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 were not in the risk business."

EMI made no deliveries last Monday as it begins 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 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.

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 sector 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 results since it sold its loss making record company to Thorn EMI.

An interim statement for the six months to February 29 shows a total £357,000 loss for the group. But the deficit includes 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 £19.7m. Turnover for the group's continuing business increased by £2.1m to £38.6m.

"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 this down to investment in new writers.

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 hand 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.

Stock foul-ups force EMI return to Hayes

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The new album from the voice of Clannad
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The dispute between Island Music and Rolling Stones publisher 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."

PPL limbers up for bloody fight

Carter row nears end

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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 contributed 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

The band are understood to be haggling but the deal was limited to 25 years.

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

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

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

The band are understood to be haggling but the deal was limited to 25 years.

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

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 albums volume.

Record companies shipped 12.1m units with £18.9m at trade prices and 26.4m albums worth £121.2m between 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 approached 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 29% with 12-inch vinyl declining 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.

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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.

But in a breakdown of sales by territory, Europe is shown to be growing faster than Japan 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 fell by 12% in 1991 with its singles share up by 18%.

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 song-writer,” 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” school, which will take 650 full-time and 2,000 part-time students.

Fourteen individual UK music publishers have already provided a total of £550,000 and McCartney has himself pledged £1.5m.

The Government will channel £14m 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 £7m.

Liverpool’s managing director Mark Featherstone-Witty says further financial support is expected from the EC and the entertainment industry overseas.

Steve Lewis profile pp8, 9.

Ex-Factory MD finds new role

Former Factory Communications director Eric Longley has joined Chartered accounts 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 Sommervell.

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, Apects, 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 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.

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

Howard: ‘ideal location’

Zomba is bucking the downward trend in the studio business by 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 mothballed since previous owner Robin Millar’s Scarlett Group went down last year.

It was best known as the studio where Millar produced Sade.

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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 short space of time," says MFVPA 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 wondering 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.

"For me the idea was to put the Armchair Classics series will launch 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.

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 14-19-year-olds from more than 140 youth bands marching on London's Horseguard's Parade to The Mall in celebration of the Queen's 40th anniversary.

Classical 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.
Look to West Lothian

Labels face skills famine

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.

Gordon Yuill

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 a cost and time to which litigation growth may 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.

Guy Hornsby

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 share of listening from 13.6% to 14.7%.

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

David Key
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 bought 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 something that the industry spends thousands of pounds on every year.

West Lothian offers the kind of training that is being called for out of this year's routine seminars and workshops; 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
Performance Limited
14-22 Ganton Street
London W1V

Central was first in TV co-op deals

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

Central Music's ITV series Stage Two was the first example. 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.

Bruce Towle, historically, placed a low value on music programming. One way to chip away at this prejudice is to ensure that any funding generated for the production of quality programming featuring new, innovative artists.

Will Ashurst
Director of business affairs
Central Music
35-38 Portman Square
London W1H
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 oversaturation. “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 London Records from using the words "women, ladies or girls" about them, yet the band's flyer 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 preju"dices, 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 manœuvre in the market.

Neville Farmer
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."
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 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."
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 Fischer album, but understandingly became an expert on bottle feeding, pregnancy testing and social diseases, too.

"Richard (Branston) 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 was half a day 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 35-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 easy to label this as an example of his talent, but it doesn't quite qualify him for a piece of the pie when Thorn EMI finally pays up on June 1, but a suddenly light-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 selling out hundreds of thousands to secure a deal.

"It's not easy to admit, but the subject of money is not matched by any version of the cut and thrust of business." Alas pragmatist, says Alasdair George, of law firm Comptom 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 Irv Novello and Ascap awards are arranged unobtrusively along the window sills.

The only sign of extravagance is a half-stolen Mercedes parked on the cobble street. When asked if Lewis has any indulgences — oil painting, a yacht perhaps, Nellie Virgin such pretexts as tourists the country mind occasionally but 'I'm boring', he says. "If I've got a hobby then it's my family."

Independent publisher and Virgin Music head of rights Brian Freshwater says there's a family atmosphere at Virgin Music and former professional manager Ingrid Berridge recalls her time at the Virgin when she joined David Biretridge's Oxygen label last year.

"It was like being home. It was a "second home" place", he says. Lewis 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 a man — and expect to win. It's a look which earned him the description "pit bull terrier" 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 hooked 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 "purple patch" when acts like OMD, Human League, Culture Club, Ian Gillan, China Crisis and Phil Collins turned the once quiet avant garde Portobello Road 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 proving 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 meet 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 prestigous writers as Squeeze, Tears For Fears, Fine Young Cannibals, The Pet Shop Boys, Soul II Soul, Terence Trent D'Arby, Sydney 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 It'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 Case, another big spender, talks colourfully of Lewis offering "forceful opposition" and refers to being "in the trenches" fighting for deals, according to Lewis, Virgin Music indulged in "chequebook publishing" in the late Eighties still remarkably, especially as Lewis reckons he made his money back many times over even the most expensive signings.

"I'll put my hand up for being partially responsible for raising the music business. I'm happy to walk away."

As far as he's concerned, he will walk away from the new EMI/Virgin conglomerate. Lewis refuses to say. He claims he has no idea what the future holds for him under new ownership. But secretly, he must know the days of company car and a direct line to the boss are gone for ever.

Already industry pundits are speculating on the "flash of The Titans" between Lewis and EMI Music's flamboyant Peter Reichardt. As Robin Godfrey Case observes, drawing on his first-hand experience of the painful and problematic merger of Warner Brothers and Chappell/Intersong Music in 1988, "it's far simpler to integrate two computer systems and add two more share together."

Whatever happens, the facts 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 Fraun de Wit says, "Stephen has a very clear and analytical mind. He has a very keen grasp both of the specific and the broader issues and always comes up with sound proposals."

But it's John Mostyn, whose own publishing company, Virgin Music, is administered by Virgin Music, who puts Lewis's view into perspective.

"Steve's aware that publishing needs to develop on a long-term and accounts to new developments and new technologies," he says. "I'm sure that when the first PRS cheque is paid for music played on the Space Station, it will be thanks to a small group of publishers like Steve Lewis and the work that they've done."

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

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 are available on numerous other compilations. It’s a difficult one to balance, but firms seem to be managing it with Only For The Headstrong Volume II, a 12-track set 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 Isotonik’s Everyway, but the rest is predominantly up-and-coming rave, techno and hardcore, mostly from ftr’s own 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. Beverley Craven, Shakespearian Sister, Lisa Stansfield and the Righteous Brothers are also present on an album that will be heard leaking from numerous dwellings in bedstraw.

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.

QUEEN: Queen — Live At Wembley (Parlophone CDPCSP 7255). A feast for fans, this sprawling tribute to the band’s considerable talents as a live act was recorded during the 1986 Magic Tour, and includes not only worthy reprises of their best known tracks, but also rarely heard covers of songs that admired — songs like Hello Mary Lou, Tupelo Honey (Square) Baby I Don’t Care and even Shirley Bassey’s Big Spender, which gave Freddie the opportunity to camp it up.

Singles

Few big names with new releases this week, giving us a rare opportunity to look at the up-and-coming acts. First up is Betsy Cook, who looks rather zany, but is actually a rather serious and sober songwriter. Her new single, Docklands, co-written and produced by Trevor Horn, provides a crisp, upbeat framework for her fresh vocals. Like labelmate Tori Amos, Betsy was born in the US, and lives here — and there’s no reason why 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 spaced-out and laid-back vehicle taken from the upcoming debut album Purr, and deserves to be heard widely.

Newly pacted to Musidisc, The Tender Trap make a jaunty debut with the celebratory Irish Ivan’s Song. A brush and high concepts, this performance in which singer Paul Howard excels. It’s a deliciously simple song that sports a rock and pop sound made in the same way as Del Amitri.

Sylvia Tella’s been around for some time, singing low key rock and soul. A fine, gutsy performer, she’s now teamed with Brian Johnson on the scenes of Teen Knight’s Seventies classic Mr Big Stuff. This represents her best chance of success, as the Sunsum up electronic offers for cultists only.

