CD and cassette titles, mainly themed by composer.

The catalogue — selected and packaged by Pickwick — will be expanded if it is successful.

In 1988, Boots pioneered own-brand classical ranges with the million-plus selling Boots Collection, a rotating catalogue of about 40 budget titles.

Last October, Woolworth launched two 100-title ranges, Aspects, and The Classics. Both series are packaged by producer/distributor Conifer.

Smiths' first 20 titles include a sampler at £4.99 (CD) £2.99 (cassette), with discount vouchers for further purchases from the range.

# Zomba buys Power Plant

Zomba is bucking the downward trend in the studio business after buying north London's Power Plant.

The move means the diversified music group — which has interests in publishing, producer management and record labels — will add another three rooms to its existing UK total of four studios and two programming suites.

The Power Plant, which is next door to Zomba's existing Battery Studios complex, has been owned since previous owner Robin Millar's Scarlett Group went down last year.

It was best known as the



Howard: 'ideal location' studio where Millar produced Sade.

Zomba has transferred the Power Plant's Neve console to Battery's Studio 3, where Iron Maiden singer Bruce Dickinson is currently recording a solo album. The SSL desk has

been shifted to Zomba's Chicago studio. Zomba director Steven Howard says, "Buying the Power Plant was too good an opportunity to pass by. Its location next to Battery is ideal."

The company is currently refurbishing the Power Plant and seeking a new desk to replace the Neve. There are also plans to open a producer's studio on the Power Plant's second floor together with a demo and library music room.

Besides its UK operations, Zomba also has three studios in New York, one in Chicago and a newly-purchased site in Nashville.

## Promo makers aim to strike simpler deals

Pop promo producers are attempting to streamline their relationship with record companies with the introduction of a standard "deal memo".

The memo, produced by the Music Film and Videotape Producers Association, summarises the proposed terms of engagement, under headings such as budget, delivery date and film format. So far it has been used by half of the association's 12 members.

"Problems normally arise because the commissioning happens in such a short space of time," says MPVPA chairman John Gaydon.

"The memo is part of the process of trying to provide some sort of system whereby the pop promo business becomes a little bit more grown up and responsible," he adds.

Independent producers have welcomed the scheme. "It's a good idea, although you're asking the record companies to fill in another piece of paper," says Tessa Watts, MD of Propaganda Films UK.

## EMI Classics series targets armchair buffs

EMI Classics is launching a mid-price CD series aimed at first time classical buyers in June using pictures of armchairs as their theme, writes Phil Sommerich.

Each of the 10 titles in the Armchair Classics series will comprise an overture, a concerto and symphony or tone poem, all with the same conductor and orchestra and with a running time of 75 minutes.

"After the classical boom, buyers are far better educated but they still need to be led carefully," says sales manager Mathew Cosgrove.

# TV top with dance fans

Dance music buyers are more likely to watch Top Of The Pops and The Chart Show than buyers of any other type of music, according to a new Gallup survey examining the lifestyles of music fans.

Two fifths of the dance buyers questioned for the quarterly survey watch Top Of The Pops, compared with around a third of rock and pop buyers. Gallup director John Pinder describes the dance figure as

"surprisingly high".

The buyers survey, based on 37,000 interviews conducted between January and March, marks the first time that Gallup has broken down its figures by music category. 31% had bought pop; 24% rock; 10% compilations; 9% dance; 8% classical; 5.5% MOR; 2% blues; and 1.5% country.

In the sections examining radio trends, a higher percentage of rock buyers listen to

Radio One than members of any other category. Classical fans, however, are more likely to listen to Radio Two or Four than Three.

Our Price emerges as the single most popular retail outlet for blues, jazz and rock and dance music fans. WH Smith is the most-used multiple by classics and MOR buyers, and Woolworths is the most popular choice for country and compilation buyers.

# Music Day will outstrip Live Aid

Marks & Spencer and Carling Black Label have become the latest sponsors of National Music Day on June 28, which now boasts over 1,500 events.

London's Denmark Street will also be formally renamed Tin Pan Alley, a victory for local traders.

Marks & Spencer is sponsoring the National Music Day Parade which will see 7,500 4-19-year-olds from more than 140 youth bands march from London's Horseguard's Parade to The Mall in celebration of the Queen's 40th anniversary.

Base-owned lager brand Carling Black Label is backing London's second major event, a mass band on Clapham Common, now called the Carling Sound Session.

Harvey Goldsmith, who chairs the event committee, says the day, first thought up by arts minister Tim Renton and Mick Jagger, has far outgrown his dreams.

"This is by far the most ambitious event I've ever staged — it puts Live Aid in the



Promoter Harvey Goldsmith is pictured above, picking up Wembley Arena's star of the year award from chairman Sir Brian Wolfson (centre) and sales and marketing director Alan Murray (right). It was Goldsmith's first win with 32 nights at the arena in 1991, led by a total of 13 New Kids On The Block shows, six by Paul Simon and four by George Michael. Marshall Arts came second on 30 nights, with last year's winner MCP now down to third place with 25.

shade," he says. "We started off and thought if we have 250 events that would be great. Then it became 500 and now it's 1,548."

Seven prisons, including Gartree Maximum Security Prison, will even be featured, in the Live Music Now event.

Some 100 musicians from Edinburgh Youth Orchestra

will split up to perform a specially commissioned work from each of the seven hills of the city.

London boasts the highest concentration of activities, however. Every venue in the capital is already covered apart from Hammersmith Odeon, which will announce a show shortly.

A High Court action by Gareth Evans, Matthew Cummins and Starscreen began against their former management clients, the Stone Roses on Friday. Evans says the band has given no reason for terminating his contract.

Songwriter Guy Fletcher was began against their former management clients, the Stone Roses on Friday. Evans says the band has given no reason for terminating his contract.

PolyGram's classical division is to take over distribution of its classical video and laser disc product from PolyGram Video to facilitate simultaneous audio and audio-visual release.

Aylesbury-based Sony Music Operations has won one of the 300 national safety prizes awarded annually by the British Safety Council.

Philips Classics UK is to record the recording chairman of Beethoven's Symphony No 9 conducted by Kurt Maasur following the BBC's decision to use it as the theme music for its coverage of the European Football Championships next month.

Devon broadcaster John Brooks has been named managing director of Lantern Radio, the Devon Devon station which launches in October.

PRS chairman Donald Mitchell has been appointed an honorary member of the Royal Academy of Music and has received a Royal Philharmonic Society.

Contrary to the impression given in last week's feature, Pinnacle chairman Steve Mason says he had no positive intention of resigning at any stage in the indie chart debate. His interests were those of independent labels and not his own, he says.

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# Look to West Lothian

I can't help thinking that the West Lothian music management course has been overlooked by the music industry.

Now in its fifth successful year, it has an employment "hit-rate" of over 90%. That's over 70 well-trained employees now working in the industry, and up to 200 people apply for places on the course every year.

In spite of this, it is reported to be a "skills famine" (*MTW*, 2 May).

It's true that without the generous support of companies such as PPL, BMG, EMI and PolyGram, the music management course wouldn't be what it is. However, what the course



Music Week's May 2 front-page splash

really needs is total industry recognition.

Graduates don't need to explain their degree course at interviews, so students from the only music business-dedicated course that runs a record label shouldn't need to explain theirs.

Perhaps it's because the Different Class Records label, set

up by my fellow students on the first West Lothian course, is north of the border that parts of the industry haven't recognised it.

Perhaps some record labels don't think they should be seen to be associated with another record label.

Both of these reasons are misconceived, as the course is doing

something that the industry spends thousands of pounds on every year — training.

West Lothian offers the kind of training that is being called out for at the moment; and the kind of training that can't be found at seminars; and the kind of training that the industry seems to be making the most of without really knowing what it's about.

**Jollyon Benn**  
New business projects manager  
Music systems & BPI liaison department  
Phonographic Performance Limited  
14-22 Ganton Street  
London W1V

## Unions will aid training

I know unions can't work miracles but a little effort on the part of the appropriate ones to organise the music industry a bit better and work alongside the MU wouldn't go amiss.

I'm pointing my finger firmly at Beta, ACTT and the white collar sections of both our general unions.

The ACTT has already demonstrated that it is possible to organise sound engineers within the radio, film and TV industries. Yet it continues to shy away from the music industry.

The British Guild of Record Producers might also like to reconsider its rather vague status and follow the Writers' Guild of Great Britain into the TUC.

I am not suggesting that increased union membership would solve all the music industry's woes but I do feel that it would provide an opportunity to draw up better training programmes.

**Zoe Bremer**  
227 Earl's Court Road  
London SW5

## Why I opted for ASCAP

Five years ago I started my own publishing company with ASCAP basically, because no UK publishers were interested. Both ASCAP and BMI will let a publisher or writer join with proof of one play on radio or TV, while PRS and MCPS are much more difficult to join to the point, I think, of being restrictive.

Now, should I wish to do so, all I need to do is assign my publishing company to a third party for inclusion in the PRS/MCPS roster.

I also started my own label to release product signed exclusively to my publishing company — again circumventing the ludicrous licensing permission required to release published material.

As a songwriter-cum-publisher-cum-record company I've found the barriers placed in the way of artists and writers — and even between artists and writers — to be restrictive across the board.

**Bucky**  
Address supplied

# Industry lawyers call for talks truce

As music industry solicitors we have been observing with interest the developing campaign to protect artists from apparent oppression by record companies.

The latest idea is an Artists Mediation and Protection Society which among other things "demands" a minimum 12% artist royalty, standard record contracts and seeks to "cut down on unnecessary litigation".

While appreciating that a demand for a minimum royalty is meaningless without standardisation, why should record companies agree to such a demand?

They are often international companies which have to deal globally within a structure which has evolved over a long period of time.

As to "unnecessary litigation", the small number of industry cases which have actually gone before a judge must surely indicate that record companies and artists and their advisers are usually able to resolve problems without recourse to the courts.

We would never recommend that a client should indulge in the cost and time to which litigation gives rise without having first explored every avenue of negotiation. And we should not need a society to tell us that.

There appears to be a tendency to regard the opening of negotiations with a label as a declaration of war.

In our experience such a "them and us" attitude is likely to be counter-productive to an artist. It can sour the relationship between the artist and the record company.

While it may be the case that record companies issue contracts drafted in their own favour, sensible negotiation will redress the balance.

Obviously each party wants the best deal that it can get, but we detect a lack of recognition of the commercial reality facing record companies.

Artists usually do not want to take the money and run, but are prepared to sacrifice a point or two in the early stages in order to give the record company enough initiative to stick with them.

There is a need for a sense of balance to be restored, as opposed to banner waving for one side or the other.  
**John Elford and Leonard Lowy**  
Nicholas Morris Solicitors  
81 Piccadilly  
London W1V

## R2 squares up to independents

Your piece on the latest listening figures for independent radio and BBC Radio did not tell the whole story.

Yes, independent radio gained listener share from some, but not all BBC Network Radio. Radio Two increased year-on-year figures for shares from 13.5% to 14.7%.

Radio Two's change in music policy and presenters is gaining listeners all the time.

**David Vercoe**  
Head of Radio Two  
Music Department  
Broadcasting House  
London W1A

# Listeners opt for Southern

Your article "Festival on the crest of a radio wave" suggests that Festival Radio in Brighton has achieved popular support, and is beaten only by BBC Radio One during its month-long periods on the air.

At Southern Sound, we welcome competition and congratulate Festival Radio on their third year of transmission. But let's not get carried away.

During Festival Radio's 1991 season last spring, in which it claims 16% monthly reach, Southern Sound was participating in the industry



**Jicrar survey.**  
Southern Sound was the number one station in the area on all criteria: reach, average hours and total hours.

And despite the fact that Southern Sound is targeted at a 25-plus audience, we achieved 60% weekly reach in the 15 to 24 age group (equivalent to

70% monthly reach).

Our research shows the Festival dance/world music format way down the list of new stations the audience would like to hear.

Enthusiasts for other music formats may be less vociferous than Festival Radio, but I am sure they too deserve a fair chance to be heard if a separate frequency were to become available.

**Guy Hornsby**  
Programme controller  
Southern Sound  
PO Box 2000,  
Brighton BN41

## Central was first in TV co-op deals

I must dispute John Gaydon's claim (*MTW*, May 23) that MTV Live is the first time that co-production deals with record companies have formed the basis of a regular TV series.

Central Music's ITV series Stage One utilised such deals successfully in order to create quality music programming, and our new series Stage Two will be produced under similar arrangements.

I felt that your article on record company funding of music television missed the essential point that the ITV tariff for any programming shown after midnight is extremely low.

Funding from other sources — whether overseas television pre-sales, sponsorship, or record company contributions in return for rights — is often the only way that a music series can happen at all.

Broadcasters have, historically, placed a low value on music programming. One way to chip away at this prejudice is to ensure that any funding goes towards the production of quality programming featuring new, innovative artists.

**Will Ashurst**  
Director of business affairs  
Central Music  
35-38 Portman Square  
London W1H

## STUDIO UPDATE

Who's recording where and with whom

ARTIST/ PROJECT	COMPANY/ A&R EXECUTIVE	STUDIO/ PRODUCER
<b>CARNIVAL ART</b> Album	BEGGARS BANQUET Roger Trust	Cherokee, Los Angeles Nick Sansano
<b>DINAH CARROLL</b> Tracks	A&M Steve Wolfe	Sarm (East), London Nigel Lewis
<b>THE CHRISTIANS</b> Track	ISLAND Nick Angel	Amazon, Liverpool Artist
<b>CUD</b> Mixing	A&M David Rose	Orionco, London Dave Creffield
<b>DEAN COLLINSON</b> Album	ARISTA Chris Cooke	Livingston, London Adam Puce
<b>JULIAN COPE</b> Tracks	ISLAND James Dowdall	Maison Rouge, London Donald Ross Sinner
<b>THE DARKSIDE</b> Album	BEGGARS BANQUET Roger Trust	House In The Woods, Surrey Artist
<b>EDDIE FLASHIN' FOWLKES</b> Tracks	LAFAYETTE David Howell	One For Two, Amsterdam Artist
<b>THE FRAMES</b> Mixing Album	ISLAND Barney Cordell	Master Rock, London Gil Norton
<b>JENNY JONES</b> Album	GO! DISCS Cathal Smith	Metropolis, London Jon Kelly
<b>KINGMAKER</b> Tracks	CHRYSALIS John Williams	Fairview Music, Hall Artist
<b>THE LOST SOUL BAND</b> Album	SILVERTONE Roddy McKenna	Castle Sound, Scotland Calum Malcolm
<b>NEW COLOURS</b> Album	POLYDOR Colin Barlow	Marcus, London Nicky Brown
<b>MILLTOWN BROTHERS</b> Tracks	A&M Sean O'Sullivan	Moles, Bath Dave Meggan
<b>NIGHTCRAWLERS</b> Album Tracks	4TH + B'WAY Michael Perch	Matrix, London Phil Chill
<b>ORCHESTRA JB</b> Remix Single	RUMOUR Dave Brooker	Skrautz, Surrey Steve McCutcheon
<b>OVERLORD X</b> Tracks	DOWN TO JAM the	Von's, London Sly & Robbie/Artist
<b>THE PALE</b> Tracks	A&M Sean O'Sullivan	STS, Dublin Mike Roarty/Artist
<b>PAPA DEE</b> Remix	ARISTA Chris Cooke	Matrix, London Burt Bevins/ Justin Berman
<b>RUBICON</b> Album	BEGGARS BANQUET Roger Trust	Mono Valley, Monmouth Artist/ Mark Fregearth
<b>SIUXSIE &amp; THE BANSHIES</b> Track	WONDERLAND Paul Morgan	Metropolis, London Stephen Hague
<b>SPITFIRE</b> Tracks	CHRYSALIS John Williams	Alaska Street, London Tony Harris
<b>STARCLUB</b> B-side	ISLAND Barney Cordell	Red Bus, London Artist
<b>25TH MAY</b> Track	ARISTA Chris Cooke	E-Zee, London John Waddell
<b>BILL WYMAN</b> Album	RIPPLE PRODUCTIONS Artist	Metropolis, London Terry Taylor/ Chris Potter



L7, downplaying their sex to gain credibility

# Gender tag holds back female acts

The record industry thrives on categories, but no category, it seems, is more restrictive than that created for women.

It doesn't matter what kind of music they make, female musicians are invariably compared with their own sex, not just in the media, but by their own record companies.

When Judy Tzuke released her first album, *Welcome To The Cruise*, in 1979, two other female artists had recently come to fore, Kate Bush and Ricky Lee Jones. The three women's work was clearly disparate yet, as Tzuke points out: "For some reason they always put us together in reviews."

Today the comparisons on the basis of being female remain. Suzanne Rhatigan is poised to release her debut album, *To Hell With Love*, on the Imago label. But the company has voiced concerns about the success of Tori Amos making it harder for her, despite Rhatigan's assertion that her music sounds very different from Amos's.

"It's very frustrating for me," says Rhatigan, "it all stems from the difficulty a record company has describing an artist's music to the media. Women are particularly victimised because the market is so restricted."

Tori Amos agrees. She is

baffled that it only takes two releases by women singer-songwriters to panic a record company about over-saturation. "It's as if there are too many tits for them," she muses.

If Amos is right, there are certainly too many for labels at the moment, and perhaps the sheer number of talented women getting exposure may finally explode the myth that they all come under the same category.

"It's just laziness that makes people put women songwriters together," says Columbia A&R manager Pete Myers, who signed Jerry Burns, Burns, whose debut single, *Pale Red*, was released last month to a rash of comparisons, agrees. "The comparisons have no depth and they are often negative, as if you're all just doing the same thing. It is irritating to have worked so hard and still be trivialised."

Of course, categorisation affects male acts, too, but the fact that a gender division exists at all is the very root of the problem. Female rock bands as diverse as The Bangles, the long-defunct Runaways and L7 get compared; had they been men they would have been in totally different categories.

L7's reaction to being dubbed "foxcore" is to restrict Lon-

don Records from using the words "women, ladies or girls" about them, yet the band's fly-poster campaign shows a man with his face buried between a woman's legs. L7 are clearly prepared to cause as much uproar as the worst excesses of their male metal counterparts.

"With a band like this it is very easy to slip into your own prejudices, but this is a strong minded band and they tell us what they want to do," admits London's marketing manager Christian Tattersfield.

Jerry Burns says that to overcome such bias has meant becoming tougher, but she draws the line at concealing her femininity.

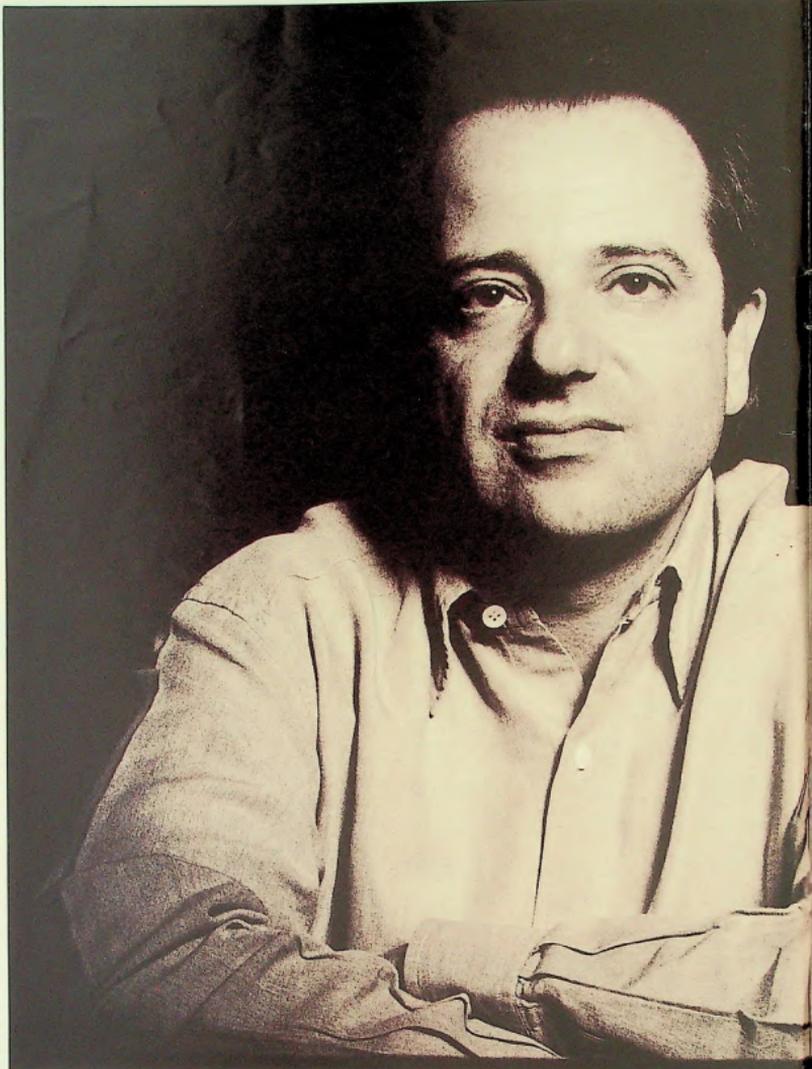
"The whole process of making my album brought out a lot of home truths about the music business. You almost start denying yourself. It becomes a kind of cover-up," she says.

Burns, Amos, Tzuke and Rhatigan all acknowledge that to worry about the music industry's inherent sexism achieves little. "You have to treat it with a fair amount of humour," says Burns.

But by cramming so many different types of women artists into the same pigeonhole, labels may be seriously restricting their room to manoeuvre in the market.

Neville Farmer

# Virgin on a new era



## CURRICULUM VITAE

**NAME:** Stephen Graeme Lewis.

**BORN:** 1953, Ilford, Essex.

**PARENTS:** Father — self-employed businessman — “he was in ferrous metals”; Mother — housewife.

**EDUCATION:** 1964 Ilford County High School. “I went to the same school as Rob Dickins.”

**1968** Christ’s College, Finchley. “Stayed on to do A-levels despite Richard Branson urging me to leave early and work for him”.

**1970** Brunel University. BSc (Failed) Psychology and Sociology. “I finally succumbed to Branson’s blandishments.”

**CAREER:** 1974-78 Managing director, Virgin Management. “Not a John Reid-type operation, more a desk and a phone in the corner of the room.” Managed Mike Oldfield, Gong and Steve Hillage.

**1978** Director of artist development, Virgin Records. “It was increasingly difficult for me to negotiate with Richard on behalf of the

bands when he was also my boss. So I quit to form my own company. Inside a couple of weeks he was on the phone offering me a seat on the board.”

**1978** General manager, Virgin Records.

**1979** Deputy managing director, Virgin Records. “We may possibly have been responsible for the marketing-crazy culture that predominates nowadays. But it was all to give our product an edge.”

**1983** Managing director, Virgin Music

## Virgin Music MD Steve Lewis is famed for paying well for writing talent — but what cost the EMI buy-out? Chas de Whalley reports



There was more than records to Steve Lewis's initiation into the music business.

Handling enquiries for the fledgling Virgin company back in the summer of '68,

he not only knew where to get hold of the Wild Man Fisher album, but unwittingly became an expert on bottle feeding, pregnancy testing and social diseases, too.

"Richard [Abrams] and Nik [Powell] had just set up the mail order business, but they were also running *Student* magazine, a babysitting service and a helpline from the same building. The telephone would ring and you'd never know who would be on the other end," he remembers.

It's just days since Thorn EMI's proposed purchase of the Virgin group was finally given EC approval. The buy-out is likely to mark the end of an era for the 38-year-old Virgin Music MD. But he seems relaxed enough as he jokes about his first holiday job.

Lewis, of all people, is entitled to indulge in a little nostalgia. In 24 years, he has never strayed far from the Virgin fold. A music business all-rounder, he's managed the bands, run the record company and — for the last nine years — led the publishing arm, increasing Virgin Music's turnover by 600% and net profits by 400%.

It would be surprising if that doesn't qualify him for a piece of the pie when Thorn EMI finally pays up on June 1, but a suddenly tight-lipped Steve Lewis pointedly refuses to discuss his personal finances.

Lewis's reluctance to talk cash, even in general terms, is unexpected. This is, after all, a man known for his cool when shelling out hundreds of thousands to secure a deal.

By all accounts, his distaste for the subject of money is not matched by any aversion to the cut and thrust of business.

"He's a pragmatist," says Alasdair George, of law firm Compton Carr. George is referring to what he sees as Lewis's no-nonsense approach to deal-making, but it's a characteristic intrinsic to the man.

His modest office is small and functional. Even Virgin Music's impressive array of Ivor Novello and ASCAP awards are arranged unobtrusively along the window sills.

The only sign of extravagance is a handsome Mercedes parked on the cobbles outside. When asked if Lewis has any indulgences — oil paintings, a yacht perhaps — he shakes his head in surprise. "I'm boring," he says. "I've got a hobby then it's my family."

Independent publisher and Virgin Music contract partner Brian Freshwater says there's a family atmosphere at Virgin Music and former professional manager Ingrid Brandstatter recalls her tearful departure when she joined David Betteridge's Oxygen label last year.

"It was like leaving home. It was such a happy place," she says. "Steve was so open and accessible. Of course, he could be tough when he wanted to be. But he's never a bastard."

There must be those who disagree.

But they're hard to find. Consensus has it that Steve Lewis is intelligent and likeable, down-to-earth and approachable. "He's funny, too," says former Fine Young Cannibals manager John Mostyn. "And that's very important."

