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Rights rivals in peace bid

An 11th-hour settlement between the PPL and Association of Independent Radio Companies is emerging days before the start of the two groups' historic tribunal battle. The possible deal in place of the lengthy Copyright Tribunal hearing, due to start on June 29, mirrors the run-up to the MCPS-BPI tribunal last September. Failure to reach agreement on that occasion led

to a three-week hearing costing more than £5m. The PPL is understood to be considering an AIRC offer. One senior PPL source confirms, "There is strong reason to believe a settlement will be reached." Capital Radio chairman Richard Eyre, regarded as a moderating force in the radio body, denies that he has already tabled an offer. But he

says, "I hope very much we won't get to the tribunal stage at all. We should be masters of our own destiny." PPL board member and PolyGram UK chairman Maurice Oberstein adds, "I share with him the same hope." Despite indications that a settlement is close, AIRC director Brian West says, "The two sides are poles apart.

There is always room to talk but it would take a very significant move by the PPL for us to consider a settlement." If the case does come before the tribunal it is likely to run for a month. Among the witnesses due to be cross-examined by the AIRC are: PPL chairman John Brooks; PPL managing director John Love; IFPI president David Fine; EMI UK ceo Rup-

ert Perry; Sony Music UK chairman Paul Russell; and Beggars Banquet MD Martin Mills. AIRC witnesses appearing include: AIRC chairman Stuart Francis; AIRC director Brian West and copyright committee chairman James Gordon; Clarion Media Europe's Charles Levison; consultant Barlo Beckerleg; and economist Jeremy Hardie.

MCPS boss axes Lowde

MCPS company secretary Keith Lowde has been sacked after 14 years following "disagreements" with chief executive Frans de Wit. The society, owned by the Music Publishers Association, is reeling from the news which was announced to staff on Wednesday. In a statement, de Wit told them: "There were differences of opinion between Keith and myself which have proved to be irreconcilable." It is understood that de Wit, who was unavailable for comment, took the decision to dismiss Lowde with the backing of the MCPS board.



Lowde: shock dismissal

An MCPS director told MW, "The board has appointed a chief executive because we want change. We don't want things run in the way they have been for the last 14 years." A member of staff says, "Keith did nothing wrong. He was quite a bristly character but was also one of the best business brains we had." Lowde, who was not available for comment, joined MCPS as company secretary and financial controller in 1978. He co-ordinated its tribunal battle with the BPI last year, after dropping his role as financial controller in July.

Labour backs off CD debate

The Labour Party is bidding to retain the support of the music industry by calling for government action to protect copyrights and boost exports. The move comes as the party appears to be cooling its drive to launch a cheaper CDs campaign. A press launch for the push scheduled for last week

was postponed. The climbdown follows a meeting last week between BMG chairman John Preston, Labour's consumer spokesman Nigel Griffiths and trade and industry spokesman Gordon Brown. Preston voiced industry concerns over the proposed campaign.

UK 'academy' set to roll

The UK music industry is to receive its own "academy" modelled on the US body which selects the winners of the Oscar film awards. The plan, to be unveiled this week, is the brainchild of Steve Smith, the man who brought Tower Records to the UK eight years ago. The Academy of Recording Arts and Sciences already has a board of governors which includes China Records chairman Derek Green, lawyer John Kennedy, Radio Three controller Nicholas Kenyon, Bard chairman Brian McLaughlin and EMI Music



MD Peter Reichardt. The aim of the non-profit-making body will be to elect members to a British Music Hall Of Fame tourist attraction

due to open next June in London's Piccadilly Circus. The academy board will oversee the donation of a quarter of the profits to charities including Nordoff-Robbins Music Therapy and the BPI's Brit Trust. Smith will open up free membership of the academy to anyone with 10 years industry experience or involvement in three albums "of note" at an official launch this week. The deadline for the first Hall of Fame votes is August 9. The membership faxline is: 071-731 5307.

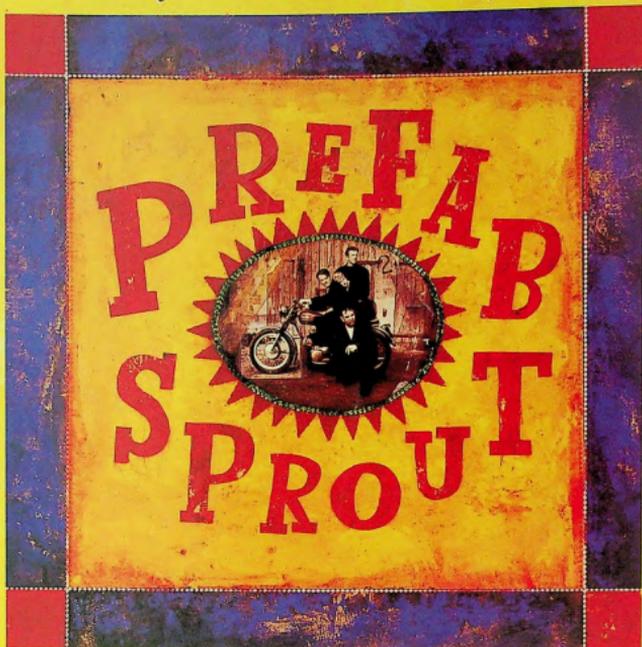
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Sgt Pepper ignites new Beatlemania

The Beatles' Sgt Pepper album has marked its 25th anniversary by leading an invasion of the group's back catalogue into the Top 75.

Following London Weekend Television's South Bank Show special on the ground breaking album, mid-week sales would have given it a number four entry in the charts.

And earlier Beatles Albums,

A Hard Day's Night and Help! are both expected to chart this week following the TV screening of the films of the same titles.

Paul McCartney's 50th birthday also prompted widespread editorial coverage of the Beatles and Beatles related product last week.

Barry McCann, EMI's general manager of strategic marketing, says, "Although radio



celebrated the Pepper anniversary on the day — June 1 — it was the delayed TV programme two weeks later that had the greater effect."

EMI followed up last Sunday's TV programme with some press ads, though McCann says the sympathetic editorial coverage meant there was little need to mount a large advertising campaign.



I must be a dull chore for venues to fill in song logs for the PRS, but those who can't be bothered to do it are denying some writers valuable income.

The PRS may yet decide not to take action against the offenders, but it's good to see it showing its teeth now it has to spend an extra £500,000 a year on its improved system.

When PRS checks pop on the mat they are no longer the happy surprise they may once have been. To songwriters, they are crucial income, worth fighting for.

Those venues which fail to recognise the importance of their PRS fees being distributed to their rightful owners must be brought into line. Maybe they'll get the message without the need for legal action.

On both sides of the Atlantic, censorship is showing its ugly great nose back into the record industry. Over in New York, the New Music Seminar is buzzing with talk of the police backlash against the Ice-T song Cop Killer.

In the UK, HM Customs have dragged up a nineteenth century act to try to halt the importation of an album by a Swedish death metal act.

It's easy to see how offence could be caused by all the records in question, but the industry must stand firm against such attempts to single it out for action when far from squeaky-clean films, TV programmes and books pass by virtually un-noticed. The people at Plastic Head can't see what all the fuss is about: the offending lyrics have no basis in reality, they say.

Let's hope it is down to no more than a couple of overzealous customs officers, and not the start of another NWA-style censorship battle.

Steve Redmond

● Steve Redmond is on holiday

Ice-T attacks censorship as NMS kicks off

A threatened ban on the release of all Time Warner product in the US dominated the opening of the New Music Seminar in New York on Thursday, writes Steve Redmond.

Police have called for the boycott of all Time Warner product, including the new blockbuster movie Batman Returns, in protest at Warner Music's release of the Ice-T song, Cop Killer.

The song includes the lyrics "Die, Die, Die, Pig, Die/Fuck the police... I'm a nutha/fucker copkiller".

Ice-T used his keynote speech at the opening session of the NMS on Thursday to make a rousing attack on what he described as censorship. He received overwhelming support from the NMS delegates. The London-based Cop Killer is taken, Body Count, was released in the UK in April.

Four more jobs go as Virgin trims down retail

Virgin Retail Europe has laid off four staff in a restructuring of its London-based marketing services department.

European marketing manager Ruth Kemp, European interior designer Vicky Powell and two administrative staff were laid off last Monday (June 1). Max Archibald, the department's only remaining member, will continue to oversee its activities, reporting to European operations director Charles McIntyre.

A Virgin spokesperson says the redundancies are part of a drive to allow each of the company's five European megastores to develop their own full-time marketing departments. Virgin Retail Europe managing director, Alastair Kerr was unavailable for comment.

U2 underpin new era for PolyGram

PolyGram's signing of U2 to a £10m publishing deal for the world outside the UK, Eire and Japan marks the beginning of a new strategy for the company.

The Philips-controlled major, which has historically avoided big money signings, is expected to announce a publishing deal today with another first division act (see page 22). PolyGram International Music Publishing chief executive David Hockman, who put together the U2 deal, says: "This really is a very significant deal for PolyGram. Hitherto, we have focused our resources on catalogue acquisition and talent development."

It is understood that the deal was sealed several weeks ago, but that U2 had to finalise details with its current publisher Warner Chappell, whose agreement runs out at the end of the year.

The new deal, which begins on January 1 1993 and expires after U2's next three albums, covers all the songs the band has ever written. It extends a worldwide union with PolyGram: the band's Blue Mountain publishing company is ad-



Signing on: (back row from left) Adam Clayton (U2), Paul McGuinness (U2's manager), David Hockman (PolyGram) with U2's The Edge and Bono front row

ministered by PolyGram in the UK and they record for the PolyGram-owned Island Records worldwide.

Hockman refuses to confirm the value of the deal, which is estimated at a world record £10m, but says it is not a bid to buy market share. "It will pay for itself," he says.

U2 manager Paul McGuinness says: "For someone who has just paid out a lot

of money, David is very pleased. I'm glad he is, because we are too."

McGuinness believes PolyGram's fully computerised system — set up when it returned to publishing in October 1986 — has made it exceptionally efficient. PolyGram formed the new company after selling the Chappell and Inter-song divisions to Warner in 1984.

New charts face more delays

Decisions on both the new independent chart and the breakers chart were deferred by the Chart Supervisory Committee last week to allow further investigation.

Bogart Hanquist, managing director Martin Mills says the indie chart has been allowed another three weeks of tests to be sure of getting the final format right.

After the chart supervisory committee settled on an indie-

distributed chart with a genre overlay last month, the first set of tests produced an overtly "rock oriented" table.

The committee ordered a further three weeks of tests to allow ERA researchers to try out a broader definition.

But the resulting chart was too close to the old distribution-based format, says Mills, and further tests are now underway. "I don't think it's going to take more than a

couple of weeks at the most," he adds.

Hitches over the breakers chart are no real resolution, however. Retailers' concerns over stocking problems are still being discussed by dealers organisation Bard and the BPI. The future of the breakers chart, a rundown of clumbers from outside the Top 40, will be discussed at the next CSC meeting on July 22.



Having survived as a professional writer for more years than I care to admit, I was extremely surprised to hear the PRS is considering a plan to introduce an annual fee for its songwriter members.

I have always supposed the PRS to be a non-profit organisation which exists for the benefit of its members (both publishers and writers).

Its job should be to collect money from broadcasters and others and pay it to us — not for us to pay it.

Obviously the number of staff required to perform this task is considerable, but then so are the administration costs already incurred. Presumably all these costs are recovered "off the top" of members' income and, therefore, high-earning members are contributing more than those who are less fortunate.

That's fine by me, but if Paul McCartney of Soho Square was required to pay the same annual fee as Eric Posner of Stratford East, most writers would see it as the unsuccessful writers subsidising the successful rather than the reverse, as claimed by Michael Freedgold.

We at BASCA are constantly being made aware of our members' problems with incorrect PRS statements, long delays in dealing with the resulting enquiries and so on.

PRS collects well over £100m a year and retains a massive 19% for administration (PRS yearbook 92/93). Surely it should find ways of reducing its costs, perhaps by re-locating, improving its information technology system, sharing (or marketing) its database and generally improving efficiency.

To charge songwriters an annual fee on top of already excessive administration costs would be an unjust and wholly inefficient way to deal with its financial problems.

Guy Fletcher is chairman of BASCA, the UK songwriters association.

MU agrees to cover CDs

The BBC will run a government-owned CD with each issue of its new classical magazine thanks to a ground-breaking deal with the Musicians' Union secured last year, writes *Phil Sommerich*.

The discs, initiated by new Radio Three controller Nicholas Kenyon for *The BBC Music Magazine*, will contain both archive and modern performances broadcast by the corpor-

ation, most of which are commercially unavailable.

The 59 to 70 minutes of music will feature complete works rather than excerpts, with magazine subscribers having the option of getting the recordings on cassette.

"There will be material that collectors would give their eye-teeth to get hold of," says a BBC spokesman.

Stan Martin, the MU's as-

stant general secretary, says in return for a "substantial" increase in players' fees, the union agreed to allow recordings of some performances by the six BBC orchestras to be exploited at no extra cost.

The limit for each orchestra is 12 studio sessions and eight public concert recordings.

The MU agreed to include a number of recordings retro-

spectively in the "dual purpose" session agreement for the government-owned CDs.

Heather Aylott, the magazine's publisher, refuses to elaborate on the scheme before its press launch on June 29.

No cover price has yet been announced for the title, which will have an initial print run of 150,000. It launches with possible cross-promotion on Radio Three in September.

Court case to put metal in the dock

An obscenity case with implications for the future of heavy metal music in the UK is due to be heard in Great Yarmouth magistrates court next month.

The hearing, set to start on July 29, follows the seizure by HM Customs officials of albums by five death metal acts last October. The material, all on German label Nuclear Blast, was being imported by Oxford-based company Plastic Head Music Distribution. All 15,000 units held were returned after three months with the exception of copies of Dismember's *Skin Her Alive* single and Like An Ever-flowing Stream album.

Customs and Excise is now challenging the lyrical content of three songs — *Skin Her Alive*, *Dismembered* and *Bleed For Me* — under the 1876 Customs Act, which prevents the import of material



Beatty: 'blatant censorship'

deemed to be obscene. Last year's NWA case, in which Island Records defeated a court order seeking to destroy copies of the rap group's *Efil4Zggin* album, was brought under the Obscene Publications Act.

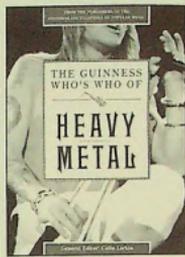
Ironically, Dismember's album, which was first released at the start of 1991, remained available in the UK after last October's seizure since *Evolver/Pinnacle* were able to

continue importing it through a separate distribution deal with Nuclear Blast.

Plastic Head director Steve Beatty claims that the case amounts to "blatant censorship". He says, "If the Customs win this then the whole heavy metal scene in the UK is in danger."

Customs solicitors declined to comment on the case.

Among the witnesses to be called by the distributor will be Dismember lyricist Fred Estby plus Nuclear Blast production and sales manager Martin Purr.



Heavy Metal: among spin-offs

Pop books will head Guinness publishing push

Guinness Publishing is stepping up its music books operation this autumn with the launch of a four-volume encyclopaedia and a range of spin-off titles.

The move marks a significant break from its hit singles and albums guides, says publishing MD Mark Cohen.

They also push the company's publication schedule to 13 works for this year, twice the previous annual total.

The four-volume *Guinness Encyclopedia Of Popular Music*, edited by Colin Larkin, contains 10,000 entries on 20th century pop music and is supplemented by a series of *Who's-Who* books.

The first four titles — covering heavy metal, indie, jazz and Sixties music — will be published in October priced £12.95.

Another dozen or so titles will follow, probably starting with soul, blues and country next year.

The main encyclopaedia, from which their text is culled, is out in September priced £195.

It is modelled on the Groves guide to classical music and is ultimately intended to fill 20 volumes.

The next edition, due in three years time, will contain eight volumes, says Colin Larkin.

MRA salutes Unicorn disc EMI eyes holiday spots for Secada

The Music Retailers Association named Unicorn-Kanchana's recording of Charles Ives' *Songs* as records of the year in its 26th annual awards, writes *Phil Sommerich*.

The 21 awards were chosen by a panel drawn from the MRA's 450 members based on sales, packaging and point of sale material as well as quality. The association represents record, sheet music and instrument shops.

Among the winners of the 20 musical categories were: Mozart's *Symphonies* 40 and 41 (ASV) — symphony; Mozart *Piano Concertos* 20-27 (Teldec) — concerto; Handel's *Messiah* (Chandos) — choral; and Liverpool Oratorio (EMI) — sleeve design.

EMI Records is staging a pan-European campaign for its summer priority artist, former Gloria Estefan collaborator John Secada.

The label is promoting his single, *Just Another Day*, which is released in the UK on June 29, to bars, hotels and nightspots around Europe's resorts in a bid to give Secada a summer hit. The single is already at number 13 in the US chart.

The push is the first to be overseen by new EMI/EMI US/BSK divisional MD Jean Francois Cécillon since his arrival last month.

"The idea is to get the Eng-



Secada: priority artist

lish people who are out on holiday to hear it and buy it when they get home," says Cécillon.

Secada will be based in the UK for a month from tomorrow (Tuesday), on a promotional tour of Europe. Cécillon expects the single to peak after seven weeks, when the debut album is released.



Marvin Gaye: four albums

Polydor plans first Motown classics drive

Polydor is launching a campaign to support its first release of Motown back catalogue material since taking over distribution of the label from BMG in January.

The initial batch of 30 titles will be released on July 6 and is expected to be followed by another 30 by the end of the year. Polydor aims to have around 250 Motown albums available within 18 months.

Label manager Gordon Frewin, who has worked on the classic Detroit label's catalogue since it was with EMI in 1972, says the campaign is an attempt to recreate the excitement Motown generated in the Sixties.

"You used to go into a record shop and always find a Motown section there," he says. "We want to encourage retailers to do that again."

Point of sale material is being designed around the Tamla Motown logo. Ads in specialist music magazines are also planned.

The first set is led by eight Stevie Wonder albums. There are four Marvin Gaye titles and seven from the Motown Chartbusters series.

Only five of the albums will be full price, the rest being sold to dealers at a mid-price of £5.50 for CD and £2.97 for cassette.

Renegade halls face legal threat

PRS is threatening to take legal action against three venues for failing to co-operate with the rights body's new live performance royalty system.

Administration director John Axon says the society is considering the move as a warning to UK venues to log songs at concerts.

He says the unnamed 1,500-capacity concert halls are refusing to comply with the system which has caused controversy among composers and venues since it came into effect in January.

Data from around 550 venues and 20 arts festivals — selected on the basis of capacity and the number of concerts held each year — is being used to calculate live royalties, the first of which will be paid in July 1993.

But Axon estimates that only 40% of the total pro-



Axon: 'reluctant litigant'

grammes required have been returned. "There has been a very slow take-up," he says.

A decision on legal action will be taken soon, he says; PRS says refusal to supply programmes amounts to breach of contract. The ultimate sanction would be to withdraw a venue's PRS licence, although that would amount to robbing writers of income, he adds.

"We are reluctant litigants," says Axon. "We are doing this to show the venues we mean

business, not to impress our members."

PRS is expected to receive a stormy reception from its classical composer members over the new live scheme at next month's AGM.

The society has been forced to reinstate the Chelmsford Cathedral Festival as a venue after the Composers' Guild claimed it was big enough to qualify.

The guild's members complain that unknown composers will lose out because small concerts at churches, schools and other venues will now not be logged.

Axon says the change has made distribution fairer. Under the old scheme PRS pursued logs from all classical concerts while non-classical performances had to gross more than £16,000 before being logged.

National Music Day to yield Columbia single

Columbia is to release an official National Music Day single although the song, lead singers and band line-up will not be confirmed until the day.

The Sony label will record three songs performed at the massed Carling Session on London's Clapham Common on Sunday, June 28.

Organisers are aiming to build 2,000 singers and musicians together to form the world's biggest band.

The musicians, who include the Wren Orchestra, the Metropolitan Police Band, and various celebrities, will perform *Dancing In The Street*, *I Heard It Through The Grapevine* and a Little help From My Friends.

Columbia will then choose one of the songs as the single.

Pete Vree, Columbia's A&R executive in charge of the project, says the performance will be recorded by a mo-

bile 24-track studio and mixed the next day at Advision studio in Brighton.

Promoter Harvey Goldsmith, who chairs the event's steering committee, says an appeal has been made for musicians to learn the three songs and turn up on the day.

By Thursday last week 1,548 events had been registered for the National Music Day, covering 65 different types of music.

Virgin Records is offering a special low dealer price of £4.25 (LP and cassette) and £6.08 (CD) for initial orders of albums by five acts including Loose Ends and The Grid.

Deputy managing director Ray Cooper says the scheme, planned with general manager Mark Williams before his recent departure, is intended to push "development acts".

The Government is considering plans for the construction of a £100m opera house on London's South Bank reportedly submitted by National Heritage minister David Mellor.

Warner Classics will ship out 50,000 copies of its full-price, TV-advertised Erato album *The Ultimate Opera Collection* in the classical division's biggest launch.

Sony's Licensed Repertoire Division has signed a distribution deal with The Farm's *End Product* label. The division will provide full marketing services for the label.

Warner Music Vision is releasing a video single of Prince's new single *Sexy MF*, released on July 6 priced £4.08, as the song's "obscene" lyrics mean it is unlikely to be aired on radio or TV.

Kiss FM has signed a sponsorship deal with Pernod to create a reviews, previews and listings programme called the Pernod Preview starting on June 28.

RCA has promoted Dave Shack to rock label manager. Mirelle Davis to senior product manager, Emma Hickey to product manager and Louise Hart to junior product manager.

Former Chrysalis A&R manager Tony Smith has joined BMG to manage its two-year-old Dedicated label.

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Rising dance stars take on 'tired old' generation

The editorial Comment (*MW*, June 6) reminded me of all the things that I hate about the music business.

Blind self-interest and a total lack of understanding of the appeal of music to young record buyers is, of course, nothing new. But do we really have to keep making the same old mistakes and coming out with the same old rubbish?

We all know that CD prices are unjustifiably high, and I know that most people in the business are not prepared to admit it — but to attack the Labour Party for daring to



Richie: no comparison

mention it emphasises *Music Week's* true position as the voice of the majors. EMI's

profit of £125m, for example, would never have been possible without CD sales.

For you then to compare Lionel Richie with SL2, KWS and Shut Up & Dance — who have only ever released one album between them — is patent nonsense.

I am sure the same arguments were trotted out in the late Seventies during the punk explosion (and the Sixties with psychedelia, the Fifties rock 'n' roll etc.). However much the business people may hate it, the truth is that young people are yet again rejecting the tir-

ed old sounds of Lionel Richie and his generation.

Some artists with hits on their first or second release will, undoubtedly, never be heard from again. But many others will still be around in 10 years putting out big selling albums.

Why, oh why, do the very people who claim to see music as a business continue to have the same old prejudices as their predecessors?

Simon Goffe
Heavy Weight
21 Denmark Street
London WC2H



Hammer: exception

Rock acts will get market moving again

I had to laugh when I saw your Comment in *Music Week*, (June 6) I was waiting for 'Outrage of Dance A&R' to write in and, sure enough, Dave Wibberley's letter was the funnest.

Sometimes *Music Week's* Comment says the most outrageous things, but whether right or wrong, they're always topically amusing.

In this case you are absolutely right. Rap and rave music is all about selling singles, not artists. Apart from compilation albums and the odd exception to the rule — MC Hammer and he's a Yank — dance albums don't sell.

The UK business is in a sad state because of the last few years' emphasis on disposable dance-orientated music.

I think I see a glimmer of hope at the end of the tunnel, however, I've been shopping a new rock act, The Cheerleader, and a new acoustic song-based act, Heaven's Above. And the interest shown by A&Rs proves they've finally realised it's time to concentrate on artists again.

In the Eighties managers used to vie to outdo each other on the "Guess how many hundred grand I got in advances for my new baby band" stakes. At least the recession has killed that trend, which means that A&R budgets can be stretched a little further to a few more signings.

Keep the controversial stuff coming!

Roland Hyams
Rock Hard PR & Management
19d Pinfold Road
London SW16

MCPS seeks best deal for songwriters

I write in response to the claim that MCPS was "... difficult to join to the point of being restrictive" (*MW*, June 20).

MCPS membership is open to all. Apart from ensuring there are no duplicate trading names, we have no membership criteria.

We will advise an applicant that there is little point in becoming a member if he or she controls no copyrights which are likely to be recorded, surely a sensible point since the MCPS mission is to ensure that members' works are equitably rewarded whenever they are legally recorded.

Keith R D Lowe, FCA
company secretary
MCPS
41 Streatham High Road
London SW16

Casam model for UK charts

In response to Tony Powell's innovative ideas on improving the profile of the charts (*MW*, May 23), I suggest the BBC produce a UK Top 10 show edited down from Top Of The Pop and including all videos — a Casey Casam's US Top 10 Top 10 show.

Apart from exporting the chart internationally, it could be shown late at night or Saturday morning.

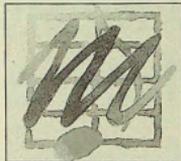
Jeff Chegwin
ToneJef Productions
Chelsea Harbour
London SW18

Midem buoys overseas trade during hard times

I must take issue with *Music Week's* Comment (June 20) regarding music business conventions.

MW says that fewer and fewer executives are able to justify an overseas shindig during this deepest of downturns.

We professionals prefer to think of Midem as a market which is even more important during a recession. My regular clients had their busiest Midem ever this year as it



The tough keep going gave them the opportunity to capitalise on exporting while

things are tough at home.

Signings for '93 are currently ahead of this time last year so contrary to what *MW* said it would appear that when the going gets tough, the tough keep going to Midem: as they should.

