



# music week

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## Factory offers stake to avert cash crisis

### DCC labels set out push

London Records is negotiating to buy a stake in historic Manchester independent label Factory Records.

Co-founder and chairman Tony Wilson confirms that talks are underway with London, but he says, "That's not the only thing happening". He declined to comment further.

Wilson discussed the possibility of London taking a stake in the record label with London's managing director Roger Ames in New York last week. Ames was unavailable for comment.

London currently has a long term agreement to license all Factory product for the world

outside the UK, US, Australia, GAS and Benelux.

The deal, concluded in October 1991, followed London's European licensing deal for Factory act Happy Mondays.

London general manager Colin Bell says, "We're having talks and I can't comment about when we might reach an agreement."

The PolyGram subsidiary would be "interested in all options" concerning the size of stake it could acquire in the Manchester-based label, he adds.

If a deal is concluded, Factory will "definitely" retain its identity, he says.



Wilson: New York talks

Factory, founded in 1979, is understood to be seeking a

cash injection to ease problems caused by a dearth of hits.

Happy Mondays' live album, released last year, only spent three weeks in the UK chart, peaking at number 21. 1990's 'Pills 'n' Thrills' reached number four during a 28-week chart-run.

Last September six staff including managing director Eric Longley were laid off.

The expense of maintaining the Hacienda night club while it was closed for four months last year coupled with the recording costs of the new albums by New Order and Happy Mondays has compounded Factory's difficulties.

The European launch of Digital Compact Cassette will be promoted with a generic point-of-sale campaign rather than a push focusing on individual artists or titles.

At a meeting last week attended by representatives from PolyGram, Warner Music, MCA Records, EMI Records, BMG and Virgin Records, the European DCC Association decided to lead the push with generic posters supported by information charts, a catalogue of launch titles, window stickers and head boards.

PolyGram International's senior vice-president, pop marketing, David Munns says the campaign's slogan will be revealed in the next fortnight. All the promotional material will be sent out to DCC committees in each country over the next two weeks, enabling them to present the package to local retailers.



Prior: disagreement over policy

### Row triggers Prior walkout

Tim Prior has resigned as marketing director of Arista following a clash with managing director Diana Graham.

Prior, who joined the BMG label four years ago, quit suddenly on Wednesday afternoon. Graham says, "We have had a disagreement on policy and I very much regret that Tim is leaving."

Prior adds, "The way Diana wants to run the company is not compatible with the way I have been running it."

Prior oversaw Arista's day-to-day running before Graham's appointment in December.

Graham says she will temporarily oversee marketing.

## Rights tribunal in the balance

Intensive last-minute talks have brought PPL to the brink of a peace deal with the Association of Independent Radio Companies.

As MW went to press on Friday, one senior PPL source estimated the chance of settlement was "50-50". Talks were due to continue through the weekend prior to the scheduled start of the Copyright Tribunal today (Monday).

The two sides moved closer in talks that began in earnest after PPL board members received a settlement offer based on the PRS tariff two weeks ago.

Last Friday the proposals tabled by both sides were understood to be just £500,000 apart. Last month the AIRC's proposal lagged £5m behind PPL's suggested rate.

But the starting point for revenue calculations has continued to divide the two sides. PPL prefers a percentage of total revenue including sponsorship. The AIRC favours a tariff based solely on ad revenue.

Meanwhile it has emerged that tribunal chairman Brian Gill QC is a long-term acquaintance of AIRC copyright committee chairman James Gordon.

In a June 23 letter to all parties the Tribunal said: "Mr Gill and Mr Gordon have known one another for many years. They were educated at the same school although they were not contemporaries."

It was also revealed that Gill had represented Gordon's company Radio Clyde during an unrelated hearing in 1987. Feature, p9

Sabrina Johnston,  
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# Staff axed as Cokell rejigs MCA

MCA Records has shed five marketing and promotions staff in the first restructuring since the arrival of Joe Cokell as general manager/marketing two months ago.

Four people — head of promotions Phil Smith, head of marketing David Bower, marketing assistant Melody Howard and senior press officer John Roy — have been made redundant over the past 10 days. And senior radio promotion manager Miranda Leckie resigned last Tuesday.

Cokell, who was formerly head of marketing at RCA, has recruited RCA staff Damian Christian and Mirelle Davis as head of promotions and senior product manager respectively plus independent promoter Sally Edwards to handle radio promotions.

Cokell says the redundancies were caused by a need to "streamline" the company's marketing operation. "It was my decision. I think that's why I was brought into the company to try and build a new



Cokell: building new team," he says. There will be no more redundancies, he adds. Increased authority will be transferred to product man-

agers within the new structure, says Cokell. Bower and Howard will not be replaced.

Bower, who worked for MCA for six years, says of Cokell: "It was a case of two generals and one army. He was the new man and he has to make it work."

Smith, who joined the company in 1982, says: "I'm very disappointed in the way I was let go but I'm philosophical about the fact that Joe Cokell is being allowed to create his own team."



In the last year, retailers and record companies have been working hard to resolve their differences. To see some harmony over pricing is another step in the right direction.

The current round of discounts on back catalogue, specialist and even brand new product demonstrates the willingness of the music business to adapt to a changing market place. And you only need to glance at the chart to see how many extra sales such reductions can generate.

But if further record companies get involved, the implications could be less healthy. The more cut-price CDs fly off the racks, the more difficult it will be for the industry to justify its position in the face of fierce campaigning for lower CD prices.

It's possible to imagine a two-tiered pricing system developing similar to the Toys market: "hand-back" full price releases possibly boasting special packaging or picture discs would be snapped up by fans, while those watching their pennies would hold on for the basic "paperback" discount copies. But unfortunately a more likely scenario would be increased pressure for price cuts across the board.

It's unclear exactly what fate awaits Factory Records, but it seems likely its days of independence — in the technical sense of the word — are over. No doubt Tony Wilson will ensure his company retains its self-determination and aura of creed — just as other "pseudo" independents such as Food and Go! Discs have proved is possible. But its departure would still be a severe blow for an independent sector seeking to prove it can be successful without the majors' money.

Steve Redmond is on holiday



INXS: multi-million pound deal

## PolyGram scores second coup as INXS join U2

PolyGram has sealed its second multi-million pound publishing deal in a week, capturing the rights to INXS' songs for the band's next two albums plus most of their back catalogue.

The deal, which covers the world, outside Australia and Japan, starts with the ninth INXS album *Welcome To Wherever You Are*, released on PolyGram's Mercury label in August.

The deal, announced on Monday, follows the £10m signing of U2 on June 15. David Hockman, chief executive of PolyGram International Music Publishing, says another two or three songwriters are also being pursued.

The band were previously published in the UK by MCA under their own *Tal Muziek* banner.

# 'Baffled' Lowde queries sacking

Former MCPS company secretary Keith Lowde has asked for a "clarification" of his position after his sacking by chief executive Frans de Wit.

Lowde says he is still baffled by the dismissal, which he claims has not been explained. "I still don't fully understand what has happened and why."

"I have asked the board for a clarification. As company secretary, a board resolution is needed to dismiss me," he adds. "There is obviously more to this than meets the eye."

Lowde says he was dismissed by de Wit on June 16 and told to leave the premises. He says he does not know if he



DeWit: calming fears

was sacked or made redundant.

De Wit did not attend an MCPS board meeting held on Tuesday, and was absent at a council meeting of parent body the MPA on Thursday. The

MPA/MCPS AGM takes place at the Hilton Hotel in London tomorrow (Tuesday).

De Wit has meanwhile attempted to calm fears that Lowde's departure marks the beginning of a purge at the society.

"This is something that happens at companies from time to time," he says. "It is totally isolated." In a statement released to staff at the time, de Wit said the move came after "differences of opinion between Keith and myself."

De Wit rules out any suggestions that Lowde's departure is related to the MCPS/BPI tribunal which Lowde co-ordinated.

## Beeb drops indie radio show

An independent music show which broadcasts on 10 BBC local radio stations across the north of England is being axed from August 14.

Groove Web, presented and produced by Jerry Hibbard, has been on air in various forms for seven years and is currently broadcast weekly on

BBC stations in Manchester, Newcastle, Leeds, Humber-side, York, Merseyside, Cumbria, Lancashire, Cleveland and Sheffield.

Hibbard says, "It is very sad that they have decided to drop a programme which gives 90 minutes exposure for indie music and an airing for local

talent." The show's sessions have recently attracted acts such as Cud and Swans.

The move is the result of a reshuffle of the stations' shared Night Network slot. It comes just weeks after London-based indie station XFM said its first month of test broadcasting was an overwhelming success.

# MW Big Gig offers studio prize

*Music Week* is offering a day's recording session at one of the UK's top studios as first prize in its competition to find the industry's best in-house staff band.

The prize, worth almost £4,000, has been donated by Mayfair Studios, which is also providing the services of Grammy award winning pro-

ducer John Hudson — who has worked with Tina Turner, Wet Wet Wet and Ultravox — and use of its brand new Neve mixing desk.