But something in his eyes tells you that if push ever came to shove, Stephen Graeme Lewis would roll up his sleeves, fight as dirty as the next man — and expect to win. It's a look which earned him the description "pit bull ferrier" from one ungenerous observer.

In the early days, there was already evidence of that tenacity. Lewis stayed true to his sensible, middle class Jewish family values and returned to school after that first summer at Virgin. Nevertheless, by the time he started at Brunel University, reading psychology and sociology, he was on the label's A&R team, complete with company car, reporting to MD Simon Draper and checking out prospective signings such as Gong and Henry Cow.

In 1974, he ducked his finals to run the newly formed Virgin Management. By 1978 he was director of artist development at Virgin Records, drawing on his all-rounder's awareness and contributing to "a purple patch" through hits by XTC, OMD, Human League, Culture Club, Ian Gillan, China Crisis and Phil Collins, turned the once quietly avant garde Portobello Road label into a High Street pop sensation. Lewis swiftly rose to become deputy managing director.

But it's been in publishing that he has really made his mark. Replacing Richard Griffiths as MD of Virgin Music in 1983, Lewis admits he felt not only out of his depth but relegated too. But, as The Agency's Neil Warnock remembers, he was soon going where other publishers rarely cared to tread.



"He got very involved in all the forward planning we did around *Simple Minds*. At the time I'd never met a publisher who gave a toss about the logistics of having

his band on tour," says Warnock. But then, as Lewis points out, he didn't come from "that outmoded community of publishers" who hold that their function is primarily to put songs together with singers.

"Publishing needed to go through a period of readjustment," he says.

An aggressive acquisition policy netted Virgin such prestige signings as Squeeze, Tears For Fears, Fine Young Cannibals, The Pet Shop Boys, Soul II Soul, Terence Trent D'Arby, Sidney Youngblood and The Farm. It helped it build up a catalogue of "standards for the future" like *Do You Really Want To Hurt Me*, *Everybody Wants To Rule The World* and *I's A Sin*. Lewis is proud that, even in a bad quarter, Virgin Music's trim total of 25,000 copyrights can still achieve almost 50% of the market share of companies 30 times its size.

But while Warner Chappell's Robin Godfrey Cass, another big spender, talks colourfully of Lewis offering

"fierce opposition" and refers to being "in the trenches" fighting for deals, accusations that Virgin Music indulged in "chequebook publishing" in the late Eighties still rankle, especially as Lewis reckons he made his money back many times over on even the most expensive signings.

"I'll put my hand up for being partially responsible for raising advances, but I never devalued the rights," he says.

"What business is there where the more you pay the less you get? If I pay a lot of money I want a lot of rights. You want a commitment from me then I want one back. Otherwise I'm happy to walk away."

As for whether he will walk away from the new EMI/Virgin conglomerate, Lewis refuses to say. He claims he has no idea what the



future will bring under new ownership. But, secretly, he must know the days of complete autonomy and a direct line to the boss are gone for ever.

Already industry pundits are speculating on a "Clash of the Titans" between Lewis and EMI Music's flamboyant Peter Reichardt. As Robin Godfrey Cass observes, drawing on first hand experience of the painful and problematic merger of Warner Brothers and Chappell/Intersong Music in 1988, "it's not simply a question of integrating two computer systems and adding two market shares together."

Whatever happens, the odds are Steve Lewis will continue to play a key role in music publishing. If not as a publisher himself, then as one of the architects of industry policy.

In 1986, galvanised by the central European licensing issue, he stood for election to the MPA Council. Seats on both the MCPS and PRS boards followed. As his industry profile grew, the more convinced he became of the need for publisher unity in the face of inevitable legislative change.

Former Chappell/Intersong MD Jonathan Simon, now of Really Useful, recalls not always agreeing with Lewis's opinions "but when he's got a point to make he's certainly not afraid to make it, whatever anybody else might think."

MCPS chief executive Frans de Wit says: "Stephen has a very clear and analytical mind. He has a very keen grasp of both the specific and the broader issues and always comes up with sound proposals."

But it's John Mostyn, whose own publishing company, Mostyn Music, is administered by Virgin Music, who backs Lewis's view into perspective. "Steve's aware that publishing needs to adapt on a long-term basis to new developments and new technologies," he says. "I'm sure that when the first PRS cheque is paid for music played on the Spaceships then, then, then, he thanks to a small group of publishers like Steve Lewis and the work that they're doing now."

Whatever the fate of Virgin Music, don't expect Steve Lewis to be left standing on the ground. He's a man for whom not even the sky may be the limit.

Stephanie Rushton

(Publishing: "I didn't do too well until I realised I shouldn't be afraid to stick my neck out." Signings include: Squeeze, Pet Shop Boys, Soul II Soul.

1986 Elected to MPA Council. "I didn't want decisions to be taken that would affect my company without my being party to them."

1987 Elected to board of MCPS.

1989 Elected to PRS Council.

1992 Voted MD of "UK dream team" publishing company by peers in *MW* poll.

## MAINSTREAM

### Albums

Dance compilations proliferate, but to stand out from the crowd it is necessary to ensure that while commanding a dancefloor buzz, the tracks selected aren't available on numerous other options. It's a difficult one to balance, but *First* seems to have managed it with *Only For The Headstrong Volume II*, a 12-track selection providing nearly 80 minutes of music, most of it not even commercially available on singles yet. There's a couple of chart hits — Degrees Of Motion's *Do You Want It Right Now* and Isotonic's *Everybody I Go*, but the rest is predominantly up-and-coming rave, techno and hardcore, mostly from fresh acts. A strong seller.

*PolyGram TV* continues to flex its marketing muscle with *Modern Love*, a 17

track compilation of contemporary love songs, including the current Vanessa Williams and Ten Sharp hits. Beverly Craven, Shakespears Sister, Lisa Stansfield and the Righteous Brothers are also present on an album that will be heard leaking from numerous dwellings in bedsit land.

*Dr Hook*, whose best loved tracks are gathered together on *Completely Hooked*, are the subject of a heavy TV spend by EMI. The group's previous hits compilation reached number two in 1980, and there's no reason to suspect that this one won't make a similar impression.

#### PICK OF THE WEEK

**QUEEN: Queen — Live At Wembley** (Parlophone CD/WPCSP 7251). A feast for fans, this sprawling tribute to the band's considerable talent as a live act was recorded during the 1986 Magic Tour, and includes not only worthy reissues of their best known tracks,

but also rarely heard covers of songs they admired — songs like *Hello Mary Lou*, *Tutti Frutti*, *You're So Square*, *Baby Don't Care* and even *Shirley Bassey's* *Big Spender*, which gave Freddie Mercury the ideal opportunity to camp it up.

### Singles

Few big names with new releases this week giving us a rare opportunity to look at some up-and-coming acts. First up is *Betsy Cook*, who looks rather zany, but is actually a rather serious and sober songwriter — check her credits on records by Dolly Parton, Marc Almond, Paul Young, Donna Summer and even Richard Thompson. Her new single, *Docklands*, co-written and produced by Trevor Horn, provides a crisp, upbeat framework for her clear and fresh vocals. Like labelmate *Tori Amos*, Betsy was born in the US, and lives here — and there's no reason why



Shakespears Sister: love

she shouldn't also become a familiar name in both countries.

Named after the fourth Doors LP, Dutch band *Soft Parade's* style does indeed evoke the spirit of the group. Produced by Dave Stewart, for his *Anxious* label, their new single is when *Violets Meet*, is a spacious and laid-back vehicle taken from the upcoming debut album *Puur*, and deserves to be heard widely.

Newly pacted to *Musidisc*, *The Tender Trap* make a jaunty debut with the celebratory Irish *Ivan's*

*Spirit Song*, a brash and high competent performance in which singer Paul Howard excels. It's a deliciously simple song that spans the rock and pop divide in the same way as *Del Amitri*.

*Sylvia Tella's* been around for some time, singing lovers rock and soul. A fine, gutsy performer, she's now teamed with Ian Harrison on an update of *Jean Knight's* Seventies classic *Mr Big Stuff*. This represents her best chance of success to date.

#### PICK OF THE WEEK

**NU COLOURS: Tears** (Wild Card CARD 1). A remake of underrated Frankie Knuckles single (from 1989) is the first single in this British quintet, who have previously supported *Soul II Soul*, *Paul McCartney* and *Primal Scream*. Embraced by clubs, their version of *Tears* veers between gospel and garage, and is highly commercial. *Alan Jones*

## HEAVY METAL

Metal's big guns are undoubtedly enjoying a time of unparalleled success; *Def Leopard* and *Iron Maiden's* number one albums and the *Kiss* and *Black Crowes LPs* are but a handful of recent high rollers.

But what of the new acts, tomorrow's chart busters? For *My Sister's Machine*, for one, commend themselves with the impressive debut album, *Diva* (Caroline CABD 18-282712).

Hailing from Seattle, not surprisingly, it bears similarities to fellow occupants *Nirvana*, *Soundgarden* and *Pearl Jam*, but that does not diminish its merits.

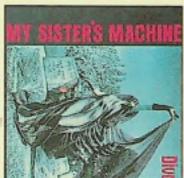
From these shores, expect demand for *Glasgow's* *Budha's Grass Harbour*. The single *Soul Sister* (Motion CD/MTN001) demonstrates the band's obvious potential.

Another UK band with a future are *Die 4*. Their stomping single, *Walk Right Now* (*Polydor* PZ 215), shows the Oxford four-piece have a firm grip on muscular rock conventions that belies their youth.

So much for the new boys. Some old hands see their back catalogues on display once again through the excellent *Collector Series* from *Castle Communications*.

The *Allman Brothers Band* (CSC/CSGD 327), the *Early Clapton* (CSCSD 162), *Jack Bruce* (CSCSD 326) and *Grand Funk Railroad* (CSCSD 332) are all worthy titles certain to gain attention.

*Alice Cooper*, another old hand, could also reap a hit from the *Zodiac Mindwarp*, penned single *Feed My*



My Sister's Machine: debut

*Frankenstein* (Epic). Featured in the film *Wayne's World* it's "excellent."

#### PICK OF THE WEEK

**FAITH NO MORE: Mid Life Crisis** (Slash LAXSJ 37). This is *No Epic*, no *Real Thing*, more a darker menacing proposition. But the loyalty of *FNM's* fans should ensure this long-awaited single from the forthcoming album *Angel Dust* will chart, none the less. *Andrew Martin*

## CLASSICAL

Extensive publicity for EMI's launch of its *Elgar* Edition is likely to have a spin-off for *Pavillon's* small historical label *Pearl*.

While EMI rolls out its three-CD sets of *Elgar's* complete electrical recordings with *Volume One* of the two symphonies, *Falstaff* and excerpts from the *Dream Of Gerontius*, to be followed in November by *Volume Two* with *Yehudi Menuhin* playing the *Violin Concerto*, and next year the final set including the *Cello Concerto*, *Pearl* offers a remastered five-CD version of its *Elgar* Edition, the re-recorded recordings made between 1914 and 1925.

*Pearl* also plans autumn issues to celebrate the pianist *Horszowski's* centenary, but *Albany* has got in early with a four-set of the veteran playing *Beethoven*.

The latest boutique label also focuses on the piano, *Joe Laredo* has set up *Pianissimo* to champion promising pianists and neglected keyboard repertoire, starting with *Richard Mahlon* playing delicate Impressionist works by *Chabrier*, and *Martin Jones*, acclaimed for his discs on *Nimbus*, storming through two of *Weber's* highly Romantic sonatas.

#### PICK OF THE WEEK

**SCARLATTI: Sonatas**, Jennifer MacGregor, piano. Collins. After triumphing with twentieth century music, this high-profile pianist tackles *Scarlatti* — Bach-like intricacy with a flash of Spanish fire — with verve and a wealth of keyboard colour. Recording quality is excellent. *Phil Sommerich*

## DANCE

Summer's here and *D-Influence* have emerged from the acid jazz camp to provide us with the perfect soundtrack. *Good Lover* (Atlantic) sets good loving Sade-like vocals against a cool and funky backdrop, and deserves to cross over in the same way as *The Brand New Heavies*. Sticking with jazz-influenced soulful sounds, there is *Tammy Payne's* *Do You Feel It Like I Do* (Talking Loud LTK28), a timeless follow up to *Take Me*.

*DSK's* garagey *Holding On* (Bull & Butcher 12 BBUK1) is

very similar to last year's near-hit, *What Would We Do*, which is no bad thing at all. *Detroit* techno pioneer *Blake Baxter* has relocated to Berlin and recorded the enticingly deep and comparatively melodic *One More Time* (Logic UK).

On the rave front, there is no real need to describe the cut-up techno of *This Is The Sound For The Underground/Manic* stamped by *Fantasy FM's* *Krome & Time* (Suburban Base SUBBASE11), or the relentless hardcore of *Maelstrom/Mad As Hell* by *Wigan's* *Totalis* (Nova Mute 12NQMU2). The track titles say it all.

#### PICK OF THE WEEK

**SOUL II SOUL: Move Me Mountain** (Ten Records TENX400). This cover version is one of the standout tracks on *Volume III Just Right*, and was an obvious choice as the follow up to *Joy*. Featuring sweet soulful vocals from reggae singer *Kofi*, it comes with plenty of great new remixes from *Jazzie B* himself plus *Joy Negro*.

*Andy Beavers*

## REISSUES

The blues boom continues. From RCA there is a wonderful pair of rural blues, *Washboard Sam's* *Rocking My Blues Away* (ND90652), a collection of his best recordings from the Forties, and *Canned Heat Blues* (ND90648) which features a trio of Delta bluesmen, *Furry Lewis*, *Tommy Johnson* and the little-known *Isman Bracey*.

From Sun, via *Charly* comes an archive pair, *Way After Midnight* (CD SUN 36) and *Too Blue To Cry* (CD SUN 38) which feature unissued and alternative takes of Sun bluesmen. The RCA sets are an education, the Sun offerings for cultists only.

*My Sweet Angel* (Ace CD/CD 300) sees a *Fifties BB.King* in a big band setting and sounding wonderful. *Charly's* *Tribe To Willie Dixon* (CD RED 37) which features various Chess artists including *Howlin' Wolf*, *Muddy Waters* and *Willie Dixon* himself performing *Dixon* compositions.

From *Red Lightning* there's a pair of rough sounding but powerful live recordings, *Albert Collins' Molton Ice* (RCLD 0089), and *Big Walter* *Shakey Horton's* *Love At The El Mocambo* (RCLD 0088).

Moving closer to the present, *Demon* has a clutch of offerings. Best are *John Louis Walker's* *Live At Slims Vol 2* (FIENDCD 716), which only suffers from being a little samey, and the various artists' *Demon Blues* (714) which is a nifty sampler for *Demon's* blues offerings and as good a guide as you'll get to contemporary blues.

#### PICK OF THE WEEK

**ARTHUR "BIG BOY" CRUDD: That's All Right Mama** (RCA/Bluebird ND90653). Best known as the writer of the title song which was Elvis' first recording, this collection of his Forties and Fifties outings confirm *Crudup* as the deftest of lyricists and constructor of the most sinuous of rhythms. *Phil Hardy*

# music week

# datafile

The Information Source for the Music Industry

30 MAY 1992

## CHART FOCUS

At 6:20 am last Friday, the morning DJ on London's KISS 100FM announced that **Shut Up And Dance's Raving I'm Raving** was number one on the midweek chart (information not intended for public consumption) and insisted that "nothing can catch them." In reality, although the record took off in sensational fashion, it was probably prevented from becoming the first record to debut at number one in 1992 by the terms of SUAD's settlement with **Marc Cohn**, (see below).

As mentioned above, no single has entered the chart at number one yet this year. Even so, the level of new entries debuting inside the Top 10 has increased greatly, with 27 thus far, a total not achieved last year — itself a record year — until the end of September. Aside from SUAD, this week's instant entry to the upper echelon is **Kris Kross' Jump**, which enters at four, becoming the highest new entry by a previously



uncharted act for just over a year. The last **Crystal Waters' Gypsy Woman (La La Dee)**, debuted at number three last May.

With a very high percentage on cassette, the **Kris Kross** single is clearly attracting not only the slightly older buyer of dance singles, but also an audience of their own age, who have been somewhat short of new idols in recent times.

Meanwhile, a month after **Wish** became their first number one, **The Care** are threatening to achieve their biggest single success with **Friday I'm In Love**; up 23

places to 8. Their previous biggest hit was **Lullaby**, a number five in 1989.

Despite all the rapid to-ing and fro-ing taking place inside the Top 10, there have been only five number ones in 1992 including **K.W.S.'s Please Don't Go**, champ for the fourth week in a row. The only previous year in which we have gone into June with this few chart-toppers was 1964.

The album chart continues to be fairly volatile, with **Michael Ball's** self-titled **Polydor** album becoming the 11th chart-topper of the year to date. Amazingly, even though his first single, **Love Changes Everything**, was a hit over three years ago, it's his first ever solo album. It is undoubtedly being helped by the inclusion of Ball's single **One Step Out Of Time**, which finished second in the Eurovision Song contest.

Meanwhile, Ireland's **Linda Martin** makes her singles chart debut at 59 with the competition winner **Why Me?**

Alan Jones

## CHART NEWCOMERS

**2 SHUT UP AND DANCE/PETER BOUNCER: Raving I'm Raving, Shut Up And Dance.** The legal dispute with **Marc Cohn**, whose **Walking In Memphis** is sampled here, means that this single was effectively deleted even before it was issued, with only 35,000 copies being available. The upcoming SUAD album, **Death Is Not The End**, will feature a re-recorded version of the song that doesn't infringe on Cohn's copyright, and, as a result, has been delayed from June to July.

**4 KRIS KROSS: Jump.** **Buffhouse/Columbia.** This teen rap duo soared to the top of the US singles chart in four weeks, to become the fastest-breaking new act in the US since **Zager & Evans** in 1969. Even today **Jump** is still number one in America, six weeks after it first reached the summit, and has been joined at the top of the chart by **Kris Kross's** album, **Totally Krossed Out**, which took six weeks in its ascent, to reach number one — faster than any debut album since America's self-titled 1972 work.



**32 INSPIRAL CARPETS: Two Worlds Collide.** **Cow/Mute.** Quickfire follow-up to the **Inspiral Carpets** seventh and (so far) biggest hit, **Dragging Me Down**, which reached number 12. A new track, taken from their current studio residency, which is expected to yield an album in the autumn.

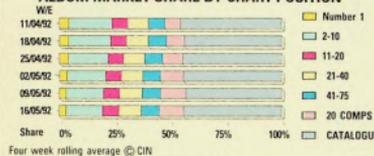
**45 JULIA FORDHAM: I Thought It Was You (Circa).** A reissue of a single from Julia's current album, **Swept**, the self-penned **I Thought It Was You** reached number 64 when originally released last August, since when she has had her first Top 20 hit with **(Love Moves In)** **Mysterious Ways**. Issued, like so many current singles, on two CDs, the first of which is housed in a double box to also accommodate the second. CD1 includes **Mysterious Ways**, **Melt and Swept**, while CD2 adds **Sweet Little Mystery**, **And I See and Rainbow Heart** to a piano and vocals only demo of **I Thought It Was You**.

## UPDATE

### SALES

Index of unit sales: 100=weekly average in 1991	Last week	This week	% diff	This week last year	% diff
Albums	66	67	+ 1	- 4	
Singles	86	93	+ 8	+ 7	
Music Video	51	49	- 2	- 10	

### ALBUM MARKET SHARE BY CHART POSITION



### EVERGREENS

1 GREATEST HITS Queen	Parlophone (489)	6 GREATEST HITS Eurythmics	RCA (161)
2 OUT OF TIME REM	Warner Bros (62)	7 IMMACULATE COLLECTION Madonna	Sire (79)
3 APPETITE FOR DESTRUCTION Guns N' Roses	Geffen (156)	8 LEGEND Bob Marley	Tuff Gong (219)
4 PICTURE BOOK Simply Red	East West (238)	9 BEVERLY CRAVEN Beverly Craven	Epic (62)
5 A NEW FLAME Simply Red	East West (134)	10 THE WHITE ROOM KLF	KLF Comms (63)

Albums have appeared in the Top 200 album chart for 52 weeks or more. (denotes weeks in chart). Compiled by ERA from Gallup data April 27 to May 16.

## SUMMER FEATURES in music week

June 27th  
Music Video  
July 11th  
Video  
Production

July 4th  
Jazz  
July 18th  
Hard Rock/  
Heavy Metal

For further information  
contact the ad department on

071-620 3636

# NEW RELEASES

Album Releases for 1 June 1992 - 5 June 1992: 215

Year to Date: 4066

## HIGHLIGHTS

ARTIST	TITLE	LABEL	CAT NOS	DEALER PRICE	(DISTRIBUTORS)	CATEGORY	LAST 3 CHART PLACINGS	COMMENT	
							HOT	RECENT	PICTURE
BIEMAN, Mavis MAURIE RCA	CD # 79388	MC # 90643	LP # 75388 (HMG)		Folk		1		On an outing from around New Zealand's unique valley she chooses to vary a variety of material.
DE LA MIRE CHANCE EVERYTHING AMO	CD # 395382	MC # 399384	LP # 399381	£45.95/55.05 (H)	Rock		1	1	Has his long and illustrious career now more of the same, superior songwriting.
OR HOW COMPLETELY HOOKED CAPITAL	CD # CE827	MC # TCE827	LP # 245.95/55.05 (H)		Pop		1	1	...and a little bit more from one-eyed yodeller/humorous songwriters
SHUT UP AND DANCE DEATH'S NOT THE END SHUT UP AND DANCE CD SUADQD 06 MC SUADQD 06 LP SUADQD 06					Dance		1	1	The Cuts' ostentatious acts, expect substantial sales to follow the hype.
VARIOUS LETS TALK ABOUT LOVE BOND CD DMV20 39 MC DMV20 39 LP DMV20 39 MC BKS.35.35 (P)					Pop		1	1	All-contemporary compilation approved don't say!

