Virgin axes 80 jobs

Eighty jobs have been axed at Virgin Music Group in a shake-up which sees Virgin Records merged with Circa and the company's publishing arm absorbed into EMI Music.

Worldwide head of Virgin Music (Publishers) Steve Lewis is the most senior redundancy victim. Staff were told on Tuesday last week, just a day after EMI's acquisition of Virgin was finally completed.

Virgin Records MD Paul Conroy insists the cutbacks would have happened irrespective of EMI's acquisition, however.

“When (Virgin Music Group MD) Ken Berry began talking to me last year, he wanted someone to come in and look at the reshaping of Virgin Records,” he says. “It had simply got too big in a smaller market.”

Virgin/Circa's artist roster—80 acts a year ago to 84 today. Another 14 acts will go over the coming months, estimates Conroy.

Berry concedes that EMI Music heads Jim Fitzfield and Philip Rowley wanted to make cuts but were happy to leave him and Conroy to handle it.

Conroy insists the cutbacks would have happened regardless of the EMI takeover. Virgin founder Richard Branson said last week, “In Vienna for the opening of Virgin Retail's new Megastore, Branson said, “I’ve had about 80 redundancies running various companies in 20 years of running various companies. There was only one occasion when I have had to make anyone redundant. It’s something we haven’t been very good at doing. I suspect we should have done it a year or two ago.”

“EMI has left me to get on with the company and how it’s doing now,” he says. “Now we have a structure that EMI can understand from a financial perspective.”

The 80 redundancies represent 25% of the group’s total staff. Virgin Records is left with 190 staff, while just 13 of the 29 people at Virgin Music (Publishers) have been offered positions at EMI. The 80 redundancies running various companies there were necessary and should have happened regardless of the EMI takeover, Virgin founder Richard Branson said last week.

In Vienna for the opening of Virgin Retail’s new Megastore, Branson said, “In 20 years of running various companies there was only one occasion when I have had to make anyone redundant. It’s something we haven’t been very good at doing. I suspect we should have done it a year or two ago.”

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EMI Music executive vice-president Philip Rowley said last week that plans to combine the EMI/Virgin backroom services will take effect next summer. EMI and Virgin.”

In music publishing EMI Music has lost about four staff in the shake-up, with its UK MD Peter Reichardt overseeing the combination of the two companies. Reichardt has remained in close consultation, says Reichardt.

Lewis heads casualty list

The former head of Virgin Music (Publishers) worldwide Steve Lewis is staying on for a month to help dismantle the company he has spent nine years building.

Lewis, 39, is the most senior victim of Virgin’s purge, which has worked with Richard Branson for 24 years. He signed top acts including Squeeze, Pet Shop Boys and Soul II Soul since becoming head of publishing in 1983, building the company’s market share to 6.6% as turnover leaped by 600% and profits by 400%. He is a board member of the MCPS and sits on thePRS council.

He says: “I hope I’m not bitter but I am very sad.” He expects to leave next month.

Other victims of the job cuts include Virgin head of A&R Willie Richardson, who began with Branson’s fledgling company in the Seventies, general manager Mark Williams, head of creative Elly Smith and head of press Sian Davies.

At Circa, head of marketing David Stoole and head of press Shelley Clarke have been axed.

Lewis, who has been at Virgin since he became MD of Virgin Management in 1974, says he first learned of his fate when the EMI deal was completed last month.

He says he knew some consolidation of EMI and Virgin would take place in February.

Branson says of Lewis: “He is a bloody good at his job if someone doesn’t offer him a publishing company to run within a week then the music business has gone mad.”
Jerry Burns is an artist for whom the structure and the perfection of the song is all; for whom pleasing moods more than papist machinations are the order of the day; for whom subtlety will always take precedence over upfront balls. This is the sound of disciplined gentility, produced and mixed with exquisite perfection by Stephen Hague and Bob Clearmountain."

"Jerry Burns’ speaking voice sounds as moody as the singing version displayed on the curtain-raising single Pale Red. Burns, though, is no quirky left-field tortured artist. The direct and accessible compositions of her self-titled debut album are aimed at as wide an audience as possible."

"The recent success of Tori Amos is clear evidence that the female singer-songwriter is coming back to relieve bedsit angst. But Glaswegian Jerry Burns has neither the histrionic soul-letting of Amos or the fey, lifting verses of Suzanne Vega. Her reference points are Peggy Lee and Billie Holiday and she has a huge voice to power her songs."

"Glaswegian singer-songwriter Burns walks on the sober side of the street. No, she glides. A sort of ascetic, wistful ghost of a presence grooving on the milk of human anguish and the shafts of musical partner Bobby Henry’s wafting keyboards."

"A gentle, wafting, urban blues... a splendid Blue Nile lightness of touch."

"Jerry Burns"

The Debut Album • Ten perfect songs including Pale Red • Released 8.6.92

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MW seeks industry's star bands

Music Week is to give people in the industry a chance to prove their musical mettle with a competition to find the best in-house staff band.

All the proceeds of the event, to be held at London’s Marquee on September 7, will go to Nordoff-Robbins Music Therapy.

It will be open to a maximum of seven bands and has four simple rules:

- each band must comprise full-time staff from a single company operating in the music industry;
- no ringers and no professional musicians are allowed;
- bands are restricted to playing covers with no original material;
- the entry fee is £100.

More information is available from Kate MacKenzie on 071-620 3636.

Wright links with Cokells

Chris Wright is re-entering the record business by setting up a compilations label with the former heads of Dover Records, Phil and John Cokell.

The Hit Label — owned equally by the Cokells and Wright — will be run by the same team that the Cokells brought with them from Dover in February.

It launches with The Story Of The Blues, in conjunction with Q. It is expected to release six albums by the end of the year. All releases will use London’s sales and distribution through PolyGram Record Operations.

The Cokells are also setting up a separate spoken word label with Wright under the Chrysalis Group banner, The Talking Record Company.

Wright has been formally allowed to move into records again despite a clause in his EMI contract preventing him from launching a record company until the end of the year. “I can do compilations or spoken word,” he says. “I can’t do sign bands.”

SONY

Sony Music has poached William Booth, head of legal and business affairs at London Records and its UK publishing division.

Booth, who joined as managing director on September 1, replaces Jeremy Pearce, who moved to head Sony’s new UK licence repertoire division in February.

Booth is the third person to hold the MD position in Sony Music Publishing UK’s two-year existence, with lawyers Harbottle & Lewis.

Sony Music Publishing UK was ranked tenth in Music Week’s market survey of 1992’s first quarter, with a 2.2% corporate share of all formats.

Breakers chart future in doubt

The future of the Breakers chart is in doubt with Bard and the BPI at a stalemate over the stocking problems retailers say it will cause.

MCA managing director and BPI Chart Supervisory Committee member Tony Powell, who has worked on the chart for the past year, says the BPI will drop the plan if the dispute is not resolved in the next month. The CSC plans to discuss the chart at its meeting on Wednesday (June 17).

Bard says it supports the principle of the chart, but will not back it unless record companies show more flexibility.

The chart would consist of upward moving singles whose sales are increasing by more than the chart average — outside the Top 40.

Virgin Retail MD Burke says retailers would be under pressure to stock extra releases by promoting the chart alongside the existing Top 40.

The fast moving nature of the chart could leave retailers stuck with useless stock.

Burke says that although Bard cannot negotiate trading terms he thought companies might seek a resolution on a shop by shop basis.

There has been no move whatsoever by the record companies,” he says.

Powell says there is a “simple answer” to stocking problems — they don’t have to stock them.

IFPI flies 120 into London

The International Federation of the Phonographic Industry will play host to 120 delegates at its annual council meeting, to be held at London’s Hotel Inter-Continental this Wednesday (10 June).

After a closed session for formal business in the morning Robert Key, parliamentary under secretary at the National Heritage Ministry, will open the afternoon proceedings, followed by a speech from BPI chairman Maurice Oberstein.

CIN will make a presentation on the UK charts.

The meeting will examine the implications of new digital broadcasting media for the record industry with a panel discussion led by IFPI chairman David Fine.

It is the first time since 1964 the IFPI has held its council meeting in London.
The recent court case over the 'bootleg' of Mass Order's Lift Every Voice single is finally behind us, but the act may be suffering from its effects for many years to come.

I believe the 'bootleg' — which appeared in the dance charts last summer — prevented Mass Order from scoring a Top 10 crossover dance charts last summer — sitting on the single, but we potentially successful dance music doesn't sell albums.

Ultimately, the whole case may have put a watertight legal case may have put a watertight was lost because the defendants claimed the product's origin which could threaten some of the industry's most promising dance acts.

Steve Ripley is marketing manager, Sony Music Dance Division.

The BBC has admitted that its pop-style revamp of this year's Young Musician of the Year competition failed to attract a younger audience, writes Phil Sommerland.

This year's average audience of 1.1m was down on previous series' 1.2m-1.5m, well below the hopes achieved when the competition was shown on BBC1.

The new-look programmes — shown on BBC2 in March and April — attracted no more viewers aged under 25 than the past shows, and alienated some viewers in the 35-44 age group, according to panel-based viewer research.

Despite the use this year of pop-style studio sets, young presenters and "designer" clothing for the finalists, the number of viewers aged under 25 compared to the first few shows was insignificant.

But the survey suggested one-third of the entire UK population aged 16 and over switched at least one show in the series.

"Clearly our attempt to widen the audience was not successful," says Roy Tipping, about to retire as executive producer of the show. "But it still remains the most popular series BBC Music and Arts programme.

He hopes the production team for the next competition, in 1994, will again try for a younger audience.

Our Price moves to bolster loyalty

Our Price Music is lining up a series of promotions this summer to stimulate spin-off purchases by its customers.

From June 11 every chart CD bought in any of the multiple's 312 outlets will entitle its buyer to £5 off a selection of 75 back catalogue CDs, including titles by Elvis Presley, Pink Floyd and James Brown.

The push, which runs until June 27, will be backed by a national press campaign and in-store leaflets.

And in a separate move, the multiple is offering customers a free single for every four bought in selected outlets over the next three months.

The promotion, launched last week and running until September 3, is part of the multiple's drive to increase its singles business.

A year ago Our Price formed an internal committee to boost the chain's singles sales. Last month new singles display stands were introduced.

The offer will be promoted in 60 participating outlets, says Our Price senior marketing manager Neil Bootle. Buyers must collect four leaflets given away with every purchase, for a free single in any format.

The promotion, spread across 20% of Our Price's outlets is the largest the retailer has yet run to increase customer loyalty. All the participating shops are in competitive sites.

Other retailers have run loyalty campaigns before, but not concentrating on singles.

In June last year Virgin launched its Let's Stick Together promotion in new or revamped stores, enabling customers to collect stamps towards free albums or videos.

Kids back music ads on TV

Advertising music releases on television is the most effective way of targeting young adults, according to new research conducted for Granada.

In the company's third annual survey of music buyers, 34% of 14-24 year-olds questioned cited TV ads as the reason for their purchase, compared with 22% last year.

Granada says this means TV is more important than seeing a release in a shop (31%), word of mouth (24%) or radio (11%).

The growing importance of advertising music on television coincides with an increase in record companies overall spend on the medium.

According to MEAL register figures for last year, 55% of total music ad spend was targeted on TV — an 18% rise year-on-year — while press expenditure declined 8%. Overall music ad spend rose 5% to £67.2m.

The most common reason for purchase among the 1,000 adults of all ages interviewed last December, was seeing product in a shop (29%).