The Big Gig takes place at The Marquee in London's West End on September 7, with all proceeds going to Nordoff-Robbins Music Therapy. The bands taking part

will represent *Music Week*, A&M, Chrysalis, Warner Chappell, EMI Music Publishing, Dreamhire and PRS. The judging panel has yet to be announced.

Dreamhire will also record the gig with its mobile 24 track studio, Battery Studios is duplicating tapes of the concert, which will be sold for

charity, and Chrysalis' art department is designing an inlay sleeve.

MW publisher Tony Evans says: "It is great to be able to offer such a terrific prize as well as the accolade of playing at the historic Marquee venue. The Big Gig already looks like becoming one of the major industry events of 1992."

# Madonna lawyer allays deal fears

A presentation from top music business lawyer Alan Grubman proved one of the hits of last week's New Music Seminar in New York.

Grubman, whose client list includes many of the biggest names in the US business, negotiated Madonna's \$35m film, music and book publishing deal with Time Warner, concluded in April.

He advised young artists, "Never be concerned about the first contract you enter into with a record company."

Often it is more important to gain a deal in the first place rather than to worry about restrictive clauses since nothing is beyond negotiation if an artist is subsequently successful, said Grubman.



Grubman: 'there's a way out'

"I wouldn't earn a living if that wasn't the case," he added.

NMS executive director Mark Josephson says the Grubman presentation answers long-term criticism that the seminar is geared too

much to "wannabees" rather than established industry executives.

"We had three high-level lectures this year which were successful and next year we will have more," he says. Alan Grubman is to speak at the UK's biggest music business convention, In The City, due to take place in Manchester in September.

He is one of a number of top speakers to fly in from the US, says organiser Yvette Livesey, who promises more details on the In The City panels next week.

BPI and PolyGram UK chairman Maurice Oberstein is set to be keynote speaker at the event which takes place from September 12-16.

# Broadcasters back spire concert disc

The Salisbury Cathedral restoration appeal expects to raise £130,000 from the release this month of a recording of last September's Symphony For The Spire charity concert, writes Phil Sommerich.

The performance, held in the cathedral, brought together international artists including Plácido Domingo, Jessye Norman, Phil Collins, Kenneth Branagh and

Charlton Heston.

The two-CD album, released by Koch International, will be heavily plugged in Mike Mansfield's introduction to an ITV broadcast of the 90-minute concert on July 26.

"We have been indulged by the broadcaster because revenue from the album is going to the spire fund," says concert organiser Nick Hopewell-Smith.

The charity approached a number of record companies, including majors, before deciding to license the concert rights to Koch.

Radio Two has promised to take "an active role" in promoting the album by broadcasting excerpts and related interviews, says Hopewell-Smith. He adds the appeal is now close to its stage one target of £6.5m.

# R1 in island fling

Radio One is interrupting its weekday schedule for the first time for the live broadcast of Wet Wet Wet's free concert on the Isle Of Arran on July 13.

The Phonogram-signed band are staging the event after agreeing to attend a Radio One roadshow on the Scottish island. Producer John Leonard says the group wanted to follow the roadshow with a full concert, after playing a gig in Manchester the previous night.

Forming part of the band's 15-date Lip Service tour, the show is expected to attract a



Brambles: honoured

broadcast audience of 9.5m listeners.

Radio One is putting on extra Ferris for fans as Arran has a summer population of only 15,000; Radio One roadshows alone can attract up to 30,000 people.

Before the concert, DJ Jakkie Brambles, who grew up on Arran and convinced Radio One to take its roadshow there, is being appointed as honorary president of the Music In Scotland Trust (MIST), the charity launched in 1989 to develop the music industry in Scotland.

# NMS says slump hit UK turnout

UK attendance at the New Music Seminar was 421, down 8.6% on last year's record total of 461 delegates.

But the seminar's UK representative, Ceri Berry, maintains that the event was a success. "We had a higher calibre of delegate than in previous years, and representation from publishers in particular was up," she says.

Berry attributes the decline to the recession. "People like to knock the seminar, but many who did not come simply couldn't afford it," she says. UK bands were well represented in the New Music Nights live programme. Acts performing included My Bloody Valentine, the Levelers and Ride.

Overall attendance figures were 12% down on last year's 8,000 total. A 7,500 target was set after last year's total led to complaints of overcrowding.

Executive director Mark Josephson said, "To have a fall of only 12% in a recession is very good."

This year's NMS took place in June rather than July — to avoid the Democratic Convention — and ran from Wednesday to Sunday.

The organisers concede the experiment was only half successful. The June timing is expected to be repeated, but next year's NMS will probably run from Sunday to Wednesday as previously, at a location further uptown.

# Ellen eyes new title launches

Mark Ellen is to return to developing new magazines for publisher Emap Metro following his replacement by Andrew Harrison as editor of *Select*.

Ellen, the former Q editor, has edited *Select* since Emap acquired it from United Consumer Magazines in April 1991. He will remain managing editor.

Harrison, 25, worked on the rock monthly under its previous owner, leaving briefly last year to join Maxwell Consumer Publishing's short-lived *Rage*.

Ellen says he will reform Emap Metro's special projects division with art editor Jonathan Sellers. "We have got a lot of ideas, but no one has had a chance to develop them," he says.

"MPXpress, the fortnightly rock paper launched in May by Aceville Publishing, has closed after two issues.



After producing records for the last 20 years, I recently became a partner in an independent record store. To see the music business from the receiving end has been quite an education.

I had wondered for years why it was that well-made records, well received by both A&R departments and media alike, were not reaching the ears and record collections of the punter. Surely bad marketing and lack of airplay couldn't be the whole story?

My partner, who runs the store, is already developing strong relationships with customers, who look to him for news, help and guidance. He knows and cares about the product he is selling and is therefore positively promoting releases, especially those by new artists.

Naturally for this positivity to work we need the product quickly and efficiently — sometimes in small quantities — immediately on release. But our efforts to establish accounts directly with the record companies have dragged on for months.

Of the majors contacted, only one has proved helpful. Another has been downright obstructive, demanding £2,500 in advance and a guarantee that we will turn over a year, 10,000 of their product a year. No new independent retailer can meet such ridiculously unreasonable criteria.

The only alternative — the wholesalers — often do not have the required product available, deliver several days after release date and cannot provide display material.

While I fully understand care is needed in settling up credit accounts with new, untried traders, I'm sure a little give and take wouldn't be too difficult.

After all, just as the indie labels are best at nurturing new talent, indie retailers are best at selling it.

*Tony Platt is a partner in Milton Keynes' Off The Record store and a producer who has worked with Gary Moore, Bonham, AC/DC, Testament, Iron Maiden and Buddy Guy.*

# R3 facelift boosts labels

Classical labels look set to receive new opportunities to promote material on Radio Three under sweeping changes to the station due to be announced today (June 29), writes *Phil Sommerich*.

The overhaul is expected to follow the strategy outlined by Radio Three controller Nicholas Kenyon following his appointment in March.

In particular the changes aim to increase the station's

audience in the 15 to 25 age group. Interviews with musicians about forthcoming concerts and record releases will give programmes in the 8-10am and 4-6pm timeslots more of a "live" feel.

There is also likely to be an expanded Saturday morning role for Record Review, the station's most popular programme, with broader coverage of new releases.

The controversial axeing of

the Music Weekly programme is understood to reflect a BBC view that the content has become too specialist.

Kenyon refuses to comment on specific changes, but he denies that the overhaul is in response to the launch of national independent radio station Classic FM in the autumn. Classic FM is targeting the 25 to 55 age group with a diet of familiar classical music.

"We don't regard that as a threat but as a challenge," he says.

"It can't possibly be a head-to-head fight because of the imbalance of resources."

Kenyon, a former journalist and music critic, is expected to appeal to the record industry to support the BBC Music Magazine's cover-mounted CD by allowing the inclusion of whole works from new releases.

Import/export company **Greyhound Records** has sacked three of its staff amid allegations of theft of CDs for bulk sale to record shops.

High Street retailer **Budgets** is considering selling records and videos in more of its 97 stores following the successful trial of music departments in 25 shops over the past month.

**Steve Levy** has been appointed A&R manager of the **Compulsion** label. A former member of China Crisis, he joins from Arista where he was A&R manager.

Sony has finally completed its licensing deal with the Steve "Silk" Hurley-headed **ID Records**. The first releases for ID, through Sony, will be by Maurice Joshua and Body To Body.

**Hue & Cry** have set up their own label Fidelity Records for their first single and album since leaving Circa Records at the end of last year. An album, *Truth & Love*, is recorded on July 20, distributed through **Total**.

**Twentieth Century Fox** and **BMG** are to launch **Fox Records**, as an outlet for Fox film and TV soundtracks and programming to be marketed and distributed by **BMG**.

**Virgin Retail** has launched a mid-price CD promotion offering 350 titles at £5.99 and an additional £10 CD voucher book with every three stickered CDs purchased.