Peter A Rhodes
managing director
Midem
UK: International
Exhibition Organisation
22 Percy Street
London W1P

Hall ties up loose ends

Many thanks for including me among "The Survivors" (*MW*, June 6).

Some of my past was mentioned. Could I possibly ask for a couple of lines about my extremely active 64-year-old present?

In publishing, we have all the Loose Ends hits which have just been remixed ("Hangin' on a String" should chart in its first week) and Anita Baker.

In management (for 22



Loose Ends: remixed

years), Paul Buckmaster is now based in Los Angeles doing TV and films as well as ar-

-ranging for Tori Amos, Lloy Cole, Lionel Richie, Debbie Gibson etc.

And The Real Thing have a new potential hit on the way via Ian Levine. Also of note are new signings A Quiet Storm and producer Paul Simm.

By the way, my ears are as good as they ever were.

Tony Hall
Tony Hall Group
9 Carnaby Street
London W1V

Rapper's albums sales reflect shift in buying habits

Regarding *Music Week's* Comment of June 6, may I point out that rap acts such as Public Enemy, Ice-T, Ice Cube and NWA sell many millions of albums worldwide.

Has it ever occurred to *MW* that maybe KWS, SL2 and hundreds of other so-called "faceless" dance acts currently ruling the Top 40 are working to a different set of rules than

the two singles, album, tour, re-issue single ethos *MW* seems to hold so dear.

Maybe it will one day become clear that there is a massive shift occurring in the

buying habits of 16 to 24-year-olds.

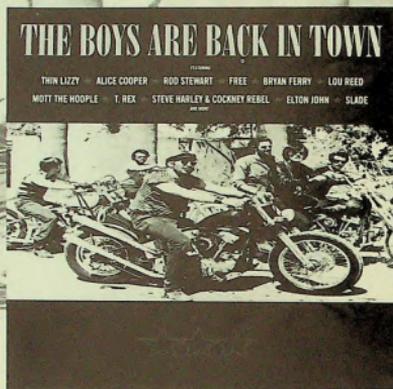
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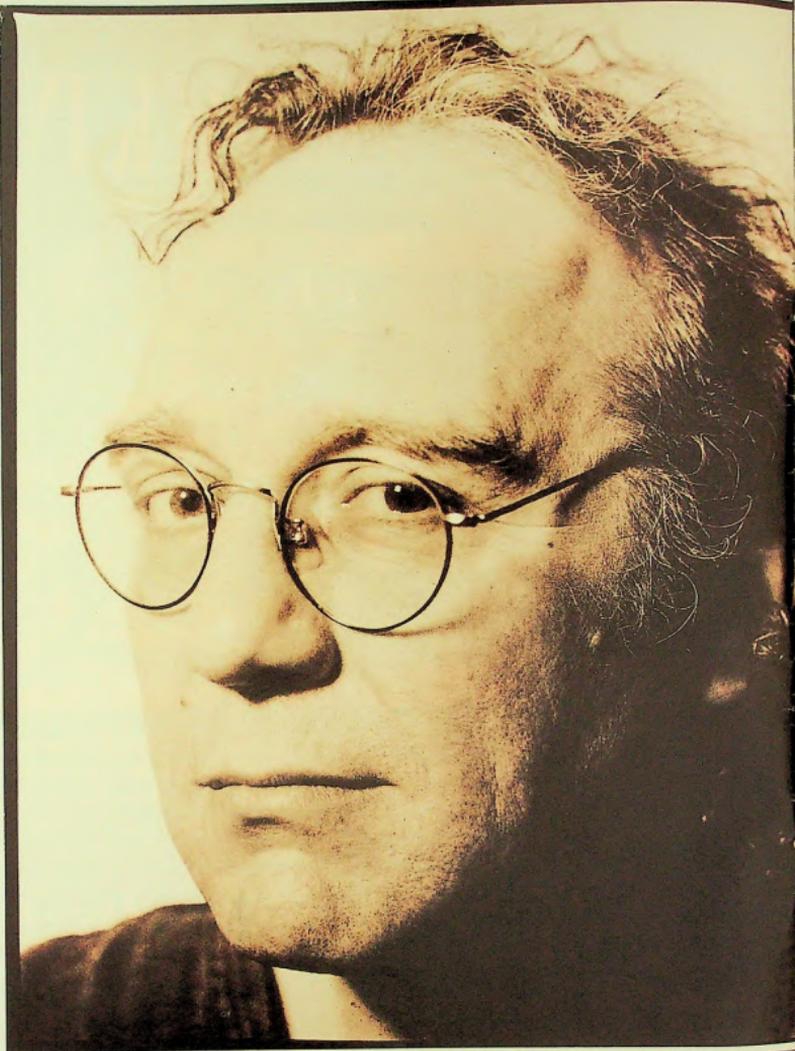
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Mister Know-it-all



CURRICULUM VITAE

NAME: Bruce Risk Findlay.

BORN: Feb. 1, 1944, Edinburgh, Scotland.

PARENTS: Father — Policeman, munitions worker and then salesman. Mother — Book-keeper then record shop manageress.

EDUCATION: 1955-1959 Royal High School, Edinburgh's "poshest". "They called me 'Ted' Findlay because I came from a council estate."

CAREER: 1959-1963 Many "dead-end" jobs.

1963 Pop singles buyer, record department of Patrick Thomsons, Edinburgh.

1965 Manager of 'Mr Smiths': "A coffee bar cum record store."

1967 Manager of Disci Records, Westbourne Grove. "The only time I've worked in London". Record department manager, Graham and Morton's, Stirling; "I won an EMI Dealer of the Year trip to Bermuda."

1969 Opened first Bruce's Records store in Rose Street, Edinburgh. The chain grew to

13 shops, the biggest in Scotland. "Richard Branson came up to see how we did it."

1975 Part-time band management.

1976 Bruce's Records taken over by brewery group Guinness.

1977 Formed new wave label Zoom.

1978 First met Simple Minds: "I signed them to Arista".

1980 Sold Bruce's Records and formed Schoolhouse Management with ex-Arista lawyer Robert White. Simple Minds and

The Scots turn to Bruce Findlay for advice when it comes to running a record store, label or band, writes Chas De Whalley



Bruce Findlay would love to be the Minister For Rock. Of course, that would mean moving down to London. And he doesn't want that. So he'd probably settle for

Secretary for the Arts in Scotland instead. And stay in Edinburgh. Either way he'd be paid to spend all day doing what he likes doing best: talking.

Ask Simple Minds' Jim Kerr about the Bruce Findlay who managed him for 10 years, and you'll hear of "a guy who invariably knows a couple of things about everything and is always ready to debate them."

But give him a subject he can sink his teeth into, like the music business in Scotland, say, and Bruce Findlay begins to sound like a skilled and seasoned politician.

"Of course the Scottish record industry could exist independently," he insists. "But it would be exported, like the whisky industry. The Scots are known to drink a wee dram or two now and again, but I doubt whether we drink more than 1% of what we produce. The rest makes good money for us abroad. We should look at music the same way."

Bruce Findlay is no Scottish Nationalist. He regards himself as a European. But he advocates devolution, and sees no contradiction in recognising Alan McGee's London-based Creation Records as the "best Scottish label going," while stoically refusing to move out of Edinburgh himself. It's a matter of choice, he says, though he condemns the kind of industry thinking which belittles or patronises those who choose to remain in Scotland.

"In America," he says, "Cities like Philadelphia, Chicago and Nashville are accepted as bona fide business centres. So why not Edinburgh, Glasgow and Aberdeen?"

Findlay arguably knows the scene north of the border better than anyone. He has, after all, been part of it since he was seven, which is going back 41 years to the day his mother became manageress of Angus MacDougall's, a little record shop in Falkirk.

Mrs Findlay, under her maiden name of Shearer, was apparently a legend among Scottish retailers in the Fifties and Sixties. She passed on her enthusiasm for music to her son.

Findlay's achievements are undeniable. He survived a mispent pill-popping youth to emerge as the astute, almost visionary record retailer who placed the biggest advance order for King Crimson's *In The Court Of The Crimson King* of any dealer in Britain. He can still rattle off its original Island catalogue number, too.

Throughout the Seventies, plastic bags with the "I Found It At Bruce's" logo grew on Scottish shoppers like heather on the hillsides as Findlay and his elder brother Brian built up the largest chain of independent record stores in the country.

But in 1976 the Findlay brothers sold a controlling interest in the chain to the giant brewers Guinness,

leaving Bruce with enough free time to start Zoom Records. Three years later he unexpectedly traded in his remaining shop shares to take on Simple Minds' management. It seemed an odd move at the time, but within two years Guinness had closed all but two of the shops while Kerr, Burchill and the rest of the boys had been skillfully steered out of Arista, on to Virgin, and subsequently to the very top.

Which is where he kept them for a decade — longer than any Scottish band in history. "And he did it out of Scotland too," says Runrig manager Marlene Ross. "That's the real issue."

Findlay subsequently cemented his love affair with Virgin by taking on China Crisis. He played an important part in the historic Mandela Day concert at Wembley Stadium, liaising with Anti-Apartheid and Amnesty International campaigners as well as rubbing shoulders with such leaders as the African National Congress's Oliver Tambo.

But his proudest moment of all came on June 6, 1986, when Simple Minds came home to Glasgow for two shows at the newly revamped Ibrox Park stadium.

"I had tears in my eyes that day," he recalls. "My boys done well. It was like we were world champions. If you're Scots, and into football, then you dream of playing at Ibrox. And if you're in a band you dream of playing in front of huge crowds. This was like the two all rolled into one."

Findlay, by the way, is a Hibernian supporter. Even he can't win them all. And, like the fall-out from the Street Fighting Years LP flopping in the US, he consequently lost Simple Minds. The band advocated a new system "of management by committee which I would have found unacceptable," says Findlay. "So I agreed to resign."

It was a shock, but others, like Hit & Run's Alet Coulson, were outwardly more upbeat about it than Findlay was. "I was astounded," says Coulson. "I've never come across a manager who believed in a band the way Bruce believed in Simple Minds."

Jim Kerr remembers it that way too. "In our earliest days we needed Bruce. He gave us the fuel to run on."



Eighteen months later, Findlay is remarkably laidback about the split. And his parting of ways with current Polydor MD Jimmy Devlin, who worked with Findlay at Schoolhouse, is now also smoothed out.

"Sadly, we differed in opinion about his role. I bought Dev in to wipe the bottoms of China Crisis and the Silencers when what he really wanted to do was promote the Minds," says Findlay. They patched up their differences tearfully during last year's Grammys in LA and now Devlin says: "We discovered we were far better buddies than business partners."

When heart and head are in alignment, Findlay is a shrewd businessman. And not short of a bob or two. At the height of Simple Minds' success, Findlay's Schoolhouse Management company was grossing

over £500,000 a year in commissions.

His Edinburgh office, two minutes walk from Princes Street, is expensively and tastefully furnished in classic oak and leather. It's highly unlikely that Bruce is that exactly spruce either. He claims he wears suits occasionally, but today, in crumpled jeans, a T-shirt and little round John Lennon glasses, he looks like one of those lucky few who have managed to remain 18 forever.

So, does Bruce Findlay consider himself the most successful Scot in rock? He shakes his head.

"The best known is probably more like it, but I'm not the most successful. You're forgetting John Reid, aren't you? And Eliot Davis (West Wet). Marlene Ross? Runrig's manager, is doing really well, too. And then there's Pete and Barry at Regular Music. I don't believe in false modesty, but credit must also go where it's due."

Characteristically, Bruce Findlay forgets nobody. Which, according to Wasted Talent's Runrig, is one of the tricks of his trade. "He's a fantastic motivator," says Flook.



He's happy to be everybody's friend, too, spending hours a week dishing out free advice on the rock business to every Tam, Jock and Hamish bright enough to find his number in the book. "With the Scottish music scene the way it is," says John

Dingwall, who is Vice Chairman of the Scottish Music Industry Association, and to run the charity Music in Scotland Trust, "there are very few people available to do that sort of thing. It's very generous of him."

At 48, with four children from two marriages, you might think it was time to top and tail the stock. Or at least slow down a little.

But Bruce Findlay is still raring to go: he looks after The Silencers, now on their third big-selling album in France and Germany; he's just signed new band Said Florence to Sony/EPIC; and now plans to re-announce his old punk label Zoom under the new name of Bruce's, "as in 'Stimulate Your Juices With Something On Bruce's' Or 'What Is It The Host Of The Party Produces: A Bottle, A Joint Or Something On Bruce's'." His eyes light up, and for a moment it could be 1977 all over again.

But it's 1992. And now there's Bruce's Sunday Joint — a weekly lunchtime radio show on Forth RFM, mixing Frank Zappa and Captain Beefheart with demos by new Scottish bands — as well as plenty of lectures and seminars to be given in music business theory and practice at local business schools and technical colleges.

Forth RFM music director Colin Somerville says, "The level of energy Bruce Findlay manages to sustain is incredible. He's like a juggernaut living culture with everybody feeds off it. I hope he doesn't become an institution or else he'll end up in one."

You mean something like a Scottish Assembly? That would suit Bruce Findlay down to the ground.



Stephanie Burthen

China Crisis signed to Virgin.

1987 Signed The Silencers to BMG/RC.

1990 Parted company with Simple Minds.

Began Bruce's Sunday Joint on Forth RFM.

Co-opted onto the Committee of the Scottish Record Industry Association. "They didn't do far enough to win the broad support they need to be truly effective, so I resigned."

1992 Launched Bruce's Records. First signings Barkley Barkley. "Scotland needs another Postcard-style record label."

MAINSTREAM

Albums

Currently featured as the theme to Channel Four's popular *Wonder Years*, Joe Cocker's deconstruction of the Beatles' *With A Little Help From My Friends* is the album of the star's selections on a new compilation of his work, grandly entitled *Legend*. Cocker's not had as many hits as you might imagine, so the absence of his first, *Marjorine*, is regrettable, especially as the album — which doesn't include his recent *EMI* hits — is filled out with live cuts. Still, with a TV campaign that will clearly make much of *With A Little Help . . .* and *Up Where We Belong*, his duet with Jennifer Warnes, the odds are on it being a big seller.

Meanwhile, Warnes chooses this exact moment to re-emerge with *The Hunter*, a charming and

varied new album. There's no hiding her trademark vocal style, but she tries her hand at a number of different styles, making a serviceable identikit stab at the *Waterboys'* *Whole Of The Moon*, and intertwining beautifully with Max Carl on *Somewhere, Somebody*.

Overshadowed by the rave scene, UK soul music is nevertheless alive, well and sounding in fine fettle on *Movin' On*, a collection of recent releases brought together by *Rumour*. Quietly tasteful, many of the tracks present have been released on small labels, without the clout to cross them over via radio. Overall, a remarkably high standard is maintained on the 12 tracks here, and the only real surprise is that none of them has been a hit single.

PICK OF THE WEEK

VARIOUS: *Heartbeat*. (Columbia). Nick Berry's flaccid re-tread of the

Buddy Holly hit is the only new recording on the album of songs featured in the TV series of the same name. The remaining 14 are all proven favourites from the same era, including the Searchers' *Needles & Pins*, Acker Bilk's *Stranger On The Shore* and *Lulu's* *Shout*. It's all been sold a million times before, but it can't fail.

Singles

The best-selling single right now in Europe as a whole is Snap's *Rhythm Is A Dancer*. Their most commercial offering since the introductory smash, *The Power*, it's also their most credible dance groove, one that is sure to race into the Top 10.

Individual members of *Grace Under Pressure* have worked with more hitmakers than can be contained in the singles chart at one time, so it's no



Snap: credible dance groove

surprise that they seem to have mastered the art of making a polished and professional noise. Their debut single, *Make My Day*, is more than that, however. A Top 10 club hit, with exceptional lead vocals from *Beverly Skeet*, it's a compelling slab of gospel/soul, with some fluid guitarwork by *Jon Themis*. Produced by UK-based American *Bruce Forest*, it augers well for their upcoming self-titled debut album.

Since their debut smash,

Ghetto Heaven, the Family Stand have proved a good deal more versatile than most. On their last record, they sounded very like *Heart*, while the new *Quiet Desperation* is another treat. A stylish, soulfully delivered ballad emoted over a subdued backing of guitars, a mandolin, piano and violins, it deserves to be widely heard and probably will.

PICK OF THE WEEK

LUTHER VANDROSS & JANET JACKSON: *The Best Things In Life Are Free*. Brother *Michael* has done much to spread the jacking gospel to Britain, and now it's *Janet Jackson's* turn, with help from *Luther Vandross*. The first single from the movie *Mo'Nasty* is almost undanceable in its seven-inch mix, but its appeal is in the super-smooth vocal combination of *Janet* and *Luther*.

Alan Jones

DANCE

Praga Khan follow up their hit, *Injected With A Passion*, with another strong chart contender, *Rave Alert* (Profile PROF369). Its ambient intro soon gives way to the expected high momentum combination of rumbling base, pounding pianos, curly female vocals and clichéd sirens. *Skate* are also back with another rave/chart crossover with *Accelerate* (Love EVOLX) which starts at breakneck speed and then, as its title suggests, just gets faster and faster.

Old reggae favourites continue to be revived in a ragga-rave style. *The Ragga Twins* have teamed up with *Junior Reid* to re-record his *Black Uhuru* classic, *Shine Eye Gal*, now just called *Shine Eye* and backed with the excellent *Look Up* featuring *Nicky Apollo*, *Shub-U* and *Danyel* (SUA432). Meanwhile *Barrington Levy* has reworked *Under Me Sensi* with *Rebel MC* (Tribal Bass TRIBE6). Purists will reject both of the manic updatings, but the majority will revel in their new energy.

Shiny On, *Degrees of Motion's* follow up to *Do You Want It Right Now*, has rightly been given plenty of interest on import and now appears here replete with stripped down and beefed up remixes from *Ray Parley* (IFR 4912). Also from the US comes the genuinely weird and wonderful *Shake Your Head — Let's Go To Bed by Was* (Not Was) who are aided and abetted by the unlikely trio *Kim Basinger, Ozzy Osborne* and *Steve 'Silk' Hurley* (Fontana).

Dina Carroll, who sang on *Quartz's* hits, goes solo with



Dina Carroll: solo and classy

the very classy and soulful *Ain't No Man*, released in typically fine style by *CJ Mackintosh* (A&M PM).

PICK OF THE WEEK

URBAN HYPE: *A Trip To Trumpton* (Faze 12FAZE5). Hopes that *Roobarb* and *Custard* was the final nail in the coffin of rave interpretations of kiddies TV themes have been dashed by the arrival of two new chartbound tracks: *Sesame's Treet* by *Smarter's* and now this combination of impressive break beats and corny *Trumpton* samples. Altogether new: *Pugh, Pugh, Barney, McGrew, Cuthbert, Dibble, Grub*.

Andy Beavers

CLASSICAL

EMI is bridging the gap between exploitation of back catalogue and promoting rising young British artists with a new series, *Virtuosi*.

The rising stars showcased on two new recital discs are horn player *Michael Thompson* and clarinetist *Michael Collins*. Both are performing extensively around the country during the summer, with *Thompson* giving recitals and masterclasses at the *International Horn Convention* in

Manchester in July, and the discs include works set for the *Associated Board* examination, thus offering inspiration to virtuosos of the future.

As part of the campaign *EMI* is re-promoting albums showcasing its virtuosos of the past: *Dennis Brain* in the *Mozart* horn concertos, versions of *Mahler's Kinderartenlieder* by both *Kathleen Perrier* and *Janet Baker*, the ever-popular *Jacqueline du Pré* performance of the *Elgar Cello Concerto*, conducted by *Antonio*, *Peter Donohoe* playing *Prokofiev* piano sonatas, and *John Ogdon* in the *Bosoni* Piano Concerto. And a tantalising prospect from *EMI*: in August *Roger Norrington* records a period style performance of *Mart's* *Don Giovanni* with *Andrew Schmitz* in the title role.

PICK OF THE WEEK

SCHUMANN: *Piano Concerto No. 2: Louis Lortie* (piano), *Chamber Music* (Name *Jan Chandos*, Canadian pianist and Estonian conductor give a warmly expansive account of the *Schumann*, and a finely detailed one of the *Chopin*; excellent recording of a popular concerto coupling.

Phil Sommerich

REISSUES

EMI's *The Beatles*, the Compact Disc EP Collection (CD BE14) and *RCA's* *Elvis*, The *Complete 50's Masters* (PD 906589) illuminate radically different strategies to reissuing back catalogue.

The *EMI* offering transfers *The Beatles'* 13 EPs to CD and adds another one of rarities such as *Like This* (Boy in stereo). As such it is essential-

ly aimed at the replacement collector. But then the replacement market for *Beatles* product isn't exactly small.

The original EPs sold a million plus copies collectively and interest in the *Fab Four* has never been greater.

RCA's *Elvis* five CD set takes a different stance. Having reissued the original albums and singles on CD several times, this time out *RCA* has opted for comprehensiveness. This means, as the title has it, all *Presley's* *Fifties* recordings, 14 previously unissued tracks and a wonderfully informative sleeve note.

The picture that emerges from this set is of a wide-lens, instinctive artist hidden inside a shy, unconfident person.

The correct title of *Ryko's* superior sampler, is of course, *Steal This Disc*, and not as printed in last week's preview.

INDIES

No summer slump in the indie camp. Having snapped up *Smashing Pumpkins*, owners of a new and typically feisty *Peel Sessions* EP, *Hut* has won the race to sign *Boston's Drop Nineteens*. Their debut single, *Winona*, is a fine example of their impressionistic noise-pop, with added freeway-cruising appeal, although it's still probably a bit noisy for daytime airplay.

Still in *Boston*, ex-*Throwing*

Muses' guitarist *Tanya Donnelly* now fronts her own band *Belly*, whose debut EP, *Slow Dust*, highlights both her pop acumen and more progressive songwriting skills.

Another new music 3D's *Hellzapoppin'* album is *Flying Nun's* first UK release in three years alongside an excellent double label compilation *Getting Older*.

And still in *NZ*, *The Chills* return with their ninth album.

Good is an ambitious, vivid weaving of pure pop and more adventurous songs, linked by short, thematic segues, with more than enough radio-friendly tracks to help this cross over.

Names to watch include *Uncle Wiggly's Across The Room* And *Into Your Lap* (*Shimmydisc*), an eccentric, enduring slice of *Amerindie* rock; from *Dublin*, *Harvest Ministers'* debut single *You Do My World* *The World* *Do Good* is an acoustic ballad; and lastly, *Perspek Whiteout's* single, *Cool To Be Afraid* (*Imaginary*), is cool, but very Teenage Fan Club, which could mean good news.

PICK OF THE WEEK

BALLOON: *Why Did It Take So Long* (Dedicated). *Balloon's* debut single is a gorgeous example of duo *Ian Bickerton* and *David Sheppard's* combination of the lilting folk-pop sound associated with *The Lilac Time* and *Andy Camera* with the singer-songwriting talents of *Greenwich Village's* *Sixties* folk scene like *Tim Hardin*, *Phil Ochs* and *Tom Rapp*. *Gravity*. Due for release at the end of July, and produced by *Michael Brook*, this could be the debut of the year.

Martin Aston



music week

datafile

The Information Source for the Music Industry

27 JUNE 1992

CHART FOCUS

With Erasure's *Abba-esque* EP taking chart honours yet again, and the remainder of the Top 10 stagnant, **Mariah Carey** provides the week's best performance debuting at number 11 with *I'll Be There*, a sequel of *Megadeath* and *Def Leppard*.

The record illustrates a major difference between Britain, where nearly 30 records have debuted higher this year, and America, where it debuted at number 13 five weeks ago, becoming the highest new entry since the Beatles' *Let It Be* in 1970.

And it's the **Beatles** we turn our attention next, noting that their classic album *Sgt Pepper's Lonely Hearts Club Band* soars from number 67 to six thanks to the TV and radio exposure it received on its 25th birthday. Originally a chart-topper in 1967, it more recently climbed as high as number three when first issued on compact disc. Meanwhile, apart from making a tidy sum from box



office takings for his string of UK dates, **Prince** is also selling more records. His limited edition single *Thunder* debuts at number 28, while his album *Diamonds And Pearls* vaults from number 51 to number 22.

At the top of the album chart, **Lionel Richie** continues to shine, as *Back To Front* registers its fourth week at number one. Its popularity, at least temporarily, must be regarded as a mixed blessing for PolyGram, who distribute the Motown album, since it has robbed a trio of different PolyGram acts — **Del Amitri**,

Faith No More and now **Elton John** — of top billing. Elton must be particularly disappointed since he was aiming for his third consecutive number one. Ironically, *Back To Front* may be Richie's last Motown album prior to joining the PolyGram fold proper, as he is currently close to nailing a new deal with Mercury.

Back on the singles chart, *What Have You Done by One Tribe* featuring **Gem** dips six notches from its debut position of number 52. It is the second strongest regional breakout of the year, with 90 per cent of its sales coming from the London area, where it is a popular end-of-night club record. Only **Frankie Miller's** *California* (99 per cent of sales in Scotland) has charted with a greater regional bias this year. The **One Tribe** record debuted at number one on CIN's *Kiss-FM* chart last week, but now slips to number two behind **Urban Shakedown's** *Some Justice*.

Alan Jones

CHART NEWCOMERS

11 **MARIAH CAREY: I'll Be There.** Columbia. MTV's popular *Unplugged* series — wherein popular artists play with relatively little in the way of accompaniment — has already spawned a hit album. **Paul McCartney's** *Unplugged* — *The Official Bootleg*, which reached number seven last year. The title of *McCartney's* album is indicative of the bootlegging which follows many of these shows.

However, **Mariah Carey's** *Unplugged* session has been accorded an official release as a seven-track EP, from which comes this cover of the 1971 **Janet** 5 hit.