ARTIST	TITLE	LABEL	CAT NOS	DEALER PRICE	DISTRIBUTOR	CATEGORY	ARTIST	TITLE	LABEL	CAT NOS	DEALER PRICE	DISTRIBUTOR	CATEGORY	
ACCIDENTAL SOUNDS RELEASED BY THE DEAF	CD # 29479				BMG	Rock	ALBAZ, Maria	THE MARIO LANZA COLLECTION RECD	CD # HCA60 60893	£14.97		BMG	Classical	
ALCOHOL, RONNIE & THE FESTIVAL ORCHESTRA SEASIDE SEAWARD CD SEW20 100 MC SEW20 100					H	MOB	LEE, Byron & THE DRAGONHIPS	WINE DOWN DYNAMICS	CD # DY 347			SS/COIN	Rock	
ALEX SEK TENDI HUS GEMS CHERY CHERY CD DEORAM 31 (E 9)					P	Pop	LEGS	DAMNED CAPTURED LIVE MUSIC FOR NATIONS	CD # COFN 13 MC TMMN 137			BMG	Blues	
ALPHACID DEATH DEATH STREET LIFE LP SPV 810					J5	Reggae	LEITCH, TOMMY JONAS & ISHAM BARR	MASTERS OF THE DELTA BLUES	BLUESBIRD			BMG	Blues	
AMERICAN FOLK ORCHESTRA SOUND OF THE 50S BRACKS CD BRACKS 4107					P	Pop	HERITAGE	CD # 90648						
ANGIE UPSTARTS BROTHER OUT ROADRUNNER CD OR 30242 LP OR 30241					P	Pop	WILLIAMS, LYNETTE	LYNETTE WYLLIOW LYLWYR LIAETHOG VS LP YIGWYR VS DATLWYD	SRD					
ANGELIC PRINCESTRESS REBELS CD REBELS CD SODRAM 84 (E 9)					P	Pop	OLDFAT	LP # 4MST 025						
ARMED FORCES TAKE ON THE NATION MUSIC FOR NATIONS CD # CDMN 136 MC TMMN 136					P	Pop	LUDLAP	BY ENGLISH SUCKS WELLSHED CD EA 84652 LP EA 04952	SRD					
ARTIST	TITLE	LABEL	CAT NOS	DEALER PRICE	DISTRIBUTOR	CATEGORY	ARTIST	TITLE	LABEL	CAT NOS	DEALER PRICE	DISTRIBUTOR	CATEGORY	
ARCADE FIRE	NEVIN WENDERS	AVINGS	CD WINGC 818 (E 8)		P	Rock	LOUIS LOBOS	KING LONDON	CD 22282	MC 22296	LP # 22291		SRD	Rock
ATLANTIC	REX MONTORY	ALBERT AYLER	JAZZ BOON CD # JZ 100		J5	Jazz	LOVE AND RESPECT	DEED HEARTLESS MUSIC TRACED	CD # EA 11330			SRD	Rock	
AUGUST	DAVID	DEED	CD # DEED 808 MC DEEDS 808 LP 2794 294 810		ETAP	Rock	MACHERSON	UNDELETED, FRASER IN THE TRADITION	CONCORD	CD # CD 458		ETAP	Rock	
AVENUE	CHRIS & BOB	JOHN TAKE	MC # BK 2000		MC	Jazz	MAH	HYPOCRISY SITUATION 2	CD # TJC 340	£2.42		SRD	Rock	
BACKLASH	THE BEATING AT THE HEART	COLLEEN	CD # HBR66 MC 48864 (E 9)	52.97	MC	Jazz	MALABAR	COMPLI TOBACCO	CD # EA 87900			SRD	Rock	
BLACK & NAUGHTY	THE BROTHERS	SHANE	LP # 210		MC	Rock	MARINO/FRONTIER/LABERRA	FRASER OF STONE TCM	CD # TCM 97064			SRD	Rock	
BLACK & NAUGHTY	THE BROTHERS	SHANE	LP # 210		MC	Rock	MCCREY	FLAME RIDERS	CD # SCD 5987 MC SMC95 5987			SRD	Rock	
BLAKE	THE JAZZ MESSAGERS	FONTANA	CD 23856 (E 6)		J5	Jazz	MERTINS	WEN WELLY OF AN ARCHITECT FUTURE	CD # FAD 195	£5.25		SRD	Rock	
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BLAKE	THE JAZZ MESSAGERS	FONTANA	CD 23856 (E 6)											

• singles chart positions 76 - 200 • next week's hits • international number 1s • acts' line-up details • producer details •

• writer details • top 5 format charts • new titles receiving Radio 1 airplay • formats % sales share • 1992 subscriptions available at 1991 prices • genre charts •

• studio/engineer details • 1992 subscriptions available at 1991 prices • best selling artists year to date • full compilation albums chart • contact telephone numbers

# THE NEW

# CHARTS PLUS +

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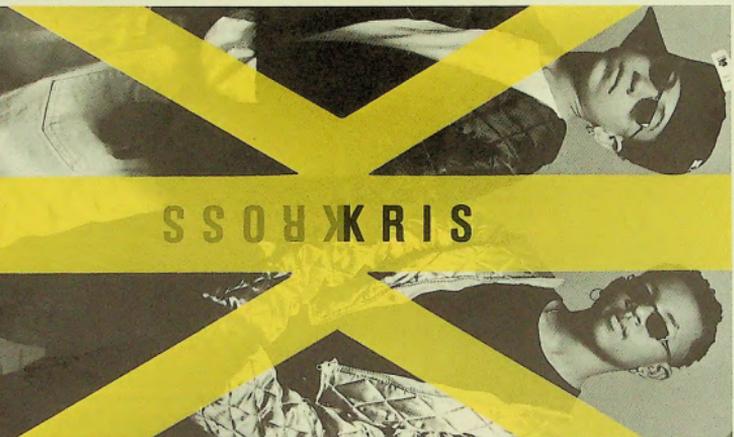
# TOP 75 SINGLES

THE OFFICIAL **music week**

CHART



<b>1</b>	<b>PLEASE DON'T GO/GAME BOY</b> KWS NETWORK	
<b>2</b> <b>NEW</b>	<b>RAVING 'EM RAVING</b> Shut Up And Dance featuring their Bouncer	Shut Up And Dance
<b>3</b>	<b>2</b> <b>KNOCKIN' ON HEAVEN'S DOOR</b> Guns N' Roses	Geffen
<b>4</b> <b>NEW</b>	<b>JUMP</b> Kris Kross	Ruff House
<b>5</b>	<b>5</b> <b>EVERYTHING ABOUT YOU</b> Ugly Kid Joe	Mercury
<b>6</b>	<b>4</b> <b>MY LOVIN'</b> En Vogue	East West America
<b>7</b>	<b>3</b> <b>ON A BAGGA TIP</b> SL2	XL
<b>8</b>	<b>8</b> <b>FRIDAY 'EM IN LOVE</b> The Cure	Fiction
<b>9</b>	<b>7</b> <b>I DON'T CARE</b> Subsisters/Sister	London
<b>10</b>	<b>12</b> <b>HAZARD</b> Richard Marx	Capitol
<b>11</b>	<b>10</b> <b>KEEP ON WALKIN'</b> OCE Pollution	AAAM
<b>12</b>	<b>6</b> <b>HANG ON IN THERE BABY</b> Conchita	RCA
<b>13</b>	<b>8</b> <b>WORKAHOLIC</b> 2 Unlimited	PWL Continental
<b>14</b>	<b>11</b> <b>15 YEARS (EP)</b> The Levellers	China
<b>15</b> <b>NEW</b>	<b>BACK TO THE OLD SCHOOL</b> Bessiebirds	Deconstruction/EMI
<b>16</b>	<b>9</b> <b>BEAUTY AND THE BEAST</b> Celine Dion And Pablo Bryson	Epic
<b>17</b>	<b>13</b> <b>ALWAYS THE LAST TO KNOW</b> Der Panther	AAAM
<b>18</b>	<b>18</b> <b>LOVE MAKES THE WORLD GO ROUND</b> Don-E	4th + B Way
<b>19</b>	<b>16</b> <b>YOU WON'T SEE ME GRY</b> Wilson Phillips	SBK
<b>20</b>	<b>17</b> <b>SYMPATHY</b> Marillion	EMI
<b>21</b>	<b>14</b> <b>DEEPLY DIPPY</b> Right Said Fred	Tag
<b>22</b>	<b>27</b> <b>PAPUA NEW GUINEA</b> The Future Sound Of London	Jumpin' & Pumpin'
<b>23</b>	<b>16</b> <b>YOU'RE ALL THAT MATTERS TO ME</b> Curtis Stingers	Arista
<b>24</b> <b>NEW</b>	<b>RICH AND STRANGE</b>	



**KRISS KROSS JUMP**  
THE No.1 US SINGLE NOW A HUGE HIT IN THE UK.

<b>38</b>	<b>21</b> <b>THE DAYS OF PEARLY SPENCER</b> Marc Almond	Some Bizzare
<b>39</b>	<b>22</b> <b>CLOSE BUT NO CIGAR</b> Thomas Dolby	Virgin
<b>40</b>	<b>23</b> <b>PASSION</b> Get Deo'r	Effective
<b>41</b> <b>NEW</b>	<b>SKUNK FUNK</b> Galliano	Taken Loud
<b>42</b>	<b>39</b> <b>A PRINCE AMONG ISLANDS (EP)</b> Cappercallie	Survival
<b>43</b> <b>NEW</b>	<b>FIND 'EM, FOOL 'EM, FORGET 'EM</b> SExypress	Rhythm King/Epic
<b>44</b>	<b>25</b> <b>DO IT TO ME</b> Lionel Richie	Motown
<b>45</b> <b>NEW</b>	<b>I THOUGHT IT WAS YOU</b> Julia Fordham	Circus
<b>46</b>	<b>46</b> <b>TENNESSEE</b> Arrested Development	Coastango
<b>47</b>	<b>48</b> <b>Tired Of Being Alone</b> Texas	Mercury
<b>48</b>	<b>26</b> <b>JOIN OUR CLUB/PEOPLE GET REAL</b> Sonn Ederne	Heavenly
<b>49</b> <b>NEW</b>	<b>BALLROOM BLITZ</b> Tia Carrere	Reprise
<b>50</b>	<b>41</b> <b>STAY WITH ME</b> John O'Shea	Circus
<b>51</b>	<b>38</b> <b>BELIEVER</b> Real People	Columbia
<b>52</b>	<b>54</b> <b>CONSTANT CRAVING</b> KDJang	Sire
<b>53</b>	<b>34</b> <b>IN THE CLOSET</b> Michael Jackson and Mystery Girl	Epic
<b>54</b>	<b>45</b> <b>LET'S GET HAPPY</b> Mass Order	Columbia
<b>55</b>	<b>27</b> <b>SAVE THE BEST FOR LAST</b> Vanessa Williams	Polydor
<b>56</b> <b>NEW</b>	<b>HONKY TONK WOMEN</b> Pogues	PM
<b>57</b>	<b>43</b> <b>DUNNO WHAT IT IS (ABOUT YOU)</b> The Beatmaster/Ellaine Vassell	Rhythm King/Epic
<b>58</b>	<b>36</b> <b>LISTEN LIKE THIEVES</b> Was (Not Was)	Fonema
<b>59</b> <b>NEW</b>	<b>WHY ME?</b> Linda Martin	Columbia
<b>60</b>	<b>YOUR LOSS MY GAIN</b> Omni	Train Loud
<b>61</b>	<b>40</b> <b>TEMPLE OF LOVE (1992)</b> Sisters Of Mercy	Mercurial Release
<b>62</b> <b>NEW</b>	<b>NEVER LOSE THAT FEELING</b>	

# TOP 50 AIRPLAY CHART

THE OFFICIAL **music** week CHART

Pos	Title	Artist	Label	Station with Most Plays	Pos	Title	Artist	Label	Station with Most Plays
1	PLEASE DON'T GO	KWS	Network	Capital FM	26	DO IT TO ME	Lionel Richie	Motown	Chiltern Network
2	I DON'T CARE	Shakemaster Sister	London	Clyde One FM	27	KNOCKIN' ON HEAVEN'S DOOR	Guns N' Roses	Geffen	JCR FM
3	ALWAYS THE LAST TO GO	Andrés	ASAP	Clyde One FM	28	DON'T YOU WORRY 'BOUT A THING	Innocent	Takim Leaf	BBC Radio 1
4	MY LOVIN'	En Vogue	Atlantic	Capital FM	29	LISTEN LIKE THIEVES	Was Not Was	Fontana	Piccadilly Key 103 FM
5	HANG ON IN THERE BABY	Cassidy	RCA	Children Network	30	DO YOU WANT IT RIGHT NOW	Depeche Mode	Mer	Power FM
6	LOVE MAKES THE WORLD GO ROUND	Don-E	Int'lway	Children Network	31	SAY THE BEST FOR LAST	Vanessa Williams	Wing	Children Network
7	FRIDAY, I'M IN LOVE	The Cure	Fiction	Piccadilly Key 103 FM	32	STAY WITH ME	John O'Kane	Coca	Clyde One FM
8	YOU'RE ALL THAT MATTERS TO ME	Curtis Stingers	Some Bizness	Alma	33	CONSTANT CRAVING	Iceberg	Reprise	Piccadilly Key 103 FM
9	THE DAYS OF PEARLY SPENCER	Marc Almond	Mercury	Power FM	34	FIFTEEN YEARS	The Lovelites	Chrysalis	BBC Radio 1
10	LOVE IS HOLY	Kim Wilde	MCA	Power FM	35	FIFTEEN FEELINGS	Kyle Minogue	PWL International	Children Network
11	BEAUTY AND THE BEAST	Celine Dion with Peabo Bryson	Epic	Children Network	36	DUNNO WHAT IT IS (ABOUT YOU)	Beamasters featuring Elaine Vassell	Rhythm King	Power FM
12	YOU	Ten Sharp	Columbia	Piccadilly Key 103 FM	37	THE ONE	Elton John	Rocket	Children Network
13	THRILL ME	Simply Red	East West	Children Network	38	MISSING YOU NOW	Michael Bolton	Columbia	Clyde One FM
14	IN THE CLOSET	Michael Jackson	Epic	Children Network	39	BELIEVER	The Real People	Columbia	BBC Radio 1
15	YOU WON'T SEE ME CRY	Wilson Phillips	SBK	Capital FM	40	VIVA LAS VEGAS	ZZ Top	Warner Bros	Piccadilly Key 103 FM
16	PRECIOUS ANNE LENNAS	RCA	Children Network	41	JUMP	Kiss Kross	Columbia	Children Network	
17	HAZARD	Richard Marx	Capitol	Clyde One FM	42	SET YOUR LOVING FIRE	Lisa Stansfield	Arista	BRMB FM
18	DEEPLY DIPPY	Right Said Fred	Tug	Children Network	43	CLOSE BUT NO CIGAR	Thomas Dolby	Virgin	Children Network
19	EVERYTHING ABOUT YOU	Ugly Kid Joe	Mercury	Capital FM	44	AGAINST THE WIND	Maree Brianan	RCA	Clyde One FM
20	BETTER DAYS	Bruce Springsteen	Columbia	Heartward	45	WRAPPED AROUND HER	Alan Ammondson	ASAP	Trent
21	KEEP ON WALKIN'	Co Co Peniston	ABBA	Children Network	46	TEMPLE OF LOVE (1982) - TOUCHED BY OFRA HAZON	Sisters Of Mercy	Mercury	BBC Radio 1
22	SONG FOR LOVE	Extreme	ASAP	Piccadilly Key 103 FM	47	AM I THE SAME GIRL	Swing Out Sister	Fontana	Power FM
23	TIRED OF BEING ALONE	Texas	Mercury	Piccadilly Key 103 FM	48	TENNESSEE	Armed Development	CastleTop	BBC Radio 1
24	NOW THAT THE MAGIC HAS GONE	Joe Cocker	Capitol	Clyde One FM	49	NOTHING I CAN'T DO	Robbie Grant	Polygram	Children Network
25	SENSE	The Lightning Seeds	Virgin	Piccadilly Key 103 FM	50	WEIGHT OF THE WORLD	Berge Starr	RCA	Children Network

© Copyright ERA. Compiled using BBC Radio and PCS Selector software. Based on the plays of current titles on Radio 1 and contributing UK stations. Station weights are based on total listening hours as calculated by JCRMR.

## TOP 10 BREAKERS

Pos	Title	Artist	Label	Station
1	I WANT YOU NEAR ME	Tina Turner	Capitol	Aire FM
2	TODD YOUNG	George Michael	Epic	Aire FM
3	TWO WORLDS COLLIDE	Ingrid Chavez	Cow	Tay
4	BALLROOM BLITZ	Ta-Corner	Warner Brothers	Aire FM
5	YOU USED TO	Dionnet Cousins	Virgin	Aire FM
6	LET'S GET HAPPY	Mass Order	Columbia	Tex FM
7	RAVING I'M RAVING	Shut Up And Dance	Shut Up And Dance	Downtown
8	DON'T SAY THE WORD	Swing Out Sister	Fontana	Aire FM
9	HONKY TONK WOMEN	The Pogues	WCA	Tay
10	IT ONLY TAKES A MINUTE	Take That	RCA	Tay

The following records are outside the Top 50 Airplay Chart and do not appear on last week's CHN Top 300 singles sales chart. Figures in brackets in original position.

## REGIONAL CHIEF

Pos	Title	Artist	Label	Station
1	SHAKE YOUR GROOVE THING	Pat And Mick	Aire FM	Aire FM
2	I STILL THINK ABOUT YOU	Frankie Dancer	Aire FM	Aire FM
3	CALEDONIA	Dougie McGregor	Tay	Tay
4	WHAT REMAINS OF THE BROKEN HEART	Depeche Mode	County Sound Network	Mercury
5	WHAT REMAINS OF THE BROKEN HEART	Depeche Mode	Mercury	Mercury
6	TEARS OF JOY	Charroline	Aire FM	Aire FM
7	FEELS SO GOOD	Rude Front Jungle	Tex FM	Tex FM
8	MR BIG STUFF	Mix with Sylvia Tella	Downtown	Downtown
9	BAND OF GOLD	Jah Graham	Aire FM	Aire FM
10	DOCKLANDS	Betsy Cook	Tay	Tay

Top 10 sales showing most regional bias.

## AIRPLAY PROFILE

SELECTED TITLE: DONT YOU WORRY 'BOUT A THING Incoignito (Phonogram)

Station	Pos	Station	Pos
BBC Radio 1	6	NorthSound	1
BRMB FM	7	Piccadilly Key 103 FM	1
Children Network	8	Power FM	1
4th RFM	9	Tay	1
Invicta FM			

Stations showing most play for selected title

## THIS WEEK'S CONTRIBUTORS:

Aire FM, BRMB FM, Capital FM, City, Clyde One FM, Cool FM, County Sound Network, Delta, Downtown, Essex, Fourth RFM, Fox FM, Incoignito, Children Network, Invicta FM, Mercury, NorthSound, BBC Radio 1, Piccadilly Key 103 FM, Power FM, Red Dragon, Red Rose Radio FM, Spirit, Tay, Tex, 202 FM, 214 FM. This represents 80% of total play sales listening in the UK.

## US TOP 50 SINGLES

Pos	Title	Artist	Label
1	JUMP, Kris Kross	Ruffhouse	ASAP
2	MY LOVIN' (YOU'RE NEVER...)	En Vogue	Alto
3	UNDER THE SKY	Red Hot Chili Peppers	Warner Bros
4	LOVE AND LEARN	Jae Public	Columbia
5	BABY GOT BACK	Mr. S & M	Del America
6	IN THE CLOSET	Michael Jackson/Mystery Girl	Epic
7	GAMN I WISH I WAS...	Sophie B Hawkins	Columbia
8	AIN'T 2 PREG 2 BUD	TLG	LaFace
9	BOHEMIAN RHAPSODY	Queen	Hollywood
10	SAVE THE BEST FOR LAST	Vanessa Williams	Mercury
11	TEARS IN HEAVEN	Eric Clapton	Reprise
12	IF YOU ASKED ME	Celine Dion	Epic
13	FLI BE THERE	Mariah Carey	Columbia
14	EVERYTHING ABOUT YOU	Ugly Kid Joe	Starline
15	ONE, ONE, ONE		Island
16	THOUGHT I'D DIED AND...	Bryan Adams	ASAP
17	HOLD ON MY HEART	Genesis	Atlantic
18	ACHY BREAKY HEART	Billy Ray Cyrus	Mercury
19	TENNESSEE	Armed Development	Chrysalis
20	LET'S GET ROCKED	Del Deppard	Capitol
21	HAZARD	Richard Marx	Capitol
22	JUST TAKE MY HEART	Mr Big	Atlantic
23	MAKE IT HAPPEN	Richard Marx	Columbia
24	THE BEST THINGS IN...	Luther Vandross	Prospect
25	YOU WON'T SEE ME CRY	Wilson Phillips	SBK
26	I WILL REMEMBER YOU	Amy Grant	ASAP
27	WILL YOU MARRY ME?	Paula Abdul	Captive
28	SLOW MOTION	Color Me Badd	Grant
29	DO IT TO ME	Lionel Richie	Motown
30	JUST ANOTHER DAY!	Janet Jacks	SBK
31	NU NU, Let's Dance!		Mercury
32	COME & TALK TO ME	Jeddo	Upstoun
33	LET ME UP, Hearse	Janet Jacks	Elektra
34	SILENT PRAYER	Shannon Noy	Motown
35	NOT THE ONLY ONE	Bonnie Raitt	Capitol
36	EVERYTHING CHANGES	Karyn Truitt	Reprise
37	MONKEYDUTY	Prince & The NPG	Paisley Park
38	IF I'M THE ONE YOU NEED	Janet Jacks	MCA
39	T.L.C.	Linear	Atlantic
40	MASTERPIECE	Atlantic Star	Reprise
41	WISHING ON A STAR	The Cover Girls	Epic
42	BREAK MY HEART!	Mire Condou	Prospect
43	HIGH, The Cure	Fiction	Fiction
44	LIFE IS A HIGHWAY	Tom Cochrane	Capitol
45	CAN'T DANCE	Genesis	Atlantic
46	WHY ME BABY?	Kath Sweet	Elektra
47	BEAUTY & THE BEAST	Celine Dion & Peabo Bryson	Epic
48	TO BE WITH YOU	Mr Big	Atlantic
49	REMEMBER THE TIME	Michael Jackson	Epic
50	GOOD FOR ME	Amy Grant	ASAP

Charts courtesy Billboard. 30 May 1992. Artists are ranked in these positions demonstrating the greatest airplay and sales gains.

## US TOP 50 ALBUMS

Pos	Title	Artist	Label
1	THE SOUTHERN...	The Black Crowes	Del American
2	TOTALLY KROSSED OUT	Kiss Kross	Ruffhouse
3	ADRENALIZE	Del Deppard	Mercury
4	BLOOD SUGAR SEX	Red Hot Chili Peppers	Warner Bros
5	ROPIN THE WIND	Garth Brooks	Capitol
6	N O FENCES	Garth Brooks	Capitol
7	CLASSIC QUEEN	Queen	Hollywood
8	TEN, Pearl Jam		Epic
9	GREATEST HITS, ZZ Top		Warner Bros
10	WISHING, The Cure		Fiction
11	ACHTUNG, Baby, U2		Island
12	FEAR OF THE DARK	Iron Maiden	Epic
13	FUNKY DIVAS	En Vogue	Alto
14	WYNNONA	Wynonna	Gulf
15	NEVERMIND	Nirvana	DGC
16	WE CAN'T DANCE	Genesis	Atlantic
17	OFF THE DEEP END	Van Halen	Scotti Bros
18	MAD DADDY	S & M	Del America
19	LUCK OF THE DRAW	Bonnie Raitt	Capitol
20	CHECK YOUR HEAD	The Beastie Boys	Capitol
21	RITES OF PASSAGE	Indigo Girls	Epic
22	METALLICA, Metallica		Elektra
23	BACK TO FRONT	Lionel Richie	Motown
24	HUMAN TOUCH	Bruce Springsteen	Columbia
25	WILD LIFE	Stuacher	Chrysalis
26	DA DANGEROUS	Michael Jackson	Epic
27	WANEY'S WORLD (OST)	Various	Reprise
28	TIME, LOVE AND TENDERNESS	Michael Bolton	Columbia
29	IN THE COMFORT ZONE	Vanessa Williams	Wing
30	C.M.B.	Color Me Badd	Grant
31	DEAD SERIOUS	Dixie Flux	Alto
32	GARTH BROOKS, Garth Brooks		Capitol
33	DIVA, Annie Lennox		Arista
34	WAKING UP THE NEIGHBOURS	Bryan Adams	ASAP
35	SHEPHERD MOONS	Enya	Reprise
36	FOR MY BROKEN HEART	Reba McEntire	MCA
37	LUCKY TOWN	Billy Ray Cyrus	Capitol
38	TOO LEGIT TO QUIT	Hammer	Columbia
39	AS USUALLY THEY WANT TO	Boyz II Men	Starline
40	QUEEN OF HEAVEN	Boyz II Men	Starline
41	UNFORGETTABLE	Halle Cypher	Elektra
42	DON'T ROCK THE JUKBOX	Alan Jackson	Arista
43	HEART IN MOTION	Amy Grant	ASAP
44	IT'S ABOUT TO CHANGE	Trippie Trini	Warner Bros
45	EMOTIONS	Mariah Carey	Columbia
46	FOREVER MY LADY	Joselle	Atlantic
47	LEAN INTO IT	Mr Big	MCA
48	HOLDING MY OWN	George Strait	MCA
49	BODY COUNT	Bodycount	Sire
50	BRAND NEW MAN	Brooks & Dunn	Arista

UK acts: UK, UK-signed acts.

# RECORD MIRROR

## DANCE UPDATE

30 MAY 1992  
FREE WITH **music week**

### BOOTLEGGERS GO FREE FANS SWOT UP ON THREE Rs

A court's verdict in the infamous Mass Order bootleg case has shattered hopes of a landmark ruling to end white label piracy.

Both defendants walked free last week at the end of a three-week trial in which they admitted making copies of 'Lift Every Voice' by the Sony-signed act.

The bootleg single that entered the RM Club Chart last August played havoc with Sony's schedule for the act and killed any buzz before the official release.

But Londoners David Cooper

and William Lynch were acquitted after convincing a jury at Isleworth Crown Court that they had not known they were breaking the law.

Their defence rested on a clause in the 1988 Copyright Act which forbids bootlegging "with reason to believe" it is an infringement of copyright.

Sources within Sony believe the single was pirated from a test cassette.

Now the industry fears pirates could see the court's ruling as a licence to carry on bootlegging.

"We need stricter laws and a way to ensure that record retailers don't sell bootlegs," says Mahesh Bajaj of Orbital, one label that has suffered at the hands of pirates.

The BPI anti-piracy unit has repeated its warning to stores that they can be prosecuted for stocking bootlegs.

Recently Circa was forced to bring forward the release of its Loose Ends single 'Hanging On A String' after a bootleg appeared at number 77 in the RM Club Chart.

Two heavyweight bills are due to deliver a double dose of summer fun for fans of reggae, ragga and rap.

Sunsplash promoter Robert Lee has confirmed Maxi Priest as headliner for his Heartbeat 92 event on June 27. The line-up also includes Shabba Ranks, Pete Rock and CL Smooth and MC Kinky.

Meanwhile Dexter Ricketts is planning the fourth One Love concert on August 2.

Both shows are to be held at the West London Stadium.

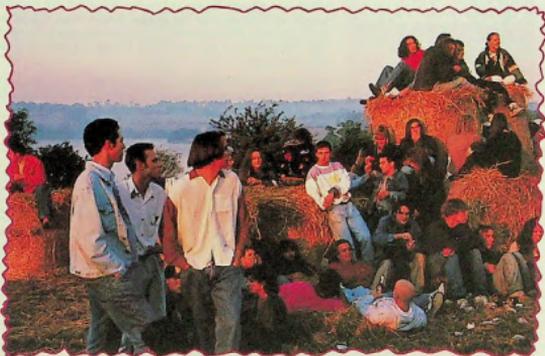
### COPS IN PARTY CLAMPDOWN?

A rash of violence and drug arrests may signal a new police crackdown on raves.

Police were attacked with coshes last weekend as they moved in to break up an illegal party in Cambridge. And on the same night, Dorset police made over 50 drug arrests at a licensed rave. Now most forces have disbanded their pay party units there is no clear policy on raves.

Kevin Cummins of the Pay Party Promoters Association says a crackdown would create demand for illegal parties. And he is convinced the fad for events is not over despite a recent 10,000-capacity World Party attracting fewer than 1,000 ravers.

■ The promoters of Ayrshire's Earthquaker are taking police and council reps to the rave on June 13 in a bid to win their support for one near Edinburgh in August.