TV ads accounted for 27% of respondents' buying choice, word of mouth 25% and radio and television programmes 11% and 10% respectively.

RCA unveils five-CD Elvis box

RCA is releasing a five-CD Elvis retrospective package in June supported by the biggest campaign it has yet mounted for a boxed set.

The King Of Rock 'N' Roll: The Complete '50s Masters was compiled over two years by former RCA employees Roger Semon and Ernst Miekeal Jorgensen with the help of the Presley estate.

The set contains 140 tracks focusing on the artist's Fifties sessions, including the previously unavailability of a 48-page booklet features archive photographs and a run-down of all Presley's recording sessions during the decade.

The package will go on sale at dealer prices of $30 on CD and £23 on cassette. A six-disc vinyl edition, limited to around 4,000 copies, will be priced alongside the CD.

Although the worldwide release date is June 23, RCA hopes to build the set's profile to peak on the 50th anniversary of Elvis's death in August.

The company is mounting magazine and radio promotions as well as distributing point-of-sale material.

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Classical share holding steady

The classical sector retained its near-11% share of all album sales in the first quarter of 1992 but saw sharp drops in the value and volume of deliveries, writes Phil Sommerich.

Full-price album sales comprised only 48% of all classical shipments in the year to March compared with 57% a year before, according to BPI delivery figures.

The value of the quarter's shipments over a year ago considerably fell to £13.056m, despite an average 9.6% increase in CD prices (14.8% for cassettes) and a 0.2% rise in classical's share of the value of all album deliveries to 10.8%.

But the BPI sees indications of a "more buoyant" second half after six months in which classical labels issued relatively few big name releases. The sector is also preserving the leap achieved in 1990 and 1991 from about 7% of all album sales in the Eighties to double figures.

BPI director of research Peter Scaping says the classical sector's losses in volume and value reflect general trends in the album market. He adds that levels were maintained despite the lack of major chart or TV advertised product.

Moreover the first quarter of 1991 was a particularly strong period with a 10% increase in unit terms compared with the first three months of 1990. CD provided the only area of revenue growth, taking over 71% of value sales, while the value of cassette sales dropped by over 23%.

Mid and budget price releases now account for 39% of classical revenue, compared with 30% a year ago.

Music sales help Boots profit rise

Sales of music and video have helped boost Boots' 1992 financial results for the 12 months ending March 31, released last week.

Boots The Chemist's Sound and Vision department — which also includes film processing — increased its share of the store's total sales to 12% with music and video increasing in turnover by 9%.

Although the chain stopped selling vinyl albums at the start of the year, it does not expect turnover of music to drop in turnover by 9%.

The group's director of investor relations, Terry Steel, says, "We are confident that the new focus actually works. We're at an advanced stage of negotiations with a view to a deal within one to two months." He adds that the site will continue to be used as an entertainment complex.

Strippers aim for charts

The Chippendales are set to make their debut as recording artists this summer following their expected signing of a record contract this week.

Carl Leighton-Pope, manager of the male dance and stripper group, says the first single — a "rock dance track" entitled Give Me Your Body — has been written by MCA music writer Gary Hastings.

Leighton-Pope says the single will be followed by an album based on songs from the group's stage show before the end of the summer.

Leighton-Pope says that The Chippendales will be marketed as an anonymous group of interchangeable men rather than as individuals.

"The show is based on the idea the women like more than one man," he says. "We can make records in 10 years time with The Chippendales so long as the music is good."

London Arena close to sale

The London Arena, the entertainment, sports and leisure centre in Docklands, looks set to be sold just over a year after its parent company went into receivership.

Two unnamed bidders are understood to be submitting offers for the stadium to receivers Price Waterhouse.

Tadgh Crowley, a manager at Price Waterhouse, says, "We're at an advanced stage of negotiations with a view to a deal within one to two months." He adds that the site will continue to be used as an entertainment complex.

Music Collection International has launched its latest ever marketing campaign to back the CD release of Sky's first three albums with co-op campaigns with Tower Records, Our Price and WH Smith.

The Mercury Music Prize received around 100 entries by the deadline on Friday — a similar total to that of the Booker Prize. Most of the majors submitted four to six entries each.

Stage 3 Promotions has launched a UK merchandising distribution division to handle sales of hit-in-house titles and product from other European merchandising companies.

Mark Sinker, assistant editor of The Wire since November, has been appointed editor following Richard Cook's departure.

4AD is launching the Guernica label as an outlet for one-off releases and licensed recordings from abroad.

Distribution is through RTM.

Columbia Tristar Home Video has started selling Sony Music videos, which will still be physically distributed by Sony Music Operations.

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Boots' prescription for success

Year to March 31 1992 (m) 1991 (m) % change
Group turnover £3,655.7 £3,565.3 +2.6
Group pre-tax profit £246.2 £228.8 +7.2
Boots The Chemist turnover £2,471.8 £2,360.6 +4.7
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**MAINSTREAM**

**Albums**

Selling the blues to white people has always been a difficult task, but, in Britain, at least, John Lee Hooker and Buddy Guy have made a good start during the recent vogue for NY Blues compilation music form, with its underground appeal. Sticking to GODX77, which is not a chart hit, I'm In The Mood, is here alongside a carefully selected eclectic and commercial introduction for those to whom U2's When Love Comes To Town collaboration with B.B. King (above) may have sounded anything more than mild interest.

Jerry Burns nibbled at the chart a few weeks ago with his excellent debut single, Pale Red. Her first, self-titled, album travels further down the same road, her fragile, somewhat vulnerable voice singing torchy songs in a soothingly mellow manner against a sometimes lush but never intrusively backing.

Time was when Herb Alpert's name meant Tijuana Time, but latterday musical schizophrenia has seen him alternating between MOR jazz and dance music with little hint of what's next. His 32nd album, Midnight Sun, finds him over the other end of the jazz spectrum. Armed with a collection of classics — Mona Lisa, A Taste Of Honey, Smile and so on — all rooted in typically idiosyncratic style to begin with, in his own accompaniment, he's come up with a winning formula, though it's unlikely to appeal to anyone under 40.

**PIECE OF THE WEEK**

**JOAN ARMATRADING:** Square One (A&M 3953882). Twenty years into her career, Joan is not about to re-invent herself, but she does display a range of styles and emotions rarely present on any one of her previous albums as she has lost any of her credibility.

**Singles**

The purple drain on the finances of Prince fans reaches its inevitable peak this week as his tour rolls into London. Simultaneously, three singles bearing his impression are released. Available only as a limited edition 12-inch picture disc, Thunder, from his latest album Nameless, also features Violet The Organ Grinder and a version of Get Off, both previously unreleased.

The UK. Meanwhile, 15 year old Tevin Campbell, who guested on Prince's Graffiti Bridge album, releases a new mix of the song from his own album T.E.V.I.N. With a title like Go Go the record is cut from single by 19-year-old Carmen Electra. Prince's latest discovery, was naturally to strip out any one of her previous albums TZ.

U2: the real thing

**JON HAJOS**

**MARKET PREVIEW**

**DANCE**

The recent vogue for NY garage tracks has inspired UK acts to attempt their own interpretations. They do not come much better than Deep Freeze Productions' deep and dusty treatment (Go Beat GODX77), which is not a chart contender but should have big underground appeal. Sticking with home turf, soul stalwarts Loose Ends have their classic Hangin' On A String re-released with new Frankie Knuckles remixes (Ten TEN406) which are already creating a buzz on promo and bootleg.

Other UK tracks include Boy George's attempt at Gar-Blonde (CDCBS 22130). Blondie & The Mothers Of Mercy combine 60s and 70s musical schizophrenia has met the hits to find a far more worthy artist than expected. If anything more than mild appeal to anyone under 40. It's likely to gain wider currency here, not least because it's radio-friendly song/rap that samples the familiar Sisette Sledge hit Lost In Music.

Operating in very different territory is Martyn Johnson, recently signed to Epic. Martyn and his 30,000 copies of his last album, An Aching And A Longing In Britain. His new single, Don't Be Scared, is a very pretty acoustic ballad wreathed in strings. Expect plays from Radio's more intelligent broadcasters.

**PIECE OF THE WEEK**

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**REISSUES**

1992 could be the year Richard Thompson finally makes it. In terms of new product June will be the test. He's touring and has a new album out. All of which can't fail to help his back catalogue, two more albums of which are currently available, Across A Crowded Room (BOOC 139) and Darinig Adventures (BOCD 139).

Of related interest is Dave Burland's tribute offering, His Master's Choice (RGFCD 009). Burland, accompanied by Thompson himself, interprets 14 songs of the master. A fine idea, but poorly done. Burland's bluff, romantic vocal style transforms Thompson's powerful songs into easy listening, rather like Paul & Mary singing Dylan.

A real surprise was Melanie's The Buddha Years album, which this one of the best produced this year. The Mamas & Papas

were the point where pop crossed with folk. And as The LP Collection (SEEDC 353) confirms, it was far more successful and meaningful than one might imagine.

Even more influential was the meeting of folk and blues, as two neat offerings confirm, Lightning' In' Hispans' Double Blues (Collector's Club) and Sonny Terry & Brownie McGhee's Back To New Orleans (CDC 372).

**PIECE OF THE WEEK**

**BOB DYLAN:** Blonde On Blonde (CDBCS 22130). Dylan's technique of psykedelism and psychodelia finally makes it to mid-price.

**CLASSICAL**

Deca's answer to the recession is to mine its archives and produce big boxes at low prices. Hard on the heels of its Ferrier Edition comes a mid-price 12-CD box (also available as separate discs) of French works with Ernest Ansermet directing. With Berenson & Espanola, six mid-price CDs are accompanied by special jacket and extensive notes.

**PIECE OF THE WEEK**

**CHARLIE LANDSBOROUGH:** Songs From The Heart, Ritz Records RCD 521. First and foremost, Charlie Landsborough proves here that he can do justice vocally to his own wistful compositions. Sad songs such as Still克莱斯・卡恩的Walking On My Memories set the tone but these mournful ballads are pumped up by lively insturments and slick production. Very much in the D'Onnell mould and quite capable of capturing that market's imagination.

Karen Faux
**CHART FOCUS**

After 16 self-penned hits, Erasure smash their way to the top of the chart for the first time ever, with their EP Abba-esque, featuring cover versions of four tracks originally recorded by the Swedish pop sensations. The outgoing number one Please Don’t Go by K.W.S. and three other current Top 10 hits are also covers of songs that were first successful in the Seventies — and it’s a trend that will continue to throw up hits, with artists like Sinitta, Mariah Carey and Dannii Minogue also abord the bandwagon. The Erasure single is the first this year to debut at number one, and the first ever number one for Mute, the label set up by Daniel Miller in 1979. Meanwhile, George Michael follows up his foray into catalogue country — the duet Don’t Let The Sun Go Down On Me — with the 13th hit of his solo career; Toofunky. By debuting at number four, it’s already his top-ranked solo single since Faith in 1987. Their policy of releasing one single every month throughout 1992, each limited to 10,000 copies, will bring only limited financial reward for the Wedding Present, with the combined sales of the dozen amounting to rather less than half of those of, for example, K.W.S.’s Please Don’t Go. Their current offering California earns them the distinction, however, of becoming the first act to register 10 hits this decade. Ugly Kid Joe’s debut single Everything About You slides from number three to number eight, largely as a consequence of the release of their mid-priced mini-album As Ugly As They Wanna Be, which debuts at number nine. In a chart where few albums clock in at under an hour, this six tracker runs for a mere 25 minutes.