28 **PRINCE & THE NPG: Thunder.** Paisley Park. Shut Up & Dance's *Raving 'I'm Raving* mysteriously disappeared from the chart after two weeks posting positions of two and fifteen, and the **Wedding Present's** *California* made its only chart appearance at



48 **KIM WILDE: Heart Over Mind.** MCA. Wilde registered her biggest hit since 1988 last time out with **Rick Nowels** and **Ellen Shipley's** *Love Is Holy*, which reached number 16. Her new single is from the same *Love Is* album. This is **MCA's** 16th consecutive strike since joining MCA nine years ago. No other act has registered so many hits for MCA since it established a separate label identity in the UK in the Sixties.

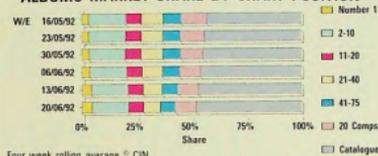
52 **OPUS III: Talk To The Wind.** PWL International. After the success of their remake of *It's A Fine Day*, **Opus III** have come up with an even more off-the-wall hit, breathing new life into what was originally a rather dull track on **King Crimson's** 1969 debut album *In The Court Of The Crimson King*. It will also appear on **Opus III's** debut album, *Mind Fruit*, scheduled for release on July 20.

UPDATE

SALES

Index of unit sales: 100=weekly average in 1991	Last week	This week	% diff	This week last year % diff
Albums	73	92	+26	+20
Singles	97	94	-3	-4
Music Video	53	69	+31	+24

ALBUMS MARKET SHARE BY CHART POSITION



EVERGREENS

1 EXTREME II PORNOCRAPHY	Extreme	A&M (58)	6 TIME LOVE AND TENDERNESS	Michael Bolton	Columbia (58)
2 THE JOSHUA TREE	U2	Island (235)	7 GREATEST HITS	Eurythmics	BCA (65)
3 APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen (200)	8 RATTLE AND HUM	U2	Island (106)
4 GREATEST HITS	Queen	Parlophone (493)	9 LEGEND	Bob Marley	Tull Gong (232)
5 OUT OF TIME	REM	Warner Bros (66)	10 THE UNFORGETTABLE FIRE	U2	Island (194)

Albums have appeared in the Top 200 album chart for 52 weeks or more (denotes weeks in chart). Compiled by ERA from Gallup data. May 18 to June 13.

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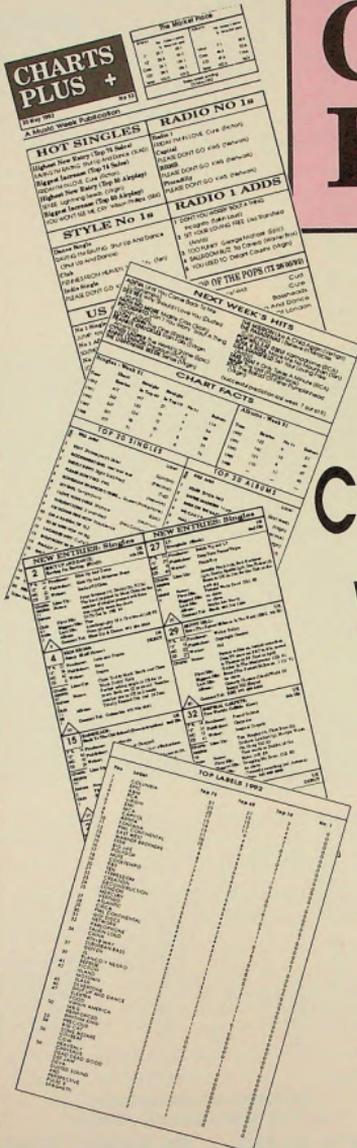
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TOP 75 SINGLES

THE OFFICIAL **music week**

CHART



1	ABBA-ESQUE (EP)	Mute
1	Erasure	
2	HEARTBEAT	Columbia
2	Nick Berry	
3	HAZARD	Capitol
3	Richard Marx	
4	SOMETHING GOOD	Irving
4	Usher Saints	
5	PLEASE DON'T GO/GAME BOY	Network
5	KYS	
6	TOOPUNKY	Epic
6	George Michael	
7	IT ONLY TAKES A MINUTE	RCA
7	Take That	
8	BLUE ROOM	Big Life
8	The Orb	
9	JUMP	Ruff House
9	Kiki Cross	
10	THE ONE	Rocket
10	Elliott Smith	
11	I'LL BE THERE	Columbia
11	Mariah Carey	
12	EVEN BETTER THAN THE REAL THING	Island
12	U2	
13	AIN'T 2 PROUD 2 BEG	Arista
13	TLC	
14	ONE SHINING MOMENT	EMI
14	Diana Ross	
15	SYMPHONY OF DESTRUCTION	Capitol
15	Megadeth	
16	KNOCKIN' ON HEAVEN'S DOOR	Geffen
16	Guns N' Roses	
17	MAKE LOVE LIKE A MAN	Budgeon Billola
17	Del Leppard	
18	EVERYTHING ABOUT YOU	Mercury
18	Ugly Kid Joe	
19	CRUCIFY	East West
19	Tor Amos	
20	THE WORLD IS STONE	Epic
20	Cyndi Lauper	
21	TEMPLE OF DREAMS	Kidz
21	Messiah	
22	CONTROLLING ME	Dead Dead Good
22	Oceanic	
23	MOTORCYCLE EMPRESS	Columbia
23	Monic Street Preachers	
24	BELL BOTTOMED TEAR	

WHY SHOULD I LOVE YOU?

DEEP

7-659097/Cass 659094
 Double Dig!/RCA CD 659092, 659095
 Contains new recordings of
 IMAGINE, KILLING ME SOFTLY,
 CALL YOU NATURAL WOMAN
 Out now

38	NEW YOU BRING ON THE SUN	Arkus
	Londonbeat	
39	BALLROOM BLITZ	Reprise
	Tia Carrere	
40	PENNIES FROM HEAVEN	Ten
	Inner City	
41	LIKE A CHILD AGAIN	Vertigo
	The Mission	
42	PRECIOUS	RCA
	Amie Lennox	
43	ON A RAAGA TIP	XL
	SL2	
44	MIDLIFE CRISIS	Slash
	Faith No More	
45	MOVE ME NO MOUNTAIN	Ten
	Soul II Soul	
46	GOOD LOVER	Earl Van America
	D'Influence	
47	NEW WHY SHOULD I LOVE YOU?	Sony SZ
	Dave Nave	
48	NEW HEART OVER MIND	MCA
	Kenny Rogers	
49	ROUGH BOY	Warner Bros
	ZZ Top	
50	NEW ESCAPING	Arista
	Asia Blue	
51	NEW YOU DON'T UNDERSTAND	Fonema
	House Of Love	
52	NEW I TALK TO THE WIND	Polygram
	Opus III	
53	NEW EATING ME ALIVE	Irving
	Diana Brown & Barrie K Sharpe	
54	SENSE	Virgin
	The Lightning Seeds	
55	NEW CLOSER TO ALL YOUR DREAMS	Network
	Rhythm Quest	
55	ONE REASON WHY	Epic
	Craig McMichael	
57	I DON'T CARE	London
	Shakespeare's Sister	
58	WHAT HAVE YOU DONE (IS THIS ALL)	Inner Rhythm
	One Tribe featuring Gem	
59	XPRESS YOURSELF	380
	Family Foundation	
60	I WANT YOU NEAR ME	Capitol
	Tina Turner	
61	HANG ON IN THERE BABY	RCA
	Curtisley	
62	ENDLESS ART	

TOP 50 AIRPLAY CHART

THE OFFICIAL **music week** CHART

Rank	Title	Artist	Label	Station with Most Plays	Rank	Title	Artist	Label	Station with Most Plays			
1	TOOFUNKY	George Michael	Epic	Capital FM	26	ESCAPING Asia Blue	Atomic	Piccadilly Key 103 FM				
2	THE SOUND OF CRYING	Prêt-à-Porter	Kitchenware	Piccadilly Key 103 FM	27	NOTGONNACHANGE	Swing Out Sister	Fontana	Children Network			
3	FRIDAY, I'M IN LOVE	The Cure	Fiction	Piccadilly Key 103 FM	28	CONTROLLING ME	Oceanic	Dead Dead Good	Children Network			
4	PLEASE DON'T GO AWAY	Kix	Network	Capital FM	29	ONE REASON WHY	Craig McLachlan	Epic	Piccadilly Key 103 FM			
5	HAZARD	Richard Marx	Capitol	Capital FM	30	LIKE A CHILD AGAIN (REMIX)	The Mission	Mercury	Piccadilly Key 103 FM			
6	EVEN BETTER THAN THE REAL THING	U2	Island	Clyde One FM	31	RAINING ALL OVER THE WORLD	Adventures	Polydor	ZCR FM			
7	PRECIOUS	Annie Lennox	RCA	Clyde One FM	32	ILL BE THERE	Mariah Carey	Columbia	Piccadilly Key 103 FM			
8	GODD STUFF	B-Siz	WEA	BBC Radio 1	33	WHAT YOU NEAR ME	Tina Turner	Capitol	Innova FM			
9	SET YOUR LOVING FREE	Lisa Stansfield	Arista	Clyde One FM	34	IT ONLY TAKES A MINUTE	Take That	RCA	Clyde One FM			
10	THE ONE	Don Jazaj	Rocket	Piccadilly Key 103 FM	35	BALLOOM BLITZ	Ira Carter	Warner Bros	Red Dragon			
11	DONT YOU WORRY ABOUT A THING	Incognito	Takin' Loud	Children Network	36	MONSTER MOUTH	Peppercorns	One Little Indian	Piccadilly Key 103 FM			
12	LAY ALL YOUR LOVE ON ME	Erasure	Mute	Clyde One FM	37	YOU BRING ON THE SUN	Lambert	Antares	Children Network			
13	MY LOVIN'	En Vogue	Atlantic	Red Rose Rock FM	38	MOTORCYCLE EMPTINESS	Manic Street Preachers	Columbia	BBC Radio 1			
14	FOUR SEASONS IN ONE DAY	Crowded House	Capitol	BBC Radio 1	39	HEARTBEAT	Rock Byrds	Columbia	Capital FM			
15	THE WORLD IS STONE	Cyndi Lauper	Epic	Piccadilly Key 103 FM	40	SOMETHING GOOD	Drain Saxes	iviv	Children Network			
16	ALWAYS BE LASTING	Bel Ammi	ADM	Clyde One FM	41	HANG ON IN THERE	Baby	RCA	Children Network			
17	EVERYTHING ABOUT YOU	Ugly Kid Joe	Mercury	Red Rose Rock FM	42	FAIR BLOWS THE WIND FOR FRANCE	Pale	SBK	Piccadilly Key 103 FM			
18	BELL BOTTOMED TEAR	The Beautiful South	Go! Discs	Piccadilly Key 103 FM	43	YOU WANT SEE ME CRY	Wilson Phillips	London	Red Rose Rock FM			
19	JUMP	Kiss Kross	Columbia	Piccadilly Key 103 FM	44	DONT CARE	Shakespeare Sister	45	ILL BE THERE	Innocence	CostaPine	Power FM
20	MOVE ME NO MOUNTAIN	Soul II Soul	Tem	Children Network	46	THE BUG	Dave Strain	Vertigo	Signal			
21	ONE SHINING MOMENT	Diana Ross	EMI	Essex	47	LIFE IS A HIGHWAY	Tam Cocchrane	Capitol	BBC Radio 1			
22	THUNDER	Prince & The New Power Generation	Panelsky Park	BRMB FM	48	MAKE LOVE LIKE A MAN	Def Leopard	Bludgeon Riffola	Clyde One FM			
23	I BELIEVE IN MIRACLES	The Passafiums	Columbia	Clyde One FM	49	LOVE ALL NIGHT	Rey Orbinson	MCA	BBC Radio 1			
24	SENSE	The Lightning Seeds	Virgin	Children Network	50	CRUCIFY	Tori Amos	East West	Piccadilly Key 103 FM			
25	KEEP ON WALKIN'	Co Po Prentiss	ADM	Children Network								

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TOP 10 BREAKERS

Rank	Title	Artist	Label
1	LSI	The Shamans	One Little Indian
2	EATING ME ALIVE	Diana Brown & Barrie K Sharpe	iviv
3	ROOM 19 (ISHA LA LA LA LEE)	Bob Geldof	Mercury
4	DISAPPOINTED	Electronic	Factory
5	57 CHANNELS	Bruce Springsteen	Columbia
6	MY DESTINY	Lionel Richie	Motown
7	SHAME SHAME SHAME	Snatta	Arista
8	DO YOU REM ME SO FAR SO GOOD	Carter US	Big Cat
9	SLEEPING WITH THE LIGHTS ON	Kiss Siggers	Arista
10	JUST FOR TONIGHT	Vanessa Williams	Polydor

The following records are outside the Top 50 Airplay Chart and do not appear on last week's CM Top 200 singles sales chart. Figure in brackets is overall peak.

REGIONAL CHOICE

Rank	Title	Artist	Station
1	TRUE LOVE	Jean Armatrading	Fox FM
2	SENTIMENTAL	Alexander/Neal	Aire FM
3	CALL MY NAME	Low & Sas	Aire FM
4	NEVER SAY FOREVER	Dona Low	Aire FM
5	I FEEL YOU	Love Decade	Power FM
6	EXPRESS YOURSELF	Family Foundation	Aire FM
7	BREAD LOVE AND DREAMS	A Man Called Adam	NorthSound
8	BABY	Billy Mackenzie	Ray
9	YOUR LOVE	Chic	NorthSound
10	CDSTA BRAVA LOVE	Fuzz Frobber's Fropsters	Red Rose Rock FM

Top 10 votes showing most regional bias.

AIRPLAY PROFILE

SELECTED TITLE: ESCAPING Asia Blue Atomic

Rank	Title	Artist	Station
1	BBC Radio 1 FM	6	Northsound
2	BRMB FM	7	Piccadilly Key 103 FM
3	City	8	Power FM
4	Downtown	9	Signal
5	Essex	10	Ray

Stations showing most play for selected title

THIS WEEK'S CONTRIBUTORS:

Aire FM, BRMB FM, Capital FM, Clyde One FM, Coast FM, County Sound Network, Delta, Devonshire, Essex, Euro 101, Fox FM, Heartbeat, Children Network, Inova FM, Manx, NorthSound, BBC Radio 1, Piccadilly Key 103 FM, Power FM, Red Dragon, Red Rose Rock FM, Signal, Ray, TCR FM, 200 FM. This represents 65.5% of total peak periods following in the UK.

US TOP 50 SINGLES

Rank	Title	Artist	Label
1	ILL BE THERE	Mariah Carey	Columbia
2	BABY GOT BACK	Si-Ma-A-Lot	Def American
3	UNDER THE BREEZE	Rakim/Dinco Pazzos	Warner Bros
4	JUMP	Kiss Kross	RuffHouse
5	DAMN I WISH YOU NEVER GONNA	Sophie B Hawkins/Columbia	Island
6	MINDY (YOU'RE NEVER GONNA)	En Vogue/Arista	Arista
7	IF YOU ASKED ME	Celine Dion	Epic
8	ACHY BAKERY HEART	Billy Ray Cyrus	Mercury
9	TENNESSEE	Arrested Development	Chrysalis
10	THE BEST THINGS IN LIFE	Luther Vandross	Produce
11	WISHING ON A STAR	The Cover Girls	Epic
12	HOLD ON MY HEART	Genesis	Atlantic
13	JUST ANOTHER DAY	Gin Secada	SBK
14	LIVE AND LEARN	John Public	Columbia
15	IN THE CLOSET	Michael Jackson/Mystery Girl	Epic
16	LIFE IS A HIGHWAY	Tam Cocchrane	Capitol
17	TOOFUNKY	George Michael	Columbia
18	COME & TALK TO ME	Jedediah	Uprock
19	SLOW MOTION	Color Me Badd	Giant
20	YOU WANT ME SEE ME CRY	Wilson Phillips	SBK
21	DO IT TO ME	Leah Rose	Motown
22	JUST TAKE MY HEART	Mr Big	Arista
23	I WILL REMEMBER YOU	Anytyme	ADM
24	AIN'T 2 PROUD 2 BEG. TIC	Lafayette	Lafayette
25	BABY-BABY-BABY	Lafayette	Lafayette
26	TEARS IN HEAVEN	Eric Clapton	Reprise
27	JUST FOR TONIGHT	Vanessa Williams	Wing
28	FRIDAY I'M IN LOVE	The Cure	Fiction
29	KEEP ON WALKIN'	Co Po Prentiss	ADM
30	T.L.C.	Lionel Richie	Arista
31	SAVE THE BEST FOR LAST	Vanessa Williams	Mercury
32	EVERYTHING ABOUT YOU	Ugly Kid Joe	Island
33	ONE U2	U2	Island
34	THEY WANT EFX	Das EFX	Alco
35	BOHEMIAN RHAPSODY	Queen	Haven
36	GIVING HIM SOMETHING HE CAN BELIEVE	En Vogue	Arista
37	NOTHING I'D DIED AND	Bryan Adams	ADM
38	WARM IT UP	Kiss Kross	RuffHouse
39	TAKE THIS HEART	Richard Marx	Capitol
40	NOVEMBER 13	Boyz n the Bases	Geffen
41	NU NU	Lafayette	Mercury
42	WY, Annie Lennox	Arista	Arista
43	CLOSER TO ME	The Outfield	MCA
44	MOVE THIS	Trachtenberg	SBK
45	GOOD STUFF	B-Siz	Reprise
46	LIFT ME UP	Howard Jones	Elektra
47	SOMETIMES I RHYME	Snow & Smooth	RAL
48	HAZARD	Richard Marx	Capitol
49	SIKENT PRAYER	Shirley Caesar	Motown
50	MALE IT HAPPEN	Mariah Carey	Columbia

Charts courtesy of Billboard. 27 June 1992. * Artists are awarded to those products demonstrating the greatest airplay and sales gain.

US TOP 50 ALBUMS

Rank	Title	Artist	Label
1	SOME GAVE ALL	Billy Ray Cyrus	Mercury
2	TOTALLY KROSSED OUT	Kiss Kross	RuffHouse
3	BLOOD SUGAR	Red Hot Chili Peppers	Warner Bros
4	SHADOWS AND LIGHT	Wilson Phillips	SBK
5	MTV UNPLUGGED EP	Mariah Carey	Columbia
6	TEN, Pearl Jam	Epic	Epic
7	THE SOUTHERN	The Black Crowes	Def American
8	ADRENALIZE	Def Leopard	Mercury
9	ROBIN THE WOOD	Garth Brooks	Capitol
10	MACK DADDY	Si-Ma-A-Lot	Def America
11	NO FENCES	Guthrie Brothers	Capitol
12	GREATEST HITS	ZZ Top	Warner Bros
13	WE CAN'T DANCE	George Michael	Capitol
14	FUNKY DIVAS	En Vogue	Arista
15	METALLICA	Metallika	Elektra
16	WYONOMA	WYONOMA	Curb
17	DEAD SERIOUS	Das EFX	Alco
18	ACHTUNG BABY	U2	Island
19	BACK TO FRONT	Lionel Richie	Motown
20	CLASSIC QUEEN	Queen	Hollywood
21	CHECK YOUR HEAD	The Beastie Boys	Capitol
22	WISH	The Cure	Fiction
23	LUCK OF THE DRAW	Bryan Adams	Capitol
24	THE LOVE AND	Michael Bolton	Columbia
25	SHIMMERING MOONS	Enya	Reprise
26	NEVERMIND	Nirvana	DGC
27	DIVA	Annie Lennox	Arista
28	COOLEYHIGHHARMONY	Boyz n the Bases	Motown
29	FOREVER MY LADY	Jedediah	Uprock
30	OFF THE DEEP END	Ward 21	Scott-Bro
31	C.M.B.	Celine Dion	Giant
32	THE COMFORT ZONE	Vanessa Williams	Wing
33	DAINGEROUS	Michael Jackson	Epic
34	CELINE DION	Celine Dion	Epic
35	HEARTS OF PASSAGE	Insigo Girls	Epic
36	RITE IN MOTION	Anytyme	ADM
37	GARTH BROOKS	Garth Brooks	Capitol
38	HUMAN TOUCH	Bruce Springsteen	Columbia
39	BRAND NEW MAN	Brooks & Dunn	Arista
40	WILD LIFE	Slaughter	Chrysalis
41	WAKING UP THE NEIGHBOURS	Oybourne Adams	ADM
42	NO MORE TEARS	Ozzy Osbourne	Epic
43	MECCA & THE SLO BROTHER	Pete Rock & CL	Elektra
44	OOOOOOOOH... ON THE TLC	TLC	LaFace
45	BORN INTO THE 90s	Kelly & Kelly Entertainment	Jive
46	REVENGE	Kiss	Mercury
47	TOO LEGIT TO QUIT	Hammer	Capitol
48	WAYNE'S WORLD (OST)	Various	Reprise
49	DONT ROCK THE JERKBOX	Alan Jackson	Arista
50	USE YOUR ILLUSION I	Guns N' Roses	Geffen

Charts courtesy of Billboard. 27 June 1992. * Artists are awarded to those products demonstrating the greatest airplay and sales gain.

RECORD MIRROR

DANCE UPDATE

27 JUNE 1992
FREE WITH Music week

RK'S OUTER RHYTHM FADES OUT

Rhythm King has closed the Outer Rhythm label and cut its deal with Belgian techno label R&S in a deliberate move away from underground techno.

The company will now concentrate on more mainstream album-based acts while R&S seems likely to shop around for a major deal.

The surprising split follows a run of success with every R&S release through Outer Rhythm hitting the Top 75. But despite spawning such rave monsters as Moby's 'Go' and 'Dominator' by Human Resource, R&S has not been a good investment for Rhythm King.

"People are just not buying enough 12-inch singles," explains RK joint MD Adele Nozeder.

R&S has also continued to sell stock to exporters, further limiting Outer Rhythm sales.

"In the end it is more worthwhile for us to spend our time on album artists like S'Express, Bomb The Bass and Beatmasters," says Nozeder.

Outer Rhythm was launched in 1989 and last year sold more than 450,000 singles. RK is holding on to the name for a possible relaunch in the future.

The final release, on its Inner Rhythm subsidiary, is One Tribe's 'What Have You Done', which entered the *Music Week* dance chart at number one last week.

R&S has launched a new ambient label, Apollo. The first release is the CD-only 'Microgravity' by Biosphere.



U2 MIX IS EVEN BETTER THAN THE REAL THING

Heavy DJ and club pressure has coaxed U2 and Island Records into releasing the tune that could give them this summer's club smash.

Paul Oakenfold and Steve Osborne's Perfecto mix of 'Even Better Than The Real Thing' was intended as a DJ-only promo with just 500 pressed.

But after topping buzz charts such as *RM's* Cool Cuts, Island is rushing to give it a full release on June 29.

The Irish rock band (above) have been given the Oakenfold treatment before,

but this is the first time a U2 remix has been so warmly received.

It is now set to give the group the kind of club credibility they have been looking for.

In the past Bono has admitted that U2 records clear the floor in most clubs. But Radio One's Pete Tong has already described the Perfecto mix as the best baileira record of the year.

Mixes available on the full release will be Perfecto, Trance and Sexy Dub, all by Oakenfold and Osborne.

featuring guest artist, the DJ papa san
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carlene edwards

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TC NETWORK FEARS KWS EURO FINES

The
Last
1
From
Top

- 1 **1** **TOOFUNKY** George &
- 2 **10** **IN THE SOUND OF CR**
- 3 **2** **FRIDAY, I'M IN LOV**
- 4 **4** **PLEASE DON'T GO**
- 5 **10** **HAZARD** Richard Mix
- 6 **10** **AN EVEN BETTER THAI**
- 7 **4** **PREVIOUS** Anne Lu
- 8 **10** **GOOD STUFF** B.52's
- 9 **1** **SET YOUR SLYING**
- 10 **1** **THE ONE** Ewan John
- 11 **1** **DON'T YOU WORRY**
- 12 **1** **LAY ALL YOUR LOV**
- 13 **15** **MY LOVIN'** En Vogue
- 14 **10** **FOUR SEASONS IN**
- 15 **10** **THE WORLD IS LAST**
- 16 **10** **ALWAYS THE STI**
- 17 **10** **EVERYTHING ABOUT**
- 18 **20** **BELL BOTTOMED T**
- 19 **10** **JUMP** Kris Kross
- 20 **10** **MOVE ME NO MOI**
- 21 **10** **ONE SHINING MOI**
- 22 **10** **THUNDER** Prince &
- 23 **10** **I BELIEVE IN MIRA**
- 24 **10** **SENSE** The Lightning
- 25 **10** **KEEP ON WALKIN'**

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TOP 10 BF

- 1 **1** **LSI**
- 2 **2** **EATING ME ALIVE**
- 3 **10** **ROOM 19** (SHA LA L)
- 4 **10** **DISAPPOINTED**
- 5 **10** **57 CHANELLS**
- 6 **10** **MY DESTINY**
- 7 **10** **SHAME SHAME SHA**
- 8 **10** **DO RE ME, SO FAR**
- 9 **10** **SLEEPING WITH THE**
- 10 **10** **JUST FOR TONIGHT**

The following records are available in single sales. Check figures in brackets.