## FRANKIE RAIN FALLS KNUCKLES

REMIXED BY DAVID MORALES  
RELEASED 26TH MAY '92

ALSO INCLUDES US MIXES OF 'WORK IT' REMIXED BY DAVID MORALES.  
COLLECTORS EDITION GATEFOLD SLEEVE. PART ONE OF A TWO RECORD SET.



**music week**

For everyone in the business of music

THESE FINDINGS ARE THE RESULT OF INDEPENDENT RESEARCH, ANALYSED BY MASS OBSERVATION (UK) LTD., 1990.

Label	GLD
GLD	51142
titlde	FoxVideo 2576 50
	FoxVideo 1802 50
JNDER	Walt Disney D211422
neration 47	CIC VHR 2583
neration 46	CIC VHR 2582
	Walt Disney D209132
3	Columbia Tristar CVR 22819
neration 48	CIC VHR 2584
	WMV 7595382393
Caledonian/Cameron	CTRS 001
b Of The...	BBC BBCV 4772
	MGM/LA PES 52170
ER	Virgin VVO 989
THIEVES	Warner HV PES 12220

00%

JCE

AT

# US DESIGNER LABEL HITS UK



Your average UK raver is not authority on New York's underground house scene. But ask him about Nervous and he's probably got the baseball cap, T-shirt and jacket.

The phenomenal power of the label's cartoon style logo to sell merchandising has surprised no-one as much as its boss Michael Weiss. "It's crazy — when I was in London I saw it everywhere," he says from his Times Square office.

Now Weiss is hoping to repeat the UK success of See Bees' merchandising in the US.

Since See Bees' Graham Joyce asked for the UK licence to make Nervous goods he has shifted 5,000 units. Now the Canadian deep house label Hi Bias is next on his hit list, setting up the self styled "DJ's label" for crossover into mainstream club fashion.

Perhaps it could help sell some vinyl too. As Joyce says: "They see the label on a record and think, I've got the jacket — I may as well try the music."

**RUSHING RELEASE** Steve Edgley's new label, SEP, has signed up one of clubland's hottest 12-inches, Bump's 'I'm Rushing'. The single, due out on June 13, came to Edgley while trying to license it for a forthcoming compilation 'Hard Fax'. The label, marketed through Sony, will now issue the track on a single, with remixes by Jet Slags, (Adamski/Mr Monday), and in its original form on the album. Edgley, who also co-owns the React label, has signed Bump producer Steve Travell for one or more singles with options on an album. Edgley was called in by Sony to form SEP and the TV-advertised album label SETV after his previous success with Telstar's Deep Heat and Thin Ice series.



**ON THE MAP** The energy of Nottingham's club scene is now being channelled into the vinyl grooves of a new monthly EP series. The city that hosts two of the UK's top clubs, Venus and Bounce, now has a label dedicated to showcasing native talent. Time Recordings has just promoted its first EP featuring tracks by Venus DJ Paul Wain, Strictly Rhythm UK boss Dave Thompson and KWS vocalist Derry. Producer and Arista AAR scout Martin Watson launched Time "to show the strength of what is coming out of Nottingham", he says. Each EP will feature seven cuts by four artists recorded at the city's Square Dance studios with its unique Roland RSS system.



**LET'S PARTY** Some of the biggest names in UK dance music will be partying with the ANO to celebrate its 80th birthday. Rebel MC (left), Alison Limerick and The Cookie Crew are among the guests for the show at Brixton Academy on June 28. And joining them will be African National Congress deputy president Walter Sisulu and the US singer whose career was launched with the Mandela concert at Wembley, Tracey Chapman.

**ALL THE RAGGA** Sony Music is putting its muscle behind the growth of ragga and street rap. The company's US Columbia label has opened a specialist department to be run by Maxine Stowe, niece of the legendary Sir Coxsone Dodd. But despite Stateside confidence in ragga's crossover potential, UK record companies remain cautious. So far, none of the Columbia specialists has been scheduled for release here with Super Cat's album the only planned release. Sony has been keeping a close watch on ragga's development since it signed Shabba Ranks to its Epic label. Now the development of breakbeat house has given it the mainstream exposure that could see the style break out of its musical ghetto.

**RAVING MAD** Now that's what I call marketing! Marc Cohn may have blocked a full release of the Shut Up & Dance single "Raving, I'm Raving" but he can't stop compilation label Telstar riding the bandwagon of raver success. The Peter Bouncer anthem was penned in for a Telstar compilation under the banner "Raving We're Raving", but when Cohn objected to the rip-off of his "Walking In Memphis" it had to be pulled. But the title of the album is staying, insists Telstar boss Neil Palmer. "It's a bloody great name for a dance album so we're sticking with it," he says.

- TOP 10**
- 1 **PLEASE DON'T GO**
  - 2 **I DON'T CARE** SHS
  - 3 **ALWAYS THE LAST**
  - 4 **MY LOVIN'** En Vogue
  - 5 **HANG ON IN THE**
  - 6 **LOVE MAKES THE**
  - 7 **FRIDAY, I'M IN LI**
  - 8 **YOU'RE ALL THAT**
  - 9 **THE DAYS OF PEU**
  - 10 **LOVE IS HOLY** Krav
  - 11 **BEAUTY AND THE**
  - 12 **YOU** Tom Sharp
  - 13 **THRILL ME** Smokey
  - 14 **IN THE CLOSET** Mya
  - 15 **YOU WON'T SEE I**
  - 16 **PRECIOUS** Anne Lu
  - 17 **HAZARD** Richard M
  - 18 **DEEPLY DIPPY** Big
  - 19 **EVERYTHING AB**
  - 20 **BETTER DAYS** Bru
  - 21 **KEEP ON WALKIN**
  - 22 **IN A SONG FOR LOV**
  - 23 **TIRE D OF BEING I**
  - 24 **NOW THAT THE X**
  - 25 **SENSE** The Lightnins
- © Copyright ERA, Compiled user

## TOP 10 BF

- 1 **I WANT YOU NEAR**
- 2 **TOD FUNKY**
- 3 **TWO WORLDS COLL**
- 4 **BALLROOM BLITZ**
- 5 **YOU USED TO**
- 6 **LET'S GET HAPPY**
- 7 **RAVING I'M RAVING**
- 8 **DON'T SAY THE WO**
- 9 **HONKY TONK WOM**
- 10 **IT ONLY TAKES A M**

## US TO

- 1 **JUMP** Kris Kross
- 2 **MY LOVIN' (YOU'**
- 3 **UNDER THE BRIDGE**
- 4 **LIVE AND LEARN**
- 5 **BABY GOT BACK**
- 6 **IN THE CLOSET** Michael
- 7 **DAMN I WISH I WAS**
- 8 **AIN'T 2 PROUD 2 I**
- 9 **BOHEMIAN RI**
- 10 **SAVE THE BEST FOR**
- 11 **TEARS IN HEA**
- 12 **IF YOU ASKED ME**
- 13 **I'LL BE THERE, M**
- 14 **EVERYTHING AB**
- 15 **ONE, ONE, 2**
- 16 **THOUGHT I'D DIE**
- 17 **HOLD ON MY I**

- 18 **ACHY BREAKY HEART**, Billy Ray Cyrus Mercury
- 19 **TENNESSEE**, Annette Davidson Chrysalis
- 20 **LET'S GET ROCKED**, Def Leopard Mercury
- 21 **HAZARD**, Richard Marx Capitol
- 22 **JUST TAKE MY HEART**, Mr Big Atlantic
- 23 **MAKE IT HAPPEN**, Mariah Carey Columbia
- 24 **THE BEST THINGS IN**, Luther Vandross Polygram
- 25 **YOU WON'T SEE ME CRY**, Wilson Phillips SBK

# GEORGE MICHAEL

## TOO FUNKY 2W CRAZYMAN DANCE

TWO BRAND NEW RECORDINGS AVAILABLE ON 7" & CASSETTE ALSO AVAILABLE ON EXTENDED MIX 12" & CD

658058 6.5.3.1

From the forthcoming AIDS Benefit album "RED HOT AND DANCE", available this June. All proceeds from this single will be donated to AIDS organizations in the country. SAFER SEX SAVES LIVES. Advocate for government committed to finding a cure for HIV, the virus that compromises the immune system and can lead to a variety of other ailments. AIDS. Treat people with AIDS with dignity and the care they deserve. STOP AIDS NOW.

- |   |          |  |             |
|---|----------|--|-------------|
| ▲13 <b>HIGH</b> , The Cure                                      | Island   | ▲18 <b>MACK DADDY</b> , Sir Mix-A-Lot              | Def America |
| ▲14 <b>LIFE IS A HIGHWAY</b> , Tom Cochrane                     | Capitol  | ▲19 <b>LUCK OF THE DRAW</b> , Bonnie Raitt         | Capitol     |
| ▲15 <b>I CAN'T DANCE</b> , Genesis                              | Atlantic | ▲20 <b>CHECK YOUR HEAD</b> , The Beastie Boys      | Capitol     |
| ▲16 <b>WHY ME BABY?</b> , Keith Sweat                           | Elektra  | ▲21 <b>RITES OF PASSAGE</b> , Indigo Girls         | Epic        |
| ▲17 <b>BEAUTY &amp; THE BEAST</b> , Corne Dion & Platin Babylon | Epic     | ▲22 <b>METALLICA</b> , Metallica                   | Elektra     |
| ▲18 <b>TO BE WITH YOU</b> , Mr Big                              | Atlantic | ▲23 <b>A BACK TO FRONT</b> , Lionel Richie         | Motown      |
| ▲19 <b>REMEMBER THE TIME</b> , Michael Jackson                  | Epic     | ▲24 <b>HUMAN TOUCH</b> , Bruce Springsteen         | Columbia    |
| ▲20 <b>GOOD FOR YOU</b> , Amy Grant                             | A&M      | ▲25 <b>WILD LIFE</b> , Slaughter                   | Chrysalis   |
| ▲21 <b>HEART IN MOTION</b> , Amy Grant                          | A&M      | ▲26 <b>IT'S ALL ABOUT TO CHANGE</b> , Travis Tritt | Warner Bros |
| ▲22 <b>EMOTIONS</b> , Mariah Carey                              | Columbia | ▲27 <b>FOREVER MY LADY</b> , Jodeci                | MCA         |
| ▲23 <b>LEAN INTO IT</b> , Mr Big                                | Arista   | ▲28 <b>HOLDING MY OWN</b> , George Strait          | MCA         |
| ▲24 <b>BODY COUNT</b> , Bodycount                               | Sire     | ▲29 <b>BRAND NEW MAN</b> , Brooks & Dunn           | Arista      |



# TS Shop

f o c u s

- 1 **PLEASE DON'T GO**  
 2 **I DON'T CARE** Sha  
 3 **ALWAYS THE LAST**  
 4 **MY LOVIN'** En Vogue  
 5 **HANG ON TO THE**  
 6 **LOVE MAKES THE**  
 7 **FRIDAY, I'M IN L.I.**  
 8 **YOU'RE ALL THAT**  
 9 **THE DAYS OF PE**  
 10 **LOVE IS HOLY** Kae  
 11 **BEAUTY AND THE**  
 12 **YOU** Ten Sharp  
 13 **THRILL ME** Smyth  
 14 **IN THE CLOSET** W  
 15 **YOU WANT SEE**  
 16 **PRECIOUS** Anne Lu  
 17 **HAZARD** Richard M  
 18 **DEEPLY DIPPY** Rig  
 19 **EVERYTHING ABOUT**  
 20 **BETTER DAYS** Bru  
 21 **KEEP ON WALKIN**  
 22 **WE'RE SINGING FOR LOVE**  
 23 **THE TONE OF BEING**  
 24 **NOW THAT THE A**  
 25 **SENSE** The Lightn  
 © Copyright ERA Compiled us



**Shop** Wyld Pytch,  
 51a Lexington Street, London  
 W1 (23ft x 15ft).

**Specialist areas**  
 Soul/garage/house/reggae/  
 some deletions. Section at  
 back for merchandising;  
 worldwide mail order service;  
 producers and remixer for themselves and others.

**Manager's view** "We've been operating for about four weeks and we're getting busier and busier. I was a manager at Solid Sounds before opening the shop, and I managed Black Market for three years before that — all our staff have worked at Black Market. We've noticed recently that younger people want to hear hip hop and reggae/reggae and are in search of the originals they've never heard, while the older crowd are getting into rave." — Stafford Anthony, co-owner.

**Distributor's view** "It's new and getting bigger and better every week. It's going to do well. They've got their own clientele who follow them from shop to shop — they trust Stafford and his judgement." — Blue, Panther Records.

**DJ's view** "I like the shop because it's got a wide range of stuff: from new swing, hip hop, garage and house to some good old house and garage tunes from four or five years ago that you can't find elsewhere. I go there a couple of times a week and get very good service." — Dean Gillard.

## Cool Cuts

- |    |   |                   |
|----|---|-------------------|
| 1  | (11) RUNAWAY Deee-Lite                          | Elektra           |
| 2  | NEW LOVE U MORE Sunzscreen                      | Sony              |
| 3  | NEW POSITIVE FEEDBACK Clepto maniacs            | freedom           |
| 4  | NEW MOVE ME NO MOUNTAIN Soul II Soul            | Ten               |
| 5  | NEW FOREVERGREEN Fini Tribe                     | One Little Indian |
| 6  | HUSH A BYE BABY Zero G                          | Lead Network      |
| 7  | HYPNOTIC STS Altan 8                            | WARP              |
| 8  | NEW CAN'T TAKE IT Rhythm Invention              | deConstruction    |
| 9  | BACK TO THE OLD SCHOOL Bascheads                | Freak             |
| 10 | NEW TONIGHT Orson Karte                         | Flying            |
| 11 | (12) DESEO Latin Blood                          | Stam Jam          |
| 12 | FREE LOVE Juliet Roberts                        | Go Beat           |
| 13 | NEW ICED EP Deep Freeze Productions             | Fruit Tree        |
| 14 | NEW ROCKIT Vice Alive                           | Magic             |
| 15 | ONE MORE TIME Bake Baxter                       | Logic             |
| 16 | NEW STRAIGHT OUT OF THE COCKPIT Boom Generation | Musique           |
| 17 | NEW STROBELITE HONEY Black Sheep                | Mercury           |
| 18 | NEW CLUB LONELY L'F Louis                       | ffr               |
| 19 | NEW PARA LOS RUMBEROS Tito Puente + Mambo Kings | US Elektra        |
| 20 | NEW SOMETHING YOU KNOW T.A.P.E.S                | White label       |
|    | Remixing of "Strings Of Life".                  |                   |

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

Phone now to hear the hot dance tracks

### Cool Cuts clubline

# 0898 334334

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

## TOP 10 BI

- 1 **I WANT YOU NEAR**  
 2 **TOD FUNKY**  
 3 **TWO WORLDS COLL**  
 4 **BALLROOM BLITZ**  
 5 **YOU USED TO**  
 6 **LET'S GET HAPPY**  
 7 **RAVING I'M RAVING**  
 8 **DON'T SAY THE WO**  
 9 **HONKY TONK WOMI**  
 10 **IT ONLY TAKES A M**

## US TO

- 1 **JUMP** Kris Kross  
 2 **MY LOVIN' (YOU'**  
 3 **UNDER THE BRIDGE** R.  
 4 **LIVE AND LEARN**  
 5 **BABY GOT BACK**  
 6 **IN THE CLOSET**, Wh  
 7 **DAMN I WISH I WAS**  
 8 **AIN'T 2 PROUD 2**  
 9 **BOHEMIAN RA**  
 10 **SAVE THE BEST FOR**  
 11 **TEARS IN HEA**  
 12 **IF YOU ASKED ME**  
 13 **I'LL BE THERE**, M  
 14 **EVERYTHING ABOUT**  
 15 **ONE, U2**  
 16 **THOUGHT I'D DIE**  
 17 **HOLD ON MY I**  
 18 **ACHY BREAKY HEAKS**, Billy Ray Cyrus  
 19 **TENNESSEE**, Anacostia Development  
 20 **LET'S GET ROCKED**, Ed Leppard  
 21 **HAZARD**, Richard Marx  
 22 **JUST TAKE MY HEART**, Mr Big  
 23 **MAKE IT HAPPEN**, Mariah Carey  
 24 **THE BEST THINGS IN**, Luther Vandross  
 25 **YOU WON'T SEE ME CRY**, Wilson Phillips

Charts courtesy Billboard. 30 May 1992. A. Artists are awarded to those products demonstrating the greatest airplay and sales gain.

# DANCE AT THE N.M.S.

## JUNE 20<sup>TH</sup>

RECORD MIRROR AND MUSIC WEEK WILL BE ADDRESSING THE ISSUES MOST RELEVANT TO THIS EVER EXPANDING MARKET.

TO ENSURE YOU ARE REPRESENTED AT THIS IMPORTANT EVENT

CONTACT:

Heddi or Steve in the Advertising Dept on  
**071-620 3636**

### 4 RM DANCE UPDATE

- |    |  |             |
|----|--|-------------|
| 41 | NEW LIFE, The Cure                             | Mercury     |
| 42 | NEW HIGHS IS A HIGHWAY, Tom Cochrane           | Capitol     |
| 43 | NEW I CAN'T DANCE, Genesis                     | Atlantic    |
| 44 | NEW WHY ME BABY?, Keith Sweat                  | Elektra     |
| 45 | NEW BEAUTY'S BEAST, Cerise Dion & Peabo Bryson | Epic        |
| 46 | NEW TO BE WITH YOU, Mr Big                     | Atlantic    |
| 47 | NEW REMEMBER THE TIME, Michael Jackson         | Epic        |
| 48 | NEW GOOD FOR ME, Amy Grant                     | A&M         |
| 19 | NEW MACK URAULTY, 2nd Mile R-G                 | U&M America |
| 20 | NEW LUCK OF THE DRAW, Bonnie Raitt             | Capitol     |
| 21 | NEW CHECK YOUR HEAD, The Beastie Boys          | Capitol     |
| 22 | NEW RITES OF PASSAGE, Indigo Girls             | Epic        |
| 23 | NEW METALLICA, Metallica                       | Elektra     |
| 24 | NEW BACK TO FRONT, Lionel Richie               | Motown      |
| 25 | NEW HUMAN TOUCH, Bruce Springsteen             | Columbia    |
| 26 | NEW WILD LIFE, Slughter                        | Chryslis    |
| 49 | NEW IT'S ALL ABOUT TO CHANGE, Travis Tritt     | Warner Bros |
| 50 | NEW EMOTIONS, Mariah Carey                     | Columbia    |
| 51 | NEW FOREVER MY LADY, Jodeci                    | MCA         |
| 52 | NEW LEAN INTO IT, Mr Big                       | Atlantic    |
| 53 | NEW HOLDING MY OWN, George Strait              | MCA         |
| 54 | NEW BODY COUNT, Bodycount                      | Sire        |
| 55 | NEW BRAND NEW MAN, Brooks & Dunn               | Arista      |

# directory

out on **monday**

James Hamilton reviews the week's releases



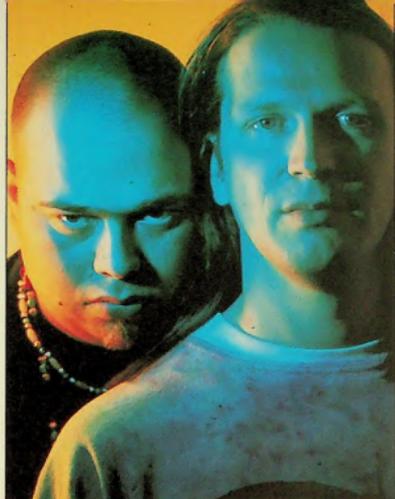
**LISA STANSFIELD**  
**'Set Your Loving Free'**  
 (Artist 74321/10058-1)  
 Slowly teased and crooned by Lisa through scampering beats and plonk, this is a delightful breezy soul carter in 'Lose You Vegas & Kenny Dope!' Gonzalez's 121-bpm 'Kinkou 12', or a pleasant enough but far less exceptional rolling swayer in Ian Devaney, Andy Morris & Bobby Bougthon's 104-bpm Extended Version, topped by their sultry piano plonked The Floor and jiggly weaving Light Me Up. Moses of the organ well sung but rather odd 109.8bpm 'Make Love To Ya', these being due now apparently while 'Set Your Loving Free' has also been separately promoted with better treatments of its original tempo in Ian & Andy's mellower trademark 104.9bpm Love Life Mix and Louise & Kenny's own similarly stinky 104.4bpm Mellow Mix, plus their thumpily chugging 0-121-bpm D'Amelio! CD! and instrumentals 121-bpm Dub 'Masters At Work'.

**INTERFACE**  
**'Return To Toytown'**  
 (Rising High Records RSN 25, via SRO)  
 Mike Ash's latest bedroom recorded gaudy techno EP, originally scheduled for early April, spans sleepers and tuffers all over 136.8bpm '5 Techno', 139.4bpm 'Serious Headbanger', 0-140bpm 'Blat', and 139.3bpm 'Bass Invaders' with the warning "Watch your bass bins, I'm yellin' ya".

**NU COLOURS**  
**'Tears'**  
 (Polydor/Wild Card CAROX 1)  
 Revealed now to be different to the promo, this Tottenham based superb soulful Fay Simpson and Lawrence Johnson led gospel quartet's lushly harmonised bounding 121.6-121.8bpm joyous garage-house remake of Frankie Knuckles' melodic classic proved to be tipped on its commercial pressing by a more subtly keyboarded 0-121.3bpm actual Frankie Knuckles Mix, plus the similarly sanctified joggng 0-102.2bpm 'Want Your Love 2 D Mine' like the Emotions or Jones Girls singing the SOS Band's 'Just Be Good To Me' — in other words, hot!

**RICHIE RICH**  
**'Feel It'**  
 (Happy Family Records HFR001, via Rio/PolyGram)  
 Launching his own Shepherd's Bush based label, the pioneering UK electronic hop-house band 'Salsa House' DJ producer returns now also as a guest rapper with the mooring title line prodded hi house groove as its ambitiously introduced than driving funky drum jstered, with wail-wail-wailed and squeaky JB-type sax sample naggged 0-118-117.8bpm Club Vocal Remx, similarly joggng 117.8-117.7bpm Radio/Video Mix and 117.7bpm Instrumental or Atmospheric beats accented gentler chugging 117.8-117.7bpm LP Version, coupled with the jazzy jotted shuffling slow though wordy 94.8bpm 'I Haven't Even Started Yet' (and instrumentals). Feel it!

**CHIC**  
**'Your Love'**  
 (Warner Bros WD1077)  
 Finally out with additional mixes but minus the previously reviewed promo's 'Doo', That Thing To Me', miss Sylvie Logan Sharp and Jenn Thomas charted attractive juggy charming carter still has its typically chuggy Nile Rodgers guitar driven staccato break 117.7bpm Album Version, plus now 'Heller 'Holler's' gospelish piano chuggng denser 0-117.7bpm '12' Mix, Ben & Andy the Boilerhouse boys' plonking Ruffery percussive 117.8bpm Sound Of London Mix, and Frankie Knuckle's gangster breathy throbbing 117.8bpm International Club Mix.



**JAM & SPOON**  
**'The Complete Stella'**  
 (R & S Records/Outer Rhythmic RSLK 14X)  
 Out here in place of its parent 'Tales From A Chronographic Ocean' EP, the refreshingly attractive 'Stella' is a phasing synth washed arily fluttering and linking breezy pulsator with whispering "hold me — love me" girls for the last half of its 0-130-bbpm Original

Mix, now joined by a gently galloping ambient 0-130-bbpm Jam & Spoon Remix, history synth jstered 0-126.9-163.5-bbpm Frank De Wall Mix, plus breathily swaying more insistent 140-bpm 0-127-bbpm Mobly's Bar-raucuda and 127.9-bbpm Electro Miles (promoted on their own as 'Moby Remixed', with a less rhythmic Spirit Mix). This has the sort of quirky appeal that could just make it a national number one.

**LIL' LOUIS**  
**'Club Lonely'**  
 (Itr FXDJ 189)  
 Promoted as a twerpack but not due out here for another three weeks, this girl cooed breezy percussive often quite jazz-funky leaper (more like 'I Called U' than 'French Kiss') is already selling fast on import with its useful 'The Bouncer'-ish reworked 0-123.8-124.8bpm 'In On The Guest List', strobbing frenzy 124.8-128.2bpm 'Radically Lonely', 124.5-125bpm Latin Groove, 124.8-123.8-125-124-bbpm DJ Pierre's Afro Club, 0-123.9-124.8bpm Belbottoms & Platforms, 124.5-125bpm Not On The List Instrumental and 123.8-124bpm Real Instrumental Mixes, while our twerpack adds 0-123.2-124.8bpm Alone & Horny, 124-125bpm Swinging Trumpet, 0-123-124.8bpm He Jazzed Her and 123.9bpm Dance Radio Mixes, plus a Longplay.

**FRANKIE KNUCKLES**  
**'Rainfalls'**  
 (Virgin America VUST 60)  
 Out here just as its import arrives, this girls charmed and crooned 117-bbpm attractive soul loper Soak And Wet Mix with a dootling long tempoless intro, All 12" and vides linked Wet Me Dub, plus Roger Sanchez's tranker Rainforest Mix (likewise whispering and ram effects introed, bouncy instrumental Roger's Favorite Mix and rain washed juggy plowing Ministry Of Sound Mix, coupled by brand new more briskly throbed and plonked carting 119.4-bbpm Eric Kupper Vocal and synth-pod Dub versions only out here), of Frankie's previous HM import's Roberta Gilliam walked 'Workout'! All very pleasant.