A week ago, U2 had only one album in the chart, now they have seven — The Joshua Tree (number 19), Achtung Baby (24), The Unforgettable Fire (38), Rattle And Hum (42), War (51), Under A Blood Red Sky (6) and October (73) — with an eighth, Boy, just outside. This is more than just a response to their UK tour dates — it’s the wonder of Woolies. With the exception of their latest album Achtung Baby on which a lesser reduction is offered, all of the aforementioned albums are part of a promotion at Woolworth’s, with a fiver slashed off U2 CDs and £3 cut from cassettes to bring their prices down to £7.99 and £4.99 respectively.

**UPDATE**

<table>
<thead>
<tr>
<th>Index of unit sales 100-weekly average in 1991</th>
</tr>
</thead>
<tbody>
<tr>
<td>Albums</td>
</tr>
<tr>
<td>79</td>
</tr>
<tr>
<td>81</td>
</tr>
<tr>
<td>2</td>
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<td>Singles</td>
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<td>Music Video</td>
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<tr>
<td>60</td>
</tr>
<tr>
<td>4</td>
</tr>
<tr>
<td>5</td>
</tr>
</tbody>
</table>

\[
\frac{\text{Current week}}{\text{Last week}} \quad \frac{\% \text{ diff}}{\% \text{ diff}} \\
\text{Albums:} \quad 79/81 \quad +2/5 \\
\text{Singles:} \quad 96/113 \quad +18/27 \\
\text{Music Video:} \quad 61/60 \quad -4/5 \\
\]

**TOP 10 DISTRIBUTORS**

1. PolyGram
2. BMG
3. EMI
4. Warner Music
5. Pinnacle

Compiled by Gallup Period: April 26 to May 23

**CHART NEWSWORTHY**

7. **NICK BERRY:** Heartbeat. Columbia. Actor Berry belatedly follows up his 1986 chart-topping Every Loser Wins with his version of a song first recorded by Buddy Holly in 1959. Featured in Berry’s popular TV series of the same name, Heartbeat was a Top 10 hit for Showaddywaddy in 1975. Berry’s version will also be featured on Heartbeat — The Album, which will include Sandie Shaw’s Always Something There To Remind Me and ‘The Kinks’ All Day And All Of The Night.

16. **THE WEDDING PRESENT:** California. RCA. Another David Gedge composition is the sixth Wedding Present hit of the year. All six, and their B-sides, are from the new Wedding Present album The Hit Parade One, released today (Monday). Limited to 10,000 copies, as are all their 1992 singles; California features a Cadbury’s Bar Sax on its sleeve, while next month’s Flying Saucers shows 7-UP.

**THE FAMILY FOUNDATION:** Express Yourself. 380 Records. Thirteen hits have already flowed from PWL’s London headquarters this year, and the Family Foundation single is the first from its new Manchester-based label, so called because it operates from SL’s On A Ragga Tip, it actually pre-dates it, having been originally white-labelled on Owen last autumn when it was credited to Franchesco. This version features Johnny Jay, who co-wrote the track with Franchesco.

**PELE:** Fair Blows The Wind For France. M&G. The Liverpool band whose previous two singles Ride The Palace and Megalomania peaked at number 104 and 73 respectively return with this finely-honed poprock nugget. Taken from Pele’s debut album Fireworks, the 10-inch of Fair Blows The Wind For France offers their fans the ultimate personal service. For starters, its sleeve lists all members of the Pele Supporters Club. Inside, some of those same fans and many others who attended their gig at London’s Mean Fiddler have their signatures reproduced on a poster. To cap it all, Pele’s mainman Ian Prowse has signed all 3,000 copies of the records.
NEW RELEASES

Year to Date: 4911

HIGHLIGHTS

Send new release details to general manager Graham Walker, ERA, Eighth Floor, Lugdgate House, 245 Blackfriars Road, London SE1 9UR. Tel: 0171-302 3536, Fax: 0171-299 2801

ARTIST | TITLE | LABEL | CAT NO. | DEALER PRICE | DISTRIBUTOR |
---|---|---|---|---|---|
BRAZIL, PAUL MONOS AND CRAZY DREAMS FONTANA | CD 5137093 | EMI | 160.00 | TEC
AUDREY HUMPHREY, THE COMPLETE TOSCA | CDY 490262 | AC | 11.99 | TEC
NEW YORK SYMPHONY ORCHESTRA | CDY 490263 | AC | 11.99 | TEC

ARTIST | TITLE | LABEL | CAT NO. | DEALER PRICE | DISTRIBUTOR |
---|---|---|---|---|---|
Brazil, Paul |-election of crafted skill, sadly not major league, this Best of all self well | 19 Artista | 11.99 | TEC
Jones main hits up TV shows and usual media push | | | | |
But consents aim to recreate US success | | | | |
Griffy, unrepeatable but of worst out stous | | | | |

ARTIST | TITLE | LABEL | CAT NO. | DEALER PRICE | DISTRIBUTOR |
---|---|---|---|---|---|
HANZELL, DAVE | T ELL | E | 11.99 | TEC
HANZELL, DAVE | G | 11.99 | TEC

ARTIST | TITLE | LABEL | CAT NO. | DEALER PRICE | DISTRIBUTOR |
---|---|---|---|---|---|
KISS CROSS | DAVID BOWIE | CDY 491064 | AC | 11.99 | TEC
KISS CROSS | DAVID BOWIE | CDY 491064 | AC | 11.99 | TEC

ARTIST | TITLE | LABEL | CAT NO. | DEALER PRICE | DISTRIBUTOR |
---|---|---|---|---|---|
JONES, TOM | THE COMPLETE | CDY 490262 | AC | 11.99 | TEC

021-90 | SONY | 103722 | E | 11.99 | TEC
021-90 | SONY | 103722 | E | 11.99 | TEC

021-90 | SONY | 103722 | E | 11.99 | TEC
021-90 | SONY | 103722 | E | 11.99 | TEC

021-90 | SONY | 103722 | E | 11.99 | TEC
021-90 | SONY | 103722 | E | 11.99 | TEC

MUSIC WEEK 13 JUNE 1992

continued on p17
Original albums - first time on CD.

Sky
Includes Dies Irae - previously unreleased on album.

Sky 2
Includes top five hit Toccata
Double album on one CD

Sky 3
Includes Sarabande and Moonroof

New releases from
Music Club
The mid-price label with the full price attitude

Dealer prices are only £3.65 for CD and £2.43 for cassette.

The Very Best of Bill Haley
And The Comets
Rock Around The Clock, Shake Rattle And Roll, See You Later Alligator, Saints Rock And Roll and 16 more.

The Very Best of Woody Guthrie
This Land Is Your Land, Pastures Of Plenty, Wreck Of The Old '97, Dust Pneumonia Blues and 17 more.

The Very Best of Al Jolson
Let me Sing And I'm Happy, There's A Rainbow 'Round My Shoulder, Sonny Boy, My Mammy and 26 more.

Country Gold
Patsy Cline, Don Williams, Loretta Lynn, Crystal Gayle, Glen Campbell, Merle Haggard and many more.

Folk Heritage III
Oyster Band, Michelle Shocked, Ukrainians, Barely Works, June Tabor, Andy White and many more.
### TOP 50 AIRPLAY CHART

#### THE OFFICIAL MUSIC WEEK CHART

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>PLEASE DON'T GO GÔVIX</td>
<td>Network</td>
<td>Capital FM</td>
</tr>
<tr>
<td>2</td>
<td>FRIDAY, I'M IN LOVE The Cure</td>
<td>Fiction</td>
<td>Elektra</td>
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<tr>
<td>3</td>
<td>TOOFOOKY George Michael</td>
<td>Epic</td>
<td>Chrysalis</td>
</tr>
<tr>
<td>4</td>
<td>ALWAYS THE LAST TO KNOW Duran Duran</td>
<td>ASM</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>5</td>
<td>I DON'T CARE Shakespears Sister</td>
<td>London</td>
<td>Epic</td>
</tr>
<tr>
<td>6</td>
<td>MY LOVIN' En Vogue</td>
<td>RCA</td>
<td>Chrysalis</td>
</tr>
<tr>
<td>7</td>
<td>SET YOUR LOVING FREE Lisa Stansfield</td>
<td>23rd Century</td>
<td>Chrysalis</td>
</tr>
<tr>
<td>8</td>
<td>PRECIOUS Annie Lenox</td>
<td>RCA</td>
<td>Chrysalis</td>
</tr>
<tr>
<td>9</td>
<td>HAZARD Richard Marx</td>
<td>Capitol</td>
<td>Elektra</td>
</tr>
<tr>
<td>10</td>
<td>DON'T YOU WORRY 'BOUT A THING Incognito</td>
<td>Capitol</td>
<td>Elektra</td>
</tr>
<tr>
<td>11</td>
<td>YOU WOULDN'T LIKE TO CRY Wilson Phillips</td>
<td>SBK</td>
<td>Elektra</td>
</tr>
<tr>
<td>12</td>
<td>EVERYTHING ABOUT YOU U2</td>
<td>Mercury</td>
<td>Red Rose Rock FM</td>
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<tr>
<td>13</td>
<td>LOVE MAKES THE WORLD GO ROUND Don-E</td>
<td>Mercury</td>
<td>Red Rose Rock FM</td>
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<tr>
<td>14</td>
<td>IT'S OVER NOW Sue Chacon</td>
<td>Columbia</td>
<td>Capitol</td>
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<tr>
<td>15</td>
<td>HAVEN Michael Head</td>
<td>Columbia</td>
<td>Capitol</td>
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<tr>
<td>16</td>
<td>BELIEVE IN MIRACLES The Pasadenas</td>
<td>Rca</td>
<td>Chrysalis</td>
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<tr>
<td>17</td>
<td>KEEP ON WALKIN' Co. Deon</td>
<td>Sony</td>
<td>Elektra</td>
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<tr>
<td>18</td>
<td>THE SOUND OF CRYING Phil Sheehan</td>
<td>Virgin</td>
<td>Chrysalis</td>
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<tr>
<td>19</td>
<td>SENSE The Lightning Seeds</td>
<td>RCA</td>
<td>Chrysalis</td>
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<tr>
<td>20</td>
<td>BEAUTY AND THE BEAST Celtic Don with Paulo Bros</td>
<td>Epic</td>
<td>Chrysalis</td>
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<tr>
<td>21</td>
<td>RAINING ALL OVER THE WORLD Adventures</td>
<td>RCA</td>
<td>Chrysalis</td>
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<tr>
<td>22</td>
<td>YOU TOP Sharp</td>
<td>Columbia</td>
<td>Capitol</td>
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<tr>
<td>23</td>
<td>I BELIEVE IN MIRACLES The Passadenas</td>
<td>RCA</td>
<td>Chrysalis</td>
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<tr>
<td>24</td>
<td>EVEN BETTER THAN THE REAL THING U2</td>
<td>Capitol</td>
<td>Elektra</td>
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<tr>
<td>25</td>
<td>KNOCKIN' ON HEAVEN'S DOOR Guns N' Roses</td>
<td>Sony</td>
<td>Elektra</td>
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</tbody>
</table>