My Sweet Angel (Ace CDCDH 395) sees a Fifties B.B. King in a big band setting, and sounding wonderful. Even more imaginatively is Charlie’s A Tribute To Willie Dixon (Wagram CDW 003), which features various Chess artists (including Howlin’ Wolf, Muddy Waters and Willie Dixon) being performed by Dixon compositions. From Red Lightnin’ there’s a pair of rough sounding but powerful recordings, Albert Collins’ Molten Ice (RCA 0069), and Big Walter’s Jumpin’ At The I.E. Mocambo (RCA 0088). Moving closer to the present, Demon has a clutch of off-the-radar recordings, and John Louis Walker’s Live At The Village (Fiend CD 716), which only suffers from being a little samey, and the various artists’ Demons Outing (Shifty Records) which is a nifty sampler for Demon’s blues offerings and as good a guide as you’ll get to contemporary blues.

From Sun, via Charly comes an archive pair, Way After Midnight (CD SUN 365) and Too Blue To Cry (CD SUN 38) which feature unissued and alternative takes of Sun bluesmen. The RCA sets are an acknowledgement of Sun offers for cultists only.

PUCK OF THE WEEK

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

Heavily

Metal’s big guns are undoubtedly enjoying a time of unparalleled appeal. Deep Purple, 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?

My Sister’s Machine, for one, command themselves with the impressive debut album, Diva (Caroline CARD 18-262712).

Hailing from Seattle, not surprisingly, it bares similarity traits to fellow occupants Nevermind, Soundgarden and Pearl Jam, but that does not diminish its merits.

From Portugal, expect demand for Glasgow’s Buddha Grass Harbour. The single Soul Sister (Motion COMM 069) has been in early release. (Polydor PJ 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 catalogue on display once again through the excellent Collector Series from Castle Communications.

The Allman Brothers Band (Castle CDC 327), The Early Clapton (CCSCD 162), Jack Bruce (CCSCD 526) and Grand Funk Railroad (CCSCD 320) are all worthy reprises of their best known tracks, not only worthy reprises of their best known tracks, but also rarely heard covers of songs that admired — songs like Hello Mary Lou, Tupelo Honey (Square) Baby I Don’t Care and even Shirley Bassey’s Big Spender, which gave Freddie the opportunity to camp it up.

Robert Cray’s Seventies classic Mr Big Stuff. This represents her best chance of success, as the Sunsum up electronic offers for cultists only.

PICTURE OF THE WEEK

SOUL II SOUL: Move Me Mountain (Ten Records TENX 194). This cover version is one of the standout tracks on Volume III Just Righ, and was an obvious choice as the follow up to Joy. Featuring sweet soulful vocals from reggae singer Kofi, it comes with plenty of new remixes from Jazzi B himself plus Joey Negro.

Andy Beavers

REISSUES

The blues boom continues. From RCA there is a wonderful pair of rural blues, Sam’s Rockin My Blues Away (NDV0062) a collection of his best recordings from the Forties and Fifties, and Blues From The Forties And Fifties (NDV0064) which features a trio of Delta bluesmen, Furry Lewis, Tommy Johnson and John Lee. A little-known Isman Braco

From Sun, via Charly comes an archive pair, Way After Midnight (CD SUN 365) and Too Blue To Cry (CD SUN 38) which feature unissued and alternative takes of Sun bluesmen. The RCA sets are an acknowledgement of Sun offers for cultists only.

PICTURE OF THE WEEK

ARThUR “BIG BOY” CRUPED: That’s All Right Mama (RCA/Bluebird, NDV0053). Best known as the writer of the title song which was Elvis’ first record, this collection of his Forties and Fifties outings confirms how the deftrest of lyricists and constructor of the most sinuous of rhythms.

Phil Hardy
A t 6.20 am last Friday, the morning DJ on London's KISS 100 FM 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 remained great, with 27 thus far, a total not achieved last year - itself a record year - until the end of September.

Meanwhile, a month after the release of their current studio residency, Death Is Not The End, will be the new SUAD album, tapes (see below).

The Information Source for the Music Industry

**CHART FOCUS**

**UPDATE**

<table>
<thead>
<tr>
<th>Index of unit sales</th>
<th>Last week</th>
<th>This week</th>
<th>% diff</th>
</tr>
</thead>
<tbody>
<tr>
<td>Albums</td>
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<td>67</td>
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</tr>
<tr>
<td>Singles</td>
<td>96</td>
<td>93</td>
<td>+3</td>
</tr>
<tr>
<td>Music Video</td>
<td>51</td>
<td>49</td>
<td>-2</td>
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**ALBUM MARKET SHARE BY CHART POSITION**

<table>
<thead>
<tr>
<th>Chart Position</th>
<th>Number 1</th>
<th>2-10</th>
<th>11-20</th>
<th>21-40</th>
<th>41-75</th>
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<tbody>
<tr>
<td>Share</td>
<td>0%</td>
<td>25%</td>
<td>50%</td>
<td>15%</td>
<td>10%</td>
</tr>
</tbody>
</table>

**EVERGREENS**

1. **GREAT HITS**: Queen (Parlophone (63))
2. **OUT OF TIME**: REM (Warner Bros (62))
3. **APETITE FOR DESTRUCTION**: Guns N' Roses (Columbia (56))
4. **PICTURE BOOK**: Simple Red (East West (303))
5. **A NEW FLAME**: Simply Red (East West (134))
6. **GREATEST HITS**: Queen (Parlophone (63))
7. **IMMACULATE COLLECTION**: Madonna (Sire (79))
8. **LEGEN**: Bob Marley (Bob Marley (79))
9. **BEVERLEY CRAVEN**: Beeverley Craven (Epic (62))
10. **THE WHITE ROOM**: KLF (KLF Comms (63))

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

**SUMMER FEATURES IN **

<table>
<thead>
<tr>
<th>June 27th</th>
<th>July 4th</th>
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</thead>
<tbody>
<tr>
<td>Music Video</td>
<td>Jazz</td>
</tr>
<tr>
<td>July 11th</td>
<td>July 18th</td>
</tr>
<tr>
<td>Video Production</td>
<td>Hard Rock/ Heavy Metal</td>
</tr>
</tbody>
</table>

For further information contact the ad department on 071-620 3636
NEW RELEASES
Year to date: 4066

HIGHLIGHTS

DEL AMOR CHANGING EVERYTHING AAD "CDR 393302 LC 3938564 LP 3958675 3.45 (4.3)" £7.45 (1.4)
DI HOOK COMpletely Hooked Caroll I/CD 1032 2 M 1020151 LP 2071603 5.05 (11.4)
Start UP AND DANCE (DEATH IS NOT THE TIME OF SHAPING AND SONGS IN BC 72172 "9.95 (18.9)"

VARIOUS LET'S TALK ABOUT LOVE (DRO "DHTV 39") £9.95: "DHTVC 28") £9.95 (33.5) (P)

COUNTRY

DEL AMOR CHANGING EVERYTHING AAD "CDR 393302 LC 3938564 LP 3958675 3.45 (4.3)" £7.45 (1.4)
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MUSIC WEEK 30 MAY 1992
continued on p21
PLEASE DON'T GO GAME BOY
As used by Top Of The Pops and Radio One

RAVING I'M RAVING
Shut Up And Dance Shut Up And Dance Shut Up And Dance Shut Up And Dance

KNOCKING ON HEAVEN'S DOOR
Guns N' Roses (Redondo, W. Berlin, VC)

JUMP
House of Oisin (7643937604)

EVERYTHING ABOUT YOU
Ugly Kid Joe (Doolin, Galway, CC)

ON A RAGGA TIP
XL2 (Slipmatt, Lishman, Westburn, Momentum)

FRIDAY, I'M IN LOVE
The Cure (Bonneville, The Cure Fiction)

I DON'T CARE
Lon Don (CQD, LONCQ, LONCQ)

HAZARD
Richard Marx (Maxx, EM)

KEEP ON WALKING
AME (AME, AME)

HANG ON IN THERE BABY
Company (Bakker, Tealor, WC)

KARKHALK
Luminiet (Wildie, De Coster, MCA)

15 YEARS (EP)
China (7629002009, 7629002000, 7629002000, 7629002000)

BACK TO THE OLD SCHOOL
Basheesh (Basheesh, Basheesh, EMG, Virgin)

BEAUTY AND THE BEAST
Otis Redding and Priscilla Presley (Atam, Atam, Atam, Atam)

THE ALWAYS THE LAST TO KNOW
Joe Morris (Panoram, PolyGram)

YOU DON'T SEE ME CRY
Smokey Robinson (PolyGram)

SYMPATHY
Marion Kimsey, Carlin (EMG, EMG, EMG, EMG)

DEEPER DIPPY
Tug (EMI, EMI, EMI)

PAPUA NEW GUINEA
Jumper & Runner (122171, 122171)