**Chiltern Radio** has reported a reduced pre-tax loss of £179,000 for the six months to March 31, on turnover of £2,547,000.

The international classical awards ceremony backed by **Bob Geldof** and **Kenwood** has been postponed from September to January to allow the BBC to give more publicity to the event.

## Delays strike Virgin's new release plans

Virgin Records is delaying some of its summer and autumn releases in a bid to streamline its schedule following the merger with Circa Records last month.

The biggest delay has been to **Chapter & The Verse's** second album *Renewed Testament*, which has been put back from July 27 to early September following the appointment of Mick Clark to A&R the act.

Deputy MD Ray Cooper says the delay is strategic and has not been directly forced by the reorganisation.

Launch releases for **Efun** and **Gary Clark** have also been delayed "for strategic reasons". Other hold ups have been forced by technical hitches, Cooper adds.

**Neneh Cherry's** album has been put back from September to October because of late delivery, as has the jellyfish follow-up. **Maxi Priest** material is being mixed in New York and **Loose Ends's** album has been delayed because of manufacturing problems. **The Peter Gabriel** album, *Us*, is expected due on September 21 as however.

# Big tours trigger cut-price offers

A round of back catalogue price cuts prompted by high profile tours is set to drive sales through the traditionally slack summer period.

The reductions follow the success sales force AIM met with its cut-price U2 offers, which cut seven of the group's albums in the Top 75 simultaneously. AIM estimates that it shipped more than 90,000 units of U2 catalogue during the promotion.

Now **Fiction/Polydor** is dropping most of **The Cure's** catalogue to mid-price for the first time. And further reductions are scheduled to tie in with shows by artists including **Bryan Adams**, **Bruce Springsteen**, **Neil Diamond** and **Michael Jackson**.

Retailers have warmed to the trend. **Bard chairman Brian McLaughlin** says, "Suppliers are working with retailers to stimulate sales. It is very welcome."

Fiction label manager Nick



McLaughlin: welcomes deals

Myers estimates the company has shipped more than 50,000 **Cure** albums at a dealer price of £5.05 for CDs and £2.97 for LPs and cassettes. The offer closed last Friday.

"A lot of new fans are coming to the act and we felt it was the right time to encourage catalogue sales," he says.

Meanwhile, **A&M Records** last week started selling in **Bryan Adams's** six back catalogue albums at a discount.

**A&M** marketing director **Jason Gray** says, "When people tour you want to exploit the whole catalogue. Usually the

gigs cover the whole of an artist's career so it's madness not to go out and promote."

But **Tony McGuinness**, marketing director at **WEA**, says he is reluctant to drop prices for old **Prince** material during the tour. "That is not the only route — we do in-store promotions and competitions," he says.

● **Island Records's** world music label **Mango** is promoting nine of its leading titles with a cut-price campaign.

The **Top Of The World** campaign is offering nine CDs at under £10 (dealer price £5.95). It runs for three months beginning July 1, coinciding with the **WOMAD** festival next month.

**Mango** head of marketing **Alex Sartore** says world music is particularly price sensitive.

The success of **Salif Keita** has proved world music can make healthy sales, adds label managing director **Jumbo Vanrenen**.

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# New PRS levy to redress balance

If and when PRS brings into effect an annual membership fee, it will *not* be in addition to "costs recovered off the top" — as referred to by BASCA chairman Guy Fletcher (*MW*, Opinion, June 27).

Any annual fee, even a fairly low one such as that being considered by PRS, will serve only to redistribute the existing administration costs between members.

As Guy rightly said, the current system of apportioning administration costs, in effect as a percentage of each member's earnings, means that the greater the amount earned by a member the greater will be their contribution towards the running of the society. It should, however, be remembered that it costs much the same to distribute a small sum as to distribute a large one. And the PRS Council believes that a balance must be struck between the costs incurred in



Anderson: 'cutting costs'

servicing low-earning members and those incurred by members who rely on their PRS income for a living.

Guy Fletcher correctly quotes the level of administration cost against overall PRS income as given in our newly published yearbook; in the same yearbook he would have found a wealth of information which explains how these costs are incurred — and why his description of them as "massive" and "excessive" is

unjustified.

PRS is constantly looking at ways of reducing its income-to-administration cost ratio. In suggesting relocation and investment in information technology as cost cutting measures, Guy is several years behind what is actually happening at PRS.

The regionalisation programme is well on its way; we expect to open our fourth regional office, in York at the end of this year.

Where IT is concerned, the society has taken a huge step forward by developing PROMS — Performing Right On-line Membership Services — which is now moving towards its first phase of implementation and which will lead to very large savings in PRS running costs.

**Terri Anderson**  
controller, Public Affairs  
Performing Right Society  
29-33 Berners Streets  
London W1P

# Lionel bites back

I read with amusement the letter from Simon Goffe (*MW*, June 27) with its reference to "the tired old sounds of Lionel Richie and his generation".

Does he not realise that old Lionel has been in the number one spot for the past four weeks? Some rejection.

A quick perusal of last week's CIN albums chart throws some interesting light on the "tired old generation" (see table).

Finally, congratulations to SUAD whose album charted last week at 38, a towering three places higher than the new Joseph Locke album.

There are, Simon, none so blind ...

## OLDIES BUT GOLDIES

	First hit
1 Lionel Richie	1982
2 Elton John	1971
3 Dr Hook	1972
4 Joe Cocker	1968
5 Simply Red	1985
6 Beatles	1962
7 Alexander O'Neal	1986
8 Queen	1974
9 Tom Jones	1965

Source: Guinness Book of Hit Singles

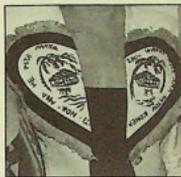
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# BMG/RCA tops style league

Many thanks for your compliment on my 'top' (*MW*, June 27).

Owing to the minuscule size of the photograph, it is understandable that one could mistakenly identify said garment as a 'top'. It is in fact a 'jacket'.

**Vicky Blood**  
head of marketing  
BMG/RCA  
Bedford House  
79 Fulham High Street  
London SW6



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- Seal** · Crazy · MIX BEN CHAPMAN
- P M Dawn** · Set Adrift On Memory Bliss · MIX RICHIE RICH
- Lisa Stansfield** · Change · MIX FRANKIE KNUCKLES
- Young Disciples** · Apparently Nothin' · MIX NELLE HOOPER
- Sabrina Johnston** · Peace · MIX DAVID MORALES
- Sly & The Family Stone** · Thank You (Falsetto Be Mice Elf Agin) · MIX TODD TERRY
- Crystal Waters** · Gypsy Woman · MIX JOEY NEGRO
- EMF** · Unbelievable · MIX BRIAN ENO
- tomandandy** · Theme From Red Hot & Dance · MIX TOMANDANDY



IMAGE KEITH HARING

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## MAINSTREAM

### Albums

A recent visit to America reconfirms my belief that the UK leads the world in the compilation field, providing better value for money and higher quality product than any other country, and few labels take more care than Music Club International, whose latest batch of 14 releases brings its catalogue up to 68 titles.

Released on both cassette and CD at the bottom end of the mid-price range, the latest batch is typically catholic and also features reissues for the first time on CD of the first three albums by Sky. With value and quality like this, it's no surprise that Music Collection International is growing rapidly.

Coming right up to date, the Soundtrack album from

Mo' Money is a superb collection of new material, mostly written and produced by the principals along with Jimmy Jam and Terry Lewis. The first single, The Best Things In Life Are Free, by Luther Vandross and Janet Jackson, is one of several superior jacking tracks, which are well balanced by some smooth and creamy ballads.

They have deserved many more, but Prefab Sprout's only Top 20 hit remains 1988's *The King Of Rock 'N' Roll*. No matter, they have turned out a highly entertaining and engaging series of records, some of which are revisited on *A Life Of Surprises* — The Best Of Prefab Sprout. Outstanding lyrics, crowd musicianship, and a wholly admirable salute to the group's first decade of recording. Here's to the second.

## PICK OF THE WEEK

The B-52's: *Good Stuff* (Reprise). Reliably wacky left-fliers turn in another solid set of hallmark songs of which the most appealing, and least typical, is *Revolution Earth*. Their customary lyrical flair is well to the fore, and the whole affair is pleasingly tongue in cheek.

## Singles

Andrew Lloyd Webber has written a few waxes in his time, and there's no doubt that his Olympic Games theme *Amigos Para Siempre* — sung by Jose Carreras and Sarah Brightman — will benefit greatly from the saturation coverage it is bound to receive by his standards. It is a poor, rather stylised and ultimately messy piece, however, with Carreras and Brightman best when



Was (Not Was): *Inspired*

alternating rather than duetting.

After registering the second highest hit of his career with *Close But No Cigar*, Thomas Dolby impresses yet again on *I Love You Goodbye*, a strange, eclectic piece with folkly violins, doodling synths and much more. Probably not as big a hit as *Close But No Cigar*, but a quality single, and one that will, more importantly, draw attention to his

upcoming album.