**MORE DJ DIRECTORY ON P8**

**OUT NOW**

# SOMETHING GOOD

one something good  
two anything can happen  
three something good  
(051 MIX BY JOHN KELLY)  
four trance atlantic flit  
(33 OR 45 RPM MIX)

RESPECT AND THANKS TO  
KATE BUSH AND MOTORHEAD

AVAILABLE NOW

THE MUSIC WEEK GROUP

**music week**  
 For everyone in the business of music

THESE FINDINGS ARE THE RESULT OF INDEPENDENT RESEARCH, ANALYSED BY MASS OBSERVATION (UK) LTD., 1990.

	Label	
	Guid	GLD 51142
<b>titlute</b>	FoxVideo	25/76 50
	FoxVideo	1802 50
<b>JNDR</b>	Walt Disney	021142Z
<b>meration 47</b>	CIC	VHR 2583
<b>meration 46</b>	CIC	VHR 2582
	Walt Disney	D20912R
<b>S</b>	Columbia TriStar	CVR 22819
<b>meration 48</b>	CIC	VHR 2584
	WMV	759382/2593
	Caledonian/Cameron	CTRS0 001
<b>b Of The...</b>	BBC	BBVC 4772
	MGM/JA	PES 52170
<b>ER</b>	Virgin	VVD 3689
<b>THIEVES</b>	Warner HV	PES 12220

00%

JCE

AT



77 MANGIN' ON A STRING (FRANKIE KNUCKLES CLUB MIX)  
 (THE ALL NIGHT MIX) (ORIGINAL 12" MIX) Loose Ends  
 78 REACH R.H.C.  
 79 CALL HIM UP (MIXES) Voices Of 6th Avenue  
 80 SEX (CONTROL VOCAL MIX) Comrad  
 81 NEW NEVER (MIXES) M. J. Slaughter  
 82 KEEP ME COMIN' (MIXES) Kenyatta  
 83 DRIVE ME CRAZY (MIXES) Kenyatta  
 84 GOT TO BE FREE (E-SMOOVE/AURICE) JOSHUA  
 85 49ers  
 86 IS THIS LOVE REALLY REAL? Sure Is Pure  
 87 I GOTTA HOLD ON U (MAURICE/S-MOOVE/HURLEY MIXES)  
 88 Maurice Johal featuring Chanay Savage  
 89 PAPAUA NEW GUINEA (MIXES) Future Sound Of London  
 90 NEW DIESEL (SALSA CLUB MIX) (HOT LATIN MIX) Lain Blood  
 91 FLYING UK PROMO  
 92 THE SERIOUS FLAVOUR EP: TO BE FREE (BROTHER JOHN) (SPICE  
 93 TALKIN LOUD PROMO  
 94 A PROFOUND GAS (VOCAL MIX) (LIVE PROMO) sandals  
 95 BROTHER LIKE SISTER (Creative) G.3  
 96 O.P.P. (OTHER PEOPLE'S PRODUCTIONS REMIX)  
 97 Naughty By Nature  
 98 ONE LOVE (MIXES) Sullivan  
 99 UNCONSCIOUS/THE BLIND LEAD THE BLIND/AWARE (DUB) (HIGHER  
 Cue promo  
 100 LOVE BEATS The Invisible People  
 101 YOUR LOVE (MIXES) Chic  
 102 TAKE ME BACK TO LOVE (MIXES) Lady Sledge  
 103

104 Ten promo  
 105 Rising High white label  
 106 Stress promo  
 107 Nova Mute  
 108 Repeat  
 109 Yumi Yumi (back)  
 110 ffr promo  
 111 ffr promo  
 112 Media/4th & B-way promo  
 113 Union City  
 114 ID promo  
 115 Jumpin' & Pumpin'  
 116 Lamin Blood  
 117 Flying UK promo  
 118 TALKIN LOUD PROMO  
 119 Open Toe/Acid  
 120 ffr promo  
 121 ffr promo  
 122 Tommy Boy/Big Life promo  
 123 WEA  
 124 Cue promo  
 125 Liberty Trax promo  
 126 Warner Bros promo  
 127 Epic  
 128 Highest Climber

# directory

## out on monday

James Hamilton reviews the week's releases



**A MAN CALLED ADAM**  
**'Bread, Love And Dreams'**  
 (Big Life 61817 70)  
 Gurglingly warbled by Sally Dryden, this will be in AMCA's own jiggly catering 123pm  
 Born Again Vocal Mix, Stuart McMillan &  
 Onda Mekka's moodily threaded then  
 thumping trilly 123.30pm Slam Mix, Andrew  
 Korna's jangly starchy galloping 123.90pm  
 Korna Club Mix and Graeme Rank's singly  
 swirled 123.90pm Parkside Mix when released  
 commercially next week, having been pro-  
 posed as a twinxap also with Steve Ander-  
 son's superb jaunty trebling 122.70pm  
 PO Box 89 Mx, Slam's 123.30pm Soma  
 Out, Park's 0-122.70pm Parkside Club Mix,  
 the vocodered percussive 123.90pm The  
 Top Vox Mix and excellent planks pushed driving  
 0-123.50pm Born Again Instrumental Mix.

- 1 **PLEASE DON'T GO**
- 2 **I DON'T CARE GO**
- 3 **ALWAYS THE LAST**
- 4 **MY LOVIN' ON YOU**
- 5 **HANG ON IN THERE**
- 6 **LOVE MAKES THE**
- 7 **FRIDAY, I'M IN L**
- 8 **YOU'RE ALL THAT**
- 9 **THE DAYS OF PEACE**
- 10 **LOVE IS HOLY K**
- 11 **BEAUTY AND THE**
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- 13 **THRILL ME Simply**
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- 15 **YOU WANT SEE**
- 16 **PRECIOUS Anne L**
- 17 **HAZARD Richard A**
- 18 **EVERY DIPPY Be**
- 19 **DEEPLY ABC**
- 20 **BETTER DAYS B**
- 21 **KEEP ON WALKIN**
- 22 **SONG FOR LOVE**
- 23 **IT'S TINED OF BEING**
- 24 **NOW THAT THE I**



**INNER CITY**  
**'Pennies From Heaven'**  
 (Ten Records TENX 405)  
 Out next week and already a club smash, Gary Clary anxiously stalks "need some" and more calmly coos the inspirational tones of this 123pm garage/house stunner in Kevin Madar "Real" Saunderson's plinking Kevin's Turnet, starchy thumping diddlew Deep Rees and Reese Dream A Lot Mixes, tipped by Tony Humphries' more plianate boozily catering A Mix. Catman Wendy percussive Narty Boy and Burn It Mixes, all these having been promoted as a twinxap with just one additional jazzily linked maracón instrumental Distance Mix and oops! — that one's possibly best of the lot).

**DON-E**  
**'Love Makes The World Go Round (Morales Mixes)'**  
 (4th + B'way/LAJO 12 BRWJ0 242)  
 In an effort to tone down and turn him Steve Wonder-ish guy's old fashioned jaunty pop hit into a proper club hit too, on promo it not out commercially are somberly plinked then lethargically loping 0-107.6-107.7-107-107.7-09pm DE Extended Mix, 107.70pm Radio Version, 0-107.7-09pm DEF Version and 107.7-107.6-09pm Instrumental remixes, presumably by David rather than some other Morales (no first name is credited). They're certainly not out.

**UPA SAINTS**  
**'Something Good'**  
 (Blir FX 187)  
 Having sampled Anne Lennox on their debut, Tim Garbutt and Jez Mills now use a repeated phrase from Kate Bush's "Cloudbusting" to prod this, old-fashioned munderous 0-126.7-09pm routine rave, with a stripped down, only catering 126.70pm 051 Mix by John Kelly, plus the youngling drenched chugging 0-124.7-09pm Anything Can Happen and rhythmically related also 0-124.7-09pm but humpbacked 'halves washed "Trans Express Express"ish "White Atlantic Flight".

**X-STATIC**  
**'EP'**  
 (Production House PNT 040, via 081-968 8870)  
 All three different tracks on this latest entry in the laboratory first hardware states are 147.70pm (or a lugging 109.40pm at 33%rpm), with "I would be oh so nice to be with you" started "Risky 2.0", lumpy reggae beats based "Mardueus Style", while "My Inspiration" speeds a soulful "Oh baby, yes I need you baby, you're the sweetest thing to me" vocal right up beyond chipmunk pitch.

**INSIDE MOVES**  
**'The Man With The Child In His Eyes'**  
 (The Brothers Organisation 12 KATE 1, via Total/BMG)  
 The Utah Saints have sampled just a phrase by Kate Bush but Joe Feni & Adam Gomez go the whole hog and with singer Denise create a smoothy gaiting gertily jiggled Muzo/256-type 0-94.8-09pm complete remake of her second hit inthetically lovely Stringpale Mix plus the similarly lush 107.60pm 1 Wish too.

**KENYATTA**  
**'Keep Me Comin''**  
 (Delicious Vinyl/4th + B'way 12BRW 254)  
 Keith Mwanjala Feni's nasal moaning is the least remarkable part of the frenetic jiggly charming polyrhythmic groove set up in remixer And-rew "Doc" Livragiano's 120.10pm Life Force Club Mix, Life Force Instrumental and jumper Latin lapped 118.90pm Bumped Up Club Mix, the hip's nice dazed Dakar soul style striding 116.30pm "Good Vibes" now replacing an extra 120.25pm Bumped Up 120.10pm instrumental that was with the then 120.20pm Life Force and 120.10pm Bumped Up Club Mixes when first promoted on a more colourful "Yum! Bumped Up Food Recording Company logo.

**AARON HALL**  
**'Don't Be Afraid (Remix)'**  
 (MCA/Soul MCAFX 1632, via BMG)  
 The previously reviewed Plunky and smoothy mixes have in fact had their release delayed until now, followed next week by this totally different sinuously rolng 102.3-102.10pm soul remix by competition winners Preston O'Neil, coupled with also from the "Jucer" modelled the earlier released jiggly jolting jacksawing TEDDY RYLER featuring TAMMY LUCAS 'Is It Good To You' in 108.10pm Black Radio and Hip-Hop Mixes, Tammy stately walking through Mo-hawks organ and Weecks-N-Elect rap.

**NICK-OD**  
**'Spam Vol. 1'**  
 (Reinforced RIVET 1218, via SFD)  
 Hardcore four-track with the chanting bassy 137.50pm "Let Your Mind Be Free", Morley Payne instead jangly 0-141-09pm "Have You Got Any More Spam?", fidgety "Don't Do Daa"/"So Boss Bona" combining 139.40pm "Jazzy Hardcore", reggie vinyl based track 70.2-140.50pm "Ruff Out".

**FASTRAX 1**  
**'Philly Time'**  
 (US Underworld Records AP 109)  
 Remixed "Crazy Freshness" Deenchamps' simple uncutted tapping jiggly cool disco camper grooves through vocodered scintillating vibes and Maggie Thatcher-type "get on down and playin'" punctuation in 123.3-123.25pm Part 1, Part 2 (The Party Mix) and 123.20pm Out, redolent of the late Seventies.

**INCOGNITO**  
**'Don't You Worry 'Bout A Thing'**  
 (Balkin Loud TLX02 21)  
 Steve Wonder's brazenly strutting 1974 UK hit is here valued by new girl Mayra in its Latin tinged kurching 0-108.90pm Version, plus jiffed-in more procedurally applied 110.80pm Frankie Forecast Mix and Frankie Forecast Underground Instrumental Mix, coupled with the gaily jiggled scintillating lighter pure funk 0-107.80pm "Coldin" version. Considering that contemporary soulcirclea Don-A and Aaron Hall are also getting promotion now, how come Steve himself isn't hot-ter?

## TOP 10 BI

- 1 **I WANT YOU NEAR**
- 2 **TOO FUNKY**
- 3 **TWO WORLDS COOL**
- 4 **BALLROOM BLITZ**
- 5 **YOU USED TO**
- 6 **LET'S GET HAPPY**
- 7 **RAVING 'M I SAYING**
- 8 **DON'T DENY THE WC**
- 9 **HONKY TONK A W**
- 10 **IT ONLY TAKES A F**

## US TO

- 1 **JUMP, Kix/Kross**
- 2 **MY LOVIN' YOU**
- 3 **UNDER THE BRIDGE**
- 4 **LIVE AND LEARN**
- 5 **BABY GOT BACK**
- 6 **IN THE CLOSET, M**
- 7 **DAMN I WISH I WAS**
- 8 **AINT 2 PROUD 2**
- 9 **BOHEMIAN R**
- 10 **SAVE THE BEST FOR**
- 11 **TEARS IN HE**
- 12 **IF YOU ASKED M**
- 13 **I'LL BE THERE, I**
- 14 **EVERYTHING ABOUT**
- 15 **ONE, UB**
- 16 **THOUGHT I'D DI**
- 17 **HOLD ON MY**
- 18 **ACHY BREAKY HEART, Billy Ray Cyrus Mercury**
- 19 **TENNESSEE, Arrested Development Chryslas**
- 20 **IT'S GETTING ROCKED, Def Leppard Mercury**
- 21 **HAZARD, Richard Marx Capitol**
- 22 **JUST TAKE MY HEART, Mr Big Atlantic**
- 23 **MAKE IT HAPPEN, Mariah Carey Columbia**
- 24 **THE BEST THINGS IN... Luther Vandross Perspectiv**
- 25 **YOU DON'T SEE ME CRY, Wilson Phillips S&K**

**MY FRIEND SAM** featuring **Vivola Willis**  
**'It's My Pleasure'**  
 (Network 92 NWRK 47, via Pinetracks)  
 Already an import hit on Ex-F Records, this catchy old fashioned churning 125.10pm Hi-NRG disco bouncer is produced by thrusly singing Vira In Club, US Radio, Dub Version and Percussive (Morales Mixes) with something of the flavour of a faster and beaker "You Got The Love" by The Source featuring Cat Stanton.

**BROTHERHOOD CREED BHC**  
**'Helluva'**  
 (MCA MCAS2 1633)  
 On Gasoline Abbey/MCA Records in the States ever since January despite being the epitome of a summer sound, Californian rappers Tyrone (Shy) Tai Lovel, Ward and Sean (The Mack) McElflyn borrow the backing from the Young Rascals' "Groovin'" for this thus predictably attractive 105.20pm bouncy swayer (on four mixes), complete with champing beats.

**PEACE TIME**  
**'The Truth Will Set You Free'**  
 (US RCA 07863-62296-1)  
 Created by Paul Simon, this excellent strainingly wailing gospeliq guy and girls vocodered garage wringer has Eddie Pense copying the Hurley-type keyboard sound in 118.00pm Extended Truth, 118.00pm Feelin' Free Club, 118.00pm Tru 7, honking jerry dubwise 118.00pm Free Time Work and sparsely, chomping Peace Time Accapella Mixes, due here (MCA PT 49086) as somehow 0-118.1-117.8-09pm Turnt, 117.80pm Feelin' Free, 118.10pm 7 Edt, 118.90pm NY Hi-Fi Edt (Free Time Work Mix), and 117.80pm Accapella Mixes plus a UK-only 118.3-118.7-09pm Hot & Free Mix.

## 8 RM DANCE UPDATE

- 43 **IF YOU HIGH, The Cure**
- 44 **LIFE IS A HIGHWAY, Tom Cochrane**
- 45 **I CAN'T DANCE, Genesis**
- 46 **WHY ME BABY, Keith Sweat**
- 47 **BEAUTY & THE BEAST, Calvin Sim & Paolo Bonini**
- 48 **TO BE WITH YOU, Mr Big**
- 49 **REMEMBER THE TIME, Michael Jackson**
- 50 **GOOD FOR ME, Amy Grant**



**MACK DADDY**, Sir Mix A-Lot  
**LUCK OF THE DRAW**, Bonnie Raitt  
**CHERRY HEAD**, The Roots Boys  
**RITES OF PASSAGE**, Indigo Girls  
**METALLICA**, Metallica  
**BACK TO FRONT**, Lionel Richie  
**HUMAN TOUCH**, Bruce Springsteen  
**WILD LIFE**, Slaughter

**HEART IN MOUTON**, Amy Grant  
**IT'S ALL ABOUT TO CHANGE**, Travis Tritt  
**EMOTIONS**, Mariah Carey  
**FOREVER MY Lady**, Jodeci  
**LEAN INTO IT**, Mr Big  
**HOLDING MY OWN**, George Strait  
**BODY COUNT**, Redd Foxx  
**BRAND NEW MAN**, Brooks & Dunn

Charts courtesy of Billboard, 30, 1992. Names are followed by those products demonstrating the greatest airplay and sales gain. UK acts only: UK-listed acts.

Label  
Cat No

Guild

GLD 51142

Attitude FoxVideo  
25/76 50

FoxVideo  
1802 50

UNDER Walt Disney  
D211422

eneration 47 CIC  
VHR 2583

eneration 46 CIC  
VHR 2582

Walt Disney  
D209132

IS Columbia Tristar  
CVR 22819

eneration 48 CIC  
VHR 2584

WMV  
7595382933

Caledonian/Cameron  
CTRSC 001

ib Of The... BBC  
8BCV 4772

MGM/UA  
PES 52170

ER Virgin  
VVD 389

THIEVES Warner HV  
PES 12220

00%

NCE

AT

**music week**

For everyone in the business of music

THESE FINDINGS ARE THE RESULT OF INDEPENDENT RESEARCH, ANALYSED BY MASS OBSERVATION (UK) LTD., 1990.

# TOP People

100  
100  
100

- 1 **PLEASE DON'T STOP BELIEVING IN LOVE** *Tommy Seeger*
- 2 **I DON'T CARE** *Sam Cooke*
- 3 **ALWAYS THE WAY** *Sam Cooke*
- 4 **MY LOVIN'** *En Vogue*
- 5 **HANG ON TO ME** *Tommy Seeger*
- 6 **LOVE MAKES THE WORLD GO ROUND** *Tommy Seeger*
- 7 **FRIDAY, I'M IN LOVE** *Tommy Seeger*
- 8 **YOU'RE ALL THAT I WANT** *Tommy Seeger*
- 9 **THE DAYS OF THE WEEK** *Tommy Seeger*
- 10 **LOVE IS HOLY** *Tommy Seeger*
- 11 **BEAUTY AND THE BEAST** *Tommy Seeger*
- 12 **YOU** *Tommy Seeger*
- 13 **THRILL ME** *Tommy Seeger*
- 14 **IN THE CLOSET** *Tommy Seeger*
- 15 **YOU WON'T SEE ME** *Tommy Seeger*
- 16 **PRECIOUS** *Tommy Seeger*
- 17 **HAZARD** *Tommy Seeger*
- 18 **DEEPLY DIPPY** *Tommy Seeger*
- 19 **EVERYTHING ABOUT YOU** *Tommy Seeger*
- 20 **BETTER DAYS** *Tommy Seeger*
- 21 **KEEP ON WALKING** *Tommy Seeger*
- 22 **SONG FOR LOVE** *Tommy Seeger*
- 23 **TIRED OF BEING TOLD** *Tommy Seeger*
- 24 **NOW THAT THE** *Tommy Seeger*
- 25 **SENSE** *Tommy Seeger*

## TOP 10 B

100  
100  
100

- 1 **I WANT YOU NEAR** *Tommy Seeger*
- 2 **TODD FUNKY** *Tommy Seeger*
- 3 **TWO WORLDS COL** *Tommy Seeger*
- 4 **BALLROOM BLITZ** *Tommy Seeger*
- 5 **YOU USED TO** *Tommy Seeger*
- 6 **LET'S GET HAPPY** *Tommy Seeger*
- 7 **RAVING I'M RAVIN** *Tommy Seeger*
- 8 **DON'T SAY THE W** *Tommy Seeger*
- 9 **HONKY TONK W** *Tommy Seeger*
- 10 **IT ONLY TAKES A** *Tommy Seeger*

The following records are actual singles sales charts figure in brackets

## US TO

100  
100  
100

- 1 **JUMP** *Kris Kross*
- 2 **MY LOVIN' (YOU** *En Vogue*
- 3 **UNDER THE BRIDGE** *En Vogue*
- 4 **LIVE AND LEARN** *En Vogue*
- 5 **BABY GOT BACK** *En Vogue*
- 6 **IN THE CLOSET** *En Vogue*
- 7 **DAMN I WISH I WAS** *En Vogue*
- 8 **AIN'T 2 PROUD** *En Vogue*
- 9 **BOHEMIAN** *En Vogue*
- 10 **SAVE THE BEST FO** *En Vogue*
- 11 **TEARS IN HE** *En Vogue*
- 12 **IF YOU ASKED M** *En Vogue*
- 13 **ILL BE THERE, M** *En Vogue*
- 14 **EVERYTHING ABOL** *En Vogue*
- 15 **ONE, ONE, ONE** *En Vogue*
- 16 **THOUGHT I'D DI** *En Vogue*
- 17 **HOLD ON MY** *En Vogue*
- 18 **ACHY BREAKY HE** *En Vogue*
- 19 **TENNESSEE** *En Vogue*
- 20 **LET'S GET ROCKED** *En Vogue*
- 21 **HAZARD** *En Vogue*
- 22 **JUST TAKE MY HEART** *En Vogue*
- 23 **MAKE IT HAPPEN** *En Vogue*
- 24 **THE BEST THINGS IN** *En Vogue*
- 25 **YOU WON'T SEE ME** *En Vogue*

## The Family Foundation

It has been a long time getting here, but the regga-rave gem 'Xpress Yourself' by The Family Foundation is finally poised to storm the charts.

It first appeared on a very limited white label EP last October when it was attributed to its writer, Franschene. However, the major label which had signed Franschene did not think the track was good enough for an official release.

The punters thought otherwise and copies began exchanging hands for ridiculous amounts and the inevitable bootleg appeared. This prompted the track's producer, Johnny Jay, to "cover" the track with The Family Foundation and with Franschene's support. Coupled with



two new slightly more reggae-influenced remixes, 'Xpress Yourself' is now due out as the first single on PWL's Manchester offshoot, 380 Records.

Jay, who has previously worked with the likes of MC Buzz B and The Wee Papa Girl Rappers, formed Family Foundation because he wanted a band for playing proper live sets. "Everybody thinks that only indie and piano-house groups come out of Manchester," he says. "The city's black music scene never gets the same recognition."

That's all about to change. **Andy Beavers**

## Asia Blue

Asia Blue, arguably the hottest female talent to come out of Birmingham for years, are preparing their launch on to the music scene with their debut EP, 'Escaping'.

Clubland's neglected smoochers have a new anthem with the sensuous but extremely powerful title track. The flpside's slightly faster, funkier, 'I Want The Right To Be Wrong', blends their vocals with a smattering of jazz piano and a few Madonnasque mouthings.

All seasoned performers in their own right, Christine, Wendy and Jaqui drifted together after enduring two years touring the college circuit in an 11-strong band.



But their apprenticeship is now over. "Our teens have gone, and now we mean business," says Christine. Equally at ease with or without musical accompaniment, their soaring harmonies have led to justifiable comparisons with En Vogue. **Sandra Dunkley**

'Escaping' is released by A&M on June 15.

## The Colour Of Love



'Xpress Yourself' is released by 380 Records this week.

# CONSCIOUS EP

4 Tracks

## Higher, Blind Lead the Blind, Aware and Unconscious

12" & CD with Original Mixes Cat. No. T.Cue 010

### OUT NEXT WEEK

Order thru BMG Telesales

Distributed by Total/BMG

10 RM DANCE UPDATE

- |   |  |  |   |
|---|--|--|---|
| <ol style="list-style-type: none"> <li>26 <b>LET'S GET ROCKED</b> <i>Del Leppard</i> Mercury</li> <li>27 <b>HAZARD</b> <i>Richard Marx</i> Capitol</li> <li>28 <b>JUST TAKE MY HEART</b> <i>Mr Big</i> Atlantic</li> <li>29 <b>MAKE IT HAPPEN</b> <i>Mariah Carey</i> Columbia</li> <li>30 <b>THE BEST THINGS IN</b> <i>Luther Vandross</i> Perspective</li> <li>31 <b>YOU WON'T SEE ME</b> <i>Wilson Phillips</i> S&amp;W</li> </ol> | <ol style="list-style-type: none"> <li>44 <b>LIFE IS A HIGHWAY</b> <i>Tom Cochrane</i> Capitol</li> <li>45 <b>I CAN'T DANCE</b> <i>Genesis</i> Atlantic</li> <li>46 <b>WHY ME BABY?</b> <i>Kash Sycamore</i> Elektra</li> <li>47 <b>BEAUTY &amp; THE BEAST</b> <i>Celine Dion &amp; Peabo Bryson</i> Epic</li> <li>48 <b>TO BE WITH YOU</b> <i>Mr Big</i> Atlantic</li> <li>49 <b>REMEMBER THE TIME</b> <i>Michael Jackson</i> Epic</li> <li>50 <b>GOOD FOR ME</b> <i>Amy Grant</i> A&amp;M</li> </ol> | <ol style="list-style-type: none"> <li>19 <b>LUCK OF THE DRAW</b> <i>Bonnie Raitt</i> Capitol</li> <li>20 <b>CHECK YOUR HEAD</b> <i>The Beatniks</i> Capitol</li> <li>21 <b>RITES OF PASSAGE</b> <i>Indigo Girls</i> Epic</li> <li>22 <b>METALLICA</b> <i>Metallica</i> Elektra</li> <li>23 <b>BACK TO FRONT</b> <i>Lonest Riche</i> Motown</li> <li>24 <b>HUMAN TOUCH</b> <i>Bruce Springsteen</i> Columbia</li> <li>25 <b>WILD LIFE</b> <i>Slaughter</i> Chryslis</li> </ol> | <ol style="list-style-type: none"> <li>44 <b>IT'S ALL ABOUT TO CHANGE</b> <i>Travis Tritt</i> Warner Bros</li> <li>45 <b>EMOTIONS</b> <i>Mariah Carey</i> Columbia</li> <li>46 <b>FOREVER MY LADY</b> <i>Jodeci</i> MCA</li> <li>47 <b>LEAN INTO IT</b> <i>Mr Big</i> Atlantic</li> <li>48 <b>HOLDING MY OWN</b> <i>George Strait</i> MCA</li> <li>49 <b>BODY COUNT</b> <i>Bodycount</i> Sire</li> <li>50 <b>BRAND NEW MAN</b> <i>Brooks &amp; Dunn</i> Arista</li> </ol> |
|---|--|--|---|

Charts courtesy Billboard 30 May 1992. Arrows are awarded to those products demonstrating the greatest airplay and sales gain. UK acts. [UK]-signed acts.