US TO

- 1 **1** **I'LL BE THERE, Ma**
- 2 **2** **1** **1** **1** **BABY GOT BACK**
- 3 **3** **1** **1** **1** **UNDER THE BRIDGE**
- 4 **4** **1** **1** **1** **JUMP**, Kris Kross
- 5 **5** **1** **1** **1** **DAMN I WISH I WAS**
- 6 **6** **1** **1** **1** **MY LOVIN' (YOU'RE)**
- 7 **7** **1** **1** **1** **YOU ASKED MI**
- 8 **8** **1** **1** **1** **ACHY BABY**, Hi
- 9 **9** **1** **1** **1** **TENNESSEE**, Arns
- 10 **10** **1** **1** **1** **THE BEST THING IN A**
- 11 **11** **1** **1** **1** **WISHING ON A S**
- 12 **12** **1** **1** **1** **HOLD ON MY**
- 13 **13** **1** **1** **1** **JUST ANOTHER I**
- 14 **14** **1** **1** **1** **LIVE AND LEARN**
- 15 **15** **1** **1** **1** **IN THE CLOSET**, M20
- 16 **16** **1** **1** **1** **LIFE IS A HIGHWAY**
- 17 **17** **1** **1** **1** **TOOFUNKY**, C
- 18 **18** **1** **1** **1** **COME & TALK TO ME**, Jodice
- 19 **19** **1** **1** **1** **SLOW MOTION**, Color Me Badd
- 20 **20** **1** **1** **1** **YOU WON'T SEE ME CRY**, J. Jasin Phillips
- 21 **21** **1** **1** **1** **DO IT TO ME**, Lionel Richie
- 22 **22** **1** **1** **1** **JUST TAKE MY HEART**, Mr Big
- 23 **23** **1** **1** **1** **I WILL REMEMBER YOU**, Amy Grant
- 24 **24** **1** **1** **1** **AINT 2 PROUD 2 BEG**, TLC
- 25 **25** **1** **1** **1** **BABY-BABY-BABY**, TLC

Network Records could face a huge damages claim as the row over two rival versions of 'Please Don't Go' hits Europe's courtrooms.

After winning a ban on the KWS version in Germany, ZYX Records is confident of further success in the bitter feud.

Network maintains that it is fairly competing with ZYX with its "legitimate cover version". But Michael Urban, ZYX's lawyer, says the German ban will be followed by a damages claim against Network in the UK and further injunctions in other countries.

ZYX won the German ban after calling in a musicologist to tell the court that the KWS single seemed to copy the Double You? version. It claimed Network put out the KWS track after failing to license Double You? (above) for itself from Italian label DWA. "In principle what Network did was not illegal, but its version seems far too similar to our single," says Urban.

Both versions of the KC & The Sunshine Band song have now been released in the US, and Double You?'s follow-up, 'We All Need Love', is out here on July 6.



PULLITOFF London's newest party space The Pullit faces closure after a police raid and objections from the council, fire brigade and its owner. The 6,500-capacity warehouse style building has hosted some of London's best nights out in recent weeks, most notably with the visit of the Shake & Fingerpop and Soul II Soul sound systems earlier this month. But despite the management's insistence that all entertainments are run on a members-only basis, the council has banned its ever more popular parties. The building was raided and equipment seized after owner Camden Lock Business Centre won an injunction against the leaseholders. But Andy Ritchie, one of the Pullit arts group who took over the lease last November, plans to fight the ban. "We have a good case but the only danger is that we will run out of money for solicitor's fees," he says.

IT'S COOKIN' The west country gets wicked with a new warehouse club The Lakota opening on July 4 in Bristol's Upper York Street. In fact it's already hosting just about every big-name one-nighter in town, but the official kick-off includes a special session of The Cooker jazz-rap fusion and an appearance from Mr Expansions, Lonnie Liston Smith. In two spacious warehouses now knocked together, The Lakota includes an art gallery and regular offerings from the likes of 98 Proof, One Love Foundation and The Candy Club. The 11,000 square foot venue — on the expanded site of the old Moon Club — will put on the only "London orientated underground dance music in the city", according to owner George Leonard. And Cooker DJ Tin Tin welcomes a much-needed alternative to the "dancing round handbags scene."

FUNKIN' ROCKERS

When George Clinton sang "Who says rock bands can't play funky?", it was not merely another flight of funkadelic fancy.

Providing the missing link between Jimi Hendrix and Prince, the guitar strangling P-funker saw dance as another branch on the rock family tree. Now his philosophy is faithfully followed by a new breedfunking it up with guitar bass and drums.

When The Family Stand arrive back in Britain this week they will be best remembered for 'Ghetto Heaven' — their ballad that hit the top five after getting a dance remix. But as their 'Moon In Scorpio' album testifies, this New York group don't specialise in gently swaying club sounds, but a fiery guitar-driven hip shake.

And with dates supporting the likes of Adeva and Fu-Schnickens (Brixton Academy on July 2), their irresistible R&B is set to open a few minds to this new breed of rock with funky attitude.

The Family Stand's arrival coincides with the return to the UK of Mother's



● GEORGE CLINTON (TOP) & FAMILY STAND

Finest — the US's first all-black metal band, dating back to the P-funk era of George Clinton. "We confuse folk who put music in neat little categories where black people play R&B and hip hop and white people play country and heavy metal," says Mother's Finest.

Their track 'Headbanging And Booty Shaking' provides a perfect slogan for this mongrel strain of funk rock.

After Mother's Finest along came Urban Dance Squad and Living Colour, blurring the distinctions further still. These days rock riffs set to a dance beat seem to be big business as Paul Oakenfold's remix of U2's single 'Even Better Than The Real Thing' follows in the wake of Primal Scream's all conquering 'Screamadelica' album. Is this the realisation of another Clinton philosophy — 'One Nation Under A Groove'? Maybe, but just keep away from my club with those oily rags on.

Record Mirror news edited by Matthew Cole. Tel: 071-620 3636

blake baxter

one more time

4 KILLER MIXES
'MASSIVE SEX TECHNO' ECHOES

RELEASE DATE 29.6.92

DISTRIBUTED BY (BMG)

2 RM DANCE UPDATE

18	10	43	10	18	29	43	10
19	10	44	10	19	29	44	10
20	10	45	10	20	29	45	10
21	10	46	10	21	29	46	10
22	10	47	10	22	29	47	10
23	10	48	10	23	29	48	10
24	10	49	10	24	29	49	10
25	10	50	10	25	29	50	10

Club

f o c u s



Club Yikes! Monthly on Saturdays at various venues, 8pm-4am. The next Yikes!, in conjunction with Kaos, is on Ibiza on August 8.

Capacity/PA/Special features 3,000/40K/new stage design every time, the last rave had eight UV-activated white heads hanging down and spinning around.

Door policy Ticket only (8,000 on the mailing list).

Music policy Main room — hardcore techno; second room — house, garage and some alternative sounds.

DJs Regular DJs — Lynne Cosgrove, Jumping Jack Frost, Marvin Connor, Grooverider, Fabio, Stacey Tough. Guests: "Everyone — the whole spectrum plays Yikes!" — Marvin Connor, promoter.

Spinning 2 Xtreme '2 Xtreme EP'; Johnny L 'Hurt You Soul'; Urban Hype 'A Trip To Trumpton'; Ray Keith 'News At 10'; The Sorcerer 'Amp Destructor'.

DJ's view "Great sound, friendly atmosphere. Ravers are always well looked after. It seems to be one of the few places that's still like that." — Jumping Jack Frost.

Promotions view "It's really well organised and the choice of music is spot on. It attracts a friendly, happy crowd, a strong following who come from miles around. It's an excellent club." — Steve Holmes, Jack In The Box.

Average ticket price £15.



URBAN HYPE

Nightlife 10

TW LW

- | | | | |
|----|-----|--|------------------|
| 1 | (3) | THE HUNTER — Herbal Infusion | (Zoom) |
| 2 | (4) | REVIVAL — Martine Girault | (Opaz) |
| 3 | (7) | EATING ME ALIVE — Diana Brown & Barrie K. Sharpe | (Hfr) (Republic) |
| 4 | (8) | NEVER — West End | (Assett) |
| 5 | NEW | MONKEY — Monkey | (Guerrilla) |
| 6 | (9) | UNITED STATE OF LOVE — Supereal | (CBS) |
| 7 | NEW | LOVE YOU MORE — Suncsream | (A&M) |
| 8 | NEW | AIN'T NO MAN — Dina Carroll | (East West) |
| 9 | (1) | I WANNA SING — Sabrina Johnston | (Disco Magic) |
| 10 | NEW | TIME NO TIME — Lorena Jaycee | (Disco Magic) |

DOB RADIO



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

OUT NOW OUT 20/7/92

"BIP BIP"
DJ CARTOONS
(ITALIAN TECHNO SMASH)

"IT'S GONNA BE ALRIGHT"
Alison Price
(Summer Dance Hit)

DISTRIBUTED BY
Dance Department, Scotland
031 557 8758/9

Label	Call no
Pickwick	LTV 004
eneration 50	CIC VHR 2586
eneration 49	CIC VHR 2585
	CIC VHR 2514
ttitude	FoxVideo 2576 59
URTLES II	Foxvideo 1921
	FoxVideo 1802 90
season	Braveworld STV 2144
NDER Walt Disney	0211422
	Walt Disney 0209132
	BBC BBC4812
	Columbia Tristar CVR 22819
IEVES	Warner HV PES 12220
	PMI MWP 9912593
	Guild GLD 51142

E. DISTRIBUTION



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T(S)hop

f o c u s

Shop. Beggars Banquet, 52 Eden Street, Kingston upon Thames, Surrey (25ft x 20ft).

Specialist areas. US/Euro 12-inch imports; indie 12-inch; back catalogue; second hand records; dedicated sections for Talkin Loud, Acid Jazz and On-U Sound; chart return shop; ticket agents for raves and clubs. "We get box loads of white label techno which we take on sale or return. It gets a bit much sometimes when there's six or more people waiting to see you." — David Jarvis, manager.

Manager's view. "Dance people are in the majority around here. We get many regulars and a lot of students and we're really busy all week. Monday can be horrendous with new releases — queues of people come in and ask for them." — David Jarvis.

Distributor's view. "They know what they want and they're getting it right — they're moving in the right direction. They're buying more and more European product from us — 50:50 Italian and Belgian, although we're finding London shops are moving away from Belgian and buying Dutch, which is getting better and better." — Terry Hollingsworth, Delta Distribution.

DJ's view. "I can buy things there that are a little bit more interesting than you can buy in London. They get European records that don't seem to have filtered through anywhere else. I find the staff really friendly." — Terry Farley.

Cool Cuts

- | | | |
|----|--|--------------------|
| 1 | (1) EVEN BETTER THAN THE REAL THING U2 | Island |
| 2 | (2) DON'T YOU WANT ME Feix | Hooj Choons |
| 3 | NEW RELEASE THE PRESSURE Letfield | White Label |
| 4 | LONG AWAITED RETURN FROM THE ACE REMIX DUO | Atco |
| 5 | (5) A LITTLE BIT MORE Lynn Sims | Dead Dead Disco |
| 6 | NEW MOG Eruption Digital Organism | Virgin |
| 7 | STAGNUM FARE MUSIC FOR THE MASSES | First Choice |
| 8 | (3) FLAME OF EIGHT THE Grid | US Strictly Rhythm |
| 9 | NEW PULL YOUR LOVE TOGETHER Pandella | Polydor |
| 10 | CLASSY AND WELL PRODUCED NY GARAGE | MCA |
| 11 | (7) HEY FELLAS Simone | XL |
| 12 | NEW FIRE ISLAND Fire Island | Junior Boys Own |
| 13 | ANOTHER PROGRESSIVE DUB OUTING FROM FARLEY & HELLER | Zoom |
| 14 | (6) THE HUNTER Herbal Lioncube | Arista |
| 15 | GETTIN' IT RIGHT Alison Limerick | Suburban Base |
| 16 | FRANKIE FONCETTI AND MASTERS AT WORK ON THE MIX | MAG |
| 17 | (9) TELL ME WHY Rachel Wallace | Signal |
| 18 | NEW LOVE IS THE ANSWER Esperanto | City Sounds |
| 19 | CALITY AND COMMERCIAL EURO TUNE IN VARIED MIXES | Signal |
| 20 | NEW UNACCEPTABLE LOVE AJZ Air | City Sounds |
| 21 | ITALIAN GARAGE THAT I'll fill any floor | City Sounds |
| 22 | NEW HAYWIRES' THEME Haywire | City Sounds |
| 23 | With a familiar intro this UK production could do well | City Sounds |
| 24 | (12) FLEETLINERS S1000 | Global Grooves |
| 25 | NEW REALLY LOVE YOU Mr Peach | Global Grooves |
| 26 | UNUSUAL CHUNNY GROOVE WITH TRIBAL OVERTONES | Global Grooves |

Phone now to hear the hot dance tracks
Cool Cuts clubline
0898 334334
Plays excerpts from the No 1 and new entries to the Cool Cuts Chart
34p per minute cheap rate, 45p all other times. Original Artists PO Box 174, Brighton.

- TOOFUNKY** George F
1 11 12 THE SOUND OF CR
2 11 13 FRIDAY, I'M IN L.O.
4 4 14 PLEASE DON'T GO
5 14 15 HAZARD RICH
6 10 16 EVEN BETTER THA
7 6 17 PRECIOUS Anne Len
8 21 18 GOOD STUFF B.52
9 9 19 SET YOUR LOVING
10 3 20 THE ONE Eben Juhn
11 11 21 DON'T YOU WORR
12 20 22 LAY ALL YOUR LOI
13 10 23 MY LOVIN' (En Vieg
14 24 24 FOUR SEASONS IN
15 20 25 THE WORLD IS ST
16 18 26 ALWAYS THE LAST
17 10 27 EVERYTHING ABOL
18 20 28 BELL BOTTOMED 1
19 10 29 JUMP Kiss Krass
20 11 30 MOVE ME NO MOI
21 24 31 ONE SHINING MOI
22 24 32 THUNDER Phorce B
23 14 33 I BELIEVE IN MIRM
24 10 34 SENSE The Lightnin
25 21 35 KEEP ON WALKIN'
© Copyright ERA, Compiled units

TOP 10 BF

- 1 1 LSI
2 10 EATING ME ALIVE
3 10 ROOM 19 (SHA LA L
4 10 DISAPPOINTED
5 10 57 CHANNELS
6 10 MY DESTINY
7 10 SHAME SHAME SHA
8 10 DO RE ME, SO FAR
9 10 SLEEPING WITH THE
10 11 JUST FOR TONIGHT
The following records are artists' single sales, chart figures in brackets

US TO

- 1 1 I'LL BE THERE, Me
2 2 BABY GOT BACK, B
3 3 UNDER THE BRIDGE,
4 4 JUMP, Kiss Krass
5 5 DAMN I WISH I WAS
6 6 MY LOW (YOU'RE)
7 7 IF YOU ASKED MI
8 8 ACHY BREAKY HE
9 9 TENNESSEE, Arns
10 10 THE BEST THINGS IN
11 11 WISHING ON A S
12 12 HOLD ON MY
13 13 JUST ANOTHER I
14 14 LIVE AND LEARN
15 15 IN THE CLOSET, M
16 16 LIFE IS A HIGHWY
17 17 TOOFUNKY, G

A PLECTRUM MAY BE CHEAPER ... BUT NOT HALF SUCH GOOD VALUE! THE MUSICIANS' GIG GUIDE — UK

Written by the same team who produced the much acclaimed Musician's Gig Guide London '90, the UK version contains a listing of over 600 venues with Contact Names · Phone Numbers · How To Get There · Booking Policies · Stage Sizes · P.A. specs · Publicity Details · Venue Access · Set Times · Fees ... plus many other facts and figures designed to save you time and money. A must for any gigging musician!

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4 RM DANCE UPDATE

- | | | |
|----|---|-----------|
| 43 | 43 CLOSER TO ME, The Outfield | MCA |
| 44 | 44 MOVE THIS, Teichocronic | SBK |
| 45 | 45 GOOD STUFF, B52s | Reprise |
| 46 | 46 LIFT ME UP, Howard Jones | Elektra |
| 47 | 47 SOMETIMES I RHYME SLOW, Noo & Smooth | RAL |
| 48 | 48 HAZARD, Richard Marx | Capitol |
| 49 | 49 SILENT PRAYER, Shania | Motown |
| 50 | 50 MAKE IT HAPPEN, Manu Chao | Columbia |
| 18 | 18 ACHTUNG BABY, U2 | Island |
| 19 | 19 BACK TO FRONT, Lionel Richie | Motown |
| 20 | 20 CLASSIC QUEEN, Queen | Hollywood |
| 21 | 21 CHECK YOUR HEAD, The Beastie Boys | Capitol |
| 22 | 22 WISH, The Cure | Fiction |
| 23 | 23 LUCK OF THE DRAW, Bonnie Raitt | Capitol |
| 24 | 24 TIME, LOVE AND... Michael Bolton | Columbia |
| 25 | 25 SHEPHERD'S MOON, Enya | Reprise |
| 43 | 43 MECCA & THE SOUL BROTHER, Pete Rock & CL Smooth | Mercury |
| 44 | 44 OOOOOOH... ON THE TLC, TLC | LaFace |
| 45 | 45 BORN INTO THE 90s, S Kelly & Public Announcement | Jive |
| 46 | 46 REVENGE, Kiss | Mercury |
| 47 | 47 TOO LEGIT TO QUIT, Hommer | Capitol |
| 48 | 48 WAYNE'S WORLD (OST), Various | Reprise |
| 49 | 49 DON'T ROCK THE JUKEBOX, Alvin Jackson | Arava |
| 50 | 50 USE YOUR ILLUSION I, Guns N' Roses | Geffen |

Charts courtesy Billboard, 24 June, 1990. UK Artists are awarded to those products demonstrating the greatest airplay and sales gain. UK acts. US UK-signed acts.

dj directory

out on monday

James Hamilton reviews the week's releases



U2
'Even Better Than The Real Thing (The Perfecto Mix)'
(Island REAL 1)
Now due out fully next week, Paul Oakenfold & Steve Osborne's 'Sympathy For The Devil'

tinged percussively lapped and organ stabled. Hinky striding 123.7bpm remix still has Bono's husky vocal and Edge's yowling guitar plus new Juliet Roberts's 'take me higher' disco chorus, with old dance fans, perhaps preferable, bore-less Trace and Sexy Dub Mixes as rip. Very useful.

SIMONE
'Hey Fellas'
(US Strictly Rhythm SRB003)
Best yet from the Strictly Rhythm Blue label series, this infectious Crystal Waters-ish 123bpm brisk carter created by George

More/Steven Grant/Jimmie Wilson finds Simone scolding the fobas for their 'street talk' (although with only the lamest of chat-up lines given as an example it's hard to see what 'problem' has got her so hot up in Club Vocal. More's Gospel, Hey Du and Radio Mixes.

YOYO HONEY
'Don't Come To Leave'
(Live JIVE T 308)
Soulfully warbled by Anita Jarrett, this is a Seventies-style brass and soaring harmonies stacked lovely carter in Tony Humphries' 115-0bpm Polka (with a jingly romping

background chorus and no breaks at all, mellower 118bpm jazz. More and tapping & bowing Chang Free Muses, or quite different in Mike Pedler's stinky rolling 84.6bpm Deep Soul and atmospheric late Sixties Staple Singers-instrumental 102.3bpm Summer Fever Muses.



JOEY NEGRO

'Enter Your Fantasy' EP
(2 Records TEN DJ 397, via Virgin)

Dave Lee's ultimate creation, this brilliant pastiche of the cymbal and bellies rattled midrate Seventies New York/Philly disco sound (see it for yourself to spot the myriad lovin' women influences) has been promoted as an all-out back-to-back with the gloriously galloping 'Love Fantasy' in 124bpm Full Length, 125bpm Rhythm Supply and Spittle Mixes. Lamin handling Roy Aye-shah (0-128bpm 'Get Up Philly Jump Mix'), percussively chugging sack 0-122.2bpm 'Everybody (Body Rock Mix)', and for less infectious disparately pairing 'Enter Your Mind' in (0-125bpm Mindmind, Mindwrap and Accapella Mixes. Exactly what will be out commercially next week is unclear - but whatever it is, get it! Also recently promoted, in similar if less blatant Seventies inspired and perhaps now less compulsive) style, WEST ENO 'Never' (Republic L1C1045) comprised Dave's



hours-let thoroughly bounding dub versions of his Ann Marie Smith (Ebers/New Life) beloved song that's due to be coupled commercially with 'The Love Lost' on PWL, sometime soon, this promo having 122.1bpm Expanded, 122bpm Mo Base, 122.2bpm Snickers, 124.0bpm Conversion and 122.2bpm Radio Ed Mixes.

D-REAM
'U R R The Best Thing (D-Remix)'
(FXU Records 12 FXUR2, via Pinnacle)
Featuring some soaring support by D'borah Avner but made most exciting by its ripping vice breaks, husky pop singer Peter Cunniff and DJ Al McKenzie's rumping and surging jangly house bounce is hottest now in Sasha's 'Remix' having been promoted months ago (FXU2) with original 0-123.2bpm D-Rem Dub Mix, 0-123bpm 7" Radio Mix, 0-122.7bpm 12" Grooves Mix and an Accapella, the never pressing having jingly chugging 123.5bpm Sasha Full Mix, 123.6bpm Sasha Dub (the best of them all, from which the fantastic vibes climax mixes sprang) out of Whyte, among others, urgently finding 0-122.9bpm D-Remix and 0-122.9bpm Radio Ed. It's unclear which are out commercially this week (see FXU 37).

UBBAN WYPE

'A Trip To Trumpton'
(Face 2 12FAZE 5, via Pinnacle)
The perfect partner for 'Sesame's Tree', beating it to the street by being out next week, Bobby D and Mark Lewis's similarly kids' TV show inspired jaunty yet fiercely surging 139.7-0bpm hardcore shuffler is punctuated by analyses of flamenco and clearly on the folk 'Trumpton' theme tune, with a recorded hard alternative 1 'Feel The Heat' as lip. Somehow the piano was recorded out of phase, so that if you switch to mono it actually disappears!

4 LOVE
'Hold Your Head Up High'
(Virgin City Recordings UCR1 5, via Virgin)
Remixed here by CJ Mackintosh and now far superior to its original US version on Cardiac Records, gloriously roaring, roaring and wailing Epic Owen's spirit lifting gospel house stormer (one of the few significant male vocals, outside the jacking-in-top field, in this year of females dominated disco music) has 122.8bpm CJ's Master Remix and CJK Dub, Gal 'Sky' King's singing 121.8-0bpm Night Mix, Backlash Vocal and jazz Dub (plus a 75.3bpm Accapella), out this or next week.

CHINABLACK

'Searching'
(1st Bass RUFF 17)
A sweet roger styled 89.7bpm jogger when first out last Christmas on Big One (VJ BG 29) with just its 89.5bpm Dub Mix, scoufly crooning Earl Bass and Simon Fung's Longby Du (radio produced) superb wailing waver has been revamped on 1st Bass since March in Bono's jingly funk 89.2bpm Club Soul and Soft Soul remixes plus smoother 89.6-0bpm Original Soul, previous 89.6bpm Reggae and Dub mixes, now a sustained set to older audiences?

SKIN UP
'Accelerate (Rat Race Mix)'
(LOVE Records/Polydor EVOLX 17)
Out next week, this tentatively exciting pop aimed purpose built 145-0bpm rave anthem has Anastasia muttering "You gotta learn how to dance this fast" and accelerating 'Faster and faster' your heart's racing faster and faster' before the jangly backing indeed cooing ever faster into a couple of tape spinning (mixed speed) ups, one as the outro, useful (though change) 'The Late River Mix has just this (mixed speed) lipsped by the 'Do you feel honey, I do' whistling 0-135bpm 'Horny (Skin Up's Re-touch)'. We're in overdrive!

PURE WILDNESS

'Ain't No Use'
(A&J Jazz JAZD 497, via Revolver/Pinnacle)
Originally white labelled last summer, this superb, Sonatas rare-golden style dreamy get harmonizing and its squawking 89bpm wailing jazz-funk soul jogger slides into a really jangly piano and bass climax in its 'Mo/Soul Mix' driven by its melisma which unfortunately go all over the place during the most crucial break (or mixes), with a more modern lurching Dub Wizard Mix. Funk bliss!

WHYTE

'Promises (Fabi Paras Remix)'
(Whyte WHY 003, via 081-346 7482)
As percussively remixed by Fabi, this is an excitingly driving 122bpm organ and piano instrumental (brother remix brilliantly out of 4 Love building the groove before in turn the vibes from D-Rem can take it even higher), flipped by the flamenco inspired good 124.4bpm Original 12" Vocal and Capassa Mix that were white labelled last year.

MORE DJ DIRECTORY P8
RM DJ UPDATE 5

Label	Code
Pickwick	LTV 004
eneration 50	CIC VHR 2586
eneration 49	CIC VHR 2585
	CIC VHR 2514
itude	FoxVideo 2576 50
URTLES II	Foxvideo 1921
	FoxVideo 1802 50
season	Braveworld STV 2144
NDER Ward	Watn Disney DT1442
	Watn Disney D091 32
	BBC BBCV4812
Columbia	Tristar PES 12220
IEVES	Warner HV CVR 22819
	PMI MTP 971553
	Guild GLD 51142

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industries. For more information or to arrange to meet our sales team, call us now on 0782 566511, it could make all the difference.