THE FUTURE SOUNDS OF LONDON IN THE LAND OF LONDON
Stuart, Stuart, Stuart (EMI, EMI, EMI)

YOU'RE ALL THAT MATTERS TO ME
Curtis Stigers (Blueball, Blueball, Mordern, Sony)

HINTS AND STRANGE ANGELS
True (EMG, EMG, EMG, EMG)

YOU
Tina Sharp (Heritage, Heritage, Heritage, Heritage)

JUST TAKE MY HEART
Tina Sharp (Heritage, Heritage, Heritage, Heritage)

EVERGLADE
Shout USA (35-EE, 35-EE, 35-EE)

EAT YOURSELF WHOLE
Scott SCROCS (SCROCS, SCROCS, SCROCS)

ERNIE (THE FASTEST MILKMAN IN THE WEST)
Benjamin Bonas (Gofor, Gofor, Gofor)

ONE STEP OUT OF TIME
Michael Ball Smith (Cassidy, Cassidy, Cassidy)

NOW THAT THE MAGIC HAS GONE
Joe Coyle (Cassidy, Cassidy, Cassidy)

TWO WORLDS COLLIDE
Marianne Faithfull (Chrisraft, MCA)

SONG FOR LOVE
Matt Goss (EMI, EMI, EMI)

BETTER DAYS
James (EMI, EMI, EMI)

NOTHING ELSE MATTERS
Metallica (Metallica, Metallica, Metallica)

LOVE IS HOLY
A&M (EMI, EMI, EMI)

As used by Top Of The Pops and Radio One
<table>
<thead>
<tr>
<th>No. 1 US Single Now A Huge Hit In The UK</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The Official Music Week Chart</strong></td>
</tr>
<tr>
<td><strong>Top 75 Singles</strong></td>
</tr>
</tbody>
</table>

| 1  | Please Don't Go / Game Boy               |
| 2  | New Order - Blue Monday                  |
| 3  | New Order - Blue Monday                  |
| 4  | Human Rights -新人愛のうた               |
| 5  | New Order - Blue Monday                  |
| 6  | New Order - Blue Monday                  |
| 7  | New Order - Blue Monday                  |
| 8  | New Order - Blue Monday                  |
| 9  | New Order - Blue Monday                  |
| 10 | New Order - Blue Monday                  |
| 11 | New Order - Blue Monday                  |
| 12 | New Order - Blue Monday                  |
| 13 | New Order - Blue Monday                  |
| 14 | New Order - Blue Monday                  |
| 15 | New Order - Blue Monday                  |
| 16 | New Order - Blue Monday                  |
| 17 | New Order - Blue Monday                  |
| 18 | New Order - Blue Monday                  |
| 19 | New Order - Blue Monday                  |
| 20 | New Order - Blue Monday                  |
| 21 | New Order - Blue Monday                  |
| 22 | New Order - Blue Monday                  |
| 23 | New Order - Blue Monday                  |
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| 30 | New Order - Blue Monday                  |
| 31 | New Order - Blue Monday                  |
| 32 | New Order - Blue Monday                  |
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| 36 | New Order - Blue Monday                  |
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| 54 | New Order - Blue Monday                  |
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| 65 | New Order - Blue Monday                  |
| 66 | New Order - Blue Monday                  |
| 67 | New Order - Blue Monday                  |
| 68 | New Order - Blue Monday                  |
| 69 | New Order - Blue Monday                  |
| 70 | New Order - Blue Monday                  |
| 71 | New Order - Blue Monday                  |
| 72 | New Order - Blue Monday                  |
| 73 | New Order - Blue Monday                  |
| 74 | New Order - Blue Monday                  |
| 75 | New Order - Blue Monday                  |

*Please note: The chart is as of May 3, 1988.*
### Top 50 Airplay Chart

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Station</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>PLEASE DON'T GO   XIX</td>
<td>W.Ilson</td>
<td>Capital FM</td>
</tr>
<tr>
<td>2</td>
<td>I DON'T CARE</td>
<td>Shakers Sister</td>
<td>Celtic FM</td>
</tr>
<tr>
<td>3</td>
<td>ALWAYS THE LAST TO KNOW</td>
<td>Ali Bongo</td>
<td>Capital FM</td>
</tr>
<tr>
<td>4</td>
<td>MY LOVIN'</td>
<td>En Vogue</td>
<td>Capital FM</td>
</tr>
<tr>
<td>5</td>
<td>HANG ON IN THERE BABY</td>
<td>Cerrone</td>
<td>Capital FM</td>
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<tr>
<td>6</td>
<td>LOVE MAKES THE WORLD GO ROUND</td>
<td>Don E</td>
<td>Capital FM</td>
</tr>
<tr>
<td>7</td>
<td>FRIDAY, I'M IN LOVE</td>
<td>The Cure</td>
<td>Capital FM</td>
</tr>
<tr>
<td>8</td>
<td>YOU'RE ALL THAT MATTERS TO ME</td>
<td>Cerrone</td>
<td>Capital FM</td>
</tr>
<tr>
<td>9</td>
<td>THE DAYS OF PEARL</td>
<td>Simply Red</td>
<td>Capital FM</td>
</tr>
<tr>
<td>10</td>
<td>LOVE IS HOLY Ken Welsh</td>
<td>Capital FM</td>
<td>Capital FM</td>
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<tr>
<td>11</td>
<td>BEAUTY AND THE BEAST</td>
<td>Cerrone</td>
<td>Capital FM</td>
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<tr>
<td>12</td>
<td>I STILL WANT TO BE</td>
<td>Simply Red</td>
<td>Capital FM</td>
</tr>
<tr>
<td>13</td>
<td>IN THE CLOSET</td>
<td>Michael Jackson</td>
<td>Capital FM</td>
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<tr>
<td>14</td>
<td>PRECIOUS</td>
<td>Anns Lennox</td>
<td>Capital FM</td>
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<td>15</td>
<td>BETTER DAYS</td>
<td>Bruce Springsteen</td>
<td>Capital FM</td>
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<tr>
<td>16</td>
<td>IT ONLY TAKES A MINUTE</td>
<td>TakoThat</td>
<td>Capital FM</td>
</tr>
<tr>
<td>17</td>
<td>HAZARD</td>
<td>Richard Marx</td>
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<tr>
<td>18</td>
<td>THRILL ME</td>
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<td>BEAUTY AND THE BEAST</td>
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<td>Capital FM</td>
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<td>20</td>
<td>KEEP ON WALKIN'</td>
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<td>21</td>
<td>BETTER DAYS</td>
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<td>SONG FOR LOVE</td>
<td>Extreme</td>
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<td>TIRED OF BEING ALONE</td>
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<td>Joe Cocker</td>
<td>Capital FM</td>
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<td>THE BEST THINGS IN...</td>
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<td>LAY ALL YOUR LOVE DOWN</td>
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<td>(53 HOLD ON MY HEART</td>
<td>Genesis</td>
<td>Capital FM</td>
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<td>29</td>
<td>LEAVING ON A JOURNEY</td>
<td>Genesis</td>
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<td>CLOSER TO YOU</td>
<td>Joe Cocker</td>
<td>Capital FM</td>
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<tr>
<td>31</td>
<td>DO IT TO ME</td>
<td>Lionel Richie</td>
<td>Capital FM</td>
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<tr>
<td>32</td>
<td>KNOCK 'EM ON HEAVEN'S DOOR</td>
<td>U2</td>
<td>Capital FM</td>
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<td>33</td>
<td>DON'T WORRY BOUT A THING</td>
<td>Incognito</td>
<td>Capital FM</td>
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<td>34</td>
<td>LISTEN LIKE THIEVES</td>
<td>Mariah Carey</td>
<td>Capital FM</td>
</tr>
<tr>
<td>35</td>
<td>YOU WANT IT RIGHT NOW</td>
<td>Simply Red</td>
<td>Capital FM</td>
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<td>36</td>
<td>KEEP THE FAITH</td>
<td>Lenny Kravitz</td>
<td>Capital FM</td>
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<td>37</td>
<td>STAY WITH ME</td>
<td>Michael Jackson</td>
<td>Capital FM</td>
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<td>38</td>
<td>CONVINCED</td>
<td>Joe Cocker</td>
<td>Capital FM</td>
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<tr>
<td>39</td>
<td>FIFTEEN YEARS</td>
<td>The Levellers</td>
<td>Capital FM</td>
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<tr>
<td>40</td>
<td>YOU MIGHT BE A TOP MAN</td>
<td>Ugly Kid Joe</td>
<td>Capital FM</td>
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<tr>
<td>41</td>
<td>THE ONE</td>
<td>Elton John</td>
<td>Capital FM</td>
</tr>
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<td>42</td>
<td>BABY GOT BACK</td>
<td>Sir Mix-A-Lot</td>
<td>Capital FM</td>
</tr>
<tr>
<td>43</td>
<td>MAKING BELIEVE</td>
<td>Simply Red</td>
<td>Capital FM</td>
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<tr>
<td>44</td>
<td>EVERYTHING ABOUT YOU</td>
<td>Ugly Kid Joe</td>
<td>Capital FM</td>
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<tr>
<td>45</td>
<td>MY LOVIN' (YOU'RE NEVER...</td>
<td>Lenny Kravitz</td>
<td>Capital FM</td>
</tr>
<tr>
<td>46</td>
<td>SLOW MOTION</td>
<td>George Michael</td>
<td>Capital FM</td>
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<tr>
<td>47</td>
<td>HANG ON</td>
<td>Simply Red</td>
<td>Capital FM</td>
</tr>
<tr>
<td>48</td>
<td>DON'T UNTIE</td>
<td>Simply Red</td>
<td>Capital FM</td>
</tr>
<tr>
<td>49</td>
<td>COME &amp; TALK TO ME</td>
<td>Jodeci</td>
<td>Capital FM</td>
</tr>
<tr>
<td>50</td>
<td>TEARS OF JOY</td>
<td>En Vogue</td>
<td>Capital FM</td>
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### Regional Choice