## Roman

Gloria Roman Robokowski is one woman you just can't ignore. Beside her looks and rather grand name, Roman has a manner which just draws people in. It's a quality which has helped win her sessions and world tours with the likes of ABC and Rick Astley. And now her own solo career.



'Sleeping Like A Baby' is out on Love/Polydor on June 22

"Sometimes I'm too excited for my own good," she admits. "It's not an intentional attempt to make an impression, it's just one of those things."

By comparison, her new single, 'Sleeping Like A Baby', seems laid-back, almost wistful. Pattering about on the acoustic pop side of the fence, dancefloors may prefer its moodier neighbour, 'Feed The Feeling'. CJ Mackintosh and Dave Dorrell have come up with two different feelings, one slightly Eastern, the other gently nipping at the toes of jungle techno.

Davydd Chong

## Dee-Lite

How do you say . . . Dee-Lay? The calm that followed the soul-purging storm of Dee-Lite's 'Groove Is In The Heart' and the sublime 'World Clique' has been a long, tortuous one. Rumours abound that Jungle DJ Towa Towa had quit. Dee-composition?

"The truth is that Towa just doesn't like touring," explains Lady Miss Kier. "He came on the first one and didn't like it. That's all."

'Runaway', a tune loosely inspired by Jack Kerouac's *On The Road*, has become the new single at the last moment, ousting the previously scheduled 'Thank You Everyday'. A reviving breath of fresh air, 'Runaway' carries all the Dee-Lite characteristics — soothing keyboard riffs,

candy-encased vocals — plus an excellent Masters At Work dub. The track was chosen as a single because "it's more of a reflection of the times".

'Infinity Within', their forthcoming album, recorded with the likes of Bootsie Collins and Satoshi Tomiie,



reflects the technicolour trio's political concerns. Tracks such as 'Rubber Lover' (safe sex), 'Riding On Through' (anti-war) and the wonderfully titled 'I Had A Dream I Was Falling Through A Hole In The Ozone Layer'.

The new Dee-Lite seem to be taking a much less commercial tack than before, Kier says: "We decided not to look at the charts. We never try to cater to make money, music is too important for us."

Davydd Chong

'Runaway' is released by WEA on June 1

The average rave outfit has a history stretching back all the way to the beginning of the week before last. But *The Colour Of Love* — who debut with their ambient house anthem 'Living Love' — have a track record which even the crustiest critic understands.

Gilbert Gabriel hails from the arty hipsters Dream Academy. Tim Broughton pre-dates even EMF who, when they were Apple Mosaic were apparently big fans of his guitar technique. And Rachel Ayers — or rather her dad Kevin — goes way back to Sixties fusionists Soft Machine.

It's a mixed bag but then anyone who combines session players from Curve, Aztec Camera and Shakespears Sister — along with Jarret Cordes from PM Dawn — on one techno-tinged cut must have an innovative approach.

And, with the production shared between Alan Moulder (Ride) and Dave Ford (Opus III), the collisions continue into the knob-twiddling department.

Martin Pearson

'Living Love' is out now on blanco y negro.

**ONE TRIBE**  
featuring GEM  
**WHAT HAVE YOU DONE (IS THIS ALL)**  
STREET DATE 1/6 • 12" & CD • HEART 03

RM DANCE UPDATE 11

## music week

For everyone in the business of music

THESE FINDINGS ARE THE RESULT OF INDEPENDENT RESEARCH, ANALYSED BY MASS OBSERVATION (UK) LTD., 1990.

Label	Career
Guid	GLD 51142
Attitude	FoxVideo 2576 50
	FoxVideo 1892 50
UNDER	Walt Disney 0211427
eneration 47	CIC VHR 2583
eneration 46	CIC VHR 2582
	Walt Disney D209132
IS	Columbia Tristar CVR 22819
eneration 48	CIC VHR 2584
	WMV 7599382993
	Caledonian/Cameron CTRSC 001
nb Of The...	BBC BBCV 4772
	MGM/JA PES 52170
ER	Virgin VVD 989
F THIEVES	Warner HV PES 12220

100%

NCE

IAT

# beats & pieces

- 1 **PLEASE DON'T CARE** *Stevie Wonder*
- 2 **DON'T CARE** *Stevie Wonder*
- 3 **ALWAYS THE LAST** *Stevie Wonder*
- 4 **MY LOVIN'** *Stevie Wonder*
- 5 **HANG ON IN THERE** *Stevie Wonder*
- 6 **LOVE MAKES THEM GO** *Stevie Wonder*
- 7 **FRIDAY, I'M IN LOVE** *Stevie Wonder*
- 8 **YOU'RE ALL THAT** *Stevie Wonder*
- 9 **THE DAYS OF MY BEAUTY** *Stevie Wonder*
- 10 **LOVE IS HOLY** *Stevie Wonder*
- 11 **BEAUTY AND THE BEAST** *Stevie Wonder*
- 12 **YOU Toss Sharp**
- 13 **THRILL ME** *Stevie Wonder*
- 14 **IN THE CLOSET** *Stevie Wonder*
- 15 **YOU WON'T SEE ME** *Stevie Wonder*
- 16 **PRECIOUS** *Stevie Wonder*
- 17 **HAZARD** *Stevie Wonder*
- 18 **DEEPLY DIPPY** *Stevie Wonder*
- 19 **EVERYTHING ABOUT YOU** *Stevie Wonder*
- 20 **BETTER DAYS** *Stevie Wonder*
- 21 **KEEP ON WALKING** *Stevie Wonder*
- 22 **SONG FOR LOVE** *Stevie Wonder*
- 23 **TIRED OF BEING** *Stevie Wonder*
- 24 **NOW THAT THE** *Stevie Wonder*
- 25 **SENSE** *The Lightnin' Bolts*

## TOP 10 B

- 1 **I WANT YOU NEAR** *Stevie Wonder*
- 2 **TOO FUNNY** *Stevie Wonder*
- 3 **TWO WORLDS COLLIDING** *Stevie Wonder*
- 4 **BALLROOM BLITZ** *Stevie Wonder*
- 5 **YOU USED TO** *Stevie Wonder*
- 6 **LET'S GET HAPPY** *Stevie Wonder*
- 7 **HAVING IT MY WAY** *Stevie Wonder*
- 8 **DON'T SAY THE** *Stevie Wonder*
- 9 **HONKY TONK WOD** *Stevie Wonder*
- 10 **IT ONLY TAKES A** *Stevie Wonder*

## US TO

- 1 **JUMP** *Kiss*
- 2 **MY LOVIN' (YOU** *Stevie Wonder*
- 3 **IN THE BRIDGE** *Stevie Wonder*
- 4 **LIVE AND LEARN** *Stevie Wonder*
- 5 **BABY GOT BACK** *Stevie Wonder*
- 6 **IN THE CLOSET, MA** *Stevie Wonder*
- 7 **DAMN I WISH I** *Stevie Wonder*
- 8 **AIN'T 2 PROUD** *Stevie Wonder*
- 9 **BOHEMIAN** *Stevie Wonder*
- 10 **SAVE THE BEST FOR** *Stevie Wonder*
- 11 **TEARS IN HE** *Stevie Wonder*
- 12 **IF YOU ASKED** *Stevie Wonder*
- 13 **I'LL BE THERE, I** *Stevie Wonder*
- 14 **EVERYTHING AB** *Stevie Wonder*
- 15 **ONE, U2** *Stevie Wonder*
- 16 **THOUGHT I'D** *Stevie Wonder*
- 17 **HOLD ON MY** *Stevie Wonder*
- 18 **ACHY BREAKY HE** *Stevie Wonder*
- 19 **TENNESSEE, An** *Stevie Wonder*
- 20 **LET'S GET ROCKED** *Stevie Wonder*
- 21 **HAZARD, Richard** *Stevie Wonder*
- 22 **JUST TAKE MY HEART** *Stevie Wonder*
- 23 **MAKE IT HAPPEN** *Stevie Wonder*
- 24 **THE BEST THING I** *Stevie Wonder*
- 25 **YOU WON'T SEE ME** *Stevie Wonder*

**ALL ABOARD** for another trawl through the week's small fry with a few big fish thrown in for good measure. And they don't come much bigger than **Michael Jackson**, whose label Epic is planning an album of Jacko remixes... DJ's **Frankie Knuckles**, **Carl Cox**, **SL2** and **The Commission** appear at Middlesborough Arena as part of **Mark Goodier's** live **DJs Take Control** event on Radio One this Wednesday (May 27) 7-9pm... Techno grandmaster **Frank de Wulf** jets into London to play Heaven on May 29, and Sterns, Worthing, the following day (30)... And there are live performances, not PAs, by hardcore groups **Zero Zero**, **Franschee** and **The Family Foundation** ('Express Yourself') and **Rhythm Quest** ('The Dreams EP') at Manchester's International 2 on May 29... Still in the realms of techno, prepare for the return of the godfather **Juan Atkins** as producer of 'Reset' by **Output**, out on Kinetix on June 18... For those who prefer their sounds a little cooler, how about 12 hours of live soul in aid of ITV's Telethon, put together by Stevenage Community Trust featuring **Jocelyn Brown**, **Ruby Turner**, **Innocence** and **Kim Edwards**... Sponsor forms at the ready for the Terence Higgins benefit Danceathon at London's



● RHYTHM QUEST

Ministry of Sound on Thursday 28 where PAs include **Nu Colours**, and **Sure Is Pure** with **DJs Dave Lambert** and **Smokin' Jo**... West Midlands remixers **The Commission** have just completed an **Altern 8** megamix for release in conjunction with the act's upcoming album... Slapped wrists all round for the **DJs** now barred from **RMF's** Club Chart for varying their charts to suit the company they return to... **Hooj Choons**, home of Andronicus' meaty 'Make You Whole', is on the look out for new demos. Send them to 177 Boundary Row, London SE1 8HP (tel: 071-267 5280)... Italian-linked UK label **Bull & Butcher** is scouting for unsigned masters on 0932 571000... The NY Hi Life edit of **Love & Sas's** 'Call My Name' proves to be by **Andrew 'Komix' Komis**... **Friends Of Matthew** have set up their own eponymous label through **Total/BMG**... **Reggae Sunsplash** is planning a European tour for the autumn with London dates expected... Watch out for a first UK appearance at this year's **One Love** (p1) from the 16-year-old **Julian Marley**... With **Andrew Tosh** also on the bill there could be a **New Wailers** reunion... And what are **The KLF** trying to tell us with their ad on p9 of this **RM?**... **AND THE BEAT GOES ON!**

# music week

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### 12 RM DANCE UPDATE

Rank	Artist	Label	Rank	Artist	Label	Rank	Artist	Label		
19	TENNESSEE, An	Development	44	LIFE IS A HIGHWAY	Tom-Cochrane	Capitol	49	LUCK OF THE DRAW	Barbara Raitt	Capitol
20	LET'S GET ROCKED	De LaPang	45	CAN'T DANCE	Genesis	Atlantic	50	CHECK YOUR HEAD	The Beatniks	Capitol
21	HAZARD	Richard	46	WHY ME BABY?	Kath Sawai	Elektra	21	RITES OF PASSAGE	Indigo Girls	Epic
22	JUST TAKE MY HEART	Mt Big	47	BEAUTY & THE BEAST	Celine Dion & Pablo Bryson	Epic	22	METALLICA	Metallika	Elektra
23	MAKE IT HAPPEN	Marsh Caray	48	TO BE WITH YOU	Mt Big	Atlantic	23	BACK TO FRONT	Louise Rich	Motown
24	THE BEST THING I	Luther Vandross	49	REMEMBER THE TIME	Michael Jackson	Epic	24	HUMAN TOUCH	Bravo Springsteen	Columbia
25	YOU WON'T SEE ME	Viloux Philips	50	GOOD FOR ME	Andy Green	ABM	25	WILD LIFE	Slaughter	Chryslis

# TOP 30 MUSIC VIDEO

THE OFFICIAL **music week** CHART

Pos	Artist Title	Label												
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
1	ZZ TOP: Greatest Hits Completion/53min	WMV 7599382993												
2	NEW MICHAEL BOLTON: Soul & Passion Completion/1hr	SMV 491222												
3	PHIL COLLINS: ... But Seriously... Live/1hr 17min	Virgin VVD 1010												
4	CHER: Extravaganza - Live Live/54min	BMG Video 793 224												
5	MADNESS: Divine Madness Completion/1hr 30min	Virgin VVD 1003												
6	QUEEN: Greatest Flix II Completion/1hr 30min	PMI VC4112												
7	QUEEN: We Will Rock You Live/1hr 30min	Music Club MC 2032												
8	SIMPLY RED: Moving Picture Book Completion/45min	WMV 9031754343												
9	RIDE: Brixton Live/1hr 10min	Virgin VVO 363												
10	KYLIE MINOGUE: Live! Live/1hr 20min	PMI MVN 9913473												
11	QUEEN: Box Of Flix Completion/1hr 30min	PMI MVB8913243												
12	QUEEN: Greatest Flix Completion/1hr 30min	PMI MVP 9910112												
13	CLIFF RICHARD: Video Connection Completion/1hr	Music Club/PMI MC 2091												
14	LUCIANO PAVAROTTI: Essential... Live/1hr	PMI/Channel 5 CFV 00022												
15	THIN LIZZY: Dedication-Very Best Of Completion/55min	PolyGram/Video CFM 2568												

1: C/R: Compiled by Gallup

Pos	Artist Title	Label													
15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
15	LISA STANSFIELD: Real Life Completion/1hr	BMG Video 791226													
17	QUEEN: At Wembley Live/1hr 15min	PMI MVP 9912593													
18	PRINCE: Sign 'O' The Times Live/1hr 15min	4 Front 063863													
19	NEW BIG AUDIO DYNAMITE: Bad I And II Completion/52min	SMV 491132													
20	WET WET WET: High On The Happy Side Completion/50min	PolyGram/Video 0646843													
21	DANIEL O'DONNELL: An Evening With Completion/1hr 30min	Ritz RITZV 0008													
22	TINA TURNER: Simply The Best Completion/1hr 30min	PMI MVD 9913083													
23	JASON DONOVAN: Joseph Mega-Remix Video/54min	Polygram 0642723													
24	JAMES LAST: Berlin Concert Live/1hr 36min	PMV/Channel 5 CFV 07752													
25	CARRERAS/DOMINGO/PAVAROTTI/PolyGram Live/1hr 26min	Video CFV 11122													
26	RE DANIEL O'DONNELL: Thoughts Of Home Completion/1hr	Telstar TVE 1007													
27	NEW kd lang: Harvest of Seven Years Completion/1hr	WMV 7599382343													
27	NEW SQUEEZE: Greatest Hits Completion/1hr	PolyGram/A&M 0895123													
29	RE LUCIANO PAVAROTTI: In Hyde Park Live/1hr 30min	PolyGram/Video 0711503													
30	EXTREME: Photograffiti Completion/30min	PolyGram/A&M 0898793													

# TOP 15 VIDEO

Pos	Artist Title	Label												
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
1	NEW THE DOORS Drama/2 hr 14 min	Guild GLD 51142												
2	CHERFITNESS: A New Attitude Special Interest/1 hr 28 min	FoxVideo 2576 50												
3	ALIENS Sci-Fi/2 hr 34 min	FoxVideo 1802 50												
4	THE RESCUERS DOWN UNDER Children's/1 hr 17 min	Walt Disney D211427												
5	NEW STAR TREK: The Next Generation 47 Sci-Fi/1 hr 30 min	CIC VHR 2563												
6	NEW STAR TREK: The Next Generation 46 Sci-Fi/1 hr 30 min	CIC VHR 2582												
7	THE LITTLE MERMAID Children's/1 hr 19 min	Walt Disney D209132												
8	THE SILENCE OF THE LAMBS Drama/1 hr 53 min	Columbia Tristar CVR 22819												
9	NEW STAR TREK: The Next Generation 48 Sci-Fi/1 hr 30 min	CIC VHR 2584												
10	ZZ TOP: Greatest Hits Music/53 min	WMV 7599382993												
11	RANGERS: Four In A Row Sports/1 hr	Caledonian/Cameron CIRSC 001												
12	DOCTOR WHO: The Tomb Of The... Sci-Fi/1 hr 40 min	BBC BBCV 4772												
13	DEATH WARRANT Action	MGM/UA PES 52170												
14	THE Y PLAN FAT BREAKER Special Interest/1 hr	Virgin VVD 389												
15	ROBIN HOOD - PRINCE OF THIEVES Action/2 hr 17 min	Warner HV PES 12220												

## THE FACTS

- MUSIC WEEK IS READ BY NEARLY 50,000 MUSIC INDUSTRY PROFESSIONALS, AND IS 100% PAID FOR.
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**music week**

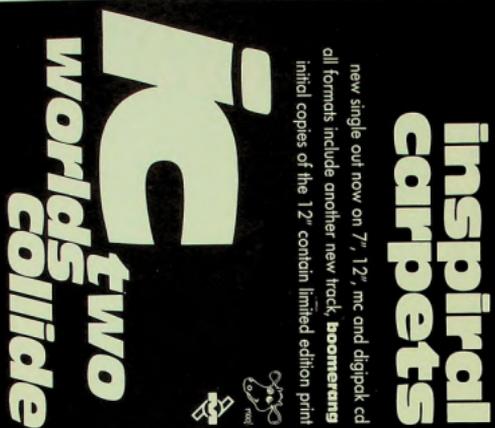
For everyone in the business of music

THESE FINDINGS ARE THE RESULT OF INDEPENDENT RESEARCH, ANALYSED BY MASS OBSERVATION (UK) LTD., 1990.

<b>25</b>	<b>YOU</b>	Columbia
<sup>20</sup>	Ten Sharp	
<b>26</b>	<b>JUST TAKE MY HEART</b>	Atlantic
<sup>22</sup>	Mt. Dew	
<b>27</b>	<b>EVERGLADE</b>	Slash
<sup>17</sup>		
<b>28</b>	<b>EAT YOURSELF WHOLE</b>	Soeeth
<sup>15</sup>	Kingmaker	
<b>29</b>	<b>EMIE (THE FASTEST MILKMAN IN THE WEST)</b>	EMI
<sup>NEW</sup>	Benny Hill	
<b>30</b>	<b>ONE STEP OUT OF TIME</b>	Polydor
<sup>25</sup>	Michael Ball	
<b>31</b>	<b>NOW THAT THE MAGIC HAS GONE</b>	Capitol
<sup>20</sup>	Jon Cocker	
<b>32</b>	<b>TWO WORLDS COLLIDE</b>	Cow
<sup>NEW</sup>	Inspiral Carpets	
<b>33</b>	<b>SONG FOR LOVE</b>	A&M
<sup>23</sup>	Extreme	
<b>34</b>	<b>BETTER DAYS</b>	Columbia
<sup>44</sup>	Bruce Springsteen	
<b>35</b>	<b>NOTHING ELSE MATTERS</b>	Vertigo
<sup>24</sup>	Metellica	
<b>36</b>	<b>ONE REASON WHY</b>	Epic
<sup>48</sup>	Chris McCannan	
<b>37</b>	<b>LOVE IS HOLY</b>	MCA
<sup>20</sup>	Kim Wilde	

# inspiral carpets

new single out now on 7", 12", mc and digipick cd  
all formats include another new track, **boomrains**  
initial copies of the 12" contain limited edition print



12" & CD extra track **JUMP** (extended mix) **JUMP** (instrumental)  
TOTALY KROSSED OUT! COLUMBIA 657854 2-4-6-7

## TWELVE INCH

<b>1</b>	<b>RAVING 'M RAVING</b>	<b>21</b>	<b>LOVE MAKES THE WORLD GO ROUND</b> Dave Nave
<sup>NEW</sup>	Shut Up And Dance		
<b>2</b>	<b>JUMP</b>	<b>22</b>	<b>EVERGLADE</b>
<sup>NEW</sup>	Kris Kross	<sup>17</sup>	
<b>3</b>	<b>BACK TO THE OLD SCHOOL</b>	<b>23</b>	<b>TWO WORLDS COLLIDE</b>
<sup>NEW</sup>	Basstrheads		
<b>4</b>	<b>PLEASE DON'T GO/GAME BOY</b>	<b>24</b>	<b>LET'S GET HAPPY</b>
<sup>15</sup>	KNS	<sup>12</sup>	Miss Odet
<b>5</b>	<b>15 YEARS (EP)</b>	<b>25</b>	<b>BETTER DAYS</b>
<sup>2</sup>	The Levelers	<sup>NEW</sup>	Bruce Springsteen
<b>6</b>	<b>KEEP ON WALKIN'</b>	<b>26</b>	<b>WORKAHOLIC</b>
<sup>3</sup>	C+C Parrison	<sup>2</sup>	Unlimited
<b>7</b>	<b>PAPUA NEW GUINEA</b>	<b>27</b>	<b>ROUGHNECK</b>
<sup>4</sup>	The Future Sound Of London	<sup>16</sup>	Project
<b>8</b>	<b>KNOCKIN ON HEAVEN'S DOOR</b>	<b>28</b>	<b>EAT YOURSELF WHOLE</b>
<sup>8</sup>	Guns N' Roses	<sup>18</sup>	Kingmaker
<b>9</b>	<b>MY LOVIN'</b>	<b>29</b>	<b>YOUR LOSS MY GAIN</b>
<sup>9</sup>	Et Voque	<sup>19</sup>	Other
<b>10</b>	<b>FRIDAY, I'M IN LOVE</b>	<b>30</b>	<b>NEVER GONNA GIVE YOU UP</b> Watergates
<sup>10</sup>	The Cure		
<b>11</b>	<b>SKUNK FUNK</b>	<b>31</b>	<b>SYMPATHY</b>
<sup>NEW</sup>	Galliano	<sup>15</sup>	Melinton
<b>12</b>	<b>RICH AND STRANGE</b>	<b>32</b>	<b>LANGUAGE OF VIOLENCE</b>
<sup>NEW</sup>	Cud	<sup>NEW</sup>	Disposable Heroes Of F.Ripponry
<b>13</b>	<b>ON A BAGGA TIP</b>	<b>33</b>	<b>NEVER LOSE THAT FEELING</b> Sverdrup
<sup>12</sup>	Siz		
<b>14</b>	<b>PASSION</b>	<b>34</b>	<b>JON OUR CLER/ PEOPLE GET REAL</b> Sardene
<sup>4</sup>	Garbeor		
<b>15</b>	<b>EVERYTHING ABOUT YOU</b>	<b>35</b>	<b>THE DROWNERS/ TO THE BIRDS</b> Suede
<sup>14</sup>	Upph Kid-Lee	<sup>21</sup>	Rhythm Enemy
<b>16</b>	<b>MOVE YOUR FEET</b>	<b>36</b>	<b>PINK CHAMPAGNE</b>
<sup>NEW</sup>	M-D-Erm		
<b>17</b>	<b>LET THE MUSIC USE YOU</b>	<b>37</b>	<b>WEEKENDER</b>
<sup>17</sup>	Nightwinters	<sup>22</sup>	Flowered Up
<b>18</b>	<b>TENNESSEE</b>	<b>38</b>	<b>RUINO WHAT IT IS ABOUT YOU</b> Sissies/Sissies
<sup>28</sup>	Arrested Development		
<b>19</b>	<b>FIND 'EM, FOOL 'EM, FORGET 'EM</b> Express	<b>39</b>	<b>HANG ON IN THERE BABY</b> Curiosity
<sup>NEW</sup>			
<b>20</b>	<b>CAU U FEEL IT</b>	<b>40</b>	<b>RODE ON THE RHYTHM</b>
<sup>11</sup>	Elevation	<sup>10</sup>	Louie Vega & Mark Anthony