Pos	Title	Artist
1	TOONYUN	Gerage
2	THE SOUND OF CF	
3	FRIDAY, I'M IN LO	
4	PLEASE DON'T GO	
5	HAZARD	Richard & M
6	EVEN BETTER THA	
7	PRECIOUS	Annie Le
8	GOOD STUFF	B-Siz
9	SET YOUR LOVING	
10	THE ONE	Eliot John
11	DON'T YOU WORR	
12	LAY ALL YOUR LO	
13	MY LOVIN'	En Vag
14	FOUR SEASONS I	
15	THE WORLD IS ST	
16	ALWAYS THE LAS	
17	EVERYTHING AB	
18	BELL BOTTOMED	
19	JUMP	Kris Kross
20	MOVE ME NO MO	
21	ONE SHINING M	
22	THUNDER	Prince & B
23	I BELIEVE IN MIR	
24	SENSE	The Lightnin
25	KEEP ON WALKIN'	

BITAIN'S NEATEST BEATS TILL
JUNE 29

chart

COMPILED BY ALAN JONES FROM A SAMPLE OF OVER 500 DJ RETURNS

Pos	Title	Artist
1	LSI	
2	EATING ME ALIVE	
3	ROOM 19 ISHA LA L	
4	DISAPPOINTED	
5	CHANNELS	
6	MY DESTINY	
7	SHAME SHAME SHA	
8	DO RE ME, SO FAR	
9	SLEEPING WITH THE	
10	JUST FOR TONIGHT	

Pos	Title	Artist
1	I'LL BE THERE, M	
2	BABY GOT BACK	
3	UNDER THE BRIDGE	
4	JUMP	Kris Kross
5	DAMN I WISH I WAS	
6	MY LOVIN' YOU'RE	
7	IF YOU ASKED ME	
8	ACHY BREAKY HEART	
9	TENNESSEE, ANN	
10	THE BEST THINGS IN	
11	WISHING ON A S	
12	HOLD ON MY	
13	JUST ANOTHER G	
14	LIVE AND LEARN	
15	IN THE CLOSET, M	
16	LIFE IS A HIGHWA	
17	TOONYUN	G
18	COME & TALK TO ME	Judex
19	SLOW MOTION	Greg Me Baid
20	YOU WANT ME TO CRY	Whitlock Phillips
21	DO IT TO ME	Lenaal Rubin
22	JUST TAKE MY HEART	In Big
23	I WILL REMEMBER YOU	Amey Grant
24	AIN'T 2 PROUD 2 BEG	TLC
25	BABY BABY BABY	TLC

The RECORD MIRROR

Pos	Title	Artist
17	EATING ME ALIVE (MIXES)	Debra Brown & Barrie K. Sharpe
18	SURRENDER YOURSELF (BALLROOM MIX)	The Duo
19	FURRY UP (EP): DJ'S UNITE DJ'S UNITE/GLIDE ALIGHT (All Night Mixy)	XL Recordings promo
20	THE NOISE FACTORY: Be FraeEQ	Trak Devotion
21	HYPER GO GO HIGH	
22	HOLDIN' ON '05K	Bull & Butcher Recordings
23	XPRESS YOURSELF (JUNGLE REMIX)(RAGGA MIX)	380 Records
24	ORIGINAL LONDON MIXES	The Family Foundation
25	PARLOUTAN KAN KAN	Trio Pomie
26	NATURAL HIGH (MIXES)	Black & Blue (Ready)
27	MOTHER DAWN (MIXES)	Black & Blue
28	PIGBAG (THE LOOPY TUNES MIX)(PHANTASY MIX)	Serena
29	PICTURE THIS (NICE & STONED CLUB MIX)	T-Diva
30	TEN MEN DEAD	We Kill Love
31	LET'S GET INTIMATE (MIXES)	Body feat. Donell Rush & Chantay Savage
32	KEEP ON WALKIN'	Ge-Ce-Prenson
33	DESEO (SALSU CLUB MIX)(HOT LATIN MIX)	Latin Boob
34	FORGOTTEN MAN (GO TAN MIX)(TODD'S IT MIX) Olu	
35	PROMISES (FABI PARAS REMIX)(ORIGINAL)	Whyte
36	PRIMAS	Gei Decor
37	A NEW LIFE (EXT. MIX)	Closer Than Clope
38	SEAME'S TREET	Smarter's
39	AIN'T NO USE (MO'SOUL MIX)	Pure Wildness
40	FRESH EVIDENCE (EP): WASTE 481 NEED TO KNOW/TOUCH/SLY EYE PROMO	Time Bomb Investigator Base
41	JUMP (EXTENDED MIX)(SUPERCAT MIX)	Kris Kross
42	LET THE MUSIC PUMP YOU UP (THE 1992 MIXES)	George Porgie
43	CANIT TAKE IT	Rhythm Invention
44	HURT	The Grant
45	COME ON	En Vogue
46	ON A SUNDAY AFTERNOON	A Lighter Shade Of Brown
47	NUSH	Nush
48	RAVING FM RAVING (REMIX)	Shut Up And Dance
49	COME ON DJ'S	Black & Blue
50	TELL THE WHY (MIX)	Boomer/Wallace
51	BACK TO THE OLD SCHOOL	

Pos	Title	Artist
1	ENTER YOUR FANTASY (EP): LOVE FANTASY/ENTER YOUR MIND/GET UP/EVERYBODY	Z-Ten promo
2	PENNIES FROM HEAVEN	Inner City
3	HANGIN' ON A STRING (FRANKIE KNUCKLES CLUB MIX)	Ten
4	THE ALL NIGHT MIX (ORIGINAL 12" MIX)	Loose Ends
5	WONNA SING (HARMONY & UNITY) (C. J. MACKINTOSH) JOHN	
6	OPPERIC KUPPER MIXES	John Johnson
7	THE WORLD	
8	AIN'T NO MAN (LOWMACH MIX)	D. Carroll
9	RHYTHM IS A DANCER (MIXES)	Snip
10	ONE MORE TIME (Like a Baker)	
11	MOVE ME NO MOUNTAIN (CLUB MIX)	Soul II Soul
12	I'M RUSHING (MIXES)	Good Boy Records
13	RUNAWAY (MIXES)	Rubber Lover (MIXES)
14	HOLD BE THERE (MASTERS AT WORK)	Innocence
15	HOLD YOUR HEAD UP HIGH (MIXES)	Union City Recordings
16	WE GOT IT ALL (MIXES)	Juliette James
17	GET IT TILL YOU GET IT	Black & Blue
18	GOOD LOVER (WOW ORIGINALS)(NELLEE HOOPER MIX)	Danceforce
19	PLEASURE AND PAIN	So Damn Tough
20	TEARS N' COLOURS	
21	COME TOGETHER (MIXES)	YoYo Honey
22	COME TOGETHER (MIXES) (MVA)	featuring Tala Vega
23	RAIN FALLS (MIXES)/WORK OUT (MIXES)	Frankie Knuckles featuring Lisa Michaels
24	U R THE BEST THING (SASHA REMIX)	D-Rham featuring D'borah Asher
25	SOME JUSTICE (CONCRETE JUNGLE MIX)	(ORIGINAL MIX)
26	FREE LOVE (MONSTER CLUB)	Juan Roberts
27	BACK TO FRONT (THE RUB IT VOCAL MIX)	Adamski
28	DON'T YOU WANT ME (TALK)	Hooj Choons promo
29	A LITTLE BIT MORE (THE JOEY NEGRO MIXES)	Kym Sms
30	DON'T STOP ... I'VE GOT THE ROCK (MIXES)	Accorast
31	AFROA BAMBAYATA & THE SOUTHERN FORCE	Z-TI double

Charts courtesy Billboard, 27 June 1992. All Artists are awarded to those products demonstrating the greatest airplay and sales gain. UK acts are UK signed acts.

- NEW** 31 **COME ON (D) Seduction** Rachel Wallace
NEW 70 **BACK TO THE OLD SCHOOL (MIXES)** Backbeats
NEW 81 **CLIPSE/BIG MOUTH** Lemon Inexpert
NEW 82 **SO COOL (MIXES)** Slow Bongz Floyd
NEW 83 **THE OTHER PHAYER (MIXES)** Sue Chabner
NEW 84 **SHINE EYE** Baga Tarrini
NEW 85 **HEY FELLAS** Simone
NEW 86 **GOT TO BE FREE (E-SMOOVE/AURICE)** JOSHUA MIXES
NEW 87 **HERE I GO AGAIN (SNOWBOY DISCO FREESTYLE REMIX)/PEOPLE (JOEY NEGRO MIX)** Ashby & Jackson
NEW 88 **SHAME SHAME SHAME** Sinita
NEW 89 **MY SEXUALITY (CLUB CLIMAX)** Sonic Surfers
NEW 90 **RE REACH (MIXES)** J.U.C.
NEW 91 **IF YOU WANT IT (and I'll Name)** The Shamen
NEW 92 **DON'T PANIC** Spooky
NEW 93 **HELPLESS (I DON'T KNOW WHAT TO DO WITHOUT YOU) (THE KENLU MIX)** Unlabeled featuring SLE
NEW 94 **HYPNOTIC ST8 (MIXES)** Altern 8
NEW 95 **BEAT PUBLIQUE (MIXES)** Beat Publique
NEW 96 **THE SERIOUS FLAVOUR EP: TO BE FREE (BROTHER JOHN)** Talkin Loud
NEW 97 **SO WICKED BACK TO THE REAL WORLD** K Creative
NEW 98 **ROCK IT!** Vide Alive

- NEW** 99 **TOP 10 RM**
NEW 100 **TOP 10 DMC**
- NEW** 101 **ALCO/EAST WEST**
NEW 102 **ZTT doublepack promo**
NEW 103 **React promo**
NEW 104 **One Little Indian triplepack promo**
NEW 105 **Union City Recordings white label**
NEW 106 **AIN'T 2 PROUD 2 BEG TUNDED REMIX (GEN LEHRAND 12" CLUB MIX)** T.C.
NEW 107 **LA FACE** Arista
NEW 108 **ARKS** Arista
NEW 109 **Profile promo**
NEW 110 **EMI promo**
NEW 111 **German Direct-Efect white label**
NEW 112 **Mercury**
NEW 113 **Faze-2 promo**
NEW 114 **Talkin Loud**
NEW 115 **Profile**
NEW 116 **Virgin doublepack promo**
NEW 117 **Virgin doublepack (ULTIMATE MIXX)(F.K. MENTAL)**
NEW 118 **Select promo/Active/Select LP**
NEW 119 **One Little Indian doublepack promo**
NEW 120 **SHINE ON Degrees Of Motion featuring Bar with Kit West**
NEW 121 **I TALK TO THE WIND (EXTENDED MIX) Opus III**
NEW 122 **PWL International promo**
NEW 123 **RCA promo**
NEW 124 **Go Beat promo**
- NEW** 125 **Highest Climber**

The Record Mirror Club Chart is available as a special faxed service in extended form as soon as it is compiled on the Friday before publication. Details on 071 620 8636.

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generation 49	CIC VHR 2585
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	FoxVideo 1802 50
season	Braveworld STV2144
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	Walt Disney 0209132
	BBC BBCV4812
	Columbia TriStar CVR 228 19
IEVES	Warner HV PES 12220
	PMI MVP 9912593
	Guild GLD 51142



F.

DISTRIBUTION

TODAY

directory

out on **monday**

James Hamilton reviews the week's releases

- | Rank | Title |
|------|-------------------|
| 1 | TOOFUNKY George |
| 2 | THE SOUND OF C |
| 3 | FRIDAY, I'M IN L |
| 4 | PLEASE DON'T GO |
| 5 | HAZARD Richard M |
| 6 | EVEN BETTER TH |
| 7 | PRECIOUS Anne L |
| 8 | GOOD STUFF G |
| 9 | SET YOUR LOVIN' |
| 10 | THE ONE (Don Jell |
| 11 | DON'T YOU WOR |
| 12 | LAY ALL YOUR LO |
| 13 | MY LOVIN' En Vag |
| 14 | FOUR SEASONS II |
| 15 | THE WORLD IS S |
| 16 | ALWAYS THE LAS |
| 17 | EVERYTHING ABO |
| 18 | BELL BOTTOMED |
| 19 | JUMP Kiss Kross |
| 20 | MOVE ME NO MC |
| 21 | ONE SHINING MC |
| 22 | THUNDER Prince A |
| 23 | BELIEVE IN MIR |
| 24 | SENSE The Lightn |
| 25 | ON KICK WALKIN |

TOP 10 BI

- | Rank | Title |
|------|------------------|
| 1 | LSI |
| 2 | EATING ME ALIVE |
| 3 | ROOM 19 (SHA L |
| 4 | DISAPPOINTED |
| 5 | 57 CHANNELS |
| 6 | MY DESTINY |
| 7 | SHAME SHAME SH |
| 8 | DO RE ME, SO FAR |
| 9 | SLEEPING WITH T |
| 10 | JUST FOR TONIGHT |

The following records are accurate through sales chart figures in brackets

US TO

- | Rank | Title | Artist |
|------|-----------------------------|----------------------|
| 1 | I'LL BE THERE, M | Josco |
| 2 | BABY GOT BACK | Quart |
| 3 | UNDER THE BRIDGE | Wizan Phillips |
| 4 | JUMP, Kiss Kross | Kiss Kross |
| 5 | DAMN I WISH I WAS | Mo'Nique |
| 6 | MY LOVIN' (YOU'RE | En Vogue |
| 7 | IF YOU ASKED M | Michael Bolton |
| 8 | ACHY BREAKY H | Michael Bolton |
| 9 | TENNESSEE, Ar | Arrested Development |
| 10 | THE BEST THINGS IN | Arrested Development |
| 11 | WISHING ON A S | Arrested Development |
| 12 | HOLD ON MY | Arrested Development |
| 13 | JUST ANOTHER | Arrested Development |
| 14 | LIVE AND LEARN | Arrested Development |
| 15 | IN THE CLOSET, M | Arrested Development |
| 16 | LIFE IS A HIGHWAY | Arrested Development |
| 17 | TOOFUNKY, G | George |
| 18 | COME & TALK TO ME | Josco |
| 19 | SLOW MOTION, Color Me Badd | Color Me Badd |
| 20 | YOU DON'T SEE ME | Wizan Phillips |
| 21 | DO IT TO ME, Lionel Richie | Lionel Richie |
| 22 | JUST TAKE MY HEART, Mr. Big | Mr. Big |
| 23 | I'LL REMEMBER YOU, Any | Any |
| 24 | AIN'T 2 PROUD 2 BEG, TLC | TLC |
| 25 | BABY BABY-BABY, TLC | TLC |



JULIETTE JAMES
"We Got It All"
(Pulse 8 Records 12LOSE 26, via Pinnacle)

The plausibly cooling antipastorally previous sang here with Cedric the Entertainer and now prettily wails her own wriggly jangle, in 126.8-126.7bpm Northern Lights, 126.8-126.8bpm Northern Lights Vocal, more urgent 0-126.9-126.8bpm Southern Freeze and 126.8-126.7bpm Original Smooth Moves, sorta pop house.



EVELYN 'CHAMPAGNE' KING
"Shame"
(TICA PT 45478)

Already big again on promo and such, released to best knowledge, Evelyn's 1978 12-inch smash still has producer T-Force's original

DINA CARROLL
"Ain't No Man"
(A&M PM AMY 0001)
The vocal on Quart's "It's Too Late" is lovely and serene and so is her tandem with this Nigel Louis produced and CJ Mackintosh remixed gorgeous swirling soul cantata, yet another (surely one that's influenced by the Sadeville) 0-118.8bpm Luscious (no clean rhythm track), 0-130.1bpm "Lowdown" more dispirately, delectating 119.5-119.5-119.2-119.1-118.8bpm Muzak, 0-119.4-119.1-119.0bpm Mackintosh and Mackintosh, A&M, out next week.

ONE TRIBE featuring Gem
"What Have You Done (Is This All)"
(Inner Rhythmic Records HEART 3, via RTM/Pinnacle)
An instant number one seller especially in

just-funk-size scooped buddy joining 132.5-135.5-134.8bpm "Shame '77" version, cooped with Enzo Bertoni's much revamped now slow starting and sea-less brooding ball house 0-126.8bpm "Shame '87" remix, retaining just the husky wailing and some electric piano chords.

London; the cool synth beeped, sub-bass bumped ambient atmosphere washed, guy muttered and girl moaned haunting swayer has appeal similar to "Papas New Guinea," 111-125.8bpm Club Mix, 0-125.8bpm Instrumental, 0-124.8bpm Original Version and rating 0-135.5bpm Tribstrumental.



8 RM DANCE UPDATE

- | | | |
|----|---|-----------|
| 43 | CLOSER TO ME, The Gettifer | MCA |
| 44 | MOVE THIS, Technocracy | SBK |
| 45 | GOOD STUFF, Biz's | Elektra |
| 46 | LIFT ME UP, Howard Jones | Reprise |
| 47 | SOMETIMES I RHYME SLOW, Nice & Smooth | R&B |
| 48 | HAZARD, Richard Marx | Capitol |
| 49 | SILENT PRAYER, Shanice | Motown |
| 50 | MAKE IT HAPPEN, Mariah Carey | Columbia |
| 18 | ACTING BABY, UB2 | Island |
| 19 | BACK TO FRONT, Lionel Richie | Motown |
| 20 | CLASSIC QUEEN, Queen | Hollywood |
| 21 | CHEEK YOUR HEAD, The Beastie Boys | Capitol |
| 22 | WISH, The Cure | Fiction |
| 23 | LUCK OF THE DRAW, Bonnie Raitt | Capitol |
| 24 | TIME, LOVE AND... Michael Bolton | Columbia |
| 25 | SHEPHERD MOONS, Erna | Reprise |
| 43 | MECCA & THE SOUL BROTHER, Pete Rock & CL Smooth | Capitol |
| 44 | DOODOODOHH... ON THE TLC, TLC | LaFace |
| 45 | BORN INTO THE 90s, R. Kelly & Public Enemy | Jive |
| 46 | REVENGE, Ice | Mercy |
| 47 | TOO LEGIT TO QUIT, Hammer | Capitol |
| 48 | WAYNE'S WORLD (OST), Various | Capitol |
| 49 | DON'T ROCK THE JERKBOX, Alan Jackson | Arista |
| 50 | USE YOUR ILLUSION I, Guns N' Roses | Geffen |

HALFWAY HOUSE

The playlist for the Les Adams and James Hamilton megamixed 'Halfway House Party' broadcast in London by Capital FM last Saturday may be of interest to other jocks. All were running mixes unless specified otherwise, with bombs in brackets. **SMARTER'S** 'Sesame's Tree' (14.3), **URBAN HYPE** 'A Trip To Trumpton' (19.7), **URBAN SHAKEDOWN** featuring **Mickey Finn** 'Some Justice (Original Mix)' (13.7), **SKIN UP** 'Accelerate (Rat Race Mix)' (14.5), segue into **AFRIKA BAMBAAATAA & SOUL SONIC FORCE** 'Planet Rock (in The Pocket Mix)' (125.8), **LIL' LOUIS** 'Club Lonely (I'm On The Guest List Mix)' (123.8-124.8), **INNER CITY** 'Pennies From Heaven (Kevin's Tunnel Mix)' (123), **4 LOVE** 'Hold Your Head Up High (CJ's Master Remix)' (122.4), **WHYTE** 'Promises (Fabi Paras Remix)' (123), **D-REAM** 'U R The Best Thing (Sasha Dub)' (123.6), **SIMONE** 'Hey Fellas (Club Vocal Mix)' (123), **SHAWN CHRISTOPHER** 'Don't Lose The Magic (Morales 12)' (120.25), **JULIE ROBERTS** 'Free Love (La La Dub)' (117.7)/Free Love (La Monster Dub)' (118.6), **CE CE PENISTON** 'Finally 12' (Order Choice Mix)' (119.8), **MASS ORDER** 'Life Every (Bumped Up Mix)' (119), segue into **PURE WILDNESS** 'Ain't No Use (Mo'Soul Mix)' (99), **NAUGHTY BY NATURE** 'P.P.S. (Ultimate Remix)' (98), **KRIS KROSS** 'Jump (US Extended Mix)' (101.9), **JUMP (Supercat Mix)** (102), **LOOSE ENDS** 'Hangin' On A String (Frankie Knuckles Club Mix)' (103.2), **SOUL IS SOUL** 'Move Me No Mountain (Club Mix)' (103.4), **BOYZ II MEN** 'Synchrony (Remix Version)' (110.4), **ALISON LIMERICK** 'Make It On My Own (Spangtone Mix)' (111.7), **D-INFLUENCE** 'Good Lovin' (Wow Original)' (111.9), **YOYO HONEY** 'Don't Come To Leave (Rox Mix)' (115), using only as a brief rhythm bridge **CLUBTANDEM** ('I'm Under) Love Love Love (Timeless Dub)' (117.4), **LOLEATTA HOLLOWAY** 'Strong Enough (Ultimate Mix)' (119.5), **DINA CARROLL** 'Ain't No Man (Lowmac Mix)' (119.8), **JOEY NEGRO** 'Love Fantasy (Full Length Mix)' (126), **JOEY NEGRO** 'Get Up (Philly Jump Mix)' (126), **KYM SIMS** 'A Little Bit More (Rhythm Supply Mix)' (121.8), **ONE TRIBE** featuring **Gem** 'What Have You Done (Club Mix)' (125), **HUMANOID** 'Stakker Humanoid (Smart Systems Remix)' (133), **DJ SEDUCTION** 'Coming On' (133.9), **SKANGA** 'Feel High' (135).

hot vinyl

on promo & import

SMARTIE'S 'Sesame's Treet' (Suburban Base promo). Kiss FM's Steve 'Jacko' Jackson (apparently 'tis he) uses the jaunty kiddie singalong 'Sesame Street' theme song and a "5, 6, 7, 8, 9" count as starting point and punctuation for a wonderfully catchy hardcore romp, with a chorus-less harder flip, sure to be a pop smash when out on July 6 **JH**

DAMIEN DONATO '100% Juice' (Music Man Belgian import). 'Life Support System' is a classy, modern acid track with tone pips and a funky beat. Totally simple, it has a one-note pulsating bassline with acid tones blipping away into tranceland (makes it easy to mix) and has an endless/timeless appeal **GTO**

YOURS TRULY 'Honey' (Chance US). Not to be confused with the Motown band

● MONSTER 'TREET': JACKO (CENTRE) ROMPS WITH 'SESAME STREET'S FINEST

of the same name, this is the culmination of Kevin and Candyce McCoy, who both used to front Al Hudson's 'One Way', in the late Seventies/early Eighties. As the title suggests it's a deep soul ballad, oozing emotion with stunning vocals split between Kevin, Candyce and Cortez Harris. Songs like this don't receive much needletime but with the recent interest via Calvin Brookes and Hart Paris' tune, this could easily cross over. Pure class **BJ**

SABRINA JOHNSTON 'I Wanna Sing (Harmony & Unity)' (East West promo). Still on her 'Peace' kick, Johnston's surging gospel house garage canterer is pleasant enough if not really exceptional when compared with the likes of 4 Love and other soulful rompers that are currently about, but has inevitably attracted attention as a winpacked promo in five mixes

by busj CJ Mackintosh, plus John Poppo & Eric Kupper's 12-inch mix and dub **JH**

TRASHMAN 'Cosmotrash' (DFC Italian import). This is the best record around at the moment. It's kind of bier keller-stomp-techno-trash with style and angst! This one is guaranteed to send everyone crazy. It's so very nasty and completely pleasurable, you'd think it was Belgian when it is in fact part of the new wave of Italian hard-hitting techno **GTO**

FELIX 'Don't You Want My Love' (HoojChoons promo). Hooj Choons, which brought you the massive Andronicus, is creating a serious name for itself with a selection of excellent arms in the air anthems that don't rely on stereotyped piano to send clubbers into fever pitch. Mixed and produced by Rollo, this stormer has a huge organ breakdown currently doing mighty things in every influential UK club **JJ**

THE KEEPERS feat. AUDIO 'Can You Picture This' (Sterling Gold US). Audio are members of the Broomfield family, who have a famous brother and sister in Eugene and Dee Dee Wilde



● SABRINA JOHNSTON

respectively. Confused? You will be. Vince and Ron (Broomfield) make up the mainstay of the band and they've put together this midtempo soul groove complete with sweet sax halfway through. The track is filling soul floors as we speak — one for lovers of pure soul grooves. Nice, real nice **BJ**

GIZMO 'The Gizmania EP, Ghost Two (Laser Squad Dutch import). Kick drums from hell with hi-hats to match. Another stomp-it-up session with military style percussion, not for the lightweight. Three worthy tracks out of four isn't bad going these days, but beware the extra scary, deep, dark B-side. More please **GTO**

HUMANOID 'Stakker Humanoid' (Jumpin & Pumpin' promo). Brian Doungans and Gary Cockbain, best known now as The Future Sound Of London, have remixed Brian's 1988 solo hit for July 20 release (promoted on blue vinyl), now in its techno foreshadowing but then "acid house" 12-inch original plus other fiercer versions. Is this going to be massive, or what? **JH**

Sounding off: James Hamilton, Bob Jones, Judge Jules, GTO.



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TOP People

TOP 100
NEW

- 1 **1** **TOOFUNKY** George
- 2 **18** **THE SOUND OF C**
- 3 **2** **FRIDAY, I'M IN L**
- 4 **4** **PLEASE DON'T G**
- 5 **3** **HAZARD** Richard M
- 6 **10** **EVEN BETTER TH**
- 7 **4** **PRECIOUS** Anne L
- 8 **27** **GOOD STUFF** B-52
- 9 **2** **SET YOUR LOVIN'**
- 10 **3** **THE ONE** Leon Jor
- 11 **11** **DON'T YOU WOR**
- 12 **20** **LAY ALL YOUR L**
- 13 **19** **MY LOVIN'** En Veg
- 14 **28** **FOUR SEASONS I**
- 15 **23** **THE WORLD IS S**
- 16 **16** **ALWAYS THE LAS**
- 17 **19** **EVERYTHING AB**
- 18 **20** **BELL BOTTOMED**
- 19 **18** **JUMP** Kris Kross
- 20 **10** **MOVE ME NO MC**
- 21 **4** **ONE SHINING MC**
- 22 **21** **THUNDER** Prince &
- 23 **11** **SENSE IN MIR**
- 24 **10** **SENSE** The Lightn
- 25 **21** **KEEP ON WALKIN**

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Some people are too clever for their own good. Take London boy Jim Barnett: a classically-trained musician while still a child, performing live at 16, touring the world at 17, chased after by major record labels, collaborating with PM Dawn...