#### US TOP 50 SINGLES

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>JUMP, Kris Kross</td>
<td>Rhythmhouse</td>
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<tr>
<td>2</td>
<td>I'LL BE THERE, Marshall Carey</td>
<td>Columbia</td>
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<tr>
<td>3</td>
<td>UNDER THE BRIDGE, Red Hot Chilli Peppers</td>
<td>Warner Bros</td>
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</tr>
<tr>
<td>4</td>
<td>BABY GOT BACK, Sir Mix-A-Lot</td>
<td>Def American</td>
<td></td>
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<tr>
<td>5</td>
<td>MY LOVE (You're Never Gonna), En Vogue</td>
<td>Columbia</td>
<td></td>
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<tr>
<td>6</td>
<td>DAMN!, Wham!</td>
<td>Philips</td>
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<td>7</td>
<td>LIVE AND LEARN, Joe Public</td>
<td>Columbia</td>
<td></td>
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<tr>
<td>8</td>
<td>IF YOU ASKED ME, Eddy Grant</td>
<td>Columbia</td>
<td></td>
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<tr>
<td>9</td>
<td>IN THE CLOSET, Michael JacksonAlyson Epic</td>
<td>Epic</td>
<td></td>
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<tr>
<td>10</td>
<td>THE THINGS IN LIFE... Listen ,Vivian Perceval</td>
<td>Atlantic</td>
<td></td>
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<tr>
<td>11</td>
<td>TENNESSEE, Arlo Guthrie</td>
<td>Columbia</td>
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<tr>
<td>12</td>
<td>ACHY BREAKIN' HEART, Billy Ray Cyrus</td>
<td>Columbia</td>
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<tr>
<td>13</td>
<td>HOLD ON TO MY HEART, Genesis Atlantic</td>
<td>Columbia</td>
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<td>14</td>
<td>AINT 2 PROUD BE 2 TLE, TLC</td>
<td>LaFace</td>
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<tr>
<td>15</td>
<td>TEARS IN HEAVEN, En Vogue Eurydice</td>
<td>Reprise</td>
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<td>16</td>
<td>JUST TAKE THE THINGS IN LIFE... Listen ,Vivian Perceval</td>
<td>Atlantic</td>
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<tr>
<td>17</td>
<td>NO SUGAR IN MY TEA, Sandy &amp; Joe</td>
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<td>18</td>
<td>GLOW MOTION, Cool My Bucket</td>
<td>Giant</td>
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<tr>
<td>19</td>
<td>JUST ANOTHER DAY, Joe Seals</td>
<td>SBK</td>
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<tr>
<td>20</td>
<td>SAVE THE BEST FOR LAST, Whitney Houston</td>
<td>Columbia</td>
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<tr>
<td>21</td>
<td>DON'T YOU WORRY 'BOUT A THING Incognito</td>
<td>Capitol</td>
<td>Elektra</td>
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<td>22</td>
<td>COME AND TALK TO ME... Joseph Upsal</td>
<td>Atlantic</td>
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<td>23</td>
<td>EVERYTHING ABOUT YOU, U2</td>
<td>Columbia</td>
<td></td>
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<tr>
<td>24</td>
<td>DO IT TO ME, Lionel Richie</td>
<td>Motown</td>
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<td>25</td>
<td>LIFE IS A HIGHWAY, Tom Cochrane</td>
<td>Capitol</td>
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<td>26</td>
<td>LET'S GET ROCKED, Def Leppard</td>
<td>Mercury</td>
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<td>27</td>
<td>TLC, Live Love Atlantic</td>
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<td>LIFT ME UP, Howard Jones</td>
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<td>HAZARD, Kansas &amp; Mark</td>
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<td>30</td>
<td>NOT THE ONLY ONE, Bonnie Hunt</td>
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<td>NU NU, Linda Thompson</td>
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<td>32</td>
<td>MAKE IT HAPPEN, Mariah Carey Columbia</td>
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<td>JUST FOR TONIGHT, Vanessa Williams</td>
<td>Warner Bros</td>
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<td>SILENT PRAYER, Dinero Motown</td>
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<td>35</td>
<td>THEY WANT EFX, Da EFX</td>
<td>A&amp;M</td>
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<td>36</td>
<td>EVERYTHING CHANGES, Kathy Troccoli</td>
<td>Randy Jackson</td>
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<td>37</td>
<td>TOOFOOKY, George Michael</td>
<td>Columbia</td>
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<td>38</td>
<td>MASTERPIECE, Atlantic Starr</td>
<td>A&amp;M</td>
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<td>39</td>
<td>MAAR, Trace</td>
<td>Capitol</td>
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<td>40</td>
<td>WILL YOU MARRY ME?, Pat Addis</td>
<td>Atlantic</td>
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<td>41</td>
<td>CLOSE TO ME, The Outfield</td>
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<td>42</td>
<td>BREAK MY HEART... Missy Elliott</td>
<td>Sony</td>
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<td>43</td>
<td>WHY ME BABY?, King Sweet</td>
<td>Mercury</td>
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<td>ANYTHING AT ALL, Missy Marion</td>
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<td>INNOCENT CHILD, (\text{unknown})</td>
<td>Mercury</td>
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#### US TOP 50 ALBUMS

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<tr>
<td>1</td>
<td>SOME GAVE ALL, Billy Ray Cyrus</td>
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<td>TOTALLY KROSSED OUT, Sir Mix-A-Lot</td>
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<td>BLOOG SUGAR EX, Red Hot Chilli Peppers</td>
<td>Warner Bros</td>
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<td>4</td>
<td>THE SOUTHERN, The Black Crowes</td>
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<td>5</td>
<td>ADRENALINE, Def Leppard</td>
<td>Mercury</td>
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<td>6</td>
<td>TON, Pearl Jam</td>
<td>Epic</td>
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<tr>
<td>7</td>
<td>ROPIN' THE WIND, Grateful Dead</td>
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<td>8</td>
<td>CLASSIC QUEEN, Queen</td>
<td>Columbia</td>
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<tr>
<td>9</td>
<td>DADDY DADDY, Sir Mix-A-Lot</td>
<td>Def American</td>
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<td>10</td>
<td>GREATEST HITS, ZZ Top</td>
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<td>11</td>
<td>ADRENALINE, Def Leppard</td>
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<td>12</td>
<td>FEAR OF THE DARK, Iron Maiden</td>
<td>Epic</td>
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<tr>
<td>13</td>
<td>TOO LEGIT TO QUIT, Hammer</td>
<td>Capitol</td>
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<tr>
<td>14</td>
<td>FOREVER MY LADY, JoJo</td>
<td>RCA</td>
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<td>15</td>
<td>X-BOUNDARIES, Boyz II Men</td>
<td>Motown</td>
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<td>COOLEYHIGHHARMONY, Boyz II Men</td>
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<td>17</td>
<td>WIFEY, Veruca Salt</td>
<td>Columbia</td>
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<td>WASHED UP, Bryan Adams</td>
<td>A&amp;M</td>
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<td>19</td>
<td>GARTH BROOKS, Garth Brooks</td>
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<tr>
<td>20</td>
<td>CANGLEON, Orla</td>
<td>Capitol</td>
</tr>
<tr>
<td>21</td>
<td>AS UGLY AS THEY WANT TO BE, U2</td>
<td>Warner Bros</td>
</tr>
<tr>
<td>22</td>
<td>BECAUSE THE NIGHT, Joan Jett</td>
<td>Epic</td>
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<tr>
<td>23</td>
<td>EMOTIONS, Marshall Crenshaw</td>
<td>Columbia</td>
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<tr>
<td>24</td>
<td>HEART IN MOTION, Amy Grant A&amp;M</td>
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<tr>
<td>25</td>
<td>GODDAMNED... ON THE T.I.G., L.A. Guns</td>
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#### AIRPLAY PROFILE

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<td>FAIR BLOWS THE WIND FOR FRANCE Pele (Scott Piering)</td>
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<td>BBC Radio 1 FM</td>
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<tr>
<td>3</td>
<td>BRITM FM</td>
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<td>5</td>
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#### REGIONAL CHOICE

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<tbody>
<tr>
<td>1</td>
<td>I WILL REMEMBER YOU, Amy Grant</td>
<td>A&amp;M</td>
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#### TOP 10 BREAKERS

<table>
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<tr>
<td>1</td>
<td>CONTROLLING ME, Oceanic</td>
<td>Dead End Good</td>
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<tr>
<td>2</td>
<td>YOU WILL BE THERE, Inescence</td>
<td>Soundcheck</td>
<td></td>
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<tr>
<td>3</td>
<td>BLUE ANGEL, Auuraer</td>
<td>A&amp;M</td>
<td></td>
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<tr>
<td>4</td>
<td>MY ANGEL, Del Amont</td>
<td>A&amp;M</td>
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<tr>
<td>5</td>
<td>S.O.S, Erasure</td>
<td>A&amp;M</td>
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<td>6</td>
<td>BE MY ANGEL, Del Amont</td>
<td>A&amp;M</td>
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<tr>
<td>7</td>
<td>EVERYTHING ABOUT YOU, U2</td>
<td>Capitol</td>
<td></td>
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<td>8</td>
<td>IT'S OVER NOW, Sue Chacon</td>
<td>Columbia</td>
<td></td>
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<td>9</td>
<td>HAVEN, Michael Head</td>
<td>Columbia</td>
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<td>10</td>
<td>BELIEVE IN MIRACLES, The Passadenas</td>
<td>RCA</td>
<td>Chrysalis</td>
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#### TOP 100 SINGLES

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<td>A&amp;M</td>
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Cyrus, Quincy Jones, *The Official Music Week Chart*. 1992 Edition. © 1992 by the Recording Industry Association of America. This chart is based on sales of singles and albums charted in the charts. Chart positions are updated weekly. This chart is published weekly. This chart is based on sales of singles and albums charted in the charts. Chart positions are updated weekly. This chart is published weekly.
Red Hot & Dance has unveiled a heavyweight line-up of club classics treated by the world's leading remixers for its new AIDS benefit album. Tracks such as a David Morales reworking of Sabrina Johnston's 'Peace' and Todd Terry's treatment of Sly Stone's 'Thank U' aim to create buzz in Black Market and Woolies alike.

Early interest in Joey Negro's remix of last year's monster cut, 'Gypsy Woman' by Crystal Waters, has already prompted Epic to plan a DJ promo. "It just proves the power of a good remix," says Red Hot & Dance producer Leigh Blake. The nine remixes are included alongside three new cuts by George Michael on the album, due out on July 7. Among the hottest are Sly & Robbie's remix of Madonna's 'Supernatural', a Nellee Hooper mix of 'Apparently Nothing' by The Young Disciples and Lisa Stansfield's 'Change' being given the Frankie Knuckles treatment.

On Friday (June 12) Channel Four is to screen the 90-minute TV special filmed at last year's Red Hot global dance party.

"With George's new tracks and all these slamming remixes we are going to be able to take this album to places we never dreamed of," says Blake. All proceeds will go to worldwide AIDS charities.

DANCE GRAMMY GETS THUMBS DOWN

The Grammys organisation has thrown out the idea of a new dance music award, leaving clubland's stars to compete against pop and R&B acts.

The decision that dance does not deserve recognition at the prestigious US show was made at a meeting in Palm Beach, Florida, on May 29. The awards will be held in February. Heather Gifford of the National Academy of Recording Arts and Sciences says: "The feeling was that dance records can still be considered in categories like pop, R&B and rap."

D-INFLUENCE

"It's difficult to think of another band who are as poised for success as d-influence," i-D magazine

"a tune for the nineties" Record Mirror

"awesome" Blues and Soul

"this is the best british record and the best british act i've heard in ages and ages and AGES!" Graeme Park (the hacienda)

"joy, joy, joy. At last it can be heard throughout the land" Mixmag

GREAT WHITE HOPES

The company responsible for Deep Heat and Thin Ice is moving into upfront compilations with a new series of white label based albums. Red Hot & White is to be released by Vital Sounds, a new street level label set up by Telstar.