The prodigious Prince is back with *Sexy M.F.* It's a very sparse, basic groove not dissimilar to *Love and Money* churned out by James Brown in the Sixties, with lyrics that are alternately facile and controversial, the latter of which will keep airplay to a minimum. His fan base is such that it should, however, make significant inroads into the chart.

## PICK OF THE WEEK

WAS NOT WAS: *Shake Your Head* (Fontana). Inspired teaming as Kim Basinger and Ozzy Osbourne provide the perfect foils for each other on this fun dance track off the Was' new retrospective album. Steve Hurley's mix has already turned the track into a dancefloor smash, and its commercial potential is enormous.

Alan Jones

## DANCE

After unfairly missing out on UK Top 40 with their "original" cover version of *Please Don't Go*, the Italian outfit **Double You** are now fighting back with a great new single *We All Need Love* (XYZ 6798). It has a very similar organ-driven poppy disco sound and should give them the success they deserve. Also heading straight for the charts is *The Shamens'* long-awaited new single, the intelligent acidic techno of *LS1* (One Little In-)

mark Moore's consistently impressive *Splish label* will sadly be a victim of the Outer Rhyme closure. Its swan song is *Free* by Wolfman (SPLISH6), a wonderfully noisy and brash collision of tribal drums, church organs, heavy guitars and acidic keyboards that has all been held together with a helping hand from Steve Travell from Bump. The latter outfit have also done some great NY-style remixes of Sue Chalmers' gorgeous uplifting *Answer My Prayer*, which was ahead of its time when first released, but is now being given a timely re-issue by Pulse 8 (12 LOSE 27).

Carl Cox follows up his *I Want You* (Forever) hit with the similarly tough but more hardcore sound of *Does It Feel Good To You* (Perfecto 74321 10287 1). Perfecto is also releasing *Express Yourself* by *Jimi Polo*, which in its Slow Motion mixes is a lush jazz summer groove that exudes class, while in its transformed mixes it is underpinned into an extremely deep and dubby workout.

The *Grid* return to the fray with *Figure Of Eight* (Virgin), a brilliant combination of the underground house sounds of NY and London.



Limerick: getting it right

## PICK OF THE WEEK

ALISON LIMERICK: *Gettin' It Right* (Arista). This Steve Anderson produced track is one of the most catchy on Limerick's debut LP, *And Still I Rise*. For its single release it has been toughened up by Frankie Focsett and The Masters At Work, both in equally fine style.

Andy Bevers

## REISSUES

The British indie of the Seventies were Stiff and Chiswick. Both are well served by historical sets commemorating their glory (and not so glorious) days with Stiff Records (STIF BOX 1), a four CD set from Demon, and The Chiswick Story (CDWIK 100) a double CD from Ace.

Just like the labels they celebrate the two sets couldn't be more different. Even the sleeve notes are written from different perspectives: the Stiff outing includes a wonderfully impressionistic account of the wayward label while the Chiswick set has a chronology and discography.

Stiff was a heady mixture of enthusiasm and adman's hype held together by a belief that the future can't be as bad as the past. Chiswick was always backward looking, hoping for a R'n'R revival.

Inevitably Stiff got both the better acts (Elvis Costello, Madness, The Pogues and Ian Dury, for example) and the worst ones (The Belle Stars), but the odder hits (Jon Lewie's *Stop The Cavalry*), but by the end it was a mockery of its former self.

There was no such collapse at Chiswick where the move from record stall to shop to record company to reissues specialising in (for the outside at least) effortless. The acts that made it to Chiswick were less exciting, featured early recordings by future stars (Strummer, Kerr, Bragg and so forth) rather than mature achievement.

The Stiff story then contains the better music, but by the same token the Chiswick recordings are the more revealing about their times, about the moments when punk met revivalism and the indie scene sprouted beyond belief.

## PICK OF THE WEEK

VARIOUS: *Stiff Records*. Spector made the producer the star at the expense of the artist. Stiff made the record company the star. This box will sell and sell. *PPPP* *hil Hardy*

## CLASSICAL

Lesley Garrett returns to the recording studio at the end of May to make her second recital disc for Silva Records in the wake of the spectacular chart success of her first, *Diva! A Soprano At The Movies*, on both sides of the Atlantic since its launch in October. Like the first album, which has sold more than 15,000 units, the second will mine popular operatic arias.

Collins is hoping to emulate Virgin's strong sales of composer John Tavener's *The Protecting Veil* by recording his new work for chorus and

orchestra, *Mary Of Egypt*, just premiered at Aldeburgh, for release next spring.

Naxos, distributed by Select, continues to expand its superbly digitised catalogue and give eight to the UK market. It enters the early choral music sector, popularised by the Tallis Scholars, with a disc of two Palestrina Masses from the Oxford Camerata directed by Jeremy Summerly.

The movie *Tous les Matins du Monde* created enormous enthusiasm for Baroque music in France, and for its UK release on July 3 Koch is repressing the *Auvidis* soundtrack disc, featuring Jordi Savall directing the period-instrument orchestra *Le Concert des Nations*. Koch has also installed a new special phone line for dealer orders, 081-749 5949.

## PICK OF THE WEEK

PUCCHINI: *Tosca*. Philharmonia Orchestra/Guiseppi Sinopoli. *Deutsche Grammophon*. Predictably fine as are Plácido Domingo and Mirella Freni in the principal roles, the real stars of this two-disc box are Samuel Ramey's and his assistant police chief Scarpia. Sinopoli's spacious yet dramatic conducting and the spectacular recorded sound quality.

Phil Sommerich

## JAZZ

Roy Hargrove's latest offering on the Novus label — *The Vibe* — provides positive proof that among the young horn players he is the most gifted and the most consistently creative and exciting. This is probably his most satisfying set to date.

Gregory Hutchinson, a major find among young drummers, is likewise a joy to hear throughout *Lush Life*:

The *Music Of Billy Strayhorn* — tenorist Joe Henderson's thoroughly recommendable tribute to the late, great composer-arranger.

As the title suggests, *The Waiting Game* is over for Claire Martin, on her welcome recording debut, courtesy of Linn Records. Martin continues to demonstrate that this country can produce jazz vocalists of real ability. This beautifully-recorded collection shows both her impressive versatility and a maturity in interpretation which one usually associates with vocalists twice her age.

Re-Birth Of The Cool (GRP) turns out to be an affectionate and eminently successful reminder of Miles Davis' classic studio band. Leader Gerry Mulligan, together with pianist John Lewis, and tubaist Bill Barber, all of whom played in the original Capitol recordings, are present for this 1992 reissue.

With baritone-sax-composer-arranger Mulligan fronting a similar combo at this month's JVC/Capitol Radio Jazz Parade, there will be no little over-the-counter interest in this wholly successful project.

## PICK OF THE WEEK

COLEMAN HAWKINS: *The Complete Recordings 1929-1941* (Affinity). The title just about says it all. A comprehensive set (six CDs, 142 tracks, including numerous alternative takes) that documents the recording career of the man who invented jazz tenor-sax — except for his many dates as a member of the Fletcher Henderson Orchestra. Compiled and remastered with loving care by Charly's Joop Visser and Francis Hood, this is already a contender for a "best of 1992" award. Stan Britt



Picture: BFI

## Chas De Whalley reports on the lead up to this week's showdown between PPL and the AIRC over how much independent radio must pay for music

When plugger Howard Marks dressed up as Tarzan last month to get a record on the radio, he probably wasn't motivated by the thought of broadcast royalties.

More likely to have been upmorn in his mind were playlists, chart positions or simply increased record sales for the band he was promoting.

But while pluggers may work on the assumption that radio play is important because it sells records, at boardroom level it plays an even more fundamental role.

Last year, royalty revenue from airplay on both TV and radio earned UK record companies an estimated £17.5m. Phonographic Performance Ltd (PPL), the industry organisation set up in 1934 to exercise copyrights in records and grant the due broadcasting licences, claims that accounted for more than 50% of record company profits in the same period.

It would be an exaggeration to say that record companies would go under without their PPL cheques. But, according to PPL managing director David Howells, not much of one. "Some would begin to hurt. And a lot more would have to cut back on their investment in new talent. Which might well have the same effect in the

long run," he says.

The record industry has always fought hard to protect such income. And, as BPI chairman Maurice Oberstein has pointed out, with sales tempered by the recession, now is the time to make existing properties sweat a bit more.

Hence the record industry's determination to get more money out of the Association of Independent Radio Companies (AIRC), and its willingness to face another tribunal battle so soon after last year's public confrontation between MCPS and the BPI.

In 1991, the 76 commercial radio stations represented by the AIRC paid PPL £5.5m in a steady trickle of the 74 pence it costs an average ILR station to play a three-minute single.

In the industry's view, it's time the AIRC paid a lot more. The broadcasting framework has changed beyond recognition since the pre-1973 days of the BBC monopoly, when radio was merely a means of mass exposure for record company products. Then, its PPL payments reflected both the BBC's non profit-making public service remit and airplay restricted to nine hours by MU-demanded "needtime" quotas.