Jim is now 18: if you'd never spoken to the chap or heard his music you'd want to strangle him. But there is not a shred of arrogance here,



'Communion' is released by The Beat Fantastic next week.

and his new single, 'Communion', is atonement enough for his "sins". Lunardi — a name chosen to signify "a kind of space madness" — are Jim and co-writer Rob Miller. Inspired by visits to Shoom at the age of 14, the boy wonder left the world of indie bands to squat in the field of dance, and sees Lunardi as "the Led Zeppelin of dance". Next stop: the moon? Davydy Chong

Sine

Sine's mission is to inject sexiness back into dance music. "Hardcore's not horny at all," claims Dave Thompson, one half of the Nottingham-based production team. "It's too fast to dance to and doesn't have any bounce."

Thompson and his partner Charlie Webster have instead come up with the 'Deep Anxiety EP', a moody creation graced with the spine-tingling vocals of Sarah Jay, a seasoned jazz performer. "I'm not into shrieking, grating vocals. I wanted something that was really quiet in the mix and had a nice sort of texture to it," explains Thompson.

'I Like It Deep' on the A-side sizzles with playful, seductive funkiness, while the flip's 'Bass Anxiety' is intoxicatingly hypnotic. As Thompson points out, it will work as well on the Walkman as in the club.

And it's designed to get some real grooving going on the dancefloor. "I notice people dance very differently to 150bpm breakbeat stuff than they do to the kind of thing we're into. I can tell you which one I'd rather sit and watch," says Thompson.

Sandra Dunkley

4 Love

'Hold You



'Deep Anxiety

EP' is released

by Brainiak on

June 29.

TOP 10 BI

TOP 100
NEW

- 1 **1** **LSI**
- 2 **10** **EATING ME ALIVE**
- 3 **1** **ROOM 19** (SHA L)
- 4 **10** **DISAPPOINTED**
- 5 **15** **CHANNELS**
- 6 **10** **MY DESTINY**
- 7 **10** **SHAME SHAME SH**
- 8 **10** **DO RE ME, SO FAR**
- 9 **10** **SLEEPING WITH TH**
- 10 **10** **JUST FOR TONIGHT**

the following records are outside singles sales chart figures in brackets

US TO

TOP 100
NEW

- 1 **1** **I'LL BE THERE, M**
- 2 **2** **BABY GOT BACK**
- 3 **4** **UNDER THE BRIDGE**
- 4 **2** **JUMP**, Kris Kross
- 5 **6** **DAMN I WISH I WAS**
- 6 **4** **MY LOVIN' (YOU'RE**
- 7 **1** **IF YOU ASKED ME**
- 8 **8** **ACHY BREAKY HE**
- 9 **3** **TENNESSEE**, Aris
- 10 **10** **THE BEST THINGS IN**
- 11 **10** **WISHING ON A S**
- 12 **10** **HOLD ON MY**
- 13 **10** **JUST ANOTHER**
- 14 **10** **LIVE AND LEARN**
- 15 **10** **IN THE CLOSET**, Mo
- 16 **10** **LIFE IS A HIGHWAY**
- 17 **10** **TOOFUNKY**, C

- 18 **10** **COME & TALK TO ME**, Jodico Upstart
- 19 **10** **SLOW MOTION**, Color Me Badd Giant
- 20 **10** **YOU WON'T SEE ME CRY**, Wilson Phillips SBK
- 21 **10** **DO IT TO ME**, Lunel Richie Motown
- 22 **10** **JUST TAKE MY HEART**, Mr Big Atlantic
- 23 **10** **I WILL REMEMBER YOU**, Amy Grant A&M
- 24 **10** **AIN'T 2 PROUD 2 BEG**, TLC LaFace
- 25 **10** **BABY-BABY-BABY**, TLC LaFace

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The Grid
Figure Of Eight
 is released by
 Virgin on
 July 6

The Grid have come up with some top tunes in their time but none will surely match the achievement of their latest outing — 'Figure Of Eight'. Richard Norris and Dave Ball have done what many would regard as impossible — they've out-mixed Todd Terry. The Grid, being big fans of the stripped down quality of Todd's work, figured he would be the best man to remix their latest single. But a trip to California

and first hand experience of the LA rave scene filled them with inspiration that not even "Todd the God" could match. "It was total 1988-style trance out music," says Richard. "Being in California as well, there's a more psychedelic influence. To see that very simple, rhythmic, repetitive music work on such a large scale was great, so we just had to come back and do some more mixes to go with Todd's."

The results can be heard in The Grid's own Trance mixes as piping hypnotic horns revolve around a deep trippy rhythm to create a house mantra. An epic production and The Grid's best yet.

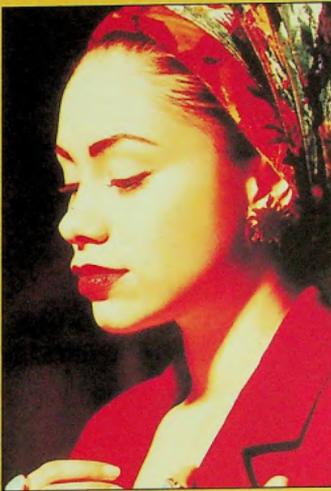
Tim Jeffery

Dina Carroll

Although she has worked in Britain for nine years, chanteuse Dina Carroll keeps being mistaken for an American tourist. Not for her plaid suit, shades and camera ensembles, though: Dina's accent is the problem. "When I use taxis in London, I use an English accent," she laughs. "It prevents me from being ripped off."

Even if they don't recognise her face, those cabbies are bound to know Dina's voice — the one that helped Quartz's cover of Carole King's 'It's Too Late' into the Top 10 two years ago. All those already

acquainted, prepare yourselves for her A&M solo debut, 'Ain't No Man'. An absolute belter in the vocal department, and all others, the tune bounds along proudly, head held high, evoking the spirit of some mid-Seventies soul classic. And the reliable CJ Mackintosh also does his bit.



The single, like the new album which features tracks performed with the New York Symphony Orchestra, was written with producer Nigel Lewis. "We wanted an anthem, memorable song," says Dina. "For some reason, Nigel brought up 'Ain't No Mountain High Enough', and that idea evolved into 'Ain't No Man'."

'Ain't No Man' is released by A&M next week.

Davydd Chong

'Head Up High' is out now on Union City Recordings.

"People don't take house vocalists seriously and that's something we'd like to change," says Eric Owen of New Jersey quartet 4 Love. "We can do four part acappella harmonies and we can jam to a house beat as well."

The deep soulful groove and summer-time vibes of their debut 12-inch, 'Hold Your Head Up High', dispel any lingering doubts. But then, unlike many one-line wallers, 4 Love's sound starts with the song. "I'm more into the lyrics than the music," confesses Eric. "This is really the first time we've ventured in a dance direction. It was a shot in the dark."

With the likes of Paul Oakenfold and CJ Mackintosh — who has remixed the track for Britain — singing the former gospel foursome's praises, it's just as well that Eric and Co finally got around to it. The current transatlantic taste for deep house with a holy twist makes it a timely change of emphasis. "Sounds Of Blackness set off a lot of little light bulbs in people's heads — I know it did for me," says Eric. "But you do have to be subtle about it. People are out to have a good time and they don't want to be preached at."

Martin Pearson

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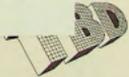
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beats & pieces

- TOP 100**
- 1 **TOOFUNKY** George
 - 2 **THE SOUND OF C**
 - 3 **FRIDAY, I'M IN L**
 - 4 **PLEASE DON'T G**
 - 5 **HAZARD** Richard M
 - 6 **EVEN BETTER TH**
 - 7 **PRECIOUS ANNE L**
 - 8 **GOOD STUFF** B.S.2
 - 9 **SET YOUR LOVIN'**
 - 10 **THE ONE** Eason J
 - 11 **DON'T YOU WOR**
 - 12 **LAY ALL YOUR L**
 - 13 **MY LOVIN'** En V
 - 14 **FOUR SEASONS**
 - 15 **THE WORLD IS S**
 - 16 **ALWAYS THE LA**
 - 17 **EVERYTHING ABC**
 - 18 **BELL BOTTOMED**
 - 19 **JUMP** Kiss Kross
 - 20 **MOVE ME NO MI**
 - 21 **ONE SHINING M**
 - 22 **THUNDER** Prince Z
 - 23 **I BELIEVE IN MIR**
 - 24 **SENSE** The Lightn
 - 25 **KEEP ON WALKI**
- © Copyright ERA. Compiled us

FEELING A BIT light in the wallet department after NMS? They know how you feel at **The Pullit** centre — after donating £1,000 to The Face's Lemon Aid fund, the London club venue/art's centre could now do with its own fight to the court battles ahead. What really happened on that Friday? Camden Council is now saying it broke up an "illegal pay party", while Pullit management say they'd cancelled the night and no-one was in. (see p2) ... The pennies are a wee bit scarce too for the promoters of Scotland's massive **Earthquake** rave where the 10,000 crowd fell 5,000 short of expectations. Is rave on the slide? ... As **Shut Up & Dance** brace themselves for the MCPS's samples purge, they must be relieved that they chose to cut the currently promoted **Ragga Twins** single 'Shine Eye Gal' with **Junior Reid**'s full co-operation, flying him in to sing the sample ... **Delicious Vinyl** launched its new **Brass** logo at NMS (no relation to the old label that had JR Funk & The Love Machine) ... Roving ravers **Spiral Tribe** are believed to be about to sign a label deal with Big Life under the guidance of **Youth** ... Holographic clothes to discerning ravers **Space Time** are preparing to send Telethon into orbit with their Fashion



● RHYTHM SECTION

Space party on July 3, with the likes of **Betty Boo**, **Adamski** and **Kinky Gerlinky's Winston** due to grace the catwalks. Watch **RM** for more details ... **Frankie Bones**, **Joy Beltram**, **Carl Cox**, **Fabio & Grooverider**, **Colin Dale** and 'Evil' **Eddie Richards** each have a track on Perfecto's 'Hardcore DJs Take Control' with a club tour backing the July release ... Watch for a 10-mix double promo of **Fierce Ruling Diva's** new one, 'You Gotta Believe' ... Rave act **Conscious** have a big PA tour home and abroad lined up, but no singer. More from Cue Records on 071-586 9433 ... **Rick Davis** needs garage/soul DJs for a new 1,200-capacity club opening in Wandsworth in September. Demos/CV/ photo to him at 27 Bedford Hill, London SW12 9EX ... **PLZ** posse plus **DJ Pogo** are tipped to be supporting **Arrested Development** at the Jazz Cafe on July 1 and 2 ... **Pete Rock & CL Smooth** are back and doin' it at Le Palais, Hammersmith on July 12 ... Watch out for the new one from **Rhythm Section** entitled 'Midsummer Madness'. Red faces all round as the company wrongly said to be deceased in last week's **TOP 100** dance labels listing is now firing on all cylinders with SRD taking over distribution ... **AND THE BEAT GOES ON!**

TOP 100

- TOP 100**
- 1 **LSI**
 - 2 **EATING ME ALIVE**
 - 3 **ROOM 19** (SHA LA
 - 4 **DISAPPOINTED**
 - 5 **57 CHANNELS**
 - 6 **MY DESTINY**
 - 7 **SHAME SHAME SH**
 - 8 **DD RE ME, SO FAR**
 - 9 **SLEEPING WITH TH**
 - 10 **JUST FOR TONIGHT**

The following records are available in multiple sales charts. Figures in brackets

US TO

- US TO**
- 1 **I'LL BE THERE, M**
 - 2 **BABY GOT BACK**
 - 3 **UNDER THE BRIDGE**
 - 4 **JUMP** Kiss Kross
 - 5 **DAMN I WISH I WAS**
 - 6 **MY LOVIN' (YOU'RE**
 - 7 **IF YOU ASKED ME**
 - 8 **ACHY BREAKY HI**
 - 9 **TENNESSEE, Am**
 - 10 **THE BEST THINGS IN**
 - 11 **WISHING ON A S**
 - 12 **HOLD ON MY**
 - 13 **JUST ANOTHER**
 - 14 **LIVE AND LEARN**
 - 15 **IN THE CLOSET, M**
 - 16 **LIFE IS A HIGHWA**
 - 17 **TOOFUNKY, C**
 - 18 **COME & TALK TO ME**, Justice Upstewn
 - 19 **SLOW MOTION**, Color Me Badd Grant
 - 20 **YOU WON'T SEE ME CRY**, Wilson Phillips SBK
 - 21 **DO IT TO ME**, Lionel Richie Motown
 - 22 **JUST TAKE MY HEART**, Mr Big Atlantic
 - 23 **I'LL REMEMBER YOU**, Amy Grant A&M
 - 24 **AIN'T 2 PROUD 2 BEG**, TLC LaFace
 - 25 **LOVE**, TLC LaFace
 - 26 **TOOFUNKY, C**
 - 27 **COME & TALK TO ME**, Justice Upstewn
 - 28 **SLOW MOTION**, Color Me Badd Grant
 - 29 **GOOD STUFF**, B.S.2 Repulse
 - 30 **LIFT ME UP**, Howard Jones Elektra
 - 31 **HAZARD**, Richard Marx Capitol
 - 32 **SILENT PRAYER**, Shance Motown
 - 33 **MAKE IT HAPPEN**, Mariah Carey Columbia
 - 34 **LUCKY**, UB40 RCA
 - 35 **BACK TO FRONT**, Lionel Richie Motown
 - 36 **CLASSIC QUEEN**, Queen Hollywood
 - 37 **CHECK YOUR HEAD**, The Beastie Boys Capitol
 - 38 **WISH**, The Cure Fiction
 - 39 **LUCK OF THE DRAW**, Bonnie Raitt Capitol
 - 40 **TIME, LOVE AND**, Michael Bolton Columbia
 - 41 **SHEPHERD MOONS**, Enya Repulse
 - 42 **MECCA & THE SOUL BROTHER**, Paula Rock & CL. 1000000
 - 43 **DOOOOOHHH... ON THE TLC**, TLC LaFace
 - 44 **BORN INTO THE 90s**, R. Kelly & Public Announcement Jive
 - 45 **REVENGE**, Kiss Mercury
 - 46 **TOD LEGIT TO QUIT**, Hammer Capitol
 - 47 **WAYNE'S WORLD (OST)**, Various Repulse
 - 48 **DON'T ROCK THE JUKEBOX**, Adam Jackson Anista
 - 49 **USE YOUR ILLUSION I**, Guns N' Roses Geffen

I wanna...

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12 RM DANCE UPDATE

- | | | | |
|--|--|---|--------------------------|
| 18 LUCKY UB40 RCA | 27 COME & TALK TO ME , Justice Upstewn | 42 LUCKY UB40 RCA | 51 LUCKY UB40 RCA |
| 19 SLOW MOTION , Color Me Badd Grant | 28 SLOW MOTION , Color Me Badd Grant | 43 LUCKY UB40 RCA | 52 LUCKY UB40 RCA |
| 20 YOU WON'T SEE ME CRY , Wilson Phillips SBK | 29 GOOD STUFF , B.S.2 Repulse | 44 DOOOOOHHH... ON THE TLC , TLC LaFace | 53 LUCKY UB40 RCA |
| 21 DO IT TO ME , Lionel Richie Motown | 30 LIFT ME UP , Howard Jones Elektra | 45 BORN INTO THE 90s , R. Kelly & Public Announcement Jive | 54 LUCKY UB40 RCA |
| 22 JUST TAKE MY HEART , Mr Big Atlantic | 31 HAZARD , Richard Marx Capitol | 46 REVENGE , Kiss Mercury | 55 LUCKY UB40 RCA |
| 23 I'LL REMEMBER YOU , Amy Grant A&M | 32 SILENT PRAYER , Shance Motown | 47 TOD LEGIT TO QUIT , Hammer Capitol | 56 LUCKY UB40 RCA |
| 24 AIN'T 2 PROUD 2 BEG , TLC LaFace | 33 MAKE IT HAPPEN , Mariah Carey Columbia | 48 WAYNE'S WORLD (OST) , Various Repulse | 57 LUCKY UB40 RCA |
| 25 LOVE , TLC LaFace | 34 LUCKY , UB40 RCA | 49 DON'T ROCK THE JUKEBOX , Adam Jackson Anista | 58 LUCKY UB40 RCA |
| 26 TOOFUNKY, C | 35 BACK TO FRONT , Lionel Richie Motown | 50 USE YOUR ILLUSION I , Guns N' Roses Geffen | 59 LUCKY UB40 RCA |
| 27 COME & TALK TO ME , Justice Upstewn | 36 CLASSIC QUEEN , Queen Hollywood | | 60 LUCKY UB40 RCA |
| 28 SLOW MOTION , Color Me Badd Grant | 37 CHECK YOUR HEAD , The Beastie Boys Capitol | | |
| 29 GOOD STUFF , B.S.2 Repulse | 38 WISH , The Cure Fiction | | |
| 30 LIFT ME UP , Howard Jones Elektra | 39 LUCK OF THE DRAW , Bonnie Raitt Capitol | | |
| 31 HAZARD , Richard Marx Capitol | 40 TIME, LOVE AND , Michael Bolton Columbia | | |
| 32 SILENT PRAYER , Shance Motown | 41 SHEPHERD MOONS , Enya Repulse | | |
| 33 MAKE IT HAPPEN , Mariah Carey Columbia | | | |

TOP 30 MUSIC VIDEO

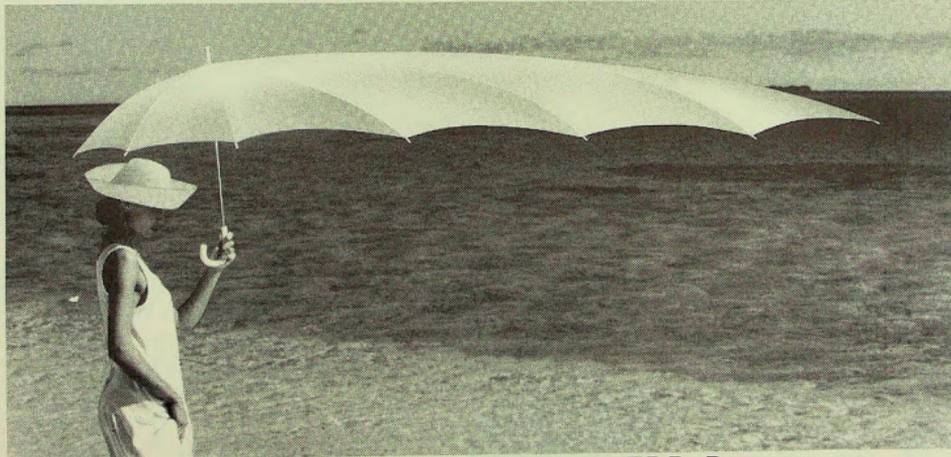
THE OFFICIAL **music week** CHART

Pos	Artist	Title	Category/Running Time	Label	Cat no.
1	QUEEN	At Wembley	Live/1hr 15min	PMI	MVP 99 1259 3
2	THE CULT	Sonic Ceremony	Compilation/22min	Beggars banquet	BB 013
3	MICHAEL BALL	Michael Ball	Polygram Video	0849943	
3	ZZ TOP	Greatest Hits	Compilation/45min	WMV	759382993
5	MICHAEL BOLTON	Soul & Passion	Compilation/1hr	SMV	491222
6	MADNESS	Divine Madness	Compilation/30min	Virgin	VVD 1062
7	MARILLION	A Singles Collection	Compilation/50min	PMI	MVP 9910953
8	CHER	Extravagana - Live	Live/54min	BMG Video	791 224
9	PHIL COLLINS	... But Seriously...	Live/1hr 17min	Virgin	VVD 1010
10	SIMPLY RED	Moving Picture Book	Compilation/45min	WMV	9631754543
11	QUEEN	We Will Rock You	Live/1hr 30min	Music Club	MC 2032
12	QUEEN	Greatest Flix II	Compilation/1hr 20min	PMI	VCA112
13	LISA STANSFIELD	Real Life	Compilation/1hr	BMG Video	791236
14	STEVIE RAY VAUGHAN	Live At The...	Live/1hr	SMV	2004442
15	QUEEN	Box Of Flix	Compilation/2hr 40min	PMI	MVB9913243
16	CLIFF RICHARD	Video Connection	Compilation/1hr	Music Club/PMI	MC 2081
17	THIN LIZZY	Dedication-Very Best Of	PolyGram Video	CFM 2568	
18	KYLIE MINOGUE	Live!	Live/1hr 20min	PMI	MVN 99 1347 3
19	DR HOOK	Completely Hooked...	Compilation/45min	PMI	MVP 9910053
20	STATUS QUO	Rocking Through Years	4 Front/PolyGram	LEO 80152	
21	CARRERAS/DOMINGO/PARAVOTTI		PolyGram Video	CPV 1122	
21	QUEEN	Greatest Flix	Compilation/1hr 30min	PMI	MVP 9910112
23	LUCIANO PAVAROTTI	Essential	PMV/Channel 5	CPV 00022	
24	KATE BUSH	The Singles File	Compilation/50min	Music Club/PMI	MC 2054
25	TINA TURNER	Simply The Best	Compilation/1hr 30min	PMI	MVD 9913053
26	PRINCE	Sign 'O' The Times	4 Front	0838863	
27	JAMES LAST	Berlin Concert	4 Front/PolyGram	0648803	
28	ELVIS PRESLEY	56-In The Beginning	4 Front/PolyGram	0837883	
29	ERIC CLAPTON	The Cream Of...	4 Front/PolyGram	0838623	
30	DANIEL O'DONNELL	An Evening With	Compilation/1hr 38min	Ritz	RITVZ 0008

TOP 15 VIDEO

Pos	Artist	Title	Category/Running Time	Label	Cat no.
1	THE LOVERS' GUIDE 2	Special Interest/1 hr	Pickwick	LTV 004	
2	STAR TREK: The Next Generation	Sci-Fi/1 hr 28 min	50	CIC	VHR 2586
3	STAR TREK: The Next Generation	Sci-Fi/1 hr 28 min	49	CIC	VHR 2585
4	THE GODFATHER PART III	Drama/2 hr 43 min		CIC	VHR 2514
5	CHERIFFNESS: A New Attitude	Special Interest/1 hr 28 min		FoxVideo	2576 50
6	TEENAGE MUTANT NINJA TURTLES II	Children/1 hr 27 min		Foxvideo	1921
7	ALIENS	Sci-Fi/2 hr 34 min		FoxVideo	1892 50
8	LEEDS UTD: Official '91/'92 Season	Sport/1 hr 29 min		Braveworld	STV 2144
9	THE RESCUERS DOWN UNDER	Children/1 hr 17 min		Walt Disney	D211422
10	THE LITTLE MERMAID	Children/1 hr 19 min		Walt Disney	D209132
11	PINGU 2: Building Igloos	Children/40 min		BBC	BBCV4812
12	THE SILENCE OF THE LAMBS	Drama/1 hr 53 min		Columbia Tristar	CVR 22819
13	ROBIN HOOD: PRINCE OF THIEVES	Action/2 hr 17 min		Warner HV	PES 12220
14	QUEEN: Live At Wembley	Music/1 hr 15 min		PMI	MVP 9912593
15	THE DOORS	Drama/2 hr 14 min		Guild	GLO 51142

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25	HANGIN' ON A STRING (KNUCKLES REMIX) Loose Ends	36-37
26	FOUR SEASONS IN ONE DAY Crowded House	36
27	GOOD STUFF B52s	37
28	THUNDER Prince & The NPG	37
29	SOME JUSTICE Urban Shakedown	37
30	I'LL BE THERE Innocence	37
31	THE SOUND OF CRYING Fetida Spout	37
32	DO YOU WORRY 'BOUT A THING Incognito	37
33	A LITTLE BIT MORE Kim Sims	37
34	DOLPHINS MAKE ME CRY Marty Ross	37
35	O.P.P. Nautivity By Nature	37
36	FRIDAY, I'M IN LOVE The Cure	37
37	MY VOIVIN' En Vogue	37

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3	TEMPLE OF DREAMS Messiah	23	GOOD MIGHTY George Michael
4	EVER BETTER THAN THE REAL THING U2	24	MOTORCYCLE EMPRESS Marie-Sophie Fréchet
5	BLUE ROOM The Orb	25	PLEASE DON'T GO/GAME... KVS
6	ABBA ESQUE (EP) Elastic	26	YOU DON'T UNDERSTAND House Of Love
7	SYMPHONY OF DESTRUCTION Megadeth	27	CONTROLLING ME Oceanic
8	AIN'T 2 PROUD 2 BEG TLC	28	SHAME Evening Champagne King
9	HANGIN' ON A STRING Loose Ends	29	FREE LOVE Juice/Roberts
10	A LITTLE BIT MORE Kim Sims	30	MOVE ME NO MOUNTAIN Soul II Soul
11	WHAT HAVE YOU DONE One True Leaf Jam	31	DO YOU WORRY 'BOUT A THING Incognito
12	SOMETHING GOOD Ushi Saints	32	LIKE A CHILD AGAIN The Mission
13	GOOD LOVER Dullforce	33	DON'T BE AFRAID Aeron Hall
14	O.P.P. Nautivity By Nature	34	TALK TO THE WIND Opus III
15	I'LL BE THERE Innocence	35	THE HITMAN All Logic
16	DREAMS EP Rhythm Quest	36	GOOD STUFF The B52s
17	FENICES FROM HEAVEN Inlet City	37	BROTHER LIKE SISTER Londolabel
18	EATING ME ALIVE Deena Brown & Shiraz & Shiraz	38	MAKE MY DAY Grace Under Pressure
19	XPRESS YOURSELF Family Foundation	39	PAPA NEW GUINNA The Future Sound Of London
20	SEARCHIN' FOR MY RIZLA Rhapsax	40	