The series is aimed at the club audience using white labels rather than chart hits, with promotion through radio and press instead of TV. Series co-ordinator is Mike Hall of Full Force Promotion. The first volume, due on June 15, include Messiah's 'Temple Of Dreams', Smart E's 'Sesame Street' and 'Rave Alert' by Praga Khan.

GOLD LOVER

"it's a tune for the nineties" Record Mirror

"awesome" Blues and Soul

"this is the best british record and the best british act i've heard in ages and ages and AGES!" Graeme Park (the hacienda)

"joy, joy, joy. At last it can be heard throughout the land" Mixmag

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RAVING FOR THE GREENS PARTY

Been cabbaged lately? For that is what rave music is all about, according to finger-on-the-pulse organ The Economist. Its recent probe of the rave phenomenon is sure to have set commuters everywhere grunting approval at its disapproving tone.

But are they really any the wiser? As well as saying that ravers love to work themselves into a frenzy "known in the trade as getting cabbaged," The Economist gives a despicable distortion of sampling. The sampler means lack of skills or advanced tone deafness "might even be an advantage," according to the article, whose anonymous writer claims he/she visited several raves. The article ends with the revelation that some record companies are taking the rave scene's quick turnover of stars to its logical conclusion by producing anonymous "white labels".

Do scams like this really go on? I think we should be told.

US TO

TAKE THE BITE OUT OF THE BIG APPLE . . . DON'T MISS OUT ON NEXT WEEK'S EXPANDED RECORD MIRROR WITH BONUS CIRCULATION IN NEW YORK CALL THE AD DEPARTMENT ON 071 620 3636

RAP PACK

There was a time when UK record companies couldn't get arrested with US rap. Even when music journalists fell in love with hip hop and television OD-ed on the imagery, the punters still wouldn't buy it.

But now that Arrested Development, the rural rap crew from Atlanta, Georgia, have touched down, all that seems to have changed.

Recent cover stories for Echoes and DJ followed prominent features in Hip Hop Connection, NME, The Face, I-D, Billboard and the all-important approval of reviewers in The Guardian, Independent and Observer.

On top of that, the single 'Tennessee' gained early Radio One playlisting, followed by the album, and Arrested Development scored their first TV showing on BBC2's Dance Energy House Party.

Everyone wants to run the story of their fresh and funky rhymes from the USA's rural south. But Cooltempo boss Ken Grunbaum is confident that his label's hip hop import will prove a lot more durable than their predecessors.

"In the past there have been plenty of rap albums that journalists love but nobody buys," he says. "This is not one of those."

The signs are right for 'Three Years, Five Months And Two Days In The Life of to do in '92 what PM Dawn did last summer and De La Soul pioneered before them.

With 'Tennessee' poised to enter Billboard's US Top 10, Cooltempo is hopeful of a Top Of The Pops appearance here. That would then build familiarity in time for a few UK shows in late June and a full tour planned for i. The crossover potential is enormous.

The question now is whether Arrested Development will simply pull clear of the hip hop nation or lead it into the promised land of mainstream sales.
A Way Of Life at Paradise, 1-5 Parkfield Street, N1. Saturdays 10pm-noon.

Capacity: PA/Special features

700/12K upstairs; 6K downstairs/special bottled beer £1; all-night cafe serves breakfast.

Door policy: Over 19; guest passes; body search.

Music policy: Upstairs — hardcore techno; downstairs — slower groove, a mix of garage and house. "The market was missing something for the older discerning crowd who like to party." — Lee King, The Bliss Organisation.

DJs: Regular DJs — Trevor Fung, Kenny Ken, Mickey Finn, Frankie Bones, Swanne-E, Richie Fingers, Tony Trax, Al McKenzie, Bunny, J M-Easy, New Class DJs.

Spinning: Eddie Flashin' Fowlkes 'Famous Last Words'; Robert Armani 'Night Train'; Equeitk 'Stylus Flight'; Trancesetters 'An Ambient Ecstasy'; Music And Arts 'Rockin' You'.

DJs' view: "The sound and layout of the club is perfect for soft techno and hard house." — Trevor Fung.

Promotions view: "I go every week — I think it's the best of all the clubs. It's one of those atmospheres where you turn round and cuddle the person next to you at 4am. It's always packed. If you get your music played there you'll do well." — Steve Holmes, Jack In The Box.

Average ticket price: £13 members; £15 non-members; £6 after 6am.

Nightlife 10

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<td>(1) DON'T YOU WANT ME — Felix (Hooj Choons)</td>
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<td>2</td>
<td>(5) LOVE FANTASY EP — Joey Negro (Ten)</td>
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<td>3</td>
<td>(2) SOME JUSTICE — Urban Shakedown (Urban Shakedown)</td>
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<td>NEW Gotta DELIRIOUS — Rep (Pleasure Garden)</td>
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<td>NEW REVIVAL — Martine Girault (Opaz)</td>
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<td>NEW STRONG ENOUGH — Lolita Holloway (Select)</td>
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<td>7</td>
<td>(6) HIGH — Hyper Go Go (Hooj Choons)</td>
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<td>8</td>
<td>NEW QUAD — Dica Man (Viva Tonal)</td>
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<td>9</td>
<td>(10) CLUB LONELY — Lil' Louis (Frr)</td>
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<td>10</td>
<td>HER DESIO — Latin Blood (Flying)</td>
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A guide to the most essential new club tunes as featured on 1FM's "Essential Selection". Featuring Ultra Naté

Released 8th June

Limited edition gatefold double 12" single

Production by Derrick May and Steve Hilogue
Mixes by The Moody Boys, Steve Hilogue, Thrash and Derrick May.

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5. **Zoom**
6. **Hooj Choons Perfects**
7. **Sony**
8. **Fledg'Em Infonet Go Beat**
9. **Rico's House**
10. **Little Indian**
11. **Arista**
12. **Arista**
13. **Arista**
14. **Rufus**
15. **Suburban Riot**
16. **Columbus**
17. **Cowboy**
18. **Little Nation**

**Shop Focus**

**Catch A Groove, 94 Dean Street, London W1 (70ft x 20ft).**

**Specialist areas:**
- US imports, garage, soul, funk
- Extensive range of soul, funk, hip hop and jazz CDs
- Carries large range of tickets plus many record label T-shirts
- Monthly industry rendezvous to preview new releases

**Manager's view:**
"We provide a wide range of upfront sounds and we are bringing soul back into the West End of London. All the DJs come in twice a week — we have pigeon holes for each one and facilities for them to play their records."
— Ricky Morrison, co-director.

**Distributor's view:**
"They're great to their customers — the atmosphere is cooking on Saturday afternoons. They're particularly strong on black music — garage, soul, swingbeat. Abbey Shah, who is a director of the shop, is one of the most knowledgeable guys in the business, a pleasure to deal with."
— Marc Lissner, Soul Trader.

**DJ's view:**
"I'm pro black music — swing, rap, garage, soulful sounds — rather than rave and they really promote it. They make sure they stock every CD which comes in from the US. They don't promote or plug bootlegs. They know everything: from labels to remixers to who's playing at Ministry of Sound that Wednesday. I want a shop I can keep faith with and I think they've got longevity."
— Trevor Nelson.

**Top 10 BF**

1. **CONTROLLING ME**
2. **I'LL BE THERE**
3. **YOU BRING ON THE BLUE ANGEL**
4. **SOS**
5. **CLOSER TO ME**
6. **I BELIEVE IN YOU**
7. **EVEN BETTER TH**
8. **I AM A HUNGRY**
9. **YOU BRING ON THE ANGEL**

**US To**

1. **JUMP**
2. **I'LL BE THERE**
3. **YOU BRING ON THE BLUE ANGEL**
4. **SOS**
5. **CLOSER TO ME**
6. **I BELIEVE IN YOU**
7. **EVEN BETTER TH**
8. **I AM A HUNGRY**

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**Charts courtesy Billboard, 12 June, 1993**

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- Pages 5 to 8 contain additional articles.
- Pages 9 to 12 contain additional photos.
- Pages 13 to 16 contain additional advertisements.
- Pages 17 to 20 contain additional illustrations.
- Pages 21 to 24 contain additional interviews.
- Pages 25 to 28 contain additional reviews.
- Pages 29 to 32 contain additional editorials.
- Pages 33 to 36 contain additional columns.
- Pages 37 to 40 contain additional features.
- Pages 41 to 44 contain additional columns.
- Pages 45 to 48 contain additional editorials.
- Pages 49 to 52 contain additional illustrations.
- Pages 53 to 56 contain additional photos.
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- Pages 77 to 80 contain additional features.
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- Pages 109 to 112 contain additional reviews.
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- Pages 121 to 124 contain additional illustrations.
- Pages 125 to 128 contain additional photos.
- Pages 129 to 132 contain additional advertisements.
- Pages 133 to 136 contain additional articles.
- Pages 137 to 140 contain additional interviews.
- Pages 141 to 144 contain additional reviews.
- Pages 145 to 148 contain additional columns.
- Pages 149 to 152 contain additional editorials.
**ANNOUNCEMENT**

'**Baby Got Back**

"(911am) Record SLAM-4T, via WEA"

The record that I've really looked forward to reviewing this week, her most commercial solo single ever. 'Juliet's incredibly infectious Crystal Waters-ish "La holi" chant, gospel choir and squeaking sax jiggled jumpy jolting contender is in its producer Danceboy Danny De's 118.6bpm Monster Club, 118.4-118.6bpm Don's Club, 0-118.5-118.6bpm on Studio 81, 118.6bpm Bongo Social, 118.6bpm Acapella, 118.6bpm La Dub (originally promoted alone as a massive 117.7bpm single-sided and chunkier riding 103.9bpm Drum & Bass Mix, hopefully a huge hit.

**SHOMARI**

'**If You Feel The Need**

"(US Mercury 778 785-1)"

Incredibly harmonized, mumbled and moaned by Tony Harris and Nnamdi, three soulfully agonized boys from Newark, this snappily jittering 104.4bpm jaggering is one of the hottest current two-steppers. 104.2bpm Radio Edit, 105.7bpm Instrumental, pure Acapella.

**BODY 2 BODY**

featuring Donell Rush & Chantay Savage

'**Let's Get Intimate**

"(US Records 10103)"

Created by Jamie Principle with help from the usual On-Point crew, this is a hypnotically repetitive girls and guy chanted hunching garage chugger in his clomping 103.9-104.8bpm Original Mix, spinner blippy 105.8bpm Jamie's Car- rev Mix and Principle Tone Track or a snappily striding tompon in Steve "Ski" Hurley's gospesyally wailed but otherwise secular, the first actually cannal 119.8bpm Silky Soul Mix, Eric Miller's颇具plotted 120.8bpm E-Smoove's Groom Mix, and Maurice's utterly warped 119.8bpm Maurice's Underground Mix. Do you get a certain deja vu?

**E-LUSTRIOSUS**

featuring Shine

'**On The Ragga Tip**

"(M.D.S. Records 005, via S.R.D.)"

More O' Same from Manchester's Eastern Bloc, not to be confused with the two: 92 Tones' Ski driven Mike (F.Rock) Kevin & Danny Roberts' Bennett created bigg nappening jiggled is reaped by the Family Foundation's Shing in 103-104bpm Full On Mix, Instrumental, 134.8bpm Drum Dub and Beat Tip. Too loud.