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Station</th>
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<tbody>
<tr>
<td>1</td>
<td>SHAKE YOUR GROOVE THING</td>
<td>Paul And Mick</td>
<td>Capital FM</td>
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<tr>
<td>2</td>
<td>I STILL THINK ABOUT YOU</td>
<td>Simply Red</td>
<td>Capital FM</td>
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<tr>
<td>3</td>
<td>CALEDONIA</td>
<td>Framke Miller</td>
<td>Capital FM</td>
</tr>
<tr>
<td>4</td>
<td>WHAT BECOMES OF THE BROKENHEARTED</td>
<td>Paul Young</td>
<td>Capital FM</td>
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<tr>
<td>5</td>
<td>WHAT BECOMES OF THE BROKENHEARTED</td>
<td>Paul Young</td>
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<td>6</td>
<td>TEARS OF JOY</td>
<td>En Vogue</td>
<td>Capital FM</td>
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<td>7</td>
<td>MR BIG STUFF</td>
<td>Mungo Dindling</td>
<td>Capital FM</td>
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<td>8</td>
<td>BAND OF GOLD</td>
<td>Mungo Dindling</td>
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<td>DOCKSIDES</td>
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<tr>
<td>10</td>
<td>COME &amp; TALK TO ME</td>
<td>Jodeci</td>
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### Top 10 Breakers

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Station</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>I WANT YOU NEAR ME</td>
<td>Tez Turner</td>
<td>Capital FM</td>
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<tr>
<td>2</td>
<td>TOO FUNNY</td>
<td>George Michael</td>
<td>Capital FM</td>
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<tr>
<td>3</td>
<td>BALLROOM BLITZ</td>
<td>Cerrone</td>
<td>Capital FM</td>
</tr>
<tr>
<td>4</td>
<td>YOU USED TO BE</td>
<td>Tez Turner</td>
<td>Capital FM</td>
</tr>
<tr>
<td>5</td>
<td>I'M NOT HAVING IT</td>
<td>Mungo Dindling</td>
<td>Capital FM</td>
</tr>
<tr>
<td>6</td>
<td>DON'T SAY THE WORD</td>
<td>Tez Turner</td>
<td>Capital FM</td>
</tr>
<tr>
<td>7</td>
<td>RAY ME HOME</td>
<td>Simply Red</td>
<td>Capital FM</td>
</tr>
<tr>
<td>8</td>
<td>KEEPING WOMEN IN THEIR PLACE</td>
<td>Tez Turner</td>
<td>Capital FM</td>
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<tr>
<td>9</td>
<td>IT ONLY TAKES A MINUTE</td>
<td>Tez Turner</td>
<td>Capital FM</td>
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<tr>
<td>10</td>
<td>YOU MIGHT GET IT</td>
<td>Mungo Dindling</td>
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### US Top 50 Singles

<table>
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<th>Title</th>
<th>Artist</th>
<th>Station</th>
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<tbody>
<tr>
<td>1</td>
<td>JUMP</td>
<td>Kris Kross</td>
<td>Capitol FM</td>
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<tr>
<td>2</td>
<td>YOU'VE NEVER</td>
<td>En Vogue</td>
<td>Capitol FM</td>
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<tr>
<td>3</td>
<td>UNDER THE INFLUENCE</td>
<td>Tez Turner</td>
<td>Capital FM</td>
</tr>
<tr>
<td>4</td>
<td>BABY got back</td>
<td>Tez Turner</td>
<td>Capital FM</td>
</tr>
<tr>
<td>5</td>
<td>YOU'VE MARRIED</td>
<td>Tez Turner</td>
<td>Capital FM</td>
</tr>
<tr>
<td>6</td>
<td>SLOW MOTION</td>
<td>George Michael</td>
<td>Capitol FM</td>
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<tr>
<td>7</td>
<td>DO IT TO ME</td>
<td>Simply Red</td>
<td>Capital FM</td>
</tr>
<tr>
<td>8</td>
<td>JUST ANOTHER DAY</td>
<td>Simply Red</td>
<td>Capital FM</td>
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<td>9</td>
<td>LEAVE ME UP</td>
<td>Howard Jones</td>
<td>Capitol FM</td>
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<td>10</td>
<td>SILENT PRAYER</td>
<td>Howard Jones</td>
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### US Top 50 Albums

<table>
<thead>
<tr>
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<tr>
<td>1</td>
<td>THE SOUTHERN</td>
<td>Bruce Springsteen</td>
<td>Capital FM</td>
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<tr>
<td>2</td>
<td>TOTALLY KNOCKED OUT</td>
<td>Kris Kross</td>
<td>Capital FM</td>
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<td>3</td>
<td>ADOREALIZE</td>
<td>Simply Red</td>
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<td>4</td>
<td>BLOOD SUGAR</td>
<td>Simply Red</td>
<td>Capital FM</td>
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<tr>
<td>5</td>
<td>ROPIN' THE WIND</td>
<td>Garth Brooks</td>
<td>Capital FM</td>
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<tr>
<td>6</td>
<td>NO FENCES</td>
<td>Garth Brooks</td>
<td>Capital FM</td>
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<tr>
<td>7</td>
<td>100 YEARS OLD</td>
<td>Garth Brooks</td>
<td>Capital FM</td>
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<td>8</td>
<td>A BETTER MAN</td>
<td>Garth Brooks</td>
<td>Capital FM</td>
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<tr>
<td>9</td>
<td>THE THINGS I NEED</td>
<td>Garth Brooks</td>
<td>Capital FM</td>
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<tr>
<td>10</td>
<td>YOU CAN'T BE Happy</td>
<td>Garth Brooks</td>
<td>Capital FM</td>
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</table>

### Airplay Profile

**Selected Title:** DONT WORRY BOUT A THING (Incognito) (Phonogram)

### This Week's Contributors:

Ari Blum, David Blum, Capricorn, Capitol, Curb, Columbia, EMI, Geffen, Island, MCA, MCA Nashville, Motown, Warner Bros.

**This Week's Station:**

- BBC Radio 1
- BRMB FM
- Capital FM
- Columbia
- Power FM
- Talk FM
- 98 FM

**Selected Stations:**

- BBC Radio 1
- BRMB FM
- Capital FM
- Columbia
- Power FM
- Talk FM
- 98 FM

**Regional Stations:**

- BBC Radio 1
- BRMB FM
- Capital FM
- Columbia
- Power FM
- Talk FM
- 98 FM

**Important Note:** The charts are based on airplay data from the previous week.
BOOTLEGGERS GO FREE

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.

FANS SWOT UP ON THREE Rs

Two heavyweight bills are due to deliver a double dose of summer fun for fans of reggae, raggapand 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

REMOVED BY DAVID MORALES
RELEASED 26TH MAY '92

ALSO INCLUDES 65 MIXES OF "WORK IT" REMIXED BY DAVID MORALES.