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63	SET YOUR LOVING FREE Lisa Stansfield	Arista
64	NOTGONNACHANGE Savoy Soul Sister	Fontana
65	LIFE IS A HIGHWAY Tom Cochrane	Meridian
66	HEARTBEAT (TAINAI KAIKI II) Dance Symphony/Juhoi Saito/Deejay	Virgin America
67	THE BUG Dive Strats	Vertigo
68	KEEP ON WALKIN' Ce Ce Fishbone	A&M
69	TWO OUT OF THREE AIN'T BAD Meatloaf	Epic
70	PAPA NEW GUINNA The Future Sound Of London	Jumpin' & Pumpin'
71	BIG SKY NEW LIGHT Mariano Sepers	Kitchenware
72	RUUNAWAY Dee-Lite	Elektra
73	A LITTLE BIT MORE Dr Hook	EMI
74	BEAUTY AND THE BEAST Celine Dion And Peabo Bryson	Epic
75	AIN'T MY BEATING HEART Ten Sharp	Columbia

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ATLANTIC RECORDS

TOP 40

CLASSICAL ALBUMS

#	Title	Composer	Label
1	DOMINGO	Arriaga, Chich	Decca
2	ESSENTIAL OPERA		Decca
3	PAVARTOTTI IN HYDE PARK		Decca
4	VIVALDI: FOUR SEASONS		EMI
5	THE ESSENTIAL MOZART		EMI
6	VINVA & SOPRANO AT THE MOVIES		Decca
7	SIBELIUS/CHAIKOVSKI: VIOLIN CONCERTOS		EMI
8	MENDELSSOHN/BRUCH/SCHUBERT		EMI
9	BRAMMS: VIOLIN CONCERTO		EMI
10	HEAVY CLASSIX		EMI
11	ROSSINI: MADAMA BUTTERFLY (HIGHLIGHTS)		Decca
12	HOLST: THE PLANETS		Decca
13	ELGAR: CELLO CONCERTO/SEA PICTURES		EMI
14	ROSSINI HEROINES		Decca
15	GALA LIRICA		Decca
16	ROSSINI: LA BOHEME (EXCERPTS)		Decca
17	ALBINONI: ADOLFO/PACHELBEL: CANON		Decca
18	GILBERT & SULLIVAN: THE MIKADO		Decca
19	TAVENER: THE PROTECTING VEIL		Virgin
20	ELGAR: CELLO CONCERTO/ENIGMA VARS		Columbia
21	VAUGHAN WILLIAMS: CHAMBER CONCERTO		Decca
22	MOZART: ARIAS		Decca
23	ELGAR: CELLO CONCERTO		Philips
24	VAUGHAN WILLIAMS: SYMPHONY 5/LARK TALLIS		Decca
25	SIBELIUS: SYMPHONY NO. 5/VIOLIN CONCERTO		EMI
26	FAURE: REQUIEM		Decca
27	RACHMANINOV: PIANO CONCERTOS 2 & 4		Decca
28	BEEHOVEN: MISSA SOLEMNIS		Decca
29	MUSIC FEATURED ON THE SOUTH BANK SHOW		EMI
30	MCCARTNEY/DAVIS: LIVERPOOL ORatorio		EMI
31	BEEHOVEN: SYMPHONIES 5 & 6		Decca
32	ESSENTIAL HIGHLIGHTS: SWAN LAKE		Decca
33	VAUGHAN WILLIAMS: SEA SYMPHONY		EMI
34	ROSSINI: ARIAS		Decca
35	FINZI/STANFORD: CLARINET CONCERTOS ETC.		ASV
36	LYND WEBBER: REQUIEM		EMI
37	VIVALDI: CONCERTOS		EMI
38	COPLAND: APPALACHIAN SPRING ETC.		Decca
39	PUCINI: MADAMA BUTTERFLY (HIGHLIGHTS)		Decca
40	NYMAN: SONGBOOK		Decca

DISTRIBUTION: INDIE SINGLES

#	Title	Artist	Label
1	ABBA ESQUE (EP)	Various	Mute (12)MUTE 144 (RTM)P
2	PLEASE DON'T GO	Various	Network NWK114 (4E)P
3	TEMPLE OF DREAMS	Messiah	Kickee Kicks 125 (KICK) 12 (SPD)
4	CLOSER TO ALL YOUR DREAMS	Various	Network NWK114 (4E)P
5	WHAT HAVE YOU DONE	Inner Rhythim	HEART 23 (E)P
6	DOES THIS HURT/BOO! FOREVER	Bad Religion	Creation CREP 126 (E)P
7	PAPUA NEW GUINEA	Various	Jump! & Pump! (12)TOT 17 (E)P
8	SEARCHIN' FOR MY RIZLA	Rizla	Big Gun! - (BIG) 21 (P)RTM (RTM)
9	IT'S MY PLEASURE	Front 242	Network NWK114 (4E)P
10	PACIFIC SYMPHONY TOO	Various	Profile - (PRO) 366 (E)P
11	15 YEARS (EP)	The Lovellites	Chase - (WDC) X200 (E)P
12	FUTURE SOUND (EP)	Various	Suburban Base - (SUB)BASE 01 (RTM)P
13	THE COMPLETE STELLA	Various	R&B/Outer Rhythim - (RSK) 14X (E)P
14	DANCEHALL DANGEROUS	Various	Suburban Base - (SUB)BASE 01 (RTM)P
15	THE DROWNSERS/TO THE BIRDS	Various	NUD 110 (E)P
16	TAILLIGHTS FADE	Various	Situation Two - (SIT) 861 (RTM)P
17	SHES IN A TRANCE	Various	One Little Indian 70 (TPI) 70 (TPI)P
18	IN THE JUNGLE (EP)	Various	Abstrax 2 - (ABS) 940 (E)P
19	BASKET CASE	Various	Vinyl Solution - (VST) 28 (E)P
20	HELPLESS (I DON'T KNOW...)	Various	Final Vinyl! FV11 (E)P
21	RAVING 'N' RAVING	Various	S.U.A. D. SUAD 305 (SUAD) 301 (E)P
22	MONSTER MOUTH	Various	One Little Indian 61 (TPI) 61 (TPI)P
23	JOIN OUR CLUB/PEOPLE GET REAL	Various	Heavenly H/WN 15 (HWN) 15 (E)P
24	TWO WORLDS COLLIDE	Various	Mute DUNG 113 (RTM)P
25	LET IT HIT DEM	Various	Reinforced - (RVE) 1238 (E)P
26	WE GOT ONE	Various	Expansion - (EXP) 29 (E)P
27	NEVER LOSE THAT FEELING	Various	Creation CREP 120 (E)P
28	ARD CORRA	Various	Jump! & Pump! - (12)TOT 23 (E)P
29	WIN YOUR LOVE	Various	Expansion - (EXP) 28 (E)P
30	MOVE YOUR FEET	Various	Sty City Underground - (STU) 11 (E)P
31	FUN FOR ALL THE FAMILY (EP)	Various	Moving Shadow - (SHAD) 17 (E)P
32	STUPID KID	Various	Diverse ATTY 02 (E)P
33	ROUGHNECK	Various	Rising High - (RSH) 221 (E)P
34	COOL GOLD	Various	Silverstone - (SIL) 131 (E)P
35	REACH	Various	Rising High - (RSH) 24 (E)P
36	KOUNTER ACT	Various	Ruby Red - (LTD) 10 (E)P
37	IMPACT (EP)	Various	Formation - (FOM) 12005 (IMM)P
38	DESEO	Various	Flying UK - (FLY) UK 23 (E)P
39	EVARON B	Various	Network NWK114 (4E)P
40	INJECTED WITH A POISON FREE	Various	Profile - (PRO) 347 (E)P

DISTRIBUTION: INDIE ALBUMS

#	Title	Artist	Label
1	LET'S TALK ABOUT LOVE	Various	Decca DINT 23 (E)P
2	THE SOUND OF SKA	Various	Quality Television QTV 003 (E)P
3	LEVELLING THE LAND	Various	China WIND 1022 (E)P
4	TO HAVE AND TO HOLD...	Various	Quality Television QTV 004 (E)P
5	HEARTLANDS	Various	Decca DINT 23 (E)P
6	CHORUS	Various	Mute STMT 6 (RTM)P
7	ARIA	Various	Musique 1028 (E)P
8	SCREAMDELICIA	Various	Creation CREP 123 (E)P
9	THE HITS BOX	Various	Pinkway BOARD 1 (E)P
10	LEGIO	Various	RRR 0193 (E)P

COUNTRY ALBUMS

#	Title	Artist	Label
1	ROPHI THE WIND	Garth Brooks	Capitol CESTU 2162 (E)P CESTU 2162 (E)P
2	EAGLE WHEN SHE FLIES	Various	Columbia 46794 (E)P 46794 (E)P
3	FROM THE HEART	Daniel O'Donnell	Telstar STAC 237 (BMG) CD 22515 (AR) 2027
4	I NEED YOU	Daniel O'Donnell	Ritz RITZ CD 0028 (E)P RITZ CD 0028 (E)P
5	NECK AND NECK	Various	Columbia 46743 (E)P 46743 (E)P
6	ABOUT TONIGHT AND TONIGHT	Various	Sire WX 3506 (E)P WX 3506 (E)P
7	SWEET DREAMS	Various	MCA MCA 6003 (E)P DMC 6003 (E)P
8	DON'T FORGET TO REMEMBER	Daniel O'Donnell	Ritz RITZ CD 003 (E)P RITZ CD 003 (E)P
9	THOUGHTS OF HOME	Daniel O'Donnell	Telstar STAC 237 (BMG) CD 22515 (AR) 2027
10	FAVOURITES	Daniel O'Donnell	Ritz RITZ CD 002 (E)P RITZ CD 002 (E)P
11	THE LAST WALTZ	Daniel O'Donnell	Ritz RITZ CD 008 (E)P RITZ CD 008 (E)P
12	WYNNONA	Various	Curb 47187 (E)P 47187 (E)P
13	POCKET FULL OF GOLD	Various	MCA MCA 10140 (BMG) MCA 10140 (BMG)
14	HIGHWAYMAN	Various	Columbia 40266 (E)P CBS 2446
15	CURRENTS	Various	RCA P.K. 9045 (BMG) CBS 2446
16	LONG STAR STATE OF MIND	Various	MCA MCA 1354 (BMG) DMC 1354 (BMG)
17	HIGHWAYMAN 2	Various	Columbia 40266 (E)P CBS 2446
18	NO FENCES	Various	Capitol CEST 2136 (E)P CEST 2136 (E)P
19	CLASSICS WITH PRIDE	Various	Ritz RITZ CD 004 (E)P RITZ CD 004 (E)P
20	SHADOWLAND	Various	Warner Bros WX 171 (E)P WX 171 (E)P

JAZZ & BLUES

#	Title	Artist	Label
1	MAD ABOUT THE BOY	Various	Mercury 5122 (L)AL 5122 (L)AL
2	THE ANTIPODE	Various	Island RITZ 9988 (E)P RITZ 9988 (E)P
3	THE HEALER	Various	Silverstone OREC 508 (E)P OREC 508 (E)P
4	NEW YORK, NEW YORK	Various	Reprise WX 322 (E)P 97322 (E)P
5	MY LUCKY	Various	Silverstone OREC 508 (E)P OREC 510 (E)P
6	KIRI SIBTRACKS: THE JAZZ	Various	Philips 434024 (E)P 434024 (E)P
7	CLOSER TO HOME	Various	Mango NAL 104 (E)P NAL 104 (E)P
8	UPFRONT	Various	Elektra 75566 (E)P 75566 (E)P
9	CHARLY BLUES MASTER WORKS	Various	Carlyle TCMS 100 (E)P TCMS 100 (E)P
10	WE ARE IN LOVE	Various	Columbia 466734 (E)P 466734 (E)P

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TOP 60 DANCE SINGLES

THE OFFICIAL music week CHART

This Week	Last Week	Title	Artist	Label (12") (Distributor)	This Week	Last Week	Title	Artist	Label (12") (Distributor)	This Week	Last Week	Title	Artist	Label (12") (Distributor)																																																							
1	NEW	SOME JUSTICE	Urban Shakadown	Urban Shakadown URBST 1 (W)	25	RE	FLATLINERS	Nebula II	JAM 12NEBULA 2 (BMG)	36	27	IN THE JUNGLE (EP)	MS Six	Absolute 2 ABS 004DJ (ISRD)																																																							
2	2	TEMPLE OF DREAMS	Messiah	Kickin KICK 12 (ISRD)	26	NEW	SHAME	Evelyn Champagne King	RCA PT 65488 (BMG)	37	24	IMPACT (EP)	Impact	Formation Form 12005 (Self)																																																							
3	1	WHAT HAVE YOU DONE	One Tribe feat Gam	Inner Rhythm HEART 03 (RTM/P)	26	NEW	STROBELITE HONEY	Black Sheep	Mercury MEXX 369 (F)	38	21	SOMETHING GOOD	Ulahi Shams	Iffr FX 187 (F)																																																							
4	3	GOOD LOVER	D-Influence	East West A.8573T (W)	28	19	WE GOT ONE	Mart Covington	Expansion EXPAND 29 (P)	39	23	NOTGONNACHANGE	Swing Out Sister	Fontana SWING 1012 (F)																																																							
5	5	AIN'T 2 PROUD 2 BEG	TLC	LaFace 615265 (BMG)	29	28	RAIN FALLS	Frankie Knuckles/L. Michaels	Virgin America VUST 60 (F)	40	NEW	DON'T SWEAT THE TECHNIQUE	Eric & Ramon	MCA (USA) MCA 1254369 (Import)																																																							
6	3	XPRESS YOURSELF	Family Foundation	380 PEV1 1 (W)	30	18	JUMP	Kris Cross	Ruff House 6578546 (SM)	41	23	RUNAWAY	Dee-Lee	Elektra EKR 148T (W)																																																							
7	7	HANGIN' ON A STRING (REMIX)	Loose Ends	Ten TENG 406 (F)	31	NEW	THE HITMAN	AB Logic	Magnet MAG 1004T (W)	42	26	PAPUA NEW GUINEA	Future Sound Of London/Jumpin' & Pumpin'	12TOT 17R (P)																																																							
8	8	THE DREAMS EP	Rhythm Quest	Network NWKT 40 (P)	32	17	DON'T YOU WORRY 'BOUT A THING	Incognito	Talkin Loud TLXK 21 (F)	43	25	KOUNTER ACT	Raging Rockets	Ruby Red LTD 19 (ISRD)																																																							
9	NEW	CLUB LONELY	Uf Luvit	Iffr FX 189 (F)	33	NEW	CAN'T TAKE IT	Rhythm Invention	Warp WAP 21 (P)	44	14	IT'S MY PLEASURE	My Friend Sam/Viola Willis	Network NWKT 47 (P)																																																							
10	NEW	FREE LOVE	Ajani Roberts	Slam Jam SLAM 4T (W)	34	25	REVIVAL	Martin Giraull	Opac OP 001 (Self)	45	NEW	YOU BRING ON THE SUN	Londbeat	Anxious ANX 37 (BMG)																																																							
11	NEW	A LITTLE BIT MORE	Kym Sims	Atco B 8528T (W)	35	22	WIN YOUR LOVE	Josee James	Expansion EXPAND 28 (P)	46	24	READY 2 GO (EP)	X-Static	Production House PNT 040 (Self)																																																							
12	NEW	THUNDER	Prince & The NPG	Paisley Park W 01137P (W)	<h2 style="text-align: center;">TOP 10 ALBUMS</h2> <table border="1"> <thead> <tr> <th>This Week</th> <th>Last Week</th> <th>Title</th> <th>Artist</th> <th>Label/E.P./Cassette (Distributor)</th> </tr> </thead> <tbody> <tr> <td>1</td> <td>1</td> <td>MECCA AND THE SOUL BROTHERS</td> <td>Pete Rock & C.I. Smooth</td> <td>Elektra EKT 105- (W)</td> </tr> <tr> <td>2</td> <td>NEW</td> <td>DEATH IS NOT THE END</td> <td>Shut Up And Dance</td> <td>Shut Up And Dance SUADP/035/SUADMC 0</td> </tr> <tr> <td>3</td> <td>NEW</td> <td>MOVIN' ON</td> <td>Venous</td> <td>Rumour RULP 300/RUMC 300 (P)</td> </tr> <tr> <td>4</td> <td>2</td> <td>A JOYFUL NEW UNTO THE CREATOR</td> <td>Galliano</td> <td>Talkin Loud 8489001/8489004 (F)</td> </tr> <tr> <td>5</td> <td>3</td> <td>SYSTEM 7/ULTRA NATE</td> <td>System 7/Ultra Nate</td> <td>Ten TENG 403- (F)</td> </tr> <tr> <td>6</td> <td>5</td> <td>THIS THING CALLED LOVE - GREAT</td> <td>Alexander O'neal</td> <td>Tabu 4717141/4717144 (SM)</td> </tr> <tr> <td>7</td> <td>NEW</td> <td>JUNGLE TKNO</td> <td>Venous</td> <td>Debut LPTOT 5/MCTOT 5 (P)</td> </tr> <tr> <td>8</td> <td>5</td> <td>3 YEARS, 5 MONTHS AND 2 DAYS...</td> <td>Arrested Development</td> <td>Coolestone CTP 28/CTCLP 28 (E)</td> </tr> <tr> <td>9</td> <td>4</td> <td>WHEN ONLY A FRIEND WILL DO</td> <td>Mike Davis</td> <td>Jive HIP 127/CHIP 127 (BMG)</td> </tr> <tr> <td>10</td> <td>NEW</td> <td>FAMILY MADNESS</td> <td>Vanessa Simon</td> <td>Kongo Dance KDLP 4K/DC 4 (Self)</td> </tr> </tbody> </table>										This Week	Last Week	Title	Artist	Label/E.P./Cassette (Distributor)	1	1	MECCA AND THE SOUL BROTHERS	Pete Rock & C.I. Smooth	Elektra EKT 105- (W)	2	NEW	DEATH IS NOT THE END	Shut Up And Dance	Shut Up And Dance SUADP/035/SUADMC 0	3	NEW	MOVIN' ON	Venous	Rumour RULP 300/RUMC 300 (P)	4	2	A JOYFUL NEW UNTO THE CREATOR	Galliano	Talkin Loud 8489001/8489004 (F)	5	3	SYSTEM 7/ULTRA NATE	System 7/Ultra Nate	Ten TENG 403- (F)	6	5	THIS THING CALLED LOVE - GREAT	Alexander O'neal	Tabu 4717141/4717144 (SM)	7	NEW	JUNGLE TKNO	Venous	Debut LPTOT 5/MCTOT 5 (P)	8	5	3 YEARS, 5 MONTHS AND 2 DAYS...	Arrested Development	Coolestone CTP 28/CTCLP 28 (E)	9	4	WHEN ONLY A FRIEND WILL DO	Mike Davis	Jive HIP 127/CHIP 127 (BMG)	10	NEW	FAMILY MADNESS	Vanessa Simon	Kongo Dance KDLP 4K/DC 4 (Self)
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13	4	SEARCHIN' FOR MY RIZLA	Rapack	Big Giant BGT 02 (P/RTM/P)	47	28	PAC-MAN	Power-Pill	Iffr freedom TABX 110 (F)	48	NEW	TALK TO THE WIND	Opus II	PWL International PWT 1235 (W)																																																							
14	10	BLUE ROOM	The Orb	Big Life BLRT 75 (F)	49	20	TEARS	Nu Colours	Wild Card CARDX 1 (F)	49	20	TEARS	Nu Colours	Wild Card CARDX 1 (F)																																																							
15	11	DON'T BE AFRAID	Aaron Hall	MCA MCST 1632 (BMG)	50	23	TOFOUNKY	George Michael	Epic 6580586 (SM)	50	23	TOFOUNKY	George Michael	Epic 6580586 (SM)																																																							
16	13	I'LL BE THERE	Innocence	Coolestone COOLX 255 (E)	51	32	CONTROLLING ME	Oasisc	Dead Dead Good GOOD 14T (W)	51	32	CONTROLLING ME	Oasisc	Dead Dead Good GOOD 14T (W)																																																							
17	3	PENNIES FROM HEAVEN	Inner City	Ten TENG 405 (F)	52	21	DREAMS OF SANTA ANNA	Orange Lemon	Bad Boys BABB 005 (P/IO/F)	52	21	DREAMS OF SANTA ANNA	Orange Lemon	Bad Boys BABB 005 (P/IO/F)																																																							
18	NEW	NICE ONE BOY	Holy Ghost Inc	Holy Ghost HD 006 (ISRD)	53	RE	CAN U FEEL IT	Elevation	Nova Mute 12NOMU 3 (RTM/P)	53	RE	CAN U FEEL IT	Elevation	Nova Mute 12NOMU 3 (RTM/P)																																																							
18	NEW	MAKE MY DAY	Grace Under Pressure	ARS 681 186 (SM)	54	NEW	LUNAR MUSICOUÉ	Chazas	Cowboy Rodeo 3 (P)	54	NEW	LUNAR MUSICOUÉ	Chazas	Cowboy Rodeo 3 (P)																																																							
20	NEW	EATING ME ALIVE	Diana Brown & Barrie X Sharpe	Iffr FX 190 (F)	55	25	DESEO	Leitin Blood	Flying UK FLVUK 23T (P)	55	25	DESEO	Leitin Blood	Flying UK FLVUK 23T (P)																																																							
21	14	FUTURE SOUND (EP)	Future Assassins	Suburban Base SUBBASE 010 (ISRD)	56	37	DANCEHALL DANGEROUS	Hackney Harcore	Strictly Underground STUR 16 (P)	56	37	DANCEHALL DANGEROUS	Hackney Harcore	Strictly Underground STUR 16 (P)																																																							
22	15	MOVE ME NO MOUNTAIN	Soul II Soul	Ten TENG 400 (F)	57	30	TO BE FREE (BROTHER JOHN)	X-Creative	Talkin Loud TLXK 20 (F)	57	30	TO BE FREE (BROTHER JOHN)	X-Creative	Talkin Loud TLXK 20 (F)																																																							
23	12	O.P.P.	Naughty By Nature	Big Life BLRT 74 (F)	58	53	HEY FELLAS	Simone	Strictly Rhythm SRB 003 (Import)	58	53	HEY FELLAS	Simone	Strictly Rhythm SRB 003 (Import)																																																							
24	NEW	BROTHER LIKE SISTER	The Cookie Crew	Iffr FX 186 (F)	59	43	THE COMPLETE STELLA	Jam & Spoon	R&S/Outer Rhythm RSUK 145 (P)	59	43	THE COMPLETE STELLA	Jam & Spoon	R&S/Outer Rhythm RSUK 145 (P)																																																							

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

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Gloves off in format battle

Can Sony's MiniDisc push make up ground lost to Philips' DCC? Ajax Scott reports

Sony was all corporate smiles at the demonstration of MiniDisc in Salzburg two weeks ago. But behind the scenes senior executives are more than a little frustrated.

They plan to launch MiniDisc before Christmas, at least two months after Philips has unveiled its rival Digital Compact Cassette. Both formats are being sold as the digital successors to the cassette tape. Yet with less than six months to go, a burst of pro-DCC articles in national newspapers has pushed Philips ahead in the PR race.

Senior Sony sources fume that an initial pact to steer clear of "dirty tricks" has been broken by the Dutch electronics giant. A Philips executive claims in response that his company is merely "coming out in strong fashion" behind its format.

Equally Sony stresses that it has waited until it had something to demonstrate before going public.

At this end the Japanese company is currently showing the music industry MiniDisc's ATRAC data compression system that enables it to record and playback 74 minutes of stereo digital sound.

The results are convincing. As Brian McLaughlin, managing director of HMV, and chairman of retailers' body Bard says, "Sony has picked up a lot



Hard case: Sony has scored on packaging for MiniDisc software, accommodating retailer wishes

of negative press for the MiniDisc. And yet really when you see and hear it you can't help but be impressed."

Sony has also scored on packaging, bending over backwards to accommodate retailer wishes.

But now that these hurdles are overcome, the hardest part — marketing the product — begins.

Alan Phillips, who is overseeing the UK launch of MiniDisc, stresses portability is key. "We haven't lost sight of what we're trying to replace, and that only took off because of its portability," he says.

For this reason the company, mindful of the failure of its Betamax video format through lack of supporting

software, is assembling an extensive list of up to 500 pre-recorded launch titles. Labels that have committed their support so far include Sony and EMI as well as indie labels including Factory Records and Mute Records.

But in order to receive unreserved backing from record companies and retailers, Sony must overcome a deep-rooted belief among them that its new disc-based format will hit CD sales. Consequently the company is in the strange position of stressing that its new technology is not actually as good as the CD, which it is improving.

A partial solution to this marketing dilemma is to emphasise MiniDisc's recording

WHAT PRICE MINIDISC?

Sony plans to launch four MiniDisc models in the UK by December 1992: a portable playback/record machine in an in-car model; a radio/disc ghetto blaster; and a mini home disc unit. The portable playback/record model will retail at around £345 while the playback-only portable will cost £260. Sales of home-use models are expected to surge after two or three years. Pre-recorded MiniDiscs look set to cost the same as compact discs.

powers. In Salzburg Jack Schmueckl, president of Sony Europe and chairman European operations, said: "The emphasis is on recordability. A little too much discussion has taken place about the role of the music side."

The relative importance of recording still appears unreserved, however. Alan Phillips suggests MiniDisc is a format which "happens to be recordable".

Moreover the record industry will clearly not wish to openly support the home copying aspect of the device.

In the immediate future Alan Phillips plans to formulate a MiniDisc campaign with representatives from the record companies backing the for-

mat. Among the details to be worked out are point of sale material and launch catalogues. Alan Phillips promises a new MiniDisc announcement every two weeks.

While it is clearly vital that both formats get off to a good start, however, both must also take the longer view. Neither expects heavy take-up of hardware in the first two years — Sony predicts 250,000 hardware unit sales in the first 12 months. And much will depend on what software is launched over the next few years. One manufacturer, for example, is planning a combined CD/MiniDisc recording unit for the middle of 1994.