Needtime was scrapped in 1988 and a plethora of ILR stations quickly took advantage of deregulation by broadcasting records for 14 or 15 hours a day.

When stations like Capital in London and Clyde in Glasgow began reporting profit increases of between 75% and 100% in the late Eighties, PPL was spurred to action.

In PPL's view, radio stations were benefiting disproportionately from record company output. Chairman John Brooks said, "We provide the very building bricks of the stations' programmes. They should pay a fair rate for them. As things stand, they pay on average 5% of their net advertising revenue for some 70% of their programme content. This is plainly not enough."

The new PPL proposals were drawn up following a detailed study by seasoned media economists Boyfield, Morse and Letwin. It suggested a sliding scale of licence fees based on size of stations and usage of records which would average out at around 7% of net advertising revenue, but could demand as much as 15% or even 20% of "relevant revenue" from the most successful 24-hour music stations. Had these changes already

been in place, PPL estimates last year's receipts from AIRC stations would have been in the region of £8.8m, an increase of £3.3m.

AIRC regards the new proposals as preposterous. Its members look back to the recent BPI/MCPS Tribunal and claim there are elements of puzzling double-think: legal arguments previously advanced by record companies to justify paying publishers less for the use of their copyrights are this time being rejigged, they say, in defence of PPL charging radio stations more for the right to broadcast recorded versions of the same material.

Commercially, too, AIRC considers the proposals a nonsense. "We can show that 90% of advertising revenue is earned in the peak nine-hour period. It's unrealistic to talk of doubling rates to pay for an extra five or six hours which attract little or no extra advertising," says director Brian West.

And then AIRC points to the rest of the world, where radio operators pay minuscule percentages of station profits — and in the case of North America nothing whatsoever — for the right to broadcast records. But, of course, it is forgetting an important

## WHAT PRICE MUSIC ON RADIO: HOW OLD AND NEW RATES COMPARE

## OLD RATE

Each commercial station is charged annually, 4% of their first £1.7m of Net Advertising Revenue (NAR), and 7% of NAR in excess of £1.7m. The £1.7m watershed is raised annually in line with the Retail Price Index.

Average station pays:  
4.6% of NAR

ANNUAL PPL INCOME: **£5.6m\***

Source: PPL \*Based on last FY figures

## PPL PROPOSED RATE

PPL proposes a more complex sliding scale of charges, dependent on the station's advertising revenue and the amount of PPL repertoire used in programming. Net Advertising Revenue (NAR) is replaced by Relevant Revenue which additionally includes sponsorship revenue and earnings from IRN's Newlink scheme. The two NAR payment bands are to be replaced by five bands, ranging from 5.5% of relevant revenue up to £1,661,663 and 20% of relevant revenue over £1,293,304. A new Repertoire Percentage will enable discounts of up to 95% to be claimed.

Average station pays:  
6.6% of Relevant Revenue

**£8.8m\*** (a 57% rise)

## AIRC PROPOSED RATE

AIRC is proposing a flat, fixed tariff of 3.5% of Net Advertising Revenue (NAR), regardless of record use and revenue levels. Talk stations will pay 0.25% of NAR.

Average station pays:  
3.5% of NAR

**£3.9m\*** (a 30% fall)

► fact: more money is spent in the UK on A&R and developing new talent than anywhere else. BPI rights committee chairman Jonathan Sternberg has an even more forthright justification: "The UK has the longest established and best developed system for protection of recording copyrights, and long may that live," he says.

Capital Radio is believed to have contributed over £500,000 to the AIRC fighting fund — unsurprisingly as it probably stands to lose the most as the country's largest independent station. MD Richard Eyre points out that some radio stations will struggle to meet PPL's increased bills.

"There's a recession on. At Capital we're lucky, but the majority of stations are not only looking at shrinking advertising revenue but are faced with extra transmission costs in the wake of deregulation," he says.

"They simply don't have a spare £100,000 to spend on anything, let alone programming. If these proposals are accepted there will be casualties."

John Brooks counters that it is not in the record industry's interest to see radio stations going out of business. And he firmly refutes any suggestion that PPL is putting a "squeeze" on the AIRC. "All we are trying to do is produce a tariff that is fair to everybody operating in what, since January 1 1991, is essentially a new industry with new rules," he says.

"But the fact is that there must be a value to records otherwise they'd be broadcasting something else."

AIRC accepts this basic premise. And would appear to have softened its approach from the headline days of 1987. Then, Brian West told the Radio Academy that the AIRC's aim was to break the PPL monopoly by removing UK copyright protection from records first fixed (that is originally recorded from performance) in countries such as the US which do not give broadcast copyright protection to UK-produced records.

The AIRC reply to the PPL proposals was to suggest a flat fee, fixed tariff of 3.5% of NAR for every member station. This is even lower than the old nine-hour rate, but the AIRC justifies itself by referring to a strong balancing factor: record companies need the radio stations to help them sell their products.

All hopes that the situation would develop into anything other than a Mexican stand-off were swept away when Phonogram managing director David Cliphsham openly refuted this

last — and much cherished — broadcasters' argument in a keynote speech to Radio Academy delegates in March. Cliphsham did not mince words. "We value your programmes because of the revenue they provide us — not because of the product sales which might, perhaps, arguably, accrue," he said.

Only days before the Tribunal was due to convene, PPL's head of legal affairs and company secretary Trevor Faure further rubbished the concept of "notional benefit." "Over the past 12 to 14 years the AIRC has repeatedly eschewed the argument that it's record companies who benefit the most from airplay but no tribunal or adjudicatory body has ever decided in their favour. They have no decision in law," he said.

And, although he personally believes that the record and radio industries are mutually beneficial, PPL's David Howells still sounds a warning. Rather than stimulate sales overall, he says, too much pop on the radio usually signals a significant downturn. He points to the US where, despite a vast radio industry, the percentage of the population buying

records is shrinking. "And years ago it wasn't at all unusual for a number one in Italy to sell a million units. Now they've got a phenomenal number of radio stations playing British and American records all day and you're lucky to sell 20,000," he says. "Significantly the best sellers are Italian records which get hardly any airplay at all. Given that sort of situation here, it's fair to say that PPL will pay an increasingly important role in record companies' existence."

In fact, many of the key players in this dispute are looking even further down the line, to the day when music can be beamed directly into the home and record sales no longer exist. Capital's Richard Eyre sees it as the record companies' secret agenda. "The music business will become totally rights orientated," he says. "What the record companies want to do is crank up the value of those rights now to create a benchmark for future negotiations."

But for the record companies, it is a simple fact of life. "We are increasingly in the copyright business," says Phonogram's David Cliphsham. "It's a long way off but I

can see the day when record companies will effectively cease to be manufacturers of pieces of plastic."

PPL chairman John Brooks goes further by suggesting that as broadcasting technology improves radio will become a direct competitor with the record industry. "If we were to continue with low royalty rates into a time when it was possible to deliver an absolutely perfect copy over the air — which the public would have a right to copy for their own consumption — where would the record companies be?" he asks.

The signs are that the result of the tribunal will only go part of the way towards establishing the framework for such a music market.

Although it is an intervener in the tribunal — a bona fide observer with a recognised interest in the results — the BBC was able to strike a deal with PPL in 1990, which allowed it substantially greater use of records right across the network from Radio One to Radio Five at no increase in the existing scheme of charges whereby the corporation pays PPL in the region of £40 to play a single.

Privately, BBC head of copyright Tom Rivers is not expecting a result which will in any way tempt PPL into revising that arrangement. The smart money rides on a workable compromise much similar to the outcome of the BPI/MCPS dispute. Either way, when, as is expected, the tribunal makes its final ruling in November — and puts new cash values on three minutes of independent airtime — it will also present the radio and record industries with a legal bill which is likely to run into millions.

Tom Rivers is bemused by it all. He cannot understand why the two parties have been unable to come to an equitable agreement. "If I were sitting in either the PPL or AIRC offices I'd be looking for ways to settle it without all the time and trouble. The intelligent man from Mars would surely think the same," he says.

Rivers is right to look to the heavens for the answer. For AIRC, the money which is being spent on the dispute may seem like a shocking waste. For a music business seeking to protect a future which may owe more to satellites in space than records, it may well turn out to be money well spent.

## COUNTDOWN TO COPYRIGHT TRIBUNAL

**1986** PPL charges for nine hours' record use per day fixed by Performing Rights Tribunal.

**1987 — January:** AIRC director Brian West says, "Commercial radio has had a rough deal over the use of gramophone records right from the start of the industry"

... **November:** West says his organisation's main objectives are to break the PPL monopoly and abolish headline limits.

**1988 — March:** Government refers PPL's collective licensing practices to Monopolies and Mergers Commission. **June:** AIRC's James Gordon says, "If PPL came to us asking for 20% they would be laughed out of court" ... **November:** PPL agrees one-year deal with AIRC for unrestricted headline, the first occasion the two parties have reached a negotiated settlement. ... **December:** Monopolies and Mergers Commission gives its approval to PPL operations. Its report recommends that headline restrictions be removed and insists there is "equitable remuneration" for stations' use of PPL repertoire.