**PARTY à la MAZON**

'**If It Ain't PLZ ...**

"(Go For The Juggler JUG 0001)"

Brooklyn rappers Bigg and Fred plus our own DJ Pops pronounce it "P.L. Live" as they chat 'n scratch the racous vocals of 99-9.5-9.5-9.5-9.5-9.5-9.5-9.5-9.5-9.5-9.5-9.5-9.5-9.5-9.5-9.5-9.5. Bopping luncher, flipped by the bouncy bluesy rolling 95.1bpm "Bad Person" debut release of former 'Etonics' and Kiss FM rep rapper Sonia Poulton's own label.

MORE DJ DIRECTORY ON P8
# Record Mirror Club Chart

**Compiled by Alan Jones from a sample of over 500 DJ returns**

## Top 10

<table>
<thead>
<tr>
<th>#</th>
<th>Artist(s)</th>
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<td>Nobody Knows</td>
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<td>Roberta Flack</td>
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<td>10</td>
<td>John Lennon &amp; Yoko Ono</td>
<td>Imagine</td>
<td>Apple</td>
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## Full Chart

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<td>Virgin America</td>
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<td>Born To Run</td>
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<td>Apple</td>
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<td>15</td>
<td>Pat Benatar</td>
<td>Love Is A Battlefield</td>
<td>Epic</td>
<td>15</td>
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<td>16</td>
<td>Peter Gabriel</td>
<td>Don't Give Up</td>
<td>Virgin</td>
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<td>17</td>
<td>George Michael</td>
<td>Faith (acapella)</td>
<td>Epic</td>
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<td>18</td>
<td>John Lennon &amp; Yoko Ono</td>
<td>Imagine (acapella)</td>
<td>Apple</td>
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<tr>
<td>19</td>
<td>Jessica</td>
<td>You Don't Know How Lucky You Are</td>
<td>Epic</td>
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<td>Imagine (acapella)</td>
<td>Apple</td>
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<td>28</td>
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<td>You Don't Know How Lucky You Are</td>
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BOYZ II MEN - 'B让人 Your Heart Tonight' (Soul II Soul Remix, by SPID)
The hardcore pioneers' new EP quickly filled the vaults of this year's most anticipated Euro-REMIX fest. A cutting-edge track, this one's
chilled-out, sampled rhythm section
is anything but
predictable. The
result? A
nuanced,
organic
dance
track that
will
leave
you
wondering
what
the future
holds.

SUE ANN CABWELL - '7 Days, 7 Nights' (Vinyl Solution STORM 39F)

DEL THE FUNKY HOMOSAPIEN - 'Down' (Epic 66429)

NEW DECADE - 'Get The Message' (Out Of Romford Records ROCCO 002, via Virgin)

UBIK - '109' (Columbia Records ZOM0 01, via Peninsula)

The frequency
of this track
is
in the
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109
Hz,
which
is
considered
to
be
the
lowest
frequency
that
can
be
heard
by
the
human
ear.

NIKE PUBLIC - '1 Miss You' (Capitol Records 44-7322)

M.C. JUICE - 'Fresh In Me' (Remix) (Production House Special Reserve PNT 077, via 081-966 8870)

JEAN LEVI - 'Free Your Mind' (Strictly Rhythm SRHDD02)

PANDELLA - 'Pull Our Love Together' (US RCA 17873-62244-1)

A HOMEROY, A HIPPIE AND A FUNKO DREDD - 'Turbulence' (US RCA MCA12-54410)

TIKA PUENTE - 'Para Los Rumberos' (US Elektra 06-66262)

TLC - 'Ain't 2 Proud 2 Beg' (ADG0/Anita/LaFace 615 265)

TOP 10 BI

1. Controlling Me
2. I'll Be There
3. You Bring on the Rain
4. Blue Angel
5. My Baby
6. Sos
7. Close to You
8. No One's Gonna Love You
9. Angel

The following records are currently being played by radio stations:

US TO

1. Jump into the Night
2. I'll Be There
3. Under the Bridge
4. I Got Back
5. My Lovin' You're
6. Damn I Wish
7. Live and Learn
8. If You Asked Me
9. In the Closer
10. The Best Things
11. Tennessee
12. Achy Breaky Heart
13. Ain't No Love
14. Ain't No Love
15. Tears in Heaven
16. Just Take My Heart
17. Wishing On A Star

PHILIP LEO feat. C J Lewis 'Today'

F.L.M.C. JUICE 'Fresh In Me'

M.C. JUICE 'Fresh In Me'

JEAN LEVI - 'Free Your Mind'

END OF THE LINE
v i n y l

D S W I N G

"Love Times Love"
(Heaven DS 1000 UK). Out of the same camp who recently gave us D’Breeze’s 'I’ll Be There', this modern uptempo dancer features Lorna Harris and Danny Canaan. Harris's gospel vocals stand though she’s been influenced by the late Minnie Riperton. Funky bass held together with some melodic strings and flipped by a thunderous slab of disco funk to the tune of 'Searching'. Clever use of syndrums and Moog — this is '92 dance and street soul from north of Watford — tough tunes.

R A C H E L W A L L A C E

"Tell Me Why" (Suburban Base promo). On the A-side this is a typical 140+bpm Essex piano number, but the flip’s Acorn Arts mixes see Suburban Base silence their critics in tribal drum fashion. This is tribal trance house at its bongo best, perfectly representing the current trend in house music kicked off by G-A-D Dancers and the rest.

K I S S T H E S K Y

"Living For You" (US Motown). Masquerading as Kiss The Sky, Paul ‘Face’ Tenenbaum, Hardcastle and British soulstress, Jaki Graham have just landed a major label deal with Motown (outside the UK only so far). Already the album has been released in Japan, and soul jocks on the case are currently fighting each other over limited supplies of the incredibly good import, which includes this breezy, melodic swing cut. Hints of Hardcastle’s earlier sound can be found in the bass dominated, full bodied synth programming, but generally this is fresh soul at its best, with Jaki sounding fabulous.

E V E L Y N C H A M P A G N E K I N G

"Shame" (RCA promo). A club smash already on promo yet ludicrously not due for release until July 20. Evelyn’s record breaking 1978 12-inch seller is still in producer T-Life’s original jazz-funk sax squelched fluidly romping 132.5-135.5-134.9bpm. ‘Shame 77’ version coupled with Enzo Berotti’s much revamped now sax-less throbbing Italo house 0-126.8bpm ‘Shame 92’ remix, retaining just the husky wailing and some electric piano chords.

S H O M A R I

"If You Feel The Need" (US Mercury). This is one of so many exceptional swingbeat soul tracks that tend to get ignored by the UK division of the US major label to which they are signed. Shomari (meaning: to strive or be forceful, in Swahili) are three young guys from New Haven, Connecticut, on the Guy’Fell Kelly/Levert tip. They have a powerful lead singer who drives a superb melody over a slamming production that will command a full dancefloor at any tuned-in venue. There’s quality all the way, from a strong song with an irresistibly catchy arrangement to rich vocals that ooze soul. Watch swingbeat stamp its authority on the UK soul scene over the next few years.

D E E P J O Y

"Something Inside" (Kinetix UK). From the same band who had ‘Speak’ on a limited white label earlier this year comes this sax-led funky piano and a lazy drum kit bringing up the rear. The sleazy jazzy vocals are so infectious, and ideal for hot summer nights. It is a lovely laid back soul swayer with a mix from Opaz’s Ray Hayden and a monster eight-minute dub mix from the master Adrian Sherwood. The above mentioned ‘Speak’ completes this package which is too irresistible to pass by. Pure Sweat — Pure Joy!

Spin off to: Doctor Bob James, Ralph Tee, James Hamilton, Judge Jules.

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Fintribe are chuffed off with constantly fending off accusations that they are an industrial band. "We've no set style. Sometimes we sit down to write a pop song and it comes out completely ambient," says vocalist Davey Miller.

Their latest track, 'Forevergreen', is a stark electro number available in three limited edition 12-inch mixes: the energetic, housey Youth remix, Justin Robertson's funkier groove treatment and the dreamy, piano-driven Andy Weatherall version. Miller explains. "The track explores how Japan imagines the future and how the Japanese have used their money to develop technology, in contrast with America which has spent its money on arms."

Certainly the Edinburgh-based trio are not just studio boffins. Their musical career finances their multi-media, co-operative ventures under the name of the Finiflex Organisation. "We have a recording studio, a merchandising company and we're building a video studio. We're going to start our own label in September. You can't be in a pop band forever - you have to diversify." Sandra Dunkley

Sandra Dunkley

Carlene Davis

Carlene Davis is a rare phenomenon: she is a successful female dancehall reggae singer. Armed with her sweet voice, a song penned by one of Jamaica's premier songwriters, Mikey Bennett, and a hard-hitting backing track, she has succeeded where so many other would-be divas have failed.

Originally released last Christmas in Jamaica, 'Dial My Number' has been remixled by Dave Morales to produce a mellow summer groove which, thanks to guest toasting from Papa San, retains its rough edge. To add to the cocktail, Nottingham-based D-Fex, who had a UK reggae chart-topper last year with 'The Way You Love Me', has also remixled the track to provide the aptly-titled Heavier Bass Mix.

"Dancehall is very exciting and we need to promote the positive side," she says. "When a style is new, the negative side, that is the gun talk and the slackness (sexism) often shines. Even The Wailers in the early days were called rudeboys."

Kennedy Mensah
Juliette Jaimes

'We Got It All', Juliette Jaimes' sterling summer anthem, should be accompanied by a health warning - this track will seriously accelerate your pulse rate and leave you grinning like a Cheshire Cat. Upbeat and optimistic, an unashamed piano-tickled swipe at pop cross-over success, the single has been described as 'rave without the nasty bits', and is already winning friends. 'We were just having a bit of a laugh,' says Juliette, explaining the in-built smile factor. 'There's such a nice atmosphere down at the studio.'

The studio in question is that of the Band Of Gypsies, with whom Juliette recorded 'Take Me Higher' and 'Stand Up' last year. Juliette's career began in September, a soul group she started with her three brothers, who were signed to Ten in the Eighties and enjoyed a minor success with 'The Lover In Me'. As a forthcoming ballad and an album early next year, will attempt to show, Juliette's talents lie beyond sampled one-liners; she's got it all.

Davydd Chong

'Take Me Higher' is released by Pulse 8 on June 22.

Danny of PMA (Positive Mental Attitude) is a laidback and mysterious kind of fellow. In partnership with his brother Dave, this Jamaican-born south Londoner has come up with a track — ray, a rather good track — entitled 'One Moment Of Silence'. But this is one man who is playing his cards very close to his chest. Even the duo's surname is being kept a secret, 'like an undercover vibe'.

What we can reveal is that 'One Moment Of Silence' is a bright bouncing ball of ravey piano riffs, playful sax squeals and athletic breakbeats. Its flip, 'Natural Life', is moodier and has nothing to do with its new age namesakes. The single will surface on Slip N' Slide, the subsidiary of the label which says ONE MORE TIME for Blake Baxter

Davydd Chong

The 34-year-old growling grunge-merchant had his musical illusions shattered by the arrival of the first obscure Chicago anthems. He graduated from the gruelling pub rock circuit to arm-waving raving almost overnight. 'I just decided this was so much more exciting. And the good thing is that dance music has developed so now people can add their own unique twist to it.'