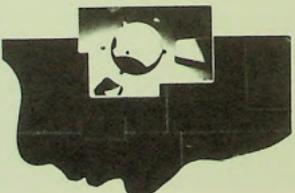
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<b>63</b>	<b>WEEKENDER</b>	Heavenly
<sup>55</sup>	Flowered Up	
<b>64</b>	<b>MISSING YOU NOW</b>	Columbia
<sup>42</sup>	Michael Bolton feat Kenny G	
<b>65</b>	<b>SENSE</b>	Virgin
<sup>NEW</sup>	The Lightning Seeds	
<b>66</b>	<b>BOY FROM NEW YORK CITY</b>	Arista
<sup>20</sup>	Allison Jordan	
<b>67</b>	<b>MOVE YOUR FEET</b>	Strictly Underground
<sup>NEW</sup>	M-D-Erm	
<b>68</b>	<b>LANGUAGE OF VIOLENCE</b>	4th + B-way
<sup>NEW</sup>	Disposable Heroes Of F.Ripponry	
<b>69</b>	<b>THE DROWNERS/ TO THE BIRDS</b>	Nude
<sup>49</sup>	Suede	
<b>70</b>	<b>STORY OF THE BLUES</b>	Virgin
<sup>53</sup>	Gary Moore	
<b>71</b>	<b>FINER FEELINGS</b>	Pvt. Inc.
<sup>52</sup>	Kylee Minogue	
<b>72</b>	<b>LET THE MUSIC USE YOU</b>	Freedom
<sup>51</sup>	Nightwinters	
<b>73</b>	<b>FOOLS GOLD</b>	Silvertone
<sup>NEW</sup>	The Stone Roses	
<b>74</b>	<b>WRAPPED AROUND HER</b>	A&M
<sup>26</sup>	Jean Armataadng	
<b>75</b>	<b>THRILL ME</b>	East West
<sup>61</sup>	Simply Red	

move me no mountain

the new single from

## SOUL SOUL



cd & 12" contain jazzie b  
& joey negro exclusive mixes

available on all formats from monday 1st june



new mix and exclusive b you taken from  
the album release *Just Right*



# TOP 40 CLASSICAL ALBUMS

Rank	Title, Composer, Artists, Orch.	Cassette/CD/LP (Distributor)	Label
1	ESSENTIAL OPERA	CD 432822/2 MC 432820/2 (EMI)	Decca
2	VIVALDI: FOUR SEASONS Kennedy/ECO	CD 432822/2 MC 432820/2 (EMI)	EMI
3	PAVARTHI/THIN HYDE PARK	CD 430320/2 MC 430320/2 (Decca)	Decca
4	THE ESSENTIAL MOZART	CD 433320/2 MC 433320/2 (Decca)	Decca
5	SIBELIUS/CHAIKOVSKY: VIOLIN CONCERTOS	CD 430622/2 MC 430622/2 (EMI)	EMI
6	HEAVY CLASSICS	CD 430622/2 MC 430622/2 (EMI)	EMI
7	MEYERSON/BRUCH/SCHUBERT	CD 430722/2 MC 430722/2 (EMI)	EMI
8	BRAHMS: VIOLIN CONCERTO	CD 430622/2 MC 430622/2 (EMI)	EMI
9	DIVALI: A SOPRANO AT THE MOVIES	CD 430622/2 MC 430622/2 (EMI)	EMI
10	ELGAR: CELLO CONCERTO/SIX PICTURES	CD 430622/2 MC 430622/2 (EMI)	EMI
11	HOLST: THE PLANETS	CD 430622/2 MC 430622/2 (EMI)	EMI
12	TAVENER: THE PROTECTING VEIL	CD 430622/2 MC 430622/2 (EMI)	EMI
13	GALA LIRICA	CD 430622/2 MC 430622/2 (EMI)	EMI
14	ELGAR: CELLO CONCERTO/TENORIA VARS	CD 430622/2 MC 430622/2 (EMI)	EMI
15	ALBINONI: ADAGIO/PACHELBEL CANON	CD 430622/2 MC 430622/2 (EMI)	EMI
16	ROSSINI HERONES	CD 430622/2 MC 430622/2 (EMI)	EMI
17	PUCCHINI: MADAMA BUTTERFLY (HIGHLIGHTS)	CD 430622/2 MC 430622/2 (EMI)	EMI
18	ELGAR: CELLO CONCERTO	CD 430622/2 MC 430622/2 (EMI)	EMI
19	BEEHIVEN: MISSA SOLEMNIS	CD 430622/2 MC 430622/2 (EMI)	EMI
20	MORZI: ARIAS	CD 430622/2 MC 430622/2 (EMI)	EMI
21	HOLST: THE PLANETS	CD 430622/2 MC 430622/2 (EMI)	EMI
22	BEEHIVEN: SYMPHONIES 5 & 6	CD 430622/2 MC 430622/2 (EMI)	EMI
23	VIVALDI: CONCERTOS	CD 430622/2 MC 430622/2 (EMI)	EMI
24	MCCARTNEY/DAVIS: LIVERPOOL ORATORIO	CD 430622/2 MC 430622/2 (EMI)	EMI
25	RICHTER/PIANO CONCERTOS 3 & 4	CD 430622/2 MC 430622/2 (EMI)	EMI
26	BEETHOVEN: SYMPHONIES 5 & 6	CD 430622/2 MC 430622/2 (EMI)	EMI
27	PUCCHINI: LA BOHEME (EXCERPTS)	CD 430622/2 MC 430622/2 (EMI)	EMI
28	ROSSINI: ARIAS	CD 430622/2 MC 430622/2 (EMI)	EMI
29	FAURE: REQUIEM	CD 430622/2 MC 430622/2 (EMI)	EMI
30	VIVALDI: FOUR SEASONS	CD 430622/2 MC 430622/2 (EMI)	EMI
31	MORZI: REQUIEM	CD 430622/2 MC 430622/2 (EMI)	EMI
32	VAUGHAN WILLIAMS: CONCERTO	CD 430622/2 MC 430622/2 (EMI)	EMI
33	VIVALDI: FOUR SEASONS	CD 430622/2 MC 430622/2 (EMI)	EMI
34	WOLFF: WEBER: REQUIEM	CD 430622/2 MC 430622/2 (EMI)	EMI
35	GOPLAND: APPALACHIAN SPRING ETC.	CD 430622/2 MC 430622/2 (EMI)	EMI
36	PUCCHINI: MADAMA BUTTERFLY (HIGHLIGHTS)	CD 430622/2 MC 430622/2 (EMI)	EMI
37	ESSENTIAL HIGHLIGHTS: SWAN LAKE	CD 430622/2 MC 430622/2 (EMI)	EMI
38	FRANZ/TANFORD: CLARINET CONCERTOS ETC.	CD 430622/2 MC 430622/2 (EMI)	EMI
39	ORCHESTRAL	CD 430622/2 MC 430622/2 (EMI)	EMI
40	RIMSKY-KORSAKOV: SCHEHERAZADE	CD 430622/2 MC 430622/2 (EMI)	EMI

# DISTRIBUTION: INDIE SINGLES\*

Rank	Title, Artists	Label (7" 12") (Distributor)
1	PLEASE DON'T GO	Network NWV71 (6/P)
2	15 YEARS (EP)	Cheska (HWK) 2029 (P)
3	JOIN OUR CLUB/PEOPLE GET REAL	Heavy/Myth 15/HVA 1512 (P)
4	PAPPA NEW GUINEA	Jumpers & Pumpers 11207 (P)
5	THE DROWNERS/TO THE BIRDS	Nada NUD 15 (NU) 11 (RTM/P)
6	CAN YOU FEEL IT	Nowa Muz - 120200/3 (RTM/P)
7	ROUGHNECK	Novus High - (RSN 22) (SRD)
8	SHIPPING SAND	Big Life MEG (AL) 7 (SRD)
9	PINK CHAMPAGNE	Dead Dead Good GOOD 1517 (SRP)
10	PLEASE DON'T GO	ZYX ZYX 5487 (ZYX 5487) (RP/P)
11	FRES BURNING	Suburban Base - (SUBBASE 006) (SRD)
12	COOKIN' UP YAW BRAIN	Reinforced - (RHET 12) (SRD)
13	SEA VOL 1	Reinforced - (RHET 12) (SRD)
14	YOU STUPID ASSHOLE	Max Tragedy EA 119220 (SRD)
15	MARY QUINN IN BLUE	Situation Two - (SIT 90) (RTM/P)
16	RETURN TO TOWNTOWN	Rising High - (RSN 25) (SRD)
17	EVAPOR 8	Network NWK71 (2) (P)
18	STUPID KID	Divine ATW 6201 (P)
19	IS THIS LOVE REALLY REAL?	Union City - (UCRT 3) (SRD)
20	BREATHING FEAR	One Last SHTP 7 (SHTP 12) (P)
21	DIGERDOO	R&S/Out Rhythm (P)
22	THROWING BACK THE APPLE	4AD - (BAD 2008) (RTM/P)
23	LEEDS, LEEDS, LEEDS	Si-Mac LUPC 2112 (ATP)
24	INJECTED WITH A POISON/FREE	Profile - (PROF 7) 347 (P)
25	STARTED AGAIN (EP)	Deja Vu - (DV 917) (RTM/P)
26	I'LL BE A FREAK FOR YOU	Debut DB1200 3141 (P)
27	DON'T PANIC	Dino GLAD 801 (GLAD 001) (P)
28	COSTA BRICA LOVE	Guercia - (GHR 21) (P)
29	STEAMROLLER	Dedicated FCUK 001 (1) (RTM/P)
30	VENGEANCE	Production House - (PH 036) (SRD)
31	TWISTERELLA	Creation - (CRE 150) (P)
32	MUSIC TAKES YOU	Moving Sound - (SMOD 11) (SRD)
34	THE LOVE IS... (EP)	Abuse 2 - (ABS 050) (1) (SRD)
35	NIGHTMARE	Warp Warm 10 (WAP 20) (P)
36	THERE IS NO LAW	Kixick - (KIX 10) (SRD)
37	AMERICA: WHAT TIME IS LOVE?	SLP Communications KLU5A 004 (RTM/ATP)
38	WE ARE HARDCORE	Production House - (PH 036) (SRD)
39	MONEY TRAIN	Transglobal TIRAN 7 (TIRAN 7) (P)
40	FM COMIN' HANDCORE	Union City - (UCRT 2) (SRD)

# DISTRIBUTION: INDIE ALBUMS

1	HEARTLANDS	Dino DMV 11 (P) (SRD)
2	TEMPATION	Quality Television QTV 005 (P)
3	NOISE 2	Jumpers & Pumpers LP704 (P)
4	COLD SWEAT	Dino DMV 11 (P) (SRD)
5	TOSSING SEEDS	City Slung EA 040359 (SRD)
6	ALL WOMAN	Quality Television QTV 004 (P)
7	KIN	Reactorz RD 9195 (P)
8	DRY	Top Fun PURE 10 (ATP)
9	THE WHITE ROOM	KLI Communications JAMSLP 006 (ATP)
10	NEED FOR NIT	Rough Trade RT 261 (RTM/P)

# COUNTRY ALBUMS

1	ROMP THE WIND	Casitol TCEST 1242 (MS) (TCEST 1242) (SRD)
2	THOUGHTS OF HOME	Telstar STAC 2372 (BMG)
3	THE TORCH AND TWANG	See WX 2506 (0)
4	FROM THE HEART	Telstar STAC 2372 (BMG)
5	I NEED YOU	See WX 2506 (0)
6	HOLDING MY OWN	MCA/MCA 10513 (MCA)
7	SHADOWLAND	Warner Bros WX 1175 (0)
8	SWEET DREAMS	MCA/MCA 10513 (MCA)
9	DON'T FORGET TO REMEMBER	See WX 2506 (0)
10	FAVOURITES	See WX 2506 (0)
11	NO FENCES	Casitol TCEST 1242 (MS)
12	NECK AND NECK	Columbia 467454 (5M)
13	HIGHWAY 2	Columbia 466524 (5M)
14	THE LAST WALTZ	See WX 2506 (0)
15	POCKET FULL OF GOLD	MCA/MCA 10140 (BMG)
16	HIGHWAYMAN	Columbia 467454 (5M)
17	CURRENTS	RCA PK 9046 (BMG)
18	LONG STARE STATE OF MIND	MCA/MCA 10140 (BMG)
19	SHOOTING STRAIGHT IN THE DARK	Columbia 467454 (5M)
20	CLASSICS WITH PRIDE	RCA/RITZ 0054 (P)

# JAZZ & BLUES

1	THE ANTIDOTE	Island ILCT 9988 (P)
2	MAD ABOUT THE BOY	See WX 2506 (0)
3	CROSSROADS (OST)	Warner Bros 925399 (V) (P)
4	UPFRONT	Elektra 75586 2722 (00)
5	DAVID LUCKY	Silverstone OREC 519 (P)
6	THE HEALER	Silverstone OREC 508 (P)
7	WE ARE IN LOVE	Columbia 466736 (5M)
8	THE BEST OF DONALD BYRD	Blue Note - (E) 819863-8
9	CHARLY BLUES MASTER WORKS	Charly CTBMS 100 (CHI)
10	THE BEST OF JOHN LE HOOKER	Music Club MCTC 020 (1) (MCCD 020)

**RANGE WAR**  
Truce

# RANGE WAR

"MAKE THE SUMMER BREEZE TASTE THAT LITTLE BIT SWEETER  
The NY raw n'rollers are providers of prime-time, open-topped drivin' music.  
Kinda like Springsteen jamming with Skynyrd/Steve Frosten Beebe, Kerger).

**NEW DEBUT ALBUM Truce on CD, LP and Cass**

Range War are a more street cred version of Big Country, wide range guitars and attractively accented vocals. The more I listened to Truce, the more I liked it's rough edged, traditional appeal (Piopa Lang, Metal Hammer)

**NEW SINGLE HELPING HAND**

Distribution: Provogue. For further information contact Frontier Promotions 081 668 3457

**PROVOGUE**

MUSIC WEEK 30 MAY 1992

Table listing various music releases including 'VARIOUS BEYARS OF THE TEXAS BLUES VOL 2', 'WALKER CONCORD JAZZ GUITAR COLLECTION', 'VARIOUS EVOLUTION OF INSTRUMENTALS', etc.

SINGLES

HIGHLIGHTS

Table with columns: ARTIST, LABEL, CAT. NO., DEALER, PRICE, (DISTRIBUTORS), CATEGORY, LAST 3 CHART PLACES, MOST RECENT, RIGHT, COMMENT. Includes entries for 'BLACK SABBATH TV CRIMES', 'DEE LITE RUNAWAY RAINBOW LEVITA', etc.

Single Releases for 1 June 1992-5 June 1992; 7-28 June 1992

Main table listing music releases with columns: ARTIST, TRACKS, LABEL, CAT NOS, DISTRIBUTOR, CATEGORY, ARTIST, TRACKS, LABEL, CAT NOS, DISTRIBUTOR, CATEGORY. Includes entries for '3 & 4 PHRELY THOSE FLAGS', 'ADVENTURES RUNNING ALL OVER THE WORLD', 'AUTOMATION PARK', etc.

SINGLES TITLES A-Z

Index table for Singles Titles A-Z, listing artists and titles under each letter from A to Z.

# TOP 60 DANCE SINGLES

## THE OFFICIAL music week CHART

This Week	Last Week	Title	Artist	Label (12") (Distributor)
<b>1</b>	<b>NEW</b>	<b>RAVING I'M RAVING</b>	Shut Up And Dance	Shut Up And Dance SUAD 30 (P)
<b>2</b>	<b>NEW</b>	<b>JUMP</b>	Kiss Kiss	Ruff House 6578546 (SM)
<b>3</b>	<b>2</b>	<b>KEEP ON WALKIN'</b>	Ce Ce Peniston	A&M AMY 878 (F)
<b>4</b>	<b>1</b>	<b>PAPUA NEW GUINEA</b>	Future Sound Of London/Jumpin' & Pumpin'	12TOT 17R (P)
<b>5</b>	<b>NEW</b>	<b>BACK TO THE OLD SCHOOL</b>	Basinheads	Deconstruction/Epic 12R 6310 (E)
<b>6</b>	<b>NEW</b>	<b>SKUNK FUNK</b>	Galliano	Talkin Loud TLKX 23 (F)
<b>7</b>	<b>11</b>	<b>MY LOVIN'</b>	En Vogue	East West America A 8578T (W)
<b>8</b>	<b>3</b>	<b>PASSION</b>	Gai Decar	Effective 12EFS5 1 (BMG)
<b>9</b>	<b>NEW</b>	<b>NEVER GONNA GIVE YOU UP</b>	Watergates	Bump 'N' Hustle BUMP 12 (P)
<b>10</b>	<b>7</b>	<b>CAN U FEEL IT</b>	Elevation	Nova Mute 12NOMU 3 (RTM/P)
<b>11</b>	<b>NEW</b>	<b>GET THE MESSAGE</b>	New Decade	Contempo CONTE 168 (RE/P)
<b>12</b>	<b>4</b>	<b>YOUR LOSS MY GAIN</b>	Omar	Talkin Loud TLKX 22 (F)
<b>13</b>	<b>2</b>	<b>LET THE MUSIC USE YOU</b>	Nightwinters	freedream TABX 112 (F)
<b>14</b>	<b>17</b>	<b>LOVE MAKES THE WORLD GO ROUND</b>	Don-E	4th - B Way 12BRW 242 (F)
<b>15</b>	<b>10</b>	<b>SPAM VOL 1</b>	Nick Od	Reinforced RIVET 1218 (P)
<b>16</b>	<b>4</b>	<b>ROUGHNECK</b>	Project 1	Rising High RSN 22 (SRDI)
<b>17</b>	<b>13</b>	<b>PLEASE DON'T GO</b>	KWS	Network NWK 46 (P)
<b>18</b>	<b>12</b>	<b>TENNESSEE</b>	Arrested Development	Cooltempo COOLX 253 (E)
<b>19</b>	<b>NEW</b>	<b>MOVE YOUR FEET</b>	M.D.Emm	Strictly Underground STUR 15 (SRDI)
<b>20</b>	<b>NEW</b>	<b>FIND 'EM, FOOL 'EM, FORGET 'EM</b>	S Express	Rhythm King/Epic 6580136 (SM)
<b>21</b>	<b>9</b>	<b>LET'S GET HAPPY</b>	Mass Order	Columbia 6580736 (SM)
<b>22</b>	<b>16</b>	<b>COOKIN' UP YAH BRAIN</b>	4 Hero	Reinforced RIVET 1216 (SRDI)
<b>23</b>	<b>14</b>	<b>FIRES BURNING</b>	Run Times	Suburban Base SUBBASE 009 (SRDI)
<b>24</b>	<b>NEW</b>	<b>I'LL TAKE YOU THERE</b>	LCGC	Permanent 12PERM 2 (BMG)

This Week	Last Week	Title	Artist	Label (12") (Distributor)
<b>25</b>	<b>20</b>	<b>RETURN TO TOYTOWN</b>	Interface	Rising High 12BET 104 (SRDI)
<b>26</b>	<b>15</b>	<b>ON A RAGGA TIP</b>	SL2	XL XLT 29 (W)
<b>27</b>	<b>NEW</b>	<b>WHAT WOULD WE DO</b>	DKS	London BOX 7
<b>28</b>	<b>8</b>	<b>THE LOVE IS... EP</b>	Nookie	Absolute 2 ABS 005DJ (SRDI)
<b>29</b>	<b>23</b>	<b>ON MY WAY</b>	Mr Fingers	MCA/MCST 1630 (BMG)
<b>30</b>	<b>NEW</b>	<b>RIZLA BASS</b>	Order 2 Move	Boogie Beat BOGG 4T (SRDI)
<b>30</b>	<b>NEW</b>	<b>CONTROL</b>	Westwon	Fun After All 12FAA 116 (P)
<b>30</b>	<b>NEW</b>	<b>KEEP ME COMIN'</b>	Kenyatta	4th - B Way 12BRW 254 (F)
<b>33</b>	<b>NEW</b>	<b>HIGHER/THE RUSH</b>	Boyzland	Orbital 12ORBIT 17 (BMG)
<b>34</b>	<b>NEW</b>	<b>LANGUAGE OF VIOLENCE</b>	Disposable Heroes Of...	4th - B Way 12BRX 248 (F)
<b>35</b>	<b>35</b>	<b>SEARCHING</b>	China Black	Big One VVBIG 29 (RTM/P)

This Week	Last Week	Title	Artist	Label (12") (Distributor)
<b>36</b>	<b>27</b>	<b>VENGEANCE</b>	OMIS	Production House PNT 039 (Sail)
<b>37</b>	<b>21</b>	<b>RIDE ON THE RHYTHM</b>	Louie Vega & Marc Anthony	Atlantic A 748BT (W)
<b>38</b>	<b>NEW</b>	<b>PULSE EP VOL 4</b>	Vanus	Jumpin' & Pumpin' 12TOT 25 (P)
<b>39</b>	<b>18</b>	<b>FLATLINERS</b>	NeBula II	J4M 12NEBULA 2 (BMG)
<b>40</b>	<b>28</b>	<b>PINK CHAMPAGNE</b>	Rhythm Eternity	Dead Dead Good GOOD 15T (RE/P)
<b>41</b>	<b>26</b>	<b>MASTER BLASTER</b>	Gango	freedream TABX 109 (F)
<b>42</b>	<b>37</b>	<b>JAM</b>	FORCE N K Zee	Circa NINJT 2 (F)
<b>43</b>	<b>32</b>	<b>WE ARE HARDCORE</b>	House Crew	Production House PNT 035 (Sail)
<b>44</b>	<b>8</b>	<b>FIELD OF DREAMS/EXODUS ...</b>	Brian's Grimm	Production House PNT 036 (Sail)
<b>45</b>	<b>34</b>	<b>IT'S JUST A FEELING</b>	Terrorize	Hamster 12STER 1 (BMG)
<b>46</b>	<b>NEW</b>	<b>LET'S GET INTIMATE</b>	Body To Body	ID (USA) ID1012
<b>47</b>	<b>NEW</b>	<b>PENNIES FROM HEAVEN</b>	Inner City	Virgin (USA) 096195
<b>48</b>	<b>38</b>	<b>CLUB LONELY</b>	Lil Louis & The World	Epic (USA) 987042821
<b>49</b>	<b>22</b>	<b>DON'T PANIC</b>	Spooky	Guerrilla GRRR 26 (RE/P)
<b>50</b>	<b>19</b>	<b>STARTED AGAIN EP</b>	Naz AKA Naz	Deja Vu DJ/VJ 017 (SRDI)
<b>51</b>	<b>39</b>	<b>DUNNO WHAT IT IS (ABOUT YOU)</b>	Beatzmasters/E. Vassell	Rhythm King/Epic 6580016 (SM)
<b>52</b>	<b>23</b>	<b>DO YOU WANT IT RIGHT NOW</b>	Deegon Of Moon feat. Bli	frf FX 184 (F)
<b>53</b>	<b>29</b>	<b>TAKE ME BACK TO LOVE AGAIN</b>	Kathy Siegel	Epic 6579836 (SM)
<b>54</b>	<b>25</b>	<b>JOIN OUR CLUB/PEOPLE GET REAL</b>	Saint Evonne	Heavenly HVN 1512 (RE/P)
<b>55</b>	<b>44</b>	<b>TELL ME WHAT YOU WANT ME TO DO</b>	Tevin Campbell	Gwest W 0102T (W)
<b>56</b>	<b>41</b>	<b>MUSIC TAKES YOU</b>	Blame	Moving Shadow SHADOW 11 (SRDI)
<b>57</b>	<b>35</b>	<b>SHINE ON</b>	Degrees In Motion	Esquire 17717142326 (Import)
<b>58</b>	<b>NEW</b>	<b>ORGANOMICS/MUSIC IS MUSIC</b>	Fiction	PWL Continental PWT 225 (W)
<b>59</b>	<b>NEW</b>	<b>IF YOU BELONGED TO ME</b>	Nancy Davis	PWL International PWT 221 (W)
<b>60</b>	<b>38</b>	<b>PARA LOS RUMBEROS</b>	Tito Puente	Elektra (USA) 066421 (Import)

## TOP 10 ALBUMS

This Week	Last Week	Title	Artist	Label/Picassette (Distributor)
<b>1</b>	<b>NEW</b>	<b>GOLD</b>	Chaka Demus & Pliers	Charm CRLP 11/CRLC 11 (J&E)
<b>2</b>	<b>2</b>	<b>DAILY OPERATION</b>	Gang Starr	Cooltempo CTP 27/ZCTLP 27 (E)
<b>3</b>	<b>3</b>	<b>CLASSIC FUNK MASTERCUTS VOL 1</b>	Various	Mastercuts CUTSLP & CUTSMC 6 (BMG)
<b>4</b>	<b>NEW</b>	<b>HERE I GO AGAIN</b>	Glenn Jones	Atlantic 756782352/756782354 (W)
<b>5</b>	<b>3</b>	<b>GARAGE CITY</b>	Various	Telstar STAR 2584/STAR 2584 (BMG)
<b>6</b>	<b>NEW</b>	<b>THIS THING CALLED LOVE - GREAT</b>	Alexander O'neal	Tabu 471414147/17144 (SM)
<b>7</b>	<b>NEW</b>	<b>ENERGY ON VINYL</b>	Rhythmatic	Network NWK41
<b>8</b>	<b>19</b>	<b>FINALLY</b>	Ce Ce Peniston	A&M 3971761/3971764 (F)
<b>9</b>	<b>NEW</b>	<b>HEART</b>	Kathy Siegel	Epic 4682781/4682784 (SM)
<b>10</b>	<b>7</b>	<b>HYPOCRISY IS THE GREATEST...</b>	Disposable Heroes...	4th - B Way BRLPX 584/BRCA 584 (F)

The Music Week Dance Chart is updated every Friday by Pete Tong on 1M's Essential Selection between 7-10 pm.