**1989 — February:** AIRC calls on Government to ensure headline restrictions are not reimposed. **November:** AIRC says the new licence PPL is imposing on incremental stations "ought to carry a health warning" ... **December:** DTI-commissioned report rejects AIRC claim to abolish copyright protection for foreign sound recordings.

**1990 — January:** AIRC lobbies Government on first fixation.

**1991 — January:** Deregulation of commercial radio under Broadcasting Act 1990

... Expiry of PPL experimental licences ... **April:** PPL sets new rates for playing records on commercial radio. Capital Radio's Richard Clark claims they will "strangle the pop industry" ... Broadcasters make application to Copyright Tribunal ...

**September:** PPL stakes its claim to the Copyright Tribunal for higher royalties. "Unlimited airplay of records is immensely valuable to broadcasters and should be properly paid for," says John Brooks.

**1992 — February:** Tribunal considers BBC evidence ... **March:** Tribunal examines PPL evidence ... **April:** Tribunal looks at AIRC evidence in reply to PPL ... **June:** Tribunal considers preliminary submissions on backdating and cost issues ... Last-ditch attempt to reach agreement ... **June 29:** Tribunal hearing set to begin.

# music week

# datafile

The Information Source for the Music Industry

4 JULY 1992

## CHART FOCUS

**E**asure's Abba-esque EP makes it four weeks in a row at the top of the singles chart, but Mariah Carey's recording of I'll Be There accelerates from number 11 to number two, simultaneously transcending her own previous chart peak (number nine for Vision Of Love) and that of I'll Be There (number four for the Jackson Five in 1970).

Carey's leap means that as many records in the Top 10 are remakes of former hits as are original recordings. The best performance of any original song in the chart at present is that of Richard Marx's Hazard, which holds at number three on its ninth week in the chart. Marx's US chart career got off to a flying start with seven consecutive top five hits, but of his eight chart entries here prior to Hazard, only Right Here Waiting was a hit. That peaked at number two in 1989; none of the others climbed any higher than 38. It's worth noting that Marx was one of



five acts released from contract by EMI a little over a year ago, after a dispute between the company and his management, at which time EMI president Sal Licata said, "The reasons behind my decision (are) based on business logic." After the intervention of ceo Joe Smith, however, Marx moved to sister label Capitol, clearing the way for Hazard, and for its parent album Rush Street, which has become his biggest success yet in the UK, climbing to number seven three weeks ago. It is currently ranked ninth.

Of the 23 new entries to the

singles chart, the highest, somewhat predictably, is Electronic's Disappointed at number six. And Snap bounce back from Colour Of Love, which peaked at a lowly number 54, to bring to an end their opening run of five straight Top 10 hits, to debut at 13 with their club hit Rhythm Is A Dancer.

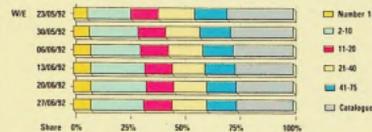
While remakes are the dominant force in the singles chart, compilations are increasingly ruling the albums chart. The only album of new material among this week's six biggest sellers is Elton John's The One, which holds at number two behind Lionel Richie's Back To Front. Neil Diamond's The Greatest Hits 1968-1992 completes the top three, becoming his highest charting album since The Jazz Singer in 1980. Finally, we bid farewell, to Cher's triple platinum Love Hurts album, which at least temporarily, chases out of the chart after 51 weeks.

Alan Jones

## UPDATE

Index of unit sales. 100=weekly average in 1991	SALES			
	Last week	This week	% diff	This week last year % diff
Albums	92	74	-19	-4
Singles	94	87	-8	-16
Music Video	69	54	-21	-16

## SINGLES MARKET SHARE BY CHART POSITION



Four-week rolling average © GIN

## TOP TEN ALBUM ARTISTS

1 (-) LIONEL RICHIE (Motown)	6 (-) ALEXANDER O'NEAL (Epic)
2 (8) QUEEN (Parlophone)	7 (-) DR HOOK (Capitol)
3 (7) GUNS N' ROSES (Geffen)	8 (-) ELTON JOHN (Rocket)
4 (-) U2 (Island)	9 (4) THE COMMITMENTS (MCA)
5 (1) SIMPLY RED (East West)	10 (-) MICHAEL BALL (Polydor)

Compiled by ERA from Gallup data. (Last month's position). Based on Top 200 album charts May 25 to June 20.

## CHART NEWCOMERS

**6 ELECTRONIC:** Disappointed, Parlophone. On loan to Parlophone after a couple of hits for Factory, Electronic — Johnny Marr and Bernard Sumner — instantly register their biggest hit with this newly recorded track, which will feature in Kim Basinger's upcoming movie Cool World. Sumner and Marr wrote the song with Pet Shop Boys' Neil Tennant, who guests as vocalist. Electronic continues to be very much a hobby for its principals, who are still keeping their "day jobs" — Sumner is currently working on New Order's upcoming album. Marr is helping K-Lass after completing his work on the new The Album.



And Tails, this, her debut single, has already reached the top five in the US. Her music is difficult to classify, as befits one who lists her influences as Bowie, Beethoven and Coltrane, and has mastered the art of playing traditional African and Brazilian instruments. Easily the highest placed chart debutant this week, Sophie performed Damn on Top Of The Pops a fortnight ago.

**27 SOPHIE B. HAWKINS:** Damn, I Wish I Was Your Lover. Columbia. 23-year-old Sophie Ballantine Hawkins was born and raised in Manhattan. Taken from her forthcoming album Tongues

**31 SINITTA:** Shame Shame Shame. Arista. Izabella's continental smash made it into the record shops

first, but it's Sinitta's remake of the Shirley & Co hit that charts here. It's the perky US-born singer's 11th hit, the remainder being for the Fanfare label. She is currently working on her new album, which will be released next year. Aiming for "the perfect pop album" her collaborators will include Ian Levine, who also produced the upcoming Pasadenas and Take That singles.

**60 CELINE DION:** If You Asked Me To. Epic. French-Canadian Celine first came to notice here four years ago, when she won the Eurovision Song Contest for Switzerland. Since then, the star, who previously recorded only in French, has made a couple of albums in English. This is from her latest, a recently released self-titled collection that also includes her Beauty & The Beast duet with Peabo Bryson. Her first solo hit, If You Asked Me To was originally recorded by Patti LaBelle. Alan Jones

# SUMMER FEATURES in music week

August 1st Folk  
August 29th Computer Software  
August 22nd Media  
September 5th Manufacturing

For further information contact the ad department on

071-620 3636

# NEW RELEASES

# ALBUMS

Album Releases for July 1992-July 1993  
Year to Date: 5185

Send new release details to general manager  
Graham Walker, ERA, Eighth Floor, Ludgate House,  
254 Baker's Road, London SE1 8SR  
Tel: 071-620 3636. Fax: 071-528 2981

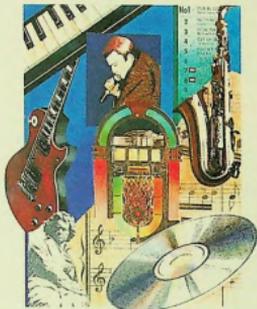
## HIGHLIGHTS

ARTIST	TITLE	LABEL	CAT NO.	DEALER PRICE	(DISTRIBUTORS)	CATEGORY	LAST 3 CHART PLACINGS	COMMENT			
							MOST	RECENT	HIGH		
CAREY, Madam	MTV UNPLUGGED EP COLUMBIA	CD	471692Z	MA	471834L	471891M	51	1	1	Soft	Rock and r'n'b, informal, but the extraordinary vocal shows through in his offering
ONE UP 18R BIG BROT	CD	BLANC 18	CD	11132	CD	11132	1	1	1	Hard	Amazing dancing abilities with his single go for perhaps more suitable LP format
TROUBLE	TRIPLE DEEP	CD	BLANC 18	CD	11132	CD	1	1	1	Hard	Very UK rockers on the rise
VARIOUS	BLANK GENERATION - THE HISTORY OF PUNK VOL 2 OLD GOLD	CD	3033	MA	3033	3033	1	1	1	Soft	Punk legends kicking on rolling - 1"
VARIOUS	MONIGHT CRUISING BINO	CD	DMC 48	MA	DMC 48	1	1	1	1	Soft	As does Driv'n's set of superior collections