Martin Pearson
IT NEVER RAINS but it pours, especially at Flying Records' store in London's Kensington Market where, just as most of us were still nursing our sunburn, the basement was flooded by last weekend's freak downpour. The water damaged hundreds of records and miserable punters were turned away while staff bailed out... But there are sunny smiles at Cooltempo, the label that has just signed ex-Massive Attack vocalist and writer Shara Nelson... The same label is equally excited about the results of Prince's collaboration with Monie Love... After about a year being touted around various labels, including Talkin Loud, Martine Girault's 'Revival' is finally out and doing it on her manager's own label... Still on a soul vibe, 'Doctor' Bob Jones has had a hit with the launch of his new label after MCA blocked his use of the SOUL name, claiming they got there first with the badge used on Aaron Hall's releases. But never fear, the Doctor will be back... Circa recently despatched a mail-out which included a personal note from Frankie Knuckles to all its jocks. "I hope I can continue to bring you the kind of music that will live on in your hearts long after the disco lights have gone out," he writes. Now wipe your eyes and...

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CHARTS PLUS is a Music Week Publication

US TO UK

1 JUMP, Kris Kross
2 I'LL BE THERE, Mj
3 UNDER THE BRIDGE
4 BABY GOT BACK
5 MY LOVE'S GONE
6 DAMN! I'M HIGH!
7 LIVE AND LEARN
8 IF YOU ASK ME
9 IN THE CLOSET
10 THE BEST THINGS IN LIFE COME PACKAGED IN TUPPERS
11 TENNESSEE, Junie
12 ACHY BREAKY HEART
13 HOLD ON MY HEART
14 I'M NOT YOUR RPID 2
15 TRAP IN MY HEART
16 JUST TAKE MY HEART
17 WASHING ON A STAR
18 SLOW MOTION, Mj
19 JUST ANOTHER DAY, Jon Secada
20 SAVE THE BEST FOR LAST, Vanessa Williams
21 YOU DON'T KNOW ME, Wilson Phillips
22 BOHEMIAN RHAPSODY, Queen
23 I COULD HAVE BEEN YOUR MILLIONAIRE, Whitney
24 THOUGHT IT WAS OVER, Brian Adams
25 I WILL REMEMBER YOU, Amy Grant

CHARTS PLUS 1992 subscriptions available at 1991 prices, best selling artists year to date...
TOP 30 MUSIC VIDEO

THE OFFICIAL music week CHART

1. ZZ TOP: Greatest Hits
   Completion/33min
   WMV
   7599382993

2. QUEEN: At Wembley
   Live/hr 12min
   PMI
   MVP 99 1259 3

3. MICHAEL BOLTON: Michael Ball
   Polygram Video
   Completion/16min
   491222

4. PHIL COLLINS: ... But Seriously...
   Virgin
   VOD 0110

5. CHER: Extravagana - Live
   BMG Video
   791 224

6. QUEEN: We Will Rock You
   Live/hr 30min
   Music Club
   MC 302

7. MADNESS: Divine Madness
   Completion/hr 28min
   PolyGram
   Compilation/31min
   VOD 0110

8. CHER: Extravagana - Live
   BMG Video
   791 224

9. QUEEN: Greatest Hits II
   PolyGram
   Completion/hr 28min
   Compilations/3min
   491222

10. SIMPLY RED: Live!
    Completion/hr 28min
    Virgin
    VOD 0110

11. QUEEN: Box Of Flix
    Completion/hr 28min
    PolyGram
    MVN 99 1347 3

12. LISA STANSFIELD: Real Life
    Completion/hr 28min
    BMG Video
    791 226

13. CLIFF RICHARD: Video Connection
    Music Club
    Compilation/hr 28min
    MVN 99 1347 3

14. RIDE: Brixton
    Live/hr 12min
    Virgin
    VOD 0110

15. MADONNA: The Immaculate Collection
    Completion/hr 16min
    WMV
    7999382143

16. LUCIANO PAVAROTTI: In Hyde Park PolyGram Vid
    Completion/hr 16min
    0111503

17. QUEEN: Greatest Flix II
    Completion/hr 3min
    PolyGram
    Compilation/53min
    9910112

18. WET WET WET: High On The Happy...
    PolyGram Vid
    Completion/hr 3min
    0109463

19. BEAUTIFUL SOUTH: Pumpkin
    PolyGram Video
    Completion/hr 3min
    0109463

20. DANIEL O'DONNELL: An Evening With
    Ritz
    Completion/hr 3min
    RITZ 008

21. QUEEN: Rare Live
    Completion/hr 3min
    PolyGram
    Compilation/3min
    1189 3

22. EXTREME: Photогraffiti
    PolyGram/A&M
    Completion/hr 3min
    0099 793

23. JAMES LAST: Berlin Concert
    PolyGram/Channel 5
    Completion/hr 3min
    CPV 01752

24. MARKY MARK: Music For The People
    PolyGram
    Completion/hr 3min
    BMV 99 1324 3

25. JASON DONOVAN: Joseph Mega-Remix
    PolyGram Video
    Compilation/hr 3min
    096 224

26. MADNESS: Complete Madness
    PolyGram Video
    Compilation/hr 3min
    037 960

27. NATALIE COLE: Unforgettable Concert
    WMV
    Completion/hr 3min
    096 160 31

28. PRINCE: Sign 'O' The Times
    Live/hr 12min
    038 960

29. JIMMY SOMERVILLE: The Videos 84/90
    PolyGram Vid
    Compilation/hr 16min
    060 224

30. MADONNA: The Immaculate Collection
    Completion/hr 16min
    WMV
    7999382143

TOP 15 VIDEO

1. THE LOVERS' GUIDE 2
   Special Interest/hr 20min
   Pickwick
   LV 004

2. LEEDS UTD: Official '91/'92 Season
   Sport/hr 1hr 20min
   Brayworld
   STV 2144

3. CHER: Extravagana - Live
   Special Interest/hr 20min
   PolyGram Video
   2578-50

4. THE LITTLE MERMAID
   Children/hr 1hr 10min
   Walt Disney
   DD 99 1324

5. ALIENS
   Sci-Fi/hr 34min
   FoxVideo
   180 50

6. THE RESCUERS DOWN UNDER
   Children/hr 1hr 17min
   Walt Disney
   DD 99 1324

7. THE SILENCE OF THE LAMBS
   Drama/hr 1hr 17min
   Columbia Tristar
   CVR 22819

8. THE DOORS
   Drama/hr 14min
   Guild
   GLD 51142

9. ROBIN HOOD - PRINCE OF THIEVES
   Warner HV
   Adventure/hr 17min
   PES 22020

10. ZZ TOP: Greatest Hits
    Music/hr 1hr
    PolyGram
    7999382993

11. QUEEN: Live At Wembley
    Music/hr 1hr
    PolyGram
    Compilation/hr
    991259 3

12. MICHAEL BOLTON: Michael Ball
    PolyGram Video
    Music/hr 45min
    0849943

13. GHOST
    Drama/hr 1hr
    CIC
    VH 2495

14. RED DWARF II: Kryten
    BBC
    Animation/hr 30min
    BBCC 47149

15. CHELSEA: Official ’91/’92 Season
    Sport/hr
    Teletext
    TVE 4932

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## TOP 20 COMPILATIONS

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist/Producer</th>
<th>Label/Cassette (Distributor)</th>
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## ARTISTS A-Z

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*Note: CDLP refers to the catalog number for each compilation.*
TOP 40 CLASSICAL ALBUMS

1. PAVAROTTI IN HYDE PARK
2. TAVARES - SONGS FROM A NEW WORLD
3. VIOLIN: FOUR SEASONS
4. THE ESSENTIAL MOZART
5. GORBACH: A SAPPHIRE AT THE MOVIES
6. VIOLIN: CONCERTO IN D MINOR, OP 35
7. MENDELSSOHN/BRUCH/SCHUBERT
8. GALA LIBREX
9. PUCCINI: LA BOHEME (EXCERPTS)
10. BEETHOVEN: MISSA SOLEMNIS

DISTRIBUTION: INDIE SINGLES

1. DON'T LET ME BE MISUNDERSTOOD
2. I'M GONNA BE STRONG
3. COME HOME TO ME
4. I'M NOT THE ONE
5. DON'T GIVE UP
6. I'M NOT THE ONE

DISTRIBUTION: INDIE ALBUMS

1. NOVEMBER 1
2. BEAUTY AND THE BEAST
3. EAT
4. THE BEST OF THE POGUES
5. SHEET MUSIC
6. ENUF 1000
7. SOUL OF THE WOOD
8. BARE CHIMES
9. THE NEVER NEVER
10. I DON'T CARE

COUNTRY ALBUMS

1. THE ESSENTIAL JOHN DENVER
2. THE ESSENTIAL JOHN DENVER
3. THE ESSENTIAL JOHN DENVER
4. THE ESSENTIAL JOHN DENVER

FOLK/ROUTES

1. SHEPHERD MOONS
2. DURHAM
3. NO FRONTIERS
4. WOODMARK
5. THE KANSAS TRAVELER
6. THE BEST OF THE BOYS
7. THIS IS ROCK AND ROLL!
8. THE CHRISTY MOORE COLLECTION
9. THE MIGHTY GIPSIES
10. THE ESSENTIAL JOHN DENVER

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TOP 10 ALBUMS

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Union tie-ins lead labels to play ball

Mike & The Mechanics singer Paul Young would be the first to admit he’s not quite in the Michael Jackson league. Yet his new single is poised to gather 45 minutes of prime television airtime in just over three weeks. Jackson’s Remember The Time video could only manage 42.01 minutes in five weeks earlier this year.

You Are The Number One by Union, featuring Paul Young, will promote ITV’s European Football Championship coverage, appearing in previews, titles and reviews — a perfect marketing opportunity for Zomba which is releasing the single.

And if previous sporting anthems are anything to go by, sales should be healthy. Pavrotti’s Nessun Dorma shifted 500,000 units in the UK taking the opera singer to number one for four weeks and Kiri Te Kanawa’s rugby world cup contribution, World In Union, went platinum.

However, despite the obvious rewards, publishers and record companies are surprisingly sluggish when it comes to linking up with such sporting events to sell records.

Rick Blaskey, director of Music & Media which created both the Paul Young and Kiri Te Kanawa songs, observes: “Record companies are thrilled when they get two minutes on the Chart Show or Top Of The Pops, but there’s so much more airtime out there.”

The Olympics is one event at least which appears to have caught the industry’s imagination. As well as the Caballe/Mercury BBC theme tune, two operatic titles are to be released: RCA’s Barcelona Games Medley LP and the Polydor/Really Useful single Amigos Para Siempre, written by Andrew Lloyd Webber and performed by Jose Carreras and Sarah Brightman.

Steve Hill, promotions manager of business development at EMI Music Publishing, reckons the music industry is beginning to discover that companies accompanying events on TV are, to all intents and purposes, pluggable. Hill says EMI approached the BBC to use Barbara — a suggestion the broadcaster accepted.

“The market is open,” says Hill. “Ever since Nessun Dorma became associated with the soccer world cup, publishers have been looking at major events.”

And George McManners, marketing executive at Polydor, which is releasing Barcelona on July 26, is optimistic that the TV exposure will broaden the single’s appeal.

David Wood, ITV Sport programme director, says that last year’s rugby world cup marked the first time the network had looked to music to promote sports coverage. Wood believes that original, rather than off-the-shelf music, is more effective. According to Rick Blaskey, creating music for an event leaves little to chance: World In Union was an operatic tune to appeal to its predominantly ABC1 audience, while You Are The Number One is a rock track because soccer attracts “the people”.