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

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Recent acts: PJ Harvey, The Charlatans, The Frank And Walters, Tori Amos

Special features: Hosting the In Bru Rock Week in June

"As we're concert promoters as well as the venue owner we understand putting on shows at all levels, so bands get professional treatment and we create a great atmosphere. We have an in-house chef so we can provide good quality food for bands. We send out detailed venue specs so bands know exactly what to expect." — Geoff Ellis, Dance Factory

Tour manager's view: "Great crowd. The first night there was so much activity the crowd ended up on stage and caused some damage to our equipment so the next night we had to get a proper barrier — but it was all really good humour. The band's good but the lighting is terrible — down two flights of stairs — but we'll definitely be back." — Scott Rogar, tour manager, The Charlatans

Agent's view: "It's the club in Glasgow where the trend setters go. It's a showcase city for Scotland — it was PJ's only Scottish date. It's a good place for bands to start. It's a Mean Fiddler type — it's got a lot of atmosphere and bands really like playing there." — Jeff Craft, ICM/Farm Warning for PJ Harvey

Merchandising: Space provided, at no cost.  
PA: 6K. Must use house rig, can bring own foldback.  
Average ticket price: £4

# US shed lifts lid on Milton Keynes site

Not everything in America is bigger than its UK equivalent. Pace Entertainment Corporation, one of the prime movers in US arenas and concert promotion, is now running the Milton Keynes Bowl in a joint venture with Sony. Yet the 60,000-capacity MK Bowl is three times the size of any of the half-dozen arenas Pace manages in the US.

That's why the £9m Sony/Pace project is seen as having such potential. For the company will bring its much-lauded "shed" concept to the UK, which can shelter up to 10,000 people under a large open-sided structure.

"Think of the Hammersmith Odeon — then imagine that in an outdoor setting," says Brian Becker, US-based chairman of Sony/Pace.

The innovation will permit the staging of smaller — under 30,000-capacity — events as well as arena concerts, boosting the Bowl's potential.

Until now the venue has only staged two or three concerts a year. David Hall, its temporary manager, attributes this under-use to the lack of a specialised management team and expects the arena to go "from strength to strength" now that Sony/Pace has taken over.

UK promoters will benefit too. The company will not be promoting events here as it does in America, so the door is wide open.

Marshall Arts MD Brian Marshall welcomes the venture. "The shed phenomenon has caught on in the States and I think it is realistic for this country," he says. "Being able to have so many people undercover is a real bonus: the weather is our biggest enemy."



MK Bowl: £9m Sony/Pace deal set to put venue on map

But a large venue needs regular activities apart from concerts to guarantee revenue. And Pace's status as one of the US's largest organisers of theatrical and motorsports events should ensure that such events are staged at the Bowl — but Becker emphasises that music comes first.

"The sightlines, acoustics and access to restrooms and concession areas are planned specifically for music," he states.

Sony's corporate business affairs director Sylvia Coleman is looking forward to the benefits US-style professionalism will have for UK concert-goers. "We will put up with extraordinarily bad conditions, but the consumer is very important to Americans and their expectations of comfort, security and access are way ahead," she says.

As part of the deal with Milton Keynes, Pace will offer an annual scholarship to a local resident to study event management in the US, which also bodes well for the future.

If the venture succeeds, it will be ironic that it has taken grand scale American know-how to get the best out of a large arena — by making it work with smaller crowds.

And it seems the joint venture represents a missed opportunity for British entrepreneurs. Becker says the Milton Keynes Bowl offers unparalleled features: it is geographically central — half the population of England lives within driving distance — with good road and public transport access.

As Sony/Pace has only just embarked on its first European venture, it will be two or three years before its plans begin to be realised, however.

So other outdoor arenas will have time to study its progress to see if they too can increase their sites' potential.

A look at this summer's events calendar (*MW*, May 9) shows there is more room than ever for an arena which can switch from single-artist concerts to all-day festivals.

Stu Lambert

## ROUND-UP

Concorde Artists Agency plans to beef up its dance and rock rosters following the appointments of Richard

Smith as head of dance and Simon Bennis who joins the agency's rock bookers. "We're not stopping at this," says Concorde's managing director, Louis Parker. "We're very optimistic about this year and the next..."

The 28th Cambridge Folk Festival weekend gets under way on July 31 and features a diverse line up including Nanci Griffith, blues legend Buddy

Griffith, blues legend Buddy Guy, Gallagher And Lyle and Eddi Reader. "The festival has always embraced folk in its broadest sense," says Eddie

Barcan, promotions officer at Cambridge City Council leisure services, which is staging the event... The

Portsmouth Venue Campaign is getting its message across through a programme of live dates at the city's Pyramid Centre. PJ Harvey kicks off the latest

batch of gigs on May 27 with Cud and Sensitize to follow on June 1. The campaign was launched last year to establish an 800-capacity music and

arts venue in the city. "We're having to demonstrate the viability of a new venue by attracting a regular

audience," says campaign co-ordinator an Binington... The Cardiacs are back on the road, on a 17-date

co-headlining tour with Levitation. Promoted by Metropolis and various local promoters, the tour wraps up in Portsmouth on June 7.

MCP is promoting Gary Moore's four-date tour, which kicks off at the Hammersmith Odeon on June 7... The Beastie Boys have added an

extra date to their so-called UK tour with The Rollins Band, promoted by EEC. The five-date tour opens at Newcastle's Polytechnic on June 16...

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# IS THE WORLD WONDER

Having come to grips with a whole new world of technology, computer software retailers involved in computer software are now gearing up



"Over the next 12 months, we are budgeting to sell 1m games", says Rob Davies, communications manager, MicroProse.

"We look for a good game to sell over 100,000 in 12 months. Our Grand Prix game, in its first week, sold 40,000 and reached number one in the Gallup chart,"

If you ever doubted that Japanese technology develops new products faster than most of us can think, prepare to be stunned by their latest all-singing, all-dancing gadget to be launched on the unsuspecting British public later this year.

Developed jointly by JVC and games company Sega, here comes a single piece of hardware that plays music CDs, plays games CDs, plays music through a MIDI interface, and works as a karaoke machine.

"I think the CD game format is going to work wonders for tapping into that sector of the market that finds other aspects of computers a bit worrying," says Steve Clark, new media manager of Virgin Games.

Virgin is launching 10 CD titles in the next three months and Clark views them as an investment in the dominant format of the future.

"There's a large degree of appeal and convenience factor at work with a CD," he says. "It's a sexy medium that a lot of people are familiar with now, whereas floppy discs or cartridges they see as a bit alien. Give them a CD they can insert into a plug-in-and-go box and it will widen the appeal quite

dramatically."

Already available in Japan, the all-in-one machine will retail here for around £350 and is modestly named the WonderMega, an indication of its intended market among computer game fanatics.

Batman 2 and Star Trek — The Next Generation are scheduled to be the first major games to run on the machine, and both feature full-motion video clips, the original film soundtrack and digital sound effects. These launch titles will retail for around £50, though a budget range may be introduced later at round £20.

The public is still only getting to grips with the music CD, but the WonderMega and similar technologies are already in the pipeline to entice the consumer closer to home entertainment heaven.

The forthcoming battle between Mini Disc and Digital Compact Cassette aside, the music companies have agreed common technical standards. But in the computer games world, incompatibility is a way of life.

Perry Blood Distribution has sold hardware and software to independent retailers for eight years, and sales & marketing director David McWilliam has

observed the way the industry giants perpetually stimulate the market with new products.

"The companies can continue to move the barriers forward with these new initiatives," he says, "as long as they judge the market right, and know it is ready to move up to the next step."

The newcomer to computer games already faces a baffling array of incompatible formats for Sega, Nintendo, Commodore and Atari. The stubbornness of these companies is bound to lead to even greater confusion.

The only thing the companies are agreed on is that the future of home computer entertainment definitely lies with the CD. The market leaders are already marketing CD players as add-ons to existing hardware, before launching all-in-ones such as the WonderMega.

The benefit of using CD is the sheer volume of information a single disc can store, and by satisfying the public's quest for ever more challenging games, CD technology is expected to dominate the industry within three years.

Until now, personal computers (PCs) have proved the best hardware for complex games, because of the greater information handling capabilities

## CAUGHT IN THE STRANGLEHOLD

Music retailer complaints about supply difficulties with music product pale in comparison to the problems suffered by stockists of computer games. For the music shop, an order delivered a week late is an inconvenience, but for the games retailer, an order that is fulfilled in its entirety is a minor miracle.

Independent distributor TBD encounters regular problems in stocking enough computer software to satisfy booming demand. "You can look at it in two ways," says TBD sales & marketing director David McWilliam, "in terms of frustration in getting supplies, or you can say isn't it great we sold everything we had."

Such problems are compounded by the stranglehold the dominant console manufacturers Nintendo and Sega have over the market. Not only do they make the games hardware, but they also license and distribute the software themselves.

"Nintendo's policy now is to deal directly with the retailer," explains McWilliam. "They want shops to sell both hardware and software, not one or the other. TBD can still get Nintendo product, but we can't really make a margin on it."

Demand for product such as the handheld Nintendo Gameboy (500,000 sales worldwide per annum according to Nintendo) continues to grow so spectacularly that exclusive distributor Bandai UK can afford to dictate its terms of supply.

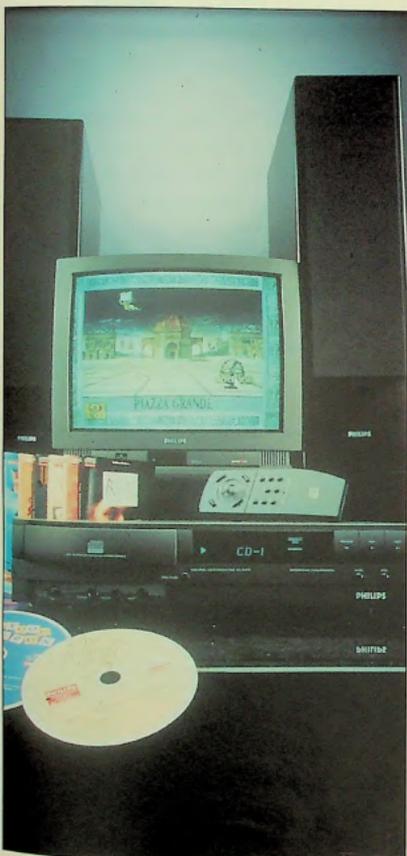


Guest: Virgin's new CD format game set in a spooky mansion

# ARE YOU READY FOR WONDERMEGA?



superheroes like Mario and Sonic, the growing number of titles for WonderMega. Grant Goddard tests the current market



Philips CD-i: everything you need from CD-i, to CD-audio, to CD and graphics and photo CD discs

## SOFTWARE ATTRACTIONS

Title	Publisher	Format	Released	Price
Terminator	Virgin	Sega	Jun	tba
Sensible Soccer	Renegade	Atari/Amiga	Jun	£26
Guest	Virgin	PC/CD-ROM	July	tba
Musicolor	Virgin	CDTV	summer	£50
Silly Putty	System 3	PC/Atari/Amiga	Sept	£26
Mike Read's Pop Adventure	Celebrity	PC/Atari/Amiga	Sept	tba
Kyrandia	Virgin	PC/CD-ROM/Amiga	Sept/Oct	tba
Wizy 'N' Lizzy	Psychosis	Amiga	autumn	£26
Splash Garden	Millenium	Amiga/ST	Nov	tba
Microcosm	Psychosis	PC/CD-ROM/CDTV/CD-I/Amiga	Dec	tba

of their discs. PC software retails at a higher price (£20-£30) than comparable games for dedicated games consoles (£15-£25), and retailers therefore allocate it greater shelf space.

MicroProse specialises in simulation software such as fighter plane pilots and grand prix races that depend upon PCs' capacity to reproduce 3D images in detailed graphics. And communications manager Rob Davies says PC customers have greater spending power than purchasers of simpler games.

"There are certainly a lot more IBM-compatible PCs in the country than console or handhelds," he says, "though people aren't necessarily using them for entertainment purposes."

But the CD that can be bolted on to a PC is set to change all that. One CD can hold the information equivalent of 470 floppy discs, moving games capability with a single leap on to a much higher level.

One of the first of these new CD format games is Virgin's *Guest*, scheduled for July release, and which would have filled 80 floppy discs for conventional PC use. *Guest* includes remarkable quality graphics, atmospheric audio effects, a complete soundtrack, and 40 minutes of dialogue recorded by actors playing characters in the game.

Games companies argue that such capabilities move the new CD software product away from the youth market and into the

wider sphere of home entertainment, competing against television, videos and music. Computer games are increasingly being seen as legitimate adult entertainment, rather than escapism for teenagers.

But extending the technical capabilities of the medium also increases the resources needed to design CD software. The *Guest* game is set in a spooky mansion with 22 rooms, each of which took a month to design. Development costs for a typical CD game can run from £200,000 to £400,000, which is reflected in their higher retail price. "The costs are excessive," says Dave Worrall, CD-ROM projects manager of Psychosis, whose first game designed for CD, titled *Microcosm*, is released later this year.

"The development system itself, just the computers, cost us £15,000," Worrall explains. "The graphic work stations are £28,000 each and we need at least two or three of those per project. The costs run to hundreds of thousands of pounds for each project."

"In Japan, the first CD games systems have sold 20,000 units. There should be 500,000 sold worldwide by the end of the year, and the Japanese are talking about very large sales within two years, with a 27m unit market."

With production costs escalating so significantly, software companies will limit their financial risk by developing ▶

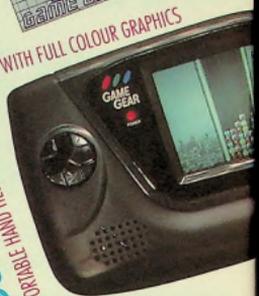
Steve Clark, new media manager at Virgin Games says: "My projections show that by 1994/5 Nintendo and Sega will occupy maybe 50% of the games marketplace. With CD we're looking very much at an investment in the future. By the time our *Guest* game comes out (July), we hope there will be a significant user base for CD. The plug-in-and-go approach for CD hardware is going to be quite useful."

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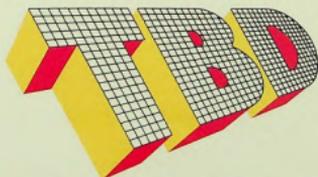


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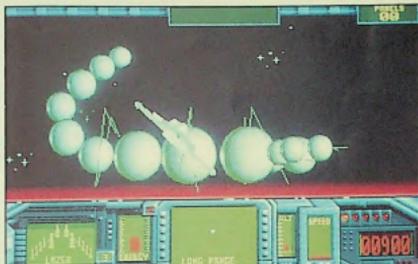


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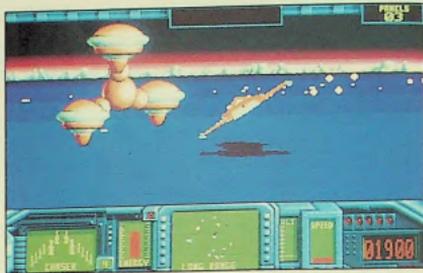
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DO YOURSELF A FAVOUR PLUG INTO TBD AND SEGA



Deep and Dripping: *Pygnosis's Aquaventure* takes the player into subterranean territory



Richard Tidsall, group marketing manager. Leisuresoft, which already carries more than 100 CD software titles among its total range of 10,000 hardware/software products says: "The Sega CD hardware due out at the end of the year could take computer games into the mass market, with the heavyweight campaign behind it and the launch spend that Sega are renowned for, it will have a pretty big impact on the market."

► as a theme for a game that can also be exploited through other media. Increasingly, these sophisticated CD games will be spin-offs from film and music projects, planned as part of an integrated multi-media marketing strategy.

The Sony Corporation has already created a new division to produce interactive entertainment utilising the company's extensive stock of music and film product. The US division of Japanese games company Sega has even built its own \$5m film studio to make live-action footage that can compete with the established cinema producers.

In the UK, PolyGram recently signed a distribution deal with software house Acclaim Entertainment, soon to release Terminator 2 and Bart Simpson Versus The World. Such moves signify the practical benefits to be gained from partnerships between the music and computer entertainment industries.

HMV is introducing software into its larger branches this year, and business development director Glen Ward believes the industry has learnt lessons from the initial computer fad of the

early Eighties that quickly died out.

"This time it does seem as if there is a longer term plan," says Ward. "It's no longer a case of flooding the market with lots of games. The new technology is offering the potential for more diverse graphics, even into the realm of the three-dimensional image."

The launch this month of Philips' new CD-Interactive system provides a timely example of the synergy possible from multi-media hardware. Audio, video, text, graphics, animation, data and interactive capabilities are combined in a single piece of equipment (£500-£600 retail) which the consumer connects both to their television and the stereo system.

The initial batch of CD-I software releases retailing for around £30, includes a compilation of Louis Armstrong tracks, displaying biographical information, song lyrics, photos, and an opportunity to "interview" the artist.

Also available are two Oldies Jukebox titles that accompany a selection of hit records with displays of their chart ratings,

album sleeves and graphics. Philips is stressing the importance of in-store demonstration to potential buyers, and is insisting retailers stock the hardware and software as a combined package.

And while the music industry learns to exploit the visual potential of CD, the games industry is improving the quality of its soundtracks for the new format. Musicians are increasingly being commissioned to write and perform original material for games.

But even before CD games take hold of the market, there are examples of combined game and music entertainment on existing cartridge formats.

Next month sees the release of Sensible Soccer: European Champions (£26 retail), a football game whose musical theme has been specially written by Captain Sensible. The game's publisher Renegade was established two years ago in partnership with Rhythm King Records.

Mike Read's Pop Adventure (£30 retail) is published next month by Celebrity Software, and follows the career ups and downs of a boy's rise to pop stardom.

Read has written a song to accompany the game which will eventually be released as a single.

More bizarrely, one of the first Japanese import CDs called Funky Horror Band features a group of animated brightly coloured mutants that play in a pop group, evoking a sort of imaginary Monkees on Mars scenario.

While the rapid changes in the games industry stimulate the consumer's imagination, they also pose problems for retailers who have learnt to approach each technological innovation with caution. Nick Garrell, director of games division of Virgin Retail which has six years experience of stocking games products says: "We believe there is a long-term future in the games market."

"But what size the market will settle down to and what success the new formats will achieve in the next few years is highly debatable."

The combination of music with computer games has to be a powerful one, however.

Anyone for an interactive game of Moonwalker with Michael Jackson? ❖

## Success, but at a high price

One Home Counties music and video retailer reports resistance from Nintendo's sole UK agent (Banda) to his application for an account, despite his enthusiasm for selling the product. A toy shop a few doors away had also applied for an account, and Banda is insisting on a one-outlet-per-area policy.

Such tight control of supply enables prices to be maintained at what some observers believe to be too high a level. Retailers are forced to compete on their ability to carry stock, rather than any price differential.

Software companies argue that the research and development costs of a new game are huge and have to be recouped directly from sales. WH Smith product manager, Andrew Stafford, acknowledges the problem, but argues for a different approach.

"A game can take between 18 months and three years to develop, often with a team of maybe 20 people," he says. "Manufacturers are used to selling low volumes, but if it became a mass market, you would see prices dropping quickly."

But pricing is not the only issue for retailers. Skillful buying is vital when new titles are hyped months before their release, building to a huge first week demand that often dies away rapidly. Nick Garrell, director of Virgin Retail's Games Division says, "You've got to have the latest game bang on the release date in the right quantity. If you don't, you've missed the boat. If you overstock it, six months later the game is absolutely dead, and you virtually can't give it away."

Garrell admits that it is often

difficult to get the quantities right because there is so little industry data on which to base predictions.

WH Smith's Andrew Stafford says that computer magazines play a large part in determining what he stocks.

"Kids tend to use magazines as a gauge in advance of release," he says. "A lot of it is just word on the street, though some retailers use demonstration units in the stores with which people can try out a game."

The peak market is around Christmas because so much hardware is purchased as gifts. Autumn is correspondingly the major market for new software launches, though these inevitably include some poor quality cheap titles bought by well-meaning grown-ups for disappointed children.

A new development that will send waves through the whole industry is Sega's decision to allow its game cartridges to be rented out by some video chains. The anticipated £2.50 per night charge reduces the entry cost to new consumers, though initially only well-established titles will be available.

Competitor Nintendo recently announced a policy change that allows its NES console to be sold on its own, without the sample cartridge that is usually thrown in.

The unit is priced at £49, making it only slightly more expensive than the software to be used with it.

It's an illustration of how strange the computer games price structure can be. Or, as one computer magazine comments, "Weirdsville Arizona." ❖

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# DOOLEY'S DIARY

Remember where you heard it: The very best of wishes to **John Mair**, who embarked on his retirement last week after a career which took him to **Pye, Philips, CBS, Gallup** and latterly to **PolyGram Record Operations**. Before moving back home to Preston, he celebrated with a dinner with Pinnacle's **Steve Mason**, consultant **Dave Harmer**, Sony's **John Aston**, Warner's **Jeff Beard**, and his former boss at **Sadwell Heath, Eric Wordsworth**. When PR to the stars **Wendy Laister** spotted a pair of unauthorised photographers at Dublin's **Guns N' Roses** gig last week, she was adamant they had to be escorted off-site. The only transport to be found,

Doppelganger and **U2's Achtung Baby** for the award — certainly a broad enough selection . . . And talking of Mercury, which label will be quickest to produce its own promotional phonecard for the prize? . . . Pluggers **Julian Able** and **Mike Mathieson** want you to know that not only have they had their first number one with **KWS** (or **K.W.S.**) but that they are now on 071-371 5459 . . . Expect news this week of the BPT's tie-up with **Gramophone** to set up a new classical awards show . . . And more awards: **Q** will be holdings its event at Westway Studios on November 18 . . . Heartfelt condolences to **Chris Wright**, whose father sadly died last weekend, on the same day the **Chrysalis** founder's filly **Culture Vulture** become the first British horse to win the French 1,000 Guineas since the war . . . Hardly surprising to see Britain's Eurovision trooper **Michael Ball** mark his album chart debut in spectacular fashion this week. The Euro song competition was watched by an average 11.4m on BBC1 10 days ago, putting the **Freddie Tribute's** tiny 6.9m in the shade . . . **Roy Eldridge** and **John Williams** led a sturdy **Chrysalis** contingent to the 2,800-capacity **Town & Country** on Thursday night as **Kingmaker** made a giant leap; their

biggest previous London gig was at **ULU** with a mere 250 maximum . . . **The British Record Producer's Guild** is coming up with some corkers as part of its talent quest. The stars uncovered from the 1,000-plus tapes sent so far include one former pro footballer, with a "Simply Red style" . . . Lawyers were among the gatecrashers at **Richard Manners** and **Steve Lindsey's Island Music** drink-up at the **Packhorse And Talbot** in **Chiswick** on Wednesday. The legitimate guests, who included **Alexis Gower, Julia Fordham, Angie Giles** and **Island pluggers John Myers**, helped mount up a £650 bar bill and witnessed a performance by the wonderfully funny **John**



Spotted backstage at Guns N' Roses' Dublin gig at Slane Castle last week: MCA business affairs chief **Jeff Golembi**; PR Sue Brown; Geffen international manager **Liz Morris**; MCA MD **Tom Powell**; Slesk; MCA's **Martin Frederick**; and **Matt Sorum**.

however, was **G N'R's** own limo. Thus were the illegal snappers ferried away in a black **Mercedes** . . . Quiet metal? Or heavy audience? **Phonogram MD David Clipsham** reports that when he saw **Def Leppard** play a low key **Madrid** date last Tuesday, the audience sang so loudly they drowned out the band . . . Independent pluggers **Nick Battle**, currently scoring success with **The Future Sound Of London** and **Capercaille**, is also celebrating the arrival of daughter **Misha** . . . **Telstar, Ice, Sony, Anxious** and **Island** have proved quickest of the mark for entries to the **Mercury Music Prize**, submitting **Michael Crawford's** **Sings Andrew Lloyd Webber, Eddie Grant's** **Paintings Of The Soul, Des'ree's** **Mind Adventures, Curve's**



Did the heatwave lead so many of Pinnacle's staff to bunk off last week that chairman **Steve Mason** was left to drive the fork lift? And isn't that **Pulse 8 MD Frank Sansom** giving a shove while head of **A&R Steve Long**, looking the product? Sadly, the truth is that they all turned out for a in the sun snap as **Sansom** signed over distribution for his labels to **Pinnacle**, ending 18 months with **Total**.

**Shuttleworth** . . . In this scorching weather, one PR is managing to keep cooler than most; **Jennie Halsall**, who has just taken on the **Loseley** ice cream account . . . The **U2** publishing saga continues, with their current **Warner Chappell** deal expiring with the current album. **WC** and **PolyGram**, understood to be the two frontrunners, refuse to comment; **WC** worldwide head **Les Bider** will concede only, "There is a possibility we will lose it" . . . Resourceful retailer **Bob Barnes** hasn't let the blistering heat dampen spirits. Despite a drop in music sales he has been minting it with sunglasses he buys at 50p and sells at £4.99. "People complain about CD mark-up but they don't bat an eyelid at this," smiles sunny **Bob** . . .



Frightened VIPs were forced to quit the top table at **HMV's** annual conferences after an incursion by **Del Amitri's Justin Currie** (left). OK, only joking, but the **Amiri** chaps did turn in an impressive set at the **Eastbourne** shindig. Also impressive in his own way is **HMV's** worldwide head honcho **Stuart McAllister**, seen here presenting the **UK** chain's much-coveted manager of the year award to a rather pleased **Stuart Fraser** of **Sheffield Meadowhall** store.

**music week**  
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