ARTIST	TITLE	LABEL	CAT NO.	DEALER PRICE	DISTRIBUTOR	CATEGORY	ARTIST	TITLE	LABEL	CAT NO.	DEALER PRICE	DISTRIBUTOR	CATEGORY	
242	SPF2	SPINNING	NUMBERS	ATLANTIC	CD	750718	MA	750718	MA	750718	MA	750718	MA	
243	HILLTOPPER	ATV	POP	225	MA	225	MA	225	MA	225	MA	225	MA	
244	ADVENTURE	BASES	THE LAUGH	FACTORY	CD	3543	MA	3543	MA	3543	MA	3543	MA	
245	AMROY	DUNES	THE JOYNER	TO	THE CENTRE	OF	THE	MAN	MAN	STRAND	CD	00320	811	MA
246	BENNETT	HEAVEN	ABSOLUTELY	JOEY	VINYL	CARTERS	CITY	CD	4002	1	1	1	MA	
247	BONER	MA	DADDY	CD	ANOLA	EPREUSE	CD	27969	MA	40939	1	1	MA	
248	BROWN	HEAVEN	ABSOLUTELY	JOEY	VINYL	CARTERS	CITY	CD	4002	1	1	1	MA	
249	BYAS	DAW	TRAILIN	BLACK	THE	WOLF	CD	76167	MA	76167	MA	76167	MA	
250	CHRYSLER	MA	THE	CRASH	OF	THE	WORLD	CD	2909	1	1	1	MA	
251	CYRUS	DAW	TRAILIN	BLACK	THE	WOLF	CD	76167	MA	76167	MA	76167	MA	
252	DEAN	MA	THE	CRASH	OF	THE	WORLD	CD	2909	1	1	1	MA	
253	DELICER	GEORGE	ADAMS	OF	THE	VARSE	SARRABANE	CD	5300	1	1	1	MA	
254	DELICER	GEORGE	ADAMS	OF	THE	VARSE	SARRABANE	CD	5300	1	1	1	MA	
255	DELO	MA	THE	CRASH	OF	THE	WORLD	CD	2909	1	1	1	MA	
256	DELO	MA	THE	CRASH	OF	THE	WORLD	CD	2909	1	1	1	MA	
257	DELO	MA	THE	CRASH	OF	THE	WORLD	CD	2909	1	1	1	MA	
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300	DELO	MA	THE	CRASH	OF	THE	WORLD	CD	2909	1	1	1	MA	

ARTIST	TITLE	LABEL	CAT NO.	DEALER PRICE	DISTRIBUTOR	CATEGORY	ARTIST	TITLE	LABEL	CAT NO.	DEALER PRICE	DISTRIBUTOR	CATEGORY
301	DELO	MA	THE	CRASH	OF	THE	WORLD	CD	2909	1	1	1	MA
302	DELO	MA	THE	CRASH	OF	THE	WORLD	CD	2909	1	1	1	MA
303	DELO	MA	THE	CRASH	OF	THE	WORLD	CD	2909	1	1	1	MA
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336	DELO	MA	THE	CRASH	OF	THE	WORLD	CD	2909	1	1	1	MA
337	DELO	MA	THE	CRASH	OF	THE	WORLD	CD	2909	1	1	1	MA
338													

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# TOP 75 SINGLES

THE OFFICIAL **100** Music week CHART



<b>1</b>	<b>ABBA-ESQUE (EP)</b> ○ Easure	White
<b>2</b>	<b>I'LL BE THERE</b> 11 Mariah Carey	Columbia
<b>3</b>	<b>HAZARD</b> 3 Richard Marx	Capitol
<b>4</b>	<b>HEARTBEAT</b> 2 Nick Berry	Columbia
<b>5</b>	<b>SOMETHING GOOD</b> 4 U2	Mercury
<b>6</b>	<b>DISAPPOINTED</b> NEW Electronic	Parlophone
<b>7</b>	<b>PLEASE DON'T GO/GAME BOY</b> ● 5 KWS	Network
<b>8</b>	<b>TOOFUNKY</b> 6 George Michael	Epic
<b>9</b>	<b>IT ONLY TAKES A MINUTE</b> 9 Take That	RCA
<b>10</b>	<b>ONE SHINING MOMENT</b> 14 Diana Ross	EMI
<b>11</b>	<b>BLUE ROOM</b> 8 The O'Jays	Big Life
<b>12</b>	<b>MAKE LOVE LIKE A MAN</b> 17 Def Leppard	Virgin Records
<b>13</b>	<b>RYTHM IS A DANCER</b> NEW Snap	Arista
<b>14</b>	<b>THE ONE</b> 18 Elton John	Rocket
<b>15</b>	<b>CRUCIFY</b> 19 Toni Amos	East West
<b>16</b>	<b>HYPNOTIC ST.8</b> NEW Alien 8	Network
<b>17</b>	<b>JUMP</b> 9 Kiss	Ruff House
<b>18</b>	<b>EVEN BETTER THAN THE REAL THING</b> 12 Oz	Island
<b>19</b>	<b>AINT' 2 PROUD 2 BEG</b> 13 TLC	Arista
<b>20</b>	<b>TEMPLE OF DREAMS</b> 21 Missy Misdemeanor	Kelco
<b>21</b>	<b>GOOD STUFF</b> 22 B52's	Capitol
<b>22</b>	<b>DO RE ME, SO FAR SO GOOD</b> NEW Carter-De La Pina	Chrysalis
<b>23</b>	<b>SOME JUSTICE</b> 24 U2	Mercury
<b>24</b>	<b>SYMPHONY OF DESTRUCTION</b> 15	Urban Shakedown

if you asked me to  
the new single from

# celine dion

out now 7" - cassette - cd\*

<b>38</b>	<b>BELL BOTTOMED TEAR</b> 24 The Beautiful South	Go! Disc
<b>39</b>	<b>THUNDER</b> 28 Prince & The New Power Generation	Paisley Park
<b>40</b>	<b>MOTORCYCLE EMPTINESS</b> 22 Manic Street Preachers	Columbia
<b>41</b>	<b>ALMOST GOLD</b> NEW Jesus And Mary Chain	Bruno Y Negro
<b>42</b>	<b>I'M RUSHING</b> NEW Bump	Good Boy
<b>43</b>	<b>WELCOME TO THE REAL WORLD</b> NEW Gun	A&M
<b>44</b>	<b>WHY SHOULD I LOVE YOU?</b> 42 Des'ree	Sony 52
<b>45</b>	<b>DOLPHINS MAKE ME CRY</b> 24 Marlyn Joseph	Epic
<b>46</b>	<b>YOU DON'T UNDERSTAND</b> 51 House Of Love	Fonema
<b>47</b>	<b>DON'T YOU WORRY 'BOUT A THING</b> 22 Incognito	Tahiti Land
<b>48</b>	<b>RIISING SUN</b> NEW The Firm	End Product
<b>49</b>	<b>O.P.P.</b> 25 Naughty By Nature	Big Life
<b>50</b>	<b>I'LL BE THERE</b> 20 Incommence	Cooltempo
<b>51</b>	<b>SOMETHING IN THE AIR</b> NEW Fish	Polydor
<b>52</b>	<b>THE SOUND OF CRYING</b> 31 Period Sex	Kitchenware
<b>53</b>	<b>FRIDAY, I'M IN LOVE</b> 28 The Cure	Fiction
<b>54</b>	<b>ESCAPING</b> 50 Asia Blue	Atomic
<b>55</b>	<b>FROZEN METAL HEAD EP</b> NEW The Beastie Boys	Grand Royal
<b>56</b>	<b>MY LOVIN'</b> 31 En Vogue	East West America
<b>57</b>	<b>FALLEN ANGELS</b> NEW Buffy Sainte-Marie	Ensign
<b>58</b>	<b>SMELLS LIKE NIRVANA</b> NEW Weir Al	Scott Bros
<b>59</b>	<b>PENNIES FROM HEAVEN</b> 40 Inner City	Ten
<b>60</b>	<b>IF YOU ASKED ME TO</b> NEW Celine Dion	Epic
<b>61</b>	<b>BALLROOM BLITZ</b> 29 The Carpenters	Reprise
<b>62</b>	<b>LIFE IS A HIGHWAY</b> 63	