COLLECTORS EDITION GATEFOLD SLEEVE. PART ONE OF A TWO RECORD SET.

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Your average UK raver is no 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 shipped 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 grooves of a new monthly E series. The city that hosts the UK's top clubs, Venue and Bounce, now has a label dedicated to showcasing new talent. Time Recordings has just promoed its first EP featuring tracks by Venus C Paul Wain, Strictly Rhythm boss Dave Thompson and k-vocalist Delroy. Producer Al Mims, A&R scout Martin Watson launched Time "to show the strength of what is coming out of Nottingham" says. Each EP will feature seven cuts by four artists recorded at the city's Square Dance studios with its unique Roland RRS system.

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 more single 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 E series. The city that hosts two of the UK's top clubs, Venue and Bounce, now has a label dedicated to showcasing new talent. Time Recordings has just launched its first EP featuring tracks by Venus C Paul Wain, Strictly Rhythm boss Dave Thompson and k-vocalist Delroy. Producer Al Mims, A&R 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 RRS system.

RAVING MAD: Now that's what I call marketing! Marc Cohn may have blocked a full release of the Shut Up & Dance single 'I'm Raving' but he can't stop compilation label Telstar riding the basis of its 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.
VENUS

Capacity/Sound System Special features 500/300 K downstairs, 5K upstairs/full by 10pm/marble bars which everyone dances on when the booze stops/free sliced melon.

Door Policy Strict. "You've got to be clued in. If a clued-in crowd comes and one looks like Joe Normal you decide he's sussed so we'll let him in — on his own he wouldn't get in."

— James Baillie, promoter.

Music policy Upstairs — Euro garage. Downstairs — trancey, left field tunes. Live acts such as ST Etienne.

DJs Regular DJs — Paul Wain, Christian Woodyatt, Tim and Lawrie. Guest DJs: "anyone who is anyone" including Andy Weatherall and Danny Rampling.

Spinning Outrage 'Drive Me Crazy'; Lemon Interrupt 'Big Mouth'; Shimmer 'Part One'; House Hallucination 'Prisoner of Ecstasy'; Galliano 'Skunk Funk (Cabin Fever Mix)'.

DJ's view "It's one of my fave clubs — good sound and a good crowd. The crowd I play to on Saturdays is open minded. They want to be impressed; they want to be a bit perplexed and challenged." — Andy Weatherall.

Promotions view "I've seen DJs play much better there than in London." — Paul Gotel, Power Promotions.

Average ticket price £5-£7; £10 when there's a live act.

Nightlife 10

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
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<tbody>
<tr>
<td>1</td>
<td>(2) SHINE ON — Degrees Of Motion (Esquire)</td>
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<tr>
<td>2</td>
<td>(1) BACK TO THE OLD SCHOOL — Bassheads (deConstruction)</td>
</tr>
<tr>
<td>3</td>
<td>(6) CLUB LONELY — L'il Louis (frr)</td>
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<tr>
<td>4</td>
<td>(8) RUNAWAY — Dee-e-Lite (Elev8)</td>
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<td>5</td>
<td>(7) PARA LOS RUMBEROS — Tito Puente + Mambo Kings (Elektra)</td>
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<td>6</td>
<td>(10) DESTROY — Destroy (White label)</td>
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<td>7</td>
<td>(6) THRILL ME (Kurley/Emerson Mixes) — Simply Red (EastWest) (frr)</td>
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<tr>
<td>8</td>
<td>(10) ONCE UPON A DANCEFLOOR — Planet X (frr)</td>
</tr>
<tr>
<td>9</td>
<td>(7) SPIRITS — URSULA D (Apexon)</td>
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<tr>
<td>10</td>
<td>(10) DESEO — Latin Blood (Flying)</td>
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A guide to the most essential new club tunes as featured on IFM's "Essential Selection", with Pete Tong, broadcast every Sunday between 7-8pm. Compiled by "Vibe" returns from: City Sounds/Vinyl Zone/Black Market/Zoom (London), Eastern Bloc/Underground (Manchester), 23rd Precinct (Glasgow), 3 Beat (Liverpool), Warp (Sheffield).

PENNIES FROM HEAVEN

NEW SINGLE

ALL FORMATS HAVE KeviN "ReeS" SAUNDERSON TUNNEL MIXES AND TONY HUMPHRIES MIXES

STREET DATE 1st JUNE

REACH OUT YOUR HAND

RM DANCE UPDATE 3
producers and remixers 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 a few 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.

Distributors 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.
LISA STANSFIELD
'Set Your Loving Free'
(Atlantic 74281-1)
Seated elegantly in the audience and zapped by Lisa through Lancashire's best, this is a delightfully breezy set, with her unique voice and gentle piano playing. The audience loved it.

JAM & SPOON
'The Complete Stella'
(R & S Records/Outer Rhythm RSUK 14)
Out here in place of its parent, 'Takes From A Dancegeographic Ocean' EP. The refreshingly attractive 'Stella' is a psychosis of washed strings, finely phrased and tinged by an ethereal keyboard.

RICHIE RICH
'Feel It'
(Hyper Records HFR 011, vinyl PolyGram)
Launching his own Shepherds Bush based label, the pioneering UK electronic house producer (and 'Shake House') DJ/producer returns now also as a top gear rapper with this evocative title track produced in his house with a rock-and-roll sound, presented in a distinctive way.

JAM & SPOON
'The Complete Stella'
(R & S Records/Outer Rhythm RSUK 14)
Out here in place of its parent, 'Takes From A Dancegeographic Ocean' EP. The refreshingly attractive 'Stella' is a psychosis of washed strings, finely phrased and tinged by an ethereal keyboard.

CHIC
'Your Love'
(Warner Bros W0107T)
Finally out with additional mixes but minus the protracted mixing delays, this Sylver Logan Strong and James Thimann charted attractive jazz and/or some house music. 'The One To Love Me,' now Sylver Logan Strong and James Thimann charted attractive jazz and/or some house music. 'The One To Love Me,' now

FRANKIE KNUCKLES
'Rainfall'
(Virgin America VUST 60)
Promised as a two-pack but not due out here for another three weeks. This girl could really bring the house down, especially if you can hear the difference.

OUT NOW
SOMETHING GOOD
One something good
Two anything can happen
Three something good
(33 or 45 rpm mix)
Respect and Thanks To Kate Bush And Motorhead