Simon Platt, manager of Standard Music, says the success of World in Union will encourage more collaborations. “TV companies have woken up to the fact that themes like Back Home are no longer applicable to sports coverage and labels appreciate that to get their tune played twice a night, three times a week is great exposure,” he explains.

Although Steve Hill admits the revenue from TV coverage of events is not as high as the sums generated from music in commercials — TV companies pay MCPS,PRS and PPL payments under a yearly “blanket” agreement rather than by project — he says publishers can “make a lot” on performance and mechanical income on single releases.

The public have demonstrated that they’re willing to buy product linked with TV events. It’s now up to the music industry to seize the opportunity.

Paula McGinley
The music industry has an abundance of flamboyant executives, often possessed of more glitz than their labels' stars. Then there are those no less influential figures who, in the Great Pools Coupon of Life, choose to tick the No Publicity box. Paula McGinley highlights seven modest men of abundant ability.

The music industry is not renowned for its shrinking violets. Bankers, brokers and accountants may labour under a dour, besuited image, but some music business executives come close to outshining the stars.

During his tenure at the Brit Awards, Jonathan King's profile easily matched that of the massed glitteratti, and promoter Harvey Goldsmith felt so at home with the Live Aid line-up that he joined them on stage for the finale.

PolyGram chairman and chief executive Maurice Oberstein has assured himself a place in the annals of music business eccentrics with his wardrobe of raffish head-gear, while Factory Communications chairman Anthony Wilson rivals Bob Monkhouse as TV's maestro quiz master.

According to John Giddings, managing director of agency Solo, the music industry is a breeding ground for show-offs. "You have to have a bit of an ego in this business," he says. "It's a glamour industry like fashion or motor racing."

But not everyone in the industry feels the urge to don fancy dress and abseil into meetings. Indeed many top staff are almost reclusive, preferring others within the company to handle the public role.

Shunning the limelight, however, has not hampered their distinguished careers and they are no less influential than their more exuberant compatriots.

Mute Records managing director Daniel Miller is at the helm of one of the UK's most successful independent record companies, yet few outside the independent sector even know what he looks like.

"Daniel would be like a fish out of water at the Brits," observes Steve Mason, chairman of Pinnacle Records. "You couldn't even get him to a sales conference."

Maintaining a low profile is not necessarily a pointed rejection of the music industry, it's often more a reflection of character. "I don't really like being with people whether they're in the music industry or not," explains Ivo Watts-Russell, the aloof managing director of 4AD. "I'm a fairly private person."

Richard Branson, never one to shy away from publicity, believes a balance of personalities best suits the music industry. "It is show business and the industry benefits from characters, but you need quieter people to offset them," he states.

The seven names featured opposite may be a publicist's worst nightmare, but their standing in the industry remains impressive despite their unwillingness to court attention.
Tony Russell
senior partner, Russells

Tony Russell’s reputation as a tough negotiator and fearless litigator has earned him generous plaudits. Warner UK chairman Rob Dickins talks of the “immense respect” for him in the industry, and Jazz Summers, MD of Big Life, adds: “Tony has wit, charm and he’s incredibly tough, qualities that make a very able negotiator.” Russell completed his articles in Sherrards, rising to partner in 1971 and leaving the firm three years later to set up on his own. Initially, he had planned to form a practice with Paul Russell, but the latter was lured to CBS Records.

Russells is celebrated in legal circles for its legendary courtroom battles, representing Holly Johnson against ZTT, Sony in the Hit Factory case against George Michael in last year’s Megamix copyrighting confrontation.

Ken Berry
CEO and MD, Virgin Music Group

EMI, then it’s Ken Berry, says Richard Branson. “Ken is a critical cog in the wheel as to the future success of the company,” Branson says. One of the first to join Virgin Records in 1972, Berry became a director in 1976 and made up the core triumvirate along with Branson and Simon Draper. He was instrumental in setting up Virgin’s international operations and the group’s worldwide record and publishing companies and recording studios now report directly to him.

Branson credits Berry for keeping some of his boss’s more unrealistic ideas—a press plant being one—in check. “Without Ken, Virgin would not have existed,” says Branson. “He’s the best managing director I’ve come across in any business.”

A tough deal maker—he says when he means it—one lawyer— Berry, 46, is also admired for his keen interest in creative decisions. Robert Lees-Tremayne, manager of The Rolling Stones, describes Berry as an “outstanding” industry figure.

Tony Smith
chairman, Hit & Run Music

Tony Smith is not someone to triffl with. His no-nonsense approach and refusal to countenance hyperbole are legendary. Jon Webbur, international director of Virgin Records, admits Smith’s unctous eye for detail “scars the shit” out of him.

“Tony will want to know what’s happening in somewhere like Czechoslovakia and that’s probably the one place I hadn’t considered,” he says. “But I’d rather deal with someone who keeps you on my toes than an ineffectual manager.”

Smith, 47, started out as a promoter, working with his father, John, who made his name staging swing bands and later The Beatles and The Rolling Stones. In 1973 Smith junior left to manage Genesis and three years later became their publisher, setting up Hit & Run.

In addition to Genesis, Phil Collins and Mike And The Mechanics, the company now publishes Julian Lennon, Right Said Fred—singer Fred Fairhurst praises Smith as “a regular bloke”—and BA Robertson.

“Tony is one of the rare breed of managers who give their all for their artists,” says John Biddulph, manager-director of agency Solo: “He’s hard but fair and has a great sense of humour.”

Daniel Miller
managing director, Mute Records

Few managing directors are more at home behind a mixing desk than in a marketing meeting. But Daniel Miller’s lengthy list of production and remix credits testify to his wide-ranging skills.

According to Anthony Boggiano, manager of Improv Carpets, Miller’s contributions in the control room are invaluable. “Daniel is very talented and makes great mixes,” he says.

Mute Records was born out of Miller’s creative leanings. Based for a short time at Rough Trade, Miller formed Mute to release T.V.O.D. by The Normal, uncharacteristically joining them on stage in the guise of Robert Rental—in 1978.

Over the next 14 years Mute moved into a pioneer of electronic pop with Depeche Mode, Yazoo and Eurythmics, while later signings included The Birthday Party, Labab, Nitzer Ebb and Improv Carpets. Described by his peers as shy, Miller has never been one to stand still. Steve Mason, chairman of Pinnacle Records, praises Miller’s “integrity and moral standards.” And Dan Silver of Valve Added Talent, adds: “Daniel inspires commitment.”

Roger Ames
MD, London Records

It is for his A&R qualities that Roger Ames has gained the respect of every international, credits Ames as the first person at EMI to put black and dance music—notably Peter Tosh—on the agenda in the Seventies. And Ames’s foresight shows no signs of waning. London is an A&R-led company and Roger is an A&R driven managing director,” says Pete Tong, A&R director for F.R.I. “He is one of the few record men to learn from.

Trained bon Ames started out as EMI’s head of international marketing before moving over to A&R. He later became A&R man at PhonoGRAM and then switched to the A&R department for the fledgling London label. “I don’t think I’ve met anyone who understands the record industry like Roger,” comments Warner UK chairman John Proctor. “His skill lies not only in A&R, but in driving a business.” By 1983 Ames was installed as London’s first MD when Polygram set it up as an autonomous company and now presides over a roster which includes Fine Young Cannibals. And more recent signings Sister Sledge, Buffalo Horn, Hot House Flowers, and Faith No More.

“Roger is immensely loyal, extremely shrewd and funny,” says Colin Ball, general manager of London. “He’s also got a great taste in music and is a dynamic leader.”
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Remember where you heard it:
And most of what we heard this week was to do with Virgin . . . Mark Williams is said to be discussing the possibility of another role within the EMI group. What's the betting on Bramley Road . . . Former Circa marketing chief David Steele asks us to pass on his thanks to those who have offered their best wishes and even more thanks to those offering interviews. He can be reached on 0734 694478 . . . The move of Circa to Virgin HQ could mean the end for Virgin's historic Vernon Yard office where it all began 18 years ago . . . The wind was taken out of Richard Branson's sails at the opening of Virgin's newest megastore in Vienna, and it wasn't only because of redundancies back home. Thanks to an over-eager mayor, shoppers were allowed across the threshold before the "spectacular" surprise opening stunt could take place. It didn't affect local buying power, however: the shop took more than £50,000 in the first afternoon . . . They should have moved into Kensal House by this morning (Monday). Because of Saturday's market at Portobello Road, all the packing had to be done on Friday night and Sunday . . . What an ironic world, EMI publishing boss Peter Reichardt says the only non-EMI person he could single out for MW's prize for longest drive with a hefty strike of 287 yards.

The CMCS Group of print companies scooped first prize at the second annual Nordhoff Robbins Music Therapy golf day held at Kingswood in Surrey. The well-matched team comprises Music For Pleasure general manager Roger Woodhead (left), Sony Music Entertainment Creative Services manager Dave Mustoe (right) and captain CMCS chairman John Hetsey-Walker (centre). Just for the record Dean Mason of Sony Music Entertainment Creative Services manager Dave Mustoe (right) and captain CMCS chairman John Hetsey-Walker (centre). Just for the record Dean Mason of Sony

Thunder's manager Malcolm McKinnon celebrates in unusual fashion as he leads his boys to a cricketers' victory over EMI Records' team led by Mike Andrews, Gareth Hopkins, Keith Staton, Steve Davis and Peter Robinson. The rock lads emerged winners with figures of 202 all out, at Etham, South London, as EMI replied with 180 all out, although information technology manager Paul Dickson hit a century with 106.

was . . . yup, Steve Lewis as the industry's best MD . . . For the record, Reichardt says he plans to integrate fully Virgin's copyrights within EMI for corporate market share allocations. The new catalogue of 25,000 songs will probably be called "something like Virgin EMI" for legal reasons . . . Elsewhere Lucian Grainge's Wild Card label is sitting pretty with hot soul signing Nu Colours. Spotted in the industry crowd paying respects at the group's first full show last week were Stevie Wonder and Sinead O'Connor . . . Stevie was in town for a couple of blistering though sadly not sold out dates. One wideboy was heard declaring, "I haven't sold a thing. I suppose I must be one of those £1,000-a-night touts" . . . Last week's APRS show cast doubt on the ability of Minister of Fun David Mellor to get to grips with the pop business. While being shown around a mock-up of the Abbey Road studio where Sergeant Pepper was recorded he was asked his favourite track off the LP. "Submarine" he stammered. Surprising that, since it isn't even on the album . . . A year after the Rough Trade escrow account fiasco started at least one label is considering legal action to recover its cash . . . Ticket of the week was undoubtedly U2 at Earls Court. Hundreds were locked outside the full house. Highlight of the week was undoubtedly U2 at Earls Court. Hundreds were locked outside the full house. Highlight of the week was undoubtedly U2 at Earls Court. Hundreds were locked outside the full house.

The MPA is hot news in Northern Ireland at the moment where it has taken the Royal Ulster Constabulary to task for photocopying sheet music for its male voice choir . . . It was strange enough to see fledgling Polydor songstress Roman performing on the Hammersmith Odeon stage on Wednesday, but it was even stranger to see her audience up there with her. The whole platform was turned into a "club" for the evening, while the stalls remained eerily empty . . . Clearly insufficiently occupied by MCA's move to 139 Piccadilly over the weekend, deputy MD Jeff Golembio has announced his imminent marriage to Gillian Marks.
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