However successful the early campaigns turn out to be, it seems likely that only the multiples will consider stocking the launch software.

Brian Monk of northern chain Replay, says to offer one or both rival formats before a victor has emerged would amount to "business suicide".

Sony clearly still has its work cut out devising a campaign that will emphasise MiniDisc's strengths while not alienating trade or public. But if the company succeeds, it would not be the first time it has fought against the odds. As BMG chairman John Preston points out, it's an unwelcome man who criticises Sony's ability to market.

Few hitches on the bus trip boom

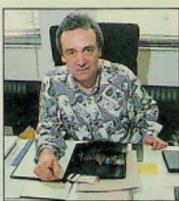
Plenty of Prince fans must have been tempted by what was on offer outside his gigs at London's Earl's Court last week.

For £99.50, travel company Way Ahead was promising the chance to see the star's final European appearance in Paris, plus "luxury" travel and a night in a hotel.

Such a value-for-money coachtrip forms part of the concert business which is earning increased respect, but not without a shaky start.

In the last few years some fly-by-night operators have advertised trips with no disappear along with their customers' money.

Others are not dishonest, but simply inexperienced, according to Guy Gaudin, director of London Calling Music, which organises trips to the continent. He recalls with cooperation a call from a Scottish coach operator, planning an excursion to the Nel-



Ticket to ride: Barrie Marshall welcomes bona fide operators

son Mandela Tribute concert, who asked, "This Nelson Mandela band — how long have they been going?"

But, although even reputable firms can cause problems by diverting money from UK box offices, most promoters now agree that they provide valuable assistance in helping to sell tickets.

Which is one reason why Marshall Arts' Barrie Mar-

shall co-operated with the companies for Dire Straits' current world tour.

"I welcome them if they are legitimate, bona fide operators," Marshall says. "It's harder to sell tickets now."

His box office manager Dave Wilson even finds that the coach travel companies tend to work harder than some ticket agencies, largely because their profit margins — tied to the

fact that they do not purchase tickets on sale or return — are so tight.

But the promoters' guard hasn't yet dropped. Marshall Arts still vets all new travel companies which apply for tickets, requesting trade references and a financial breakdown of their package.

Similarly, MCP's Tim Parsons keeps a blacklist of "cowboy" operators and on recent shows — such as Erasure and Guns N' Roses — used tour operator Way Ahead to run the entire coaching operation.

Parsons estimates that up to 25% of the ticket buyers for his company's Birmingham NEC shows are coached in. And for outdoor events — like the Donington Monsters Of Rock festival, say — that figure has been as high as 40%.

The coach companies themselves are rising to meet the quality expectations of promoters and punters alike.

Bob Cotton, manager of The

Concert Travel Co, notes that in the 14 years his company has been operating, coaches' comfort has improved. And the firm even staffs a van as an information service at bigger shows.

Way Ahead, equally conscious of the need to build and maintain a loyal client base, says it would rather go-ahead with a loss-making mini-bus trip to a concert than cancel an advertised excursion.

Record companies, too, are beginning to realise the promotional potential of concert trips, often supplying operators with videos to play en route.

Given that a recent DTI report estimated that 60% of Way Ahead's turnover was repeat business, it seems that once acquired, the habit of using concert travel companies persists. As they now acknowledge, that can only be good for the UK's concert promoters.

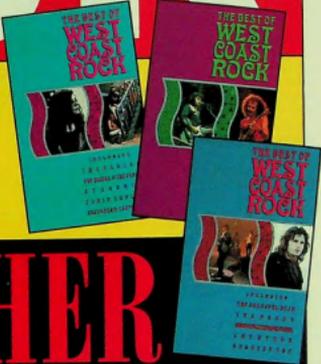
Valerie Potter

ROCK

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BIG BROTHER AND THE HOLDING COMPANY

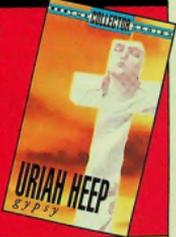
BALL AND CHAIN COL 1046

THIN LIZZY

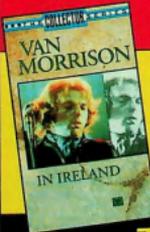


LIVE AND DANGEROUS COL 1031

URIAH HEEP



GYPSY COL 1051



Van Morrison

IN IRELAND COL 1034

ELP

PICTURES AT AN EXHIBITION COL 1050



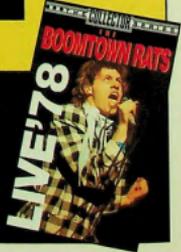
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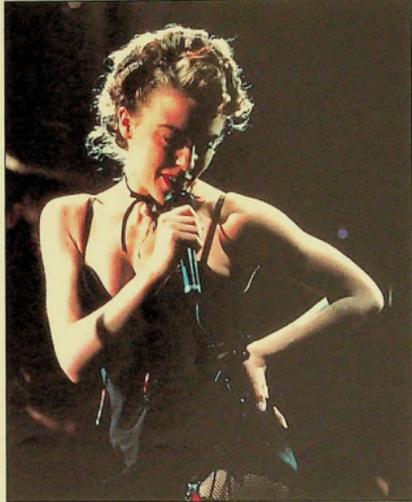
'In the age of the compact disc, the only thing holding back music video is the perceived sound quality'

Geoff Kempin,
Castle Music Pictures



'Video needs its own department to ensure it is exploited... it's not satisfactory for it to be handled by record labels'

Bertie de Rougemont,
Sony Music Video



Kylie: involvement in the video's promotion boosted sales

Gemini Vision believes the titles in its Star Portrait series have built-in longevity. Specialising in MOR acts with broad appeal such as Neil Sedaka, Julio Iglesias and Tom Jones, the titles retail at around £5.99 with sales expectations between 5,000-10,000. Sales and commercial manager Brian Atkinson says, 'We're expecting the videos to sell steadily over a period of two to three years rather than the usual six to nine months.'

Troubled by a sales slump, marketers are repositioning music video to catch up on lost ground. By Paula Jones

Creative marketing and an abundance of product in the children's special interest and feature film areas has seriously encroached on music video's shelf space in the past 12 months.

Polarisation between premium releases tying in with a major album and a plethora of small labels vying for specialist markets has created a gulf that seems to have led to consumer confusion. Music video has not been in a position to combat the consistent release schedules and wide ranging marketing approaches that benefit other products.

Castle Music Pictures managing director Geoff Kempin says, 'Every big movie eventually comes out on retail and likewise every big children's character is likely to turn up on video.'

'If you look at the Top 10 of the album chart and compare it with the music video chart it's easy to identify that very little music video product comes out simultaneously.'

Kempin believes that some companies in the music business

still have to be convinced that music video sales are incremental not substitute. 'My own experience has shown that music video sales are additional to CD and cassette. It represents extra business right across the board — for the label, wholesaler, distributor and retailer,' he says.

But despite music video sales hitting a slump last year — down to 14.5% of the total market in 1991 from 18.8% in 1990 — the portents are now looking good for the genre to claw back some of its market share.

Strong second quarter sales from ZZ Top, Madness and Cher have renewed distributor confidence in the market and proved that acts with real visual potential can cross-over to a mass market.

Our Price Music's video buying and marketing manager Steven Tallamy says, 'ZZ Top's Greatest Hits for example, sold more on video than on vinyl' and cassette and the title was one of the major contributors to Our Price's 25% sales surge in music video during the first quarter of this year.'

Creating new opportunities for exposure for music video titles is

crucial for hiking sales and marketers are increasingly prioritising artist involvement.

When The Wonder Stuff recently attended a special press screening and media launch for its Welcome To The Cheap Seats, and became directly involved in promotion, the results were spectacular.

PolyGram Video's product manager Dickon Stainer says: 'We outsold Robin Hood four-to-one in HMV stores in the first week of release, and the title sold 75% of what the band's previous video did in the first week of release alone.'

PMI Video's Rob Warr believes that Kylie Minogue's *Love* became its Easter best seller as a result of Minogue's co-operation in giving press interviews. 'She was very actively involved,' says Warr. 'And it helped that she was promoting a single at the same time. Vital TV exposure included interviews on *Rapido*, *Going Live*, *Gimme Five* and *Video View*.'

PAs in retail outlets are crucial for generating interest. But Virgin Retail currently reports a dearth of PAs by music artists, in contrast to strong support for the

non-music sector in this field. 'Our football PAs are especially popular,' says non-music product controller Sián Ellis Thomas.

When artist involvement does boost sales, it follows that lack of support can lead to a shortfall in sales. MCEG Virgin Vision product manager Andy Packham says that sales of last autumn's Iggy Pop tape only reached 25% of its potential because the star couldn't come over to promote it. MCEG, like other labels, is often at the mercy of artist managers on the other side of the Atlantic.

Music video clearly has special needs and major labels are increasingly recognising this.

While Warner Music Vision says the promotion of audio and video releases is worked out together as part of an artist release plan, Sony Music Video has just created a separate, customised department.

Newly appointed marketing manager Bertie de Rougemont says, 'Video needs its own department to ensure it is exploited properly. Our experience has shown it's not satisfactory for it to be handled ▶

Music video is dominated by four distinct price bands. £5.99 budget tapes are mainly rereleased titles, price slashed to prolong shelf life while £8.99 product is usually video EPs with five or six tracks. Premium product priced at £10.99, accompanying an audio release, currently accounts for 60% of all music video sales. Music video fans are not averse to paying out extra for special programmes: 20% of the market comprises sales of £13.99 and above which are 90 minute extended documentaries, rock movies or lengthy live footage.

► by the record labels.

"We have some catching up to do compared with established labels like PolyGram Music Video but we have a big roster of artists and the potential is there," he says. "The new department will be in a position to efficiently co-ordinate manufacturing, distribution and sales. We've just entered a deal with Columbia Tristar Home Video which will be selling in our product through its two strike forces, Columbia Tristar and 20/20 Vision.

"A priority of the new department will be to seek new opportunities for product and explore budget lines."

Forthcoming releases are lined up from Cyndi Lauper, Mariah Carey, Kris Kross and Prefab Sprout.

PolyGram Video's experience in competing in own sales campaigns for the Pavarotti In Hyde Park and INXS: Live Baby Live tapes support the claim that video can be more important than music sales.

"Pavarotti's Hyde Park video sold close to 200,000 units," says Stainer. The album sold around half that — on all audio formats. Similarly, the INXS video sold 50% of the units which the album did on all formats.

With results like these, more music companies are looking for a share of the music video cake. Our Price's Steve Tallamy says that he is offered around 150 different music titles each week — 25% up on last year. Inevitably many ideas for titles never achieve a release, as retailers and distributors admit there just isn't space for them.

Sian Ellis Thomas says: "We used to try and stock every music video on the market, but now we do exercise an exclusion list. Generally, we take around 12 of every 17 titles offered."

According to figures from Music Master, the company which compiles the Music On Video catalogue, more than 65 new video labels have come on to the market between the

publication of its first catalogue in January 1990, and the recent release of the second edition.

"What's happened is a lot of small independent labels like GRP, Old Gold and Jungle have released music on video for the first time," says brand manager Neil Lewis.

"The mid-size labels like Channel Five and A&M have been swallowed up by giants like PolyGram, so there's more polarisation between the top few players and the hundreds of small labels releasing a few titles a year," he adds.

However, more product choice doesn't mean more sales — as many small companies have found to their cost. The key to survival in a tough market is selective releases, says Wienerworld MD Ian Wiener, who proves the point in releasing just two titles this year, including Madonna — Unauthorised, compared with last year's total of seven releases.

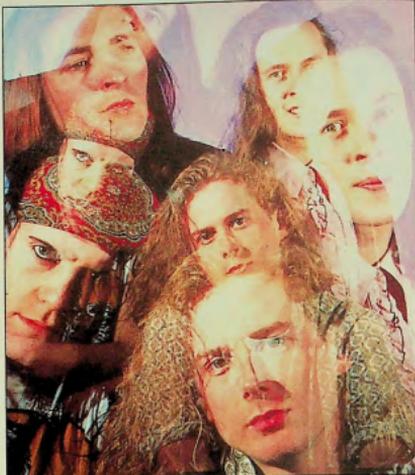
Wiener echoes the retailers' sentiments about the number of releases on the market. "There's just a lot of pipe-filling going on. Today you've got to release mainstream, big-name artists to sell."

The new reality of the market comes hand-in-hand with a new optimism. The potential of music with pictures will continue to expand with developments in technology.

"In the age of the compact disc, the only thing holding back music video is the perceived sound quality," says Geoff Kempin, whose company Castle Music Pictures is trying to cancel that out with a new series of joint CD and video releases.

He believes that music video won't really come into its own until the arrival of a popular digital audio/visual system which will be interchangeable with CDs — probably before the end of the decade.

"I think that's when music video will finally come of age," he says.



Wonder Stuff: directly involved in promotion



ZZ Top: strong second quarter sales for Greatest Hits

COUNTDOWN TO A HIT: THE STORY OF DIVINE MADNESS

Early February: Despite splitting up since recording the tracks, the band get together to shoot a TV ad to promote this Greatest Hits release. They also help out on the re-editing of the video clips, and start giving pre-release interviews to the media.

February 14: Re-release of the It Must Be Love single, which starts the ball rolling for the Madness revival.

February 24: Simultaneous release of Divine Madness on video and audio formats. The video goes to



number one in the music video chart during its first week of release. Press advertising commences. A joint audio and video campaign begins which will promote the release across all formats.

March 2: A TV campaign, which includes the Central, London, Anglia and STV areas, begins a five week run. The campaign spend is £300,000 and is aired on both Channel Four and ITV. The spend is split between sales advertising by the video and music companies and co-operative

campaigns with retailers such as Our Price and HMV.

A poster site campaign at British Rail stations during the second week of release keeps up the momentum.

Mid-March: Media coverage, including pieces in Q and Select, The Independent newspaper and on Radio One, begins to break. The TV ad campaign finishes, but is

replaced by an outdoor advertising campaign co-ordinated by Adshel.

The video drops from the number one spot on the music chart, but remains in the top five. The Adshel campaign continues until mid-May. **End of May/Early June.** The video drops out of the top five but still remains in the Top 10 music video chart. At press time it was number six.



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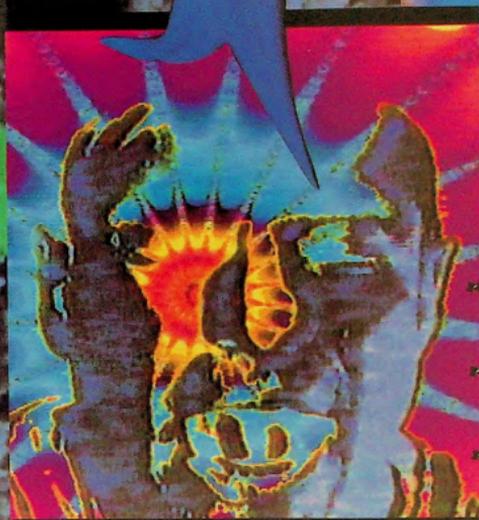


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Home is where the art is

A home computer has created the first rave music video. Paula Jones reports

Forget about exotic locations and extravagant directors — the home computer will be the star of future music videos.

Independent label Prism Leisure is about to release what it claims is the "first commercial computer graphics rave video", based on the virtual reality concept and made up entirely of mind-boggling computer graphics.

VR: Dance In Cyberspace has already been chosen by London's Museum of the Moving Image (MOMI) as a prime example of the future of music video and it's being launched on July 3 with a world premiere at the London Planetarium.

Creator Colin Irwin spent four months producing the graphics and matching the 40 minute film to a specially prepared soundtrack by Dr Devious. Home computer equipment created 99% of the visuals, although more sophisticated machines were used

to synchronise the visuals and sound.

Though the music was originally composed just for the video release, it's now being released as a single on various formats, in a reversal of the usual audio-to-video marketing strategy.

"The single was only originally seen as a white label release to start off the promotion for the video in clubs," says Irwin.

"Now we've decided to put it out as a 12-inch single for the clubs and as a CD single featuring different mixes," he says.

"Cyberdream, the single, will be released on the Indisc label.

Traditionally, dance music hasn't performed as well on video as other music categories, but Prism believes the market is ripe for a new approach, tapping into the current rave culture.

"With the rave scene, or club scene, people arrive home as late as 6.30am and like to watch TV



Dancing in Cyberspace: raving at home and looking for a new market

or video," says Irwin. "They can put this on to chill out — or even hype themselves up before they go out."

Prism director Steve Brink believes the combination of computer graphics and music video has great potential and is

even thinking of running competitions in the computer press which will encourage innovation.

"Suddenly everyone's got a computer at home... it's almost like the electric guitar of its generation," he says.

Ones to watch out for

BONNIE RAIT: The Video Collection. Picture Music International. Released June 29. Dealer price: £6.12.

With seven videos of tracks from Raitt's number one US album, *Nick Of Time*, sales should get a boost from her London appearances this week.

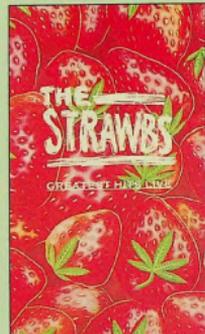
SUPERTRAMP: Greatest Hits. PolyGram Video. Released July 1. Dealer price: £7.48. The first Greatest Hits on video from the Seventies supergroup. PolyGram is planning national TV advertising, with the new album of the same name.

THE SEX PISTOLS: D.O.A. — A Rite Of Passage: Video Collection. Released July 6. Dealer price: £8.84.

Exclusive footage of the Pistols' infamous first — and last — US tour in 1978. It's the first time any footage from this tour has been available on video, which makes it an essential collector's item and a very strong contender in the punk nostalgia stakes.

LOU RAWLS/NEIL SEDAKA (both Star Portraits). Gemini Vision. Released July 6. Dealer price: £4.08.

Both big sets to benefit from press campaigns in *Q*, *Replay*, *NME*, *Vox*, *Select*, *Music Week*, *Video Trade Weekly* and *Video Business*.



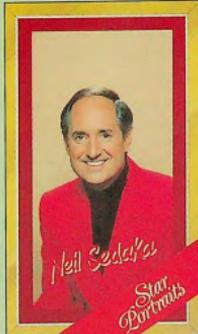
Strawbs live plus free CD

VR: DANCE IN CYBERSPACE. Prism Leisure. Released July 7. Dealer price: £7.48.

This psychedelic computer-generated video is aimed directly at rave fans, although there could be some cross-over from the computer buff market. The soundtrack has been released as a single to generate extra interest in the project.

ERIC CLAPTON: Unplugged. WMV. Released July 27. Dealer price: £7.48. A recording of a recent live session recorded for MTV in the US. Released simultaneously on audio and video, accompanied by a campaign which will take in national press advertising and promotion.

MICHAEL JACKSON: Unauthorized. MCEG Virgin



Sedaka: solid press campaign

Vision. Released July 6.

Dealer price: £6.12. When Jacko hits town next month, the media are expected to go wild and MCEG Virgin will be



Wilson Phillips: an autumn banker with a hits collection

doing its bit with this 45 minute interview which the megastar supposedly tried to ban. It's a rare interview, conducted by Jacko's sister LaToya, which was filmed at the superstar's house a year ago. No music — but the fans will buy it regardless.

THE STRAWBS: Greatest Hits Live. Castle Music Pictures. Released late August. Dealer price: £8.85.

A "free" compact disc comes packaged with this first video release of one of the Seventies' folk-rockers live concerts. The CD is a high-grade recording of the video's soundtrack, adding an extra impetus for fans to buy. This is Castle's first release of its kind, and indeed one of the first for the video industry at large.

WILSON PHILLIPS. PMI Video. Released September 21.

Dealer price: £7.48. A videodisc compilation of the trio's hits to date, featuring tracks from the new album. PMI is expecting this to be one of its biggest third quarter hits and is planning a big marketing campaign.

TOP 10
MUSIC VIDEOS OF
1992 TO DATE

- 1 Divine Madness - Virgin
- 2 Greatest Hits II - Queen PMI
- 3 Moving Picture Book Simply Red WMV
- 4 We Will Rock You Queen Music Club/PMI
- 5 Box Of Flex - Queen PMI
- 6 Greatest Hits: The Video Collection - ZZ Top WMV
- 7 Extravaganza: Live at the Mirage Cher BMG Video
- 8 Greatest Fix - Queen PMI
- 9 Simply the Best: The Video Collection - Tina Turner PMI
- 10 Welcome To The Cheap Seats Wonder Stuff PolyGram Video

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Remember where you heard it. Questions are being asked down at **Island Records** — the home of NWA — over new controversy concerning Warner's Cop Killer track by Ice-T. They wonder what **Rob Dickens'** position will be if the US kneejerk reaction is repeated in the UK? "He wasn't very supportive of us last year," my source says... U2 manager **Paul McGuinness** warns me not to hold my **breath** for a result from the recent **PRS** audit. The probe is over and the investigators are compiling their report, which will reflect **worse** on the other live royalty agencies around Europe than on the UK body. "PRS is by no means the **worst**," he says... Following **PolyGram's U2** coup, expect an **antipodean four-letter band** to join them today (Monday)... After **clashing** with the firemen evacuating Phonogram's offices a few weeks back, **Dave Bates** is in the good books of Hammersmith's boys in blue. On finding three teenagers smashing car windows in the underground car park near the label's offices, **feisty Bates** gave chase and finally retrieved a **stolen car phone** half a mile later... National Music Day guru **Harvey Goldsmith** won't be performing at Clapham Common's Carling Sound Session on the big day. "I used to **dabble** on the drums but that was years and years ago," he says. "So I'll just try to get to as many events as I can"... Word reaches me that **PRS** is expected to report turnover of over **£136m** at its AGM on July 9... Going



Aptly adopting ferocious Billy Idol poses, the Chrysalis house band, the Red Hot Bramley Apples, get in some training for the hugely exciting **Music Week Band Challenge**. One of its grudge clashes promises to be with an **A&M** group with former Chrysalis marketing director Jason Guy pencilled in on guitar. Chrysalis promotions director and mouth organist **Judd Lander** sings, "I don't think they'll be much of a threat, especially if Jason sings". The rocksters pictured are (back from left): legal/business affairs assistant **Adrian Cornes**, maintenance engineer **Chris "Shoulders" Crick**, Stuart Dean from the art department. (Front) **Kevin "Kneecaps" Rooney** from the mailroom, **Judd Lander** and video assistant **Deidre Rooney**. Out of the pic is **Will "Fingers" Witty** from the art department, who was on holiday. Incidentally, sorry to disappoint anyone but all places have now been taken by teams from **MW**, **EMI Publishing**, **Warner Chappell**, **PRS** and **Dreamtime** joining the Chrysalis and **A&M** bands.

by the **33 RCA licence** number of her limo parked outside **Manchester Square** on Wednesday, is **Diana Ross** planning a move from **EMI** to the former home of her old **Motown** label? Probably not; the legendary songstress was discussing the next two year strategy with **EMI/EMI US/SBK** divisional MD **Jean Francois Ceillon**... Congratulations to **Martin Mills**, whose partner **Yvonne** had a 9½lb boy, named **Caspar Oliver Lisle**, last Saturday. Also to marketing and promotions veteran **Richard Jakubowski**, whose wife **Rosemary** had twins 10 days ago, **Joe 4lb 1oz** and **Ellie 3lb 9oz**...

Jakubowski, formerly of **United Artists**, **Phonogram** and **EMI**, is also soon to **announce** details of his **new label**, management and production company **Prima Vera** which I'm sure will interest a **good few people**... A bizarre incident convinced **Sony's Jeremy Pearce** to seal his distribution deal for **The Farm's End Product** label; in a London restaurant, one of the **laddish** band apparently bit **Channel Four's Countdown**

presenter **Richard Whitley's** nose. "When I heard, I knew this was the band we **wanted** to work with," says **Pearce**... It's good to see former **RCA A&R** chief **Korda Marshall** getting **Take That** into the **Top 10**; how ironic that he's now just a **temporary** consultant for the label. His new direct line and fax numbers there are: phone **071-727 0174** and fax **071-243 2415**... **Kevin Wall's** Radio Vision TV syndication company has secured the rights for a TV special from the opening night of **Michael Jackson's** tour in Munich on Saturday. **Channel Four**, **BBC** and **BSkyB** are vying to show it live in the UK alongside the other **23 networks** across Europe... Chrysalis boss **Chris Wright** was in buoyant mood following his horse **Culture Vulture's** second place at **Ascot** last week... He needed some **good news** — the removal lorry carrying



Terry Ellis found time to fit in the odd drink during his trip back to dear old **bighly** last week, especially when he went to perform the official opening of his label **Imago's** London office in **Kensington**. Strange that given it opened for business in **January**. Anyhow, a beaming **Ellis** is pictured centre with (from left) **Imago UK** label manager **Lauren Bromley**, **Vicky Blood** (head of marketing at the label) **UK licenses RCA**, **RCA** marketing director **Hugh Goldsmith** and head of press **Val Rooker**. And **Vicky**, we'll spare you the quips about the top. **Very nice**...

away his **Bentley** to check a suspected gearbox problem had earlier sadly **dropped** the car, crumbling the body work. And it turned out the gears weren't even **faulty**... Congratulations to the newly knighted **Colin Southgate**, chairman of **Thorn EMI**, and former **Musicians' Union** general secretary **John Morton**, now an **OBE**, on their gongs in the recent honours list.....



Welcome to the world of **BPM**, the mag that aims to turn the teen press on its head. **Derek Brown**, managing director of publishing company **Mainstream**, says record company ad agency responses to his plans for a print run of **100,000** rising to **200,000** have been "fantastic". The **OED** defines that word as meaning "abundantly fanciful". Perhaps he is right. ??

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