MUSIC WEEK 30 MAY 1992

THESE FINDINGS ARE THE RESULT OF INDEPENDENT RESEARCH, ANALYSED BY MASS OBSERVATION (UK) LTD., 1990.
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<th>Label</th>
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<td>1</td>
<td>PENNIES FROM HEAVEN</td>
<td>Inner City</td>
<td>Ten doublepack promo</td>
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<tr>
<td>2</td>
<td>RAINFALLS (MIXES)/WORKOUT (MIXES)</td>
<td>Virgin America</td>
<td>promo</td>
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<tr>
<td>3</td>
<td>KEEP ON WALKIN'</td>
<td>Ce Ce Peniston</td>
<td>A&amp;M promo</td>
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<td>4</td>
<td>DON'T YOU WORRY 'BOUT A THING</td>
<td>Incognito</td>
<td>Talkin' Loud promo</td>
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<td>5</td>
<td>LET'S GET HAPPY (SHOE SOUL/BASEMENT EXTENDED REMIXES)</td>
<td>Mass Order</td>
<td>Columbia promo</td>
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<td>6</td>
<td>TRUTH WILL SET YOU FREE (MIXES)</td>
<td>Posetime</td>
<td>RCA promo</td>
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<td>7</td>
<td>BACK TO THE OLD SCHOOL (MIXES)</td>
<td>Basehead</td>
<td>Deconstruction/Parlophone</td>
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<td>NEW GOOD LOVER (WOW ORIGINAL) (NELLEE HOOPER MIX)</td>
<td>D-Influence</td>
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<td>AIN'T 2 PROUD 2 BEG T.I.C</td>
<td>AD92/Arista promo</td>
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<td>10</td>
<td>HOLDIN' ON</td>
<td>Bull &amp; Butcher Recordings white label</td>
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<td>11</td>
<td>JUMP (EXTENDED MIX) (SUPERCAT MIX)</td>
<td>Kris Kross</td>
<td>Columbia promo</td>
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<td>12</td>
<td>PASSION</td>
<td>Gat Decor</td>
<td>Effective</td>
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<td>13</td>
<td>PACIFIC SYMPHONY TOO</td>
<td>Transformer 2</td>
<td></td>
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<td>14</td>
<td>SHAKE 92/SHAKE 77</td>
<td>Evelyn King</td>
<td>RCA promo</td>
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<td>TEARS N' COLOURS</td>
<td>Wild Card promo</td>
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<td>16</td>
<td>HELPLESS</td>
<td>(I DON'T KNOW WHAT TO DO WITHOUT YOU)</td>
<td>East West promo</td>
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<td>RIDE ON THE RHYTHM (MIXES)</td>
<td>THE MASTERS AT WORK (KEEP IT COMIN' ON) (MIXES)</td>
<td>Final Vinyl promo</td>
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<td>NATURAL HIGH (MIXES)</td>
<td>People Get Ready</td>
<td>PRODUCE doublepack promo</td>
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<td>19</td>
<td>YOU'VE GOT THE BEST (OF MY LOVE)</td>
<td>(FRANKIE FONCETT CLUB MIX)</td>
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<td>XPRESS YOURSELF (JUNGLE REMIX)</td>
<td>(FRANKIE FONCETT CLUB MIX)</td>
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<td>CLUB LONELY (MIXES)</td>
<td>Little Louis</td>
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<td>BREAD, LOVE AND DREAMS</td>
<td>A Man Called Adam</td>
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<td>MOVE ME NO MOUNTAIN (CLUB MIX)</td>
<td>Soul II Soul</td>
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<td>SET YOUR LOVING FREE (KENLOU 12')</td>
<td>MAKE LOVE TO YA</td>
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<td>25</td>
<td>LOVE BREAKDOWN</td>
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<td>26</td>
<td>ON MY WAY</td>
<td>M.C.</td>
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<td>27</td>
<td>THE RAGGA TIP (MIXES)</td>
<td>E Lustrous feat. Shines</td>
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<td>28</td>
<td>INTIMATE CONNECTION</td>
<td>Rohan Delano</td>
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<td>MASTER BLASTER (MIXES)</td>
<td>Congo</td>
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<td>SOMEDAY (MIXES)</td>
<td>M-People</td>
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<td>DON'T PANIC</td>
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<td>MY LOVIN'</td>
<td>En Vogue</td>
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<td>33</td>
<td>STRONG ENOUGH (ULTIMATE MIX)</td>
<td>(F.K. MENTAL)</td>
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<td>Title</td>
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<td>Loose Ends</td>
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<td>Call Him Up (Mixes)</td>
<td>Voices Of 6th Avenue</td>
<td>Stress promo</td>
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<td>Sex (Control Vocal Mix)</td>
<td>Conrad</td>
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<td>Can You Feel It</td>
<td>Elevation</td>
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<td>Never (Mixes)</td>
<td>West End</td>
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<td>Keep Me Comin' (Mixes)</td>
<td>Kenya-Ta</td>
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<td>Drive Me Crazy (Outrage)</td>
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<td>Got To Be Free (E-Smoove/Maurice Joshua Mixes)</td>
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<td>I'm So Happy</td>
<td>Sure Is Pure</td>
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<td>I Gotta Hold On U (Maurice-E-Smoove/Hurley Mixes)</td>
<td>Maurice Joshua feat. Charley Savage</td>
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<td>Papua New Guinea (Mixes)</td>
<td>Future Sound Of London</td>
<td>Jumpin' &amp; Pumpin'</td>
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<td>Deexo (Salsa Club Mix) (Hot Latin Mix)</td>
<td>Latin Blood</td>
<td>Flying UK promo</td>
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<td>The Serious Flavour EP: To Be Free (Brother John) (Spice)</td>
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<td>Rack Back To The Real World (K-Creative)</td>
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<td>A Profound Gas (Vocal Mix)</td>
<td>Sandals</td>
<td>Open Toe/Acid Jazz promo</td>
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<td>Brother Like Sister (Cookie Crew)</td>
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<td>O.P.P. (Other People's Productions Remix)</td>
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<td>Naughty By Nature (Naughty By Nature)</td>
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<td>Tommy Boy/Big Life promo</td>
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<td>One Love (Mixes)</td>
<td>Saffron</td>
<td>WEA</td>
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<td>Unconscious/The Blind Lead The Blind/Aware (Dub)/Higher</td>
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<td>Cue promo</td>
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<td>Love Beats (The Invisible People)</td>
<td>Liberty Trax</td>
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<td>Your Love (Mixes)</td>
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<td>Warner Bros promo</td>
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<tr>
<td>Take Me Back To Love (Mixes)</td>
<td>Kathy Sledge</td>
<td>Epic</td>
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</tr>
</tbody>
</table>

**The new single**

**Adeva**

**until you come back to me**

**you've got the best (of my love)**

12" includes musical freedom

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

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**MUSIC WEEK 30 MAY 1992**

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**Music Mirror Club Chart is available as a special faxed service in extended form as soon as it is compiled on the Friday before publication. Details on 01 620 3616.**
THIEVES Warner HV 200%
It has been a long time getting here, but the ragga-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 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 ..ie sensuoused but extremely powerful title track. The flipside's slightly faster, funkier, 'I Want The Right To Be Wrong', blends their vocals with a smattering of jazz piano and a few Madonnasque mouthing.

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 apprenticeships are 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.
Roman

Gloria Roman Robokowski is one woman you just can't ignore. Besides 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.

"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

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

Deee-Lite

How do you say... Deee-Lay? The calm that followed the soul-purging storm of Deee-Lite's 'Groove Is In The Heart' and the sublime 'World Clique' has been a long, tortuous one. Rumours abounded that Jungle DJ Towa Towa had quit. Deee-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 Deee-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 Bootsy 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 Deee-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
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... DJs 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, Franschene & The Family Foundation ('Xpress 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 Ministry of Sound on Thursday 28 where PAs include Nu Colours, and Sure Is Pure with DJs Dave Lambert and Smokin' Joe... 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 RnB'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 1/7 Boundary Row, London SE1 8HP (tel: 071-267 5280)... Italian-linked UK label Bull & Butter 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... And the KLF trying to tell us with their ad on p9 of this RnB?... AND THE BEAT GOES ON!
TOP 30 MUSIC VIDEO

THE OFFICIAL music week CHART

<table>
<thead>
<tr>
<th>#</th>
<th>ARTIST TITLE</th>
<th>Category/running time</th>
<th>Label</th>
<th>Chart no.</th>
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<td>Compilation/53min</td>
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<td>MICHAEL BOLTON: Soul &amp; Passion</td>
<td>Compilation/1hr</td>
<td>SMV</td>
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<td>3</td>
<td>PHIL COLLINS: ...But Seriously...</td>
<td>Compilation/1hr/1min</td>
<td>Virgin</td>
<td>95910</td>
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<tr>
<td>4</td>
<td>ZZ TOP: Extravaganza - Live</td>
<td>Live/54min</td>
<td>7591224</td>
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<td>5</td>
<td>MADNESS: Divine Madness</td>
<td>Compilation/1hr 30min</td>
<td>Virgin</td>
<td>9591003</td>
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<tr>
<td>6</td>
<td>QUEEN: Greatest Fix II</td>
<td>Compilation/1hr 20min</td>
<td>PMI</td>
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<td>7</td>
<td>QUEEN: We Will Rock You</td>
<td>Live/1hr 30min</td>
<td>Music Club</td>
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<td>SIMPLY RED: Moving Picture Book</td>
<td>Compilation/45min</td>
<td>WMV</td>
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<td>RIDE: Brixton</td>
<td>Live/1hr 10min</td>
<td>Virgin</td>
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<td>KYLIE MINOGUE: Live!</td>
<td>Live/1hr 20min</td>
<td>MNV 99 94374</td>
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<td>11</td>
<td>QUEEN: Box Of Flix</td>
<td>Compilation/1hr 30min</td>
<td>PMI</td>
<td>9591012</td>
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<td>12</td>
<td>QUEEN: Greatest Fix</td>
<td>Compilation/1hr 30min</td>
<td>MUV991012</td>
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<td>13</td>
<td>CLIFF RICHARD: Video Connection</td>
<td>Compilation/1hr</td>
<td>Music Club/PMI</td>
<td>2001</td>
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<td>14</td>
<td>LUCIANO PAVAROTTI: Essential...</td>
<td>Compilation/20min</td>
<td>PMV/Channel 5</td>
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<td>15</td>
<td>THIN LIZZY: Dedication-Very Best Of</td>
<td>PolyGram Video</td>
<td>2001</td>
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</tbody>
</table>

THE FACTS

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

- OVER 90% OF RECORD/VIDEO RETAILERS ARE INFLUENCED BY MUSIC WEEK WHEN DECIDING WHAT PRODUCT TO ORDER. MUSIC WEEK IS THE SINGLE BIGGEST INFLUENCE ON RETAILERS (FOLLOWED BY TOP OF THE POPS).

- 73% OF RETAIL BUYERS USE ADVERTISEMENTS IN MUSIC WEEK WHEN DECIDING WHAT PRODUCT TO ORDER.

- 86% OF RETAILERS SAY THAT MUSIC WEEK GIVES THEM INFORMATION THAT HELPS THEM TO DO THEIR JOB BETTER.

IN SHORT, MUSIC WEEK IS NOT ONLY THE MOST COST-EFFECTIVE, BUT ALSO THE MOST EFFECTIVE MEANS OF SUPPORTING NEW RELEASES AT RETAIL LEVEL. TO FIND OUT EXACTLY HOW HARD MUSIC WEEK CAN WORK FOR YOU, CONTACT THE ADVERTISEMENT DEPARTMENT ON 071-620 3636, NOW!
### Top 75 Artist Albums

**Editors' Choice**

**Top 20 Compilations**

**Most Popular Artists**

**The Official Music Week Chart**

**30 May 1992**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Producer</th>
<th>Label/Cassette (Distributor)</th>
<th>CD/LP</th>
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<tr>
<td>1</td>
<td>MICHAEL BALL</td>
<td>Polydor 512324042</td>
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<td>2</td>
<td>STARS #7</td>
<td>EastWest 704074</td>
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<td>3</td>
<td>UP #7</td>
<td>Sony 456930</td>
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<td>4</td>
<td>HORRONTALLY YOURS</td>
<td>London 89039</td>
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<td>5</td>
<td>DIVA #7</td>
<td>RCA 458681</td>
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<td>6</td>
<td>FEAR OF THE DARK</td>
<td>EMI TCD 151622</td>
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<td>7</td>
<td>GREATEST HITS #6</td>
<td>A&amp;M 10171406</td>
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<td>8</td>
<td>SOUTHERN HARMONY...</td>
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<td>9</td>
<td>THE COMMITMENTS (OST)</td>
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<td>GREATEST HITS #3</td>
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<td>THE COMMITMENTS</td>
<td>Warner Bros 458687</td>
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<td>YOUR ILLUSIONS 2</td>
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<td>13</td>
<td>DIVINE MADNESS 2</td>
<td>Virgin 458681</td>
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<td>1992 - THE LOVE...</td>
<td>Capitol 458681</td>
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<td>15</td>
<td>POWER OF TEN #1</td>
<td>Capitol 458681</td>
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<td>16</td>
<td>UNFORGETTABLE-LOVE #1</td>
<td>A&amp;M 458681</td>
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<td>EXTREME II PORNOGRAFFITI</td>
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<td>18</td>
<td>CUTIE STIGERS 2</td>
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<td>19</td>
<td>REAL LOVE #2</td>
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<td>GREATEST HITS #4</td>
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<td>21</td>
<td>LOVE IS #2</td>
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<td>WE CAN'T DANCE</td>
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<td>USE YOUR ILLUSION #2</td>
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<td>25</td>
<td>TWENTY YEARS DOWN</td>
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**Further Reading**

- **THE RAVE GENERATOR**
- **NOW THAT'S WHAT I CALL MUSIC 21**
- **COUNTRY MOODS**
- **MOODS 2**
- **KAOS THEORY 2**
- **BEAT RHYTHMS AND BASSINES - BEST OF RAP**
- **THE JAGGAGE CITY**
- **HEARTLANDS**
- **THE COMMITMENTS (OST)**
- **NEVERMIND**
- **ADRENALIZE**
- **REVENGE**
- **EMOTIONS**
- **INGENUITY**
- **VOLUME III JUST RIGHT**
- **THE COMMITMENTS VOL 2**
- **APPETITE FOR DESTRUCTION**
- **DASHING & DANGEROUS**
- **LOVE HURTS**
- **GREATEST HITS**
- **METALLICA**
- **THE BEST OF FOREIGNER**
- **HEAR MY SONG**
- **EVERY STYLE**
- **AC/DC**
- **TIME, LOVE & TENDERNESS**
- **OUT OF TIME**
- **THE RITUAL**
- **SOME GIRLS WANTED MYSTERIE**
- **WAKING UP THE NEIGHBOURS**
- **HUMAN TOUCH**

**Additional Information**

- **TOP 20 COMPILATIONS**
- **ARTISTS A-Z**

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**Notes:**

- **Artists/Producers:** Various artists and producers listed.
- **Label/Cassette/Distributor:** Various labels and distributors are mentioned.
- **CD/LP:** CD and LP formats are noted for each entry.

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**Music Week** 30 May 1992
Range War are a more street cred version of Big Country, with rough-edged, traditional appeal (Pippa Lang, Metal Hammer).

"MAKE THE SUMMER BREEZE TASTE THAT LITTLE BIT SWEETER"

The NY rawk'n'rollers are providers of prime-time, open-topped drivin' music.

"HELPING HAND"

Range War are a more street cred version of Big Country, with rough-edged, traditional appeal.
NEW RELEASES

SINGLES

HIGHLIGHTS

SINGLES TITLES A-Z

SINGLES TRACKS LABEL CAT NO. DISTRIBUTOR CATEGORY TRACKS LABEL CAT NO. DISTRIBUTOR CATEGORY

Continued from pl2...
### TOP 60 DANCE SINGLES

**The Official Music Week Chart**

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<th>Title</th>
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<tr>
<td>1</td>
<td>NEW</td>
<td>RAVING I'M RAVING</td>
<td>Shut Up And Dance / Shut Up And Dance SUAD 30 (P)</td>
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<td>2</td>
<td>NEW</td>
<td>JUMP</td>
<td>Ruff House 6576546 (SM)</td>
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<tr>
<td>3</td>
<td>NEW</td>
<td>KEEP ON WALKIN'</td>
<td>Car Co Percussion / A&amp;M AMY 878 (F)</td>
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<tr>
<td>4</td>
<td>NEW</td>
<td>PAPUA NEW GUINEA</td>
<td>Future Sound Of London Jumpin' &amp; Pumpin' 12T07 117 (P)</td>
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<tr>
<td>5</td>
<td>NEW</td>
<td>BACK TO THE OLD SCHOOL</td>
<td>Bassheads / Deconstruction/EMI 12R 6310 (E)</td>
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<tr>
<td>6</td>
<td>NEW</td>
<td>SKUNK FUNK</td>
<td>Talkin' Loud TLXX 23 (F)</td>
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<td>7</td>
<td>New</td>
<td>MY LOVIN'</td>
<td>East West America A 85787 (W)</td>
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<td>8</td>
<td>New</td>
<td>PASSION</td>
<td>Effective 12EFT 1 (BMG)</td>
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<td>9</td>
<td>New</td>
<td>NEVER GONNA GIVE YOU UP</td>
<td>Watergates / Bump 'N' Hustle BUMP 12 (P)</td>
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<tr>
<td>10</td>
<td>New</td>
<td>CAN I GET A FEEL</td>
<td>Nova Muse 12NOMU 3 (RTMP)</td>
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<tr>
<td>11</td>
<td>New</td>
<td>GET THE MESSAGE</td>
<td>New Decade Contempo CONTE 188 (REP)</td>
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<td>12</td>
<td>New</td>
<td>YOUR LOSS MY GAIN</td>
<td>Talkin' Loud TLXX 22 (F)</td>
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<td>13</td>
<td>New</td>
<td>LET THE MUSIC USE YOU</td>
<td>Nightshifters / Freedom TABX 112 (F)</td>
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<tr>
<td>14</td>
<td>New</td>
<td>LOVE MAKES THE WORLD GO ROUND</td>
<td>8th &amp; BWay 12BWA 242 (F)</td>
</tr>
<tr>
<td>15</td>
<td>New</td>
<td>SPAM VOL 1</td>
<td>Nick OD / Reinforced RVET 1218 (P)</td>
</tr>
<tr>
<td>16</td>
<td>New</td>
<td>ROUGHNECK</td>
<td>Project 1 / Rising High RSN 22 (SRO)</td>
</tr>
<tr>
<td>17</td>
<td>New</td>
<td>PLEASE DON'T GO</td>
<td>Nightwork / Network NWKT 46 (P)</td>
</tr>
<tr>
<td>18</td>
<td>New</td>
<td>TENNESSEE</td>
<td>Arrested Development / Coooltempo COOLX 253 (E)</td>
</tr>
<tr>
<td>19</td>
<td>New</td>
<td>MOVE YOUR FEET</td>
<td>M-D-Emm / Strictly Underground STUR 15 (SRO)</td>
</tr>
<tr>
<td>20</td>
<td>New</td>
<td>FIND 'EM, FOOL 'EM, FORGET 'EM</td>
<td>Express / Rythm KingRex/EM 6600136 (SM)</td>
</tr>
<tr>
<td>21</td>
<td>New</td>
<td>LET'S GET MERRY</td>
<td>Mass Order / Columbia 6880736 (SM)</td>
</tr>
<tr>
<td>22</td>
<td>New</td>
<td>COOKIN' UP YAH BRAIN</td>
<td>4 Hero / Reinforced RVET 1216 (SRO)</td>
</tr>
<tr>
<td>23</td>
<td>New</td>
<td>FIRES BURNING</td>
<td>Run Tings / Suburban Base SUBBASE 009 (SRO)</td>
</tr>
<tr>
<td>24</td>
<td>New</td>
<td>I'LL TAKE YOU THERE</td>
<td>LEGIC / Permanent 12PERM 2 (BMG)</td>
</tr>
</tbody>
</table>

### TOP 10 ALBUMS

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label / Distributor</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>NEW</td>
<td>CHAKA KHAN</td>
<td>Chry Blash CPL 11/CLCF 11 (USE)</td>
</tr>
<tr>
<td>2</td>
<td>New</td>
<td>DAILY OPERATION</td>
<td>Gang Starr / Coooltempo CFTP 27/27 (F)</td>
</tr>
<tr>
<td>3</td>
<td>New</td>
<td>CLASSIC Funk MASTERCUTS VOL 1</td>
<td>Various / Mastercut 6CUTSMC 6 (BMG)</td>
</tr>
<tr>
<td>4</td>
<td>New</td>
<td>HERE I GO AGAIN</td>
<td>Gloria Jones / Atlantic 756782531/7567823524 (W)</td>
</tr>
<tr>
<td>5</td>
<td>New</td>
<td>GARAGE CITY</td>
<td>Teestar STAR 2584/STAC 2584 (BMG)</td>
</tr>
<tr>
<td>6</td>
<td>New</td>
<td>THIS THING CALLED LOVE</td>
<td>Great Alexander Q'mean / Tabu 4711714171144 (SM)</td>
</tr>
<tr>
<td>7</td>
<td>New</td>
<td>ENERGY ON VINYL</td>
<td>Rythm K'shot / Network NWKT 41</td>
</tr>
<tr>
<td>8</td>
<td>New</td>
<td>FINALLY</td>
<td>Cat Precinct / A&amp;M R17163/171614 (F)</td>
</tr>
<tr>
<td>9</td>
<td>New</td>
<td>HEART</td>
<td>Celly Sleidy / Epic 4687818468784 (SM)</td>
</tr>
<tr>
<td>10</td>
<td>New</td>
<td>HYPOCRISY IS THE GREATEST</td>
<td>Disposable Heroes / 4th &amp; BWay BRPX 56/64RCA 564 (F)</td>
</tr>
</tbody>
</table>

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MUSIC WEEK 30 MAY 1992
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 "shied" 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 events as well as arena concerts, boosting the Bowl's potential.

Until 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 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.

Mark Cud and Sensitize to follow on May 27 with a batch of gigs on May 27 with PJ Harvey kicks off the latest of gigs on May 27 with Valve, 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.

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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 Coileman 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

Concorde Artists Agency plans to beef up its dance and recording divisions by following the appointments of Richard Smith as head of dance and Simon Benzie 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 is under way on Sunday July 31 and features a diverse line up including Nanci 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 is getting its message across through a campaign launched last week 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 Ian Binnington. The Cardiacs are back on the road, on a 17-date co-headlining tour with Levitation. Promoted by Metroplitis and various local promoters, the tour wraps up in Portsmouth on June 7... MDP 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 co-headliner UK tour with The Rollins Band, promoted by EEC. The five-date tour opens at Newcastle's Polytechnic on June 18...
Having come to grips with a whole new world of technology, retailers involved in computer software are now gearing up for dramatic change. In Japan, the all-in-one machine will retail 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 £60, though a budget range may be introduced later at around £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. Terry Blood Distribution 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 stubborness 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.
superheroes like Mario and Sonic, the growing number of
for WonderMega. Grant Goddard tests the current market

**SOFTWARE ATTRACTIONS**

<table>
<thead>
<tr>
<th>Title</th>
<th>Publisher</th>
<th>Format</th>
<th>Released</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Terminator</td>
<td>Virgin</td>
<td>Sega</td>
<td>Jun</td>
<td>tba</td>
</tr>
<tr>
<td>Sensible Soccer</td>
<td>Virgin</td>
<td>Sega</td>
<td>Jun</td>
<td>tba</td>
</tr>
<tr>
<td>Guest</td>
<td>Virgin</td>
<td>PCCD-ROM</td>
<td>July</td>
<td>£26</td>
</tr>
<tr>
<td>Musical</td>
<td>Virgin</td>
<td>CDTV</td>
<td>summer</td>
<td>£50</td>
</tr>
<tr>
<td>Silly Putty</td>
<td>System 3</td>
<td>PC/Atari/Amiga</td>
<td>Sept</td>
<td>£26</td>
</tr>
<tr>
<td>Mike Read's Pop</td>
<td>Celebrity</td>
<td>PC/Atari/Amiga</td>
<td>Sept</td>
<td>tba</td>
</tr>
<tr>
<td>Adventure</td>
<td>Virgin</td>
<td>PCCD-ROM/Amiga</td>
<td>Sept/Oct</td>
<td>tba</td>
</tr>
<tr>
<td>Kyndiana</td>
<td>Psygnosis</td>
<td>Amiga</td>
<td>autumn</td>
<td>£26</td>
</tr>
<tr>
<td>Wizzy 'N' Lizzy</td>
<td>Psygnosis</td>
<td>Amiga/ST</td>
<td>Nov</td>
<td>tba</td>
</tr>
<tr>
<td>Splash Gordon</td>
<td>Millenium</td>
<td>PCCD-ROM/CDTV/CD-L'Amiga</td>
<td>Dec</td>
<td>tba</td>
</tr>
</tbody>
</table>

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, video 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 Psygnosis, 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..."
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And where computer games are concerned, Sega is the brand leader, with over ½ a million game consoles already in homes all over the country. There's a catalogue of games available, all with superb colour graphics including the best selling "Sonic the Hedgehog" – and all those game players are ready and waiting to collect new games as soon as they're released.

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Richard Tidball, 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.”

► 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 25m 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.

HVM 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.

One Home Counties music and video retailer reports resistance from Nintendo’s sole UK agent Bandai 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 Bandai 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 becomes a mass market, you would see prices dropping quickly.”

But pricing is not the only issue for retailers. Skilful 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 Garnell, 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 literally can’t give it away.”

Garnell 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 £89, making it only slightly more expensive than the software to be used with it. “We bet there is a huge retail opportunity there,” says Garnell. “More bizarrely, one of the first Japanese import CDx 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.”

The rapid changes in the games industry stimulate the consumer’s imagination, they pose problems for retailers who have learnt to approach each technological innovation with caution. Nick Carnell, director of games division of Virgin Retail which has six years experience of stocking games product says, “It is a longer 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 been a powerful one, however. Anyone for an interactive game of Moonwalker with Michael Jackson?
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**MUSIC WEEK 30 MAY 1992**
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 Readwell Heath, Eric Wordsworth. When PR to the stars Wendy Laster 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, however, was G’NR’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 plugger Nick Battle, currently scoring success with The Future Sound Of London and Capercaillie, is also celebrating the arrival of daughter Misha. . . Telstar, Ice, Sony, Anxious and Island have proved quickest off 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 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 BPI’s tie-up with Gramophone to set up a new classical awards show. . . And more awards: Q will be holding 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 soldier 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 cokers 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” . . . 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 Grower, Julia Fordham, Angie Giles and Island plugger John Myers, helped mount up a £650 bar bill and witnessed a performance by the wonderfully funny John.

Did the heatwave lead so many of Pinnacle’s staff to bunt 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, leads the product? Sadly, the truth is that they all turned out for a fun 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 around 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 conference after an incursion by Def Amiri’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.
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