# TOP 50 AIRPLAY CHART

THE OFFICIAL **music** week CHART

Pos	Title	Artist	Label	Station with Most Plays	Pos	Title	Artist	Label	Station with Most Plays
1	TOOFUNKY	George Michael	Epic	Capital FM	26	I DON'T CARE	Shakespeare's Sister	London	Power FM
2	EVEN BETTER THAN THE REAL THING	U2	Island	Clyde One FM	27	JUMP	Kiss Kiss	Columbia	Piccadilly Key 103 FM
3	IT ONLY TAKES A MINUTE Like That	RCA	Piccadilly Key 103 FM	28	CONTROLLING ME	DeeCane	Dead End Good	Fax FM	
4	THE SOUND OF CRYING	Prefab Sprout	Kitchenware	Clyde One FM	29	HANG ON IN THERE	Baby Cunnissey	RCA	Power FM
5	GOOD STUFF	B-Siz	WEA	Piccadilly Key 103 FM	30	ROOM 19	Bob Stebb	Mercury	Piccadilly Key 103 FM
6	HAZARD	Richard Marx	Capitol	Capital FM	31	DOLPHINS MAKE ME CRY	Marilyn Joseph	Epic	Children Network
7	PLEASE DON'T GO	KWS	Network	Capital FM	32	RAINING ALL OVER THE WORLD	Adventures	Polydot	Downtown
8	FRIDAY, I'M IN LOVE	The Cure	Fiction	Piccadilly Key 103 FM	33	BALLROOM BLITZ	Ta Carrero	Warner Bros	Red Rose Rock FM
9	PRECIOUS	Annie Lennox	RCA	Clyde One FM	34	ALWAYS THE LAST TO KNOW	Del Amell	ASB	Power FM
10	THE ONE	Eton John	Rocket	Downtown	35	SOMETHING GOOD	Utah Saints	Irr	Children Network
11	BELL BOTTOMED TEAR	The Beautiful South	Go! Discs	Piccadilly Key 103 FM	36	KNOCKIN' ON HEAVEN'S DOOR	Guns N' Roses	Geffen	Red Rose Rock FM
12	DON'T YOU WORRY 'BOUT A THING	Inognito	Talkin' Loud	Children Network	37	NOTGONNACHANGE	Swing Out Sister	Fantasia	Children Network
13	LAY ALL YOUR LOVE ON ME	Easoun	Mute	Clyde One FM	38	SOS	Erasure	Mute	Children Network
14	THE WORLD IS STONE	Cyndi Lauper	Epic	Clyde One FM	39	ESCAPING	Asia Blue	Alemic	Piccadilly Key 103 FM
15	MY LOVIN'	En Vogue	Atlantic	Children Network	40	MAKE LOVE LIKE A MAN	Del Loggand	Bludgeon Riffola	Clyde One FM
16	SET YOUR LOVING FREE	Lisa Stansfield	Arista	Children Network	41	LSI	The Shamons	One Little Indian	BBC Radio 1
17	FOUR SEASONS IN ONE DAY	Credence Clearhead	Capitol	Children Network	42	I DROVE ALL NIGHT	Roy Orbison	MCA	Clyde One FM
18	EVERYTHING ABOUT YOU	Ugly Kid Joe	Mercury	Red Rose Rock FM	43	SENSE	The Lightning Seeds	Virgin	Children Network
19	LIKE A CHILD AGAIN (REMIX)	The Mission	BBC Radio 1	Mercury	44	MOTORCYCLE EMPTINESS	Manic Street Preachers	Columbia	Trent
20	DISAPPOINTED	Deacon	Parlophone	Children Network	45	DO RE ME, SO FAR SO GOOD	Center-The Unstopable Sex Machine Big	BBC Radio 1	BBC Radio 1
21	THUNDER	Prince & The NPG	Parlophone	Piccadilly Key 103 FM	46	EATING ME ALIVE	Diana Brown & Barne K Sharpe	Irr	Children Network
22	HEARTBEAT	Nick Carey	Columbia	Innetta FM	47	THE BUG DNE	Arts	Verrigno	Signal
23	ILL BE THERE	Manah-Coray	Columbia	Piccadilly Key 103 FM	48	MONSTER MOUTH	Papayuki	One Little Indian	Piccadilly Key 103 FM
24	AN SHINING MOMENT	Diana Ross	EMI	Downtown	49	YOU WON'T SEE ME CRY	Wilson Phillips	SBK	Piccadilly Key 103 FM
25	YOU BRING ON THE SUN	Londbeat	Antikust	Signal	50	KEEP ON WALKIN'	Ce Ce Peniston	ASB	Children Network

© Copyright ERA. Compiled using BBC Renos and RCS Selector software. Based on the plays of current titles on Radio 1 and contributing LH stations. Station weightings are based on last listening hours as calculated by JICRAR.

## TOP 10 BREAKERS

Pos	Title	Artist	Label
1	LIP SERVICE	Wet Wet Wet	Procosus
2	MY DESTINY	Lionel Richie	A&M
3	SHAME SHAME SHAME	Sinitta	Arista
4	SLEEPING WITH THE LIGHTS ON	Carlos Dalgas	Arista
5	57 CHANNELS	Bugsie Springsteen	Columbia
6	DAMN I WISH I WAS YOUR LOVER	Supre B Hawkins	Columbia
7	SHAKE YOUR HEAD	Was (Not Was)	Fantasia
8	RHYTHM IS A DANCER	Snap	Logic UK
9	AIN'T NO DOUBT	Jenny Nash	East West
10	UNCHAIN MY HEART	Joe Cocker	Capitol

The following records are outside the Top 50 Airplay Chart and do not appear on last week's ON Top 50 single sales chart. Figures in brackets in several places.

## REGIONAL CHOICE

Pos	Title	Artist	Station
1	SENTIMENTAL	Alexander O'Neal	Delta
2	NEVER SAY FOREVER	Diana Leo	Aire FM
3	EXPRESS YOURSELF	Family Foundation	Aire FM
4	CALL MY NAME	Love & Gas	Aire FM
5	YDS	Bob Howden	Forth FM
6	COISICH A RUIN (WALK MY...)	Caezaniel	Forth FM
7	MONEY MAKES THE WORLD GO ROUND	Electronic featuring Reggae	Forth FM
8	REAL LOVE	The Time Frequency	Forth FM
9	FIFTH OF JULY	Telny Reid	NorthSound
10	MISTADOBALINA	DEL THE FUNKE HOMOSAPIEN	Tay

Top 10 titles showing most regional bias.

## AIRPLAY PROFILE

SELECTED TITLE: DISAPPOINTED (Electronic / Out Promotions)

Station	Pos	Genre
BBC Radio 1	6	Downtown
2 BRMB FM	7	Fax FM
3 Capital FM	8	Innetta FM
4 Children Network	9	Marcher Sound
5 Clyde One FM	10	NorthSound

Stations showing most play for selected title.

## THIS WEEK'S CONTRIBUTORS:

Asia FM, BRMB FM, Capital FM, Ce Ce Peniston, Del Amell, East West, County Sound Network, Delta, Deacon, Essex, East FM, Fox FM, Greenwood, Children Network, Innetta, Linn, Mercury, MCA, Mersey Sound, Music, NorthSound, BBC Radio 1, Piccadilly Key 103 FM, Power FM, Red Deagle, Red Rose Rock FM, Signal, Top Ten, 20 FM, 20 FM.

The represents 48.5% of total play radio listening in the UK.

## US TOP 50 SINGLES

Pos	Title	Artist	Label
1	BABY GOT BACK	Sir Mix-A-Lot	Def American
2	ILL BE THERE	Manah-Coray	Columbia
3	UNDER THE BROOD	Red Hot Chili Peppers	Warner Bros
4	JUMP	Kiss Kiss	Ruffhouse
5	IF YOU ASKED ME	Cornel Dean	Epic
6	DAMN I WISH I WAS YOUR LOVER	Supre B Hawkins	Columbia
7	ANY BREAKY HEART	Billy Ray Cyrus	Mercury
8	MY LOVIN' YOU'RE NEVER GONNA	Linn Vegetables	Epic
9	TENNESSEE	Armed Development	Chrissy's
10	WISHING ON A STAR	The Cover Girls	Epic
11	THE BEST THINGS IN	Luther Vandross	Perspectiv
12	TOOFUNKY	George Michael	Columbia
13	JUST ANOTHER DAY	Jon Secada	SBK
14	LIFE IS A HIGHWAY	Tom Cochrane	Capitol
15	HOLD ON MY HEART	Gness	Atlantic
16	BABY-BABY-BABY	TLC	LaFace
17	COME & TALK TO ME	Jedico	Uptown
18	LIVE AND LEARN	Joe Public	Columbia
19	SLOW MOTION	Cole M. Bratz	Giant
20	FRIDAY I'M IN LOVE	The Cure	Fiction
21	WARM IT UP	Kiss Kiss	Ruffhouse
22	IN THE CLOSET	Michael Jackson/Mystify Girl	Epic
23	KEEP ON WALKIN'	Ce Ce Peniston	ASB
24	YOU WON'T SEE ME CRY	Wilson Phillips	SBK
25	DO IT TO ME	Lionel Richie	Motown
26	NOVEMBER RAIN	Guns N' Roses	Geffen
27	JUST FOR TONIGHT	Vanessa Williams	Wing
28	AIN'T 2 PROUD 2 BEG. I.T.C.	L'Force	Atlantic
29	JUST TAKE MY HEART	Mr. Big	Atlantic
30	GIVING HIM SOMETHING HE CAN'T GET	In Vogue	A&M
31	WILL REMEMBER YOU	Amy Grant	A&M
32	TEARS IN HEAVEN	Eric Clapton	Reprise
33	TAKE THIS HEART	Richard Marx	Capitol
34	THEY WANT EFX	Dos EFX	A&M
35	THIS USED TO BE MY PLAYGROUND	Madonna	Nipso
36	GOOD STUFF	B-Siz	WEA
37	T.L.C.	Innetta	Kid's
38	MOVE THIS	Technician feat Ya Kid Kani	SBK
39	SAVE THE BEST FOR LAST	Vanessa Williams	Mercury
40	EVERYTHING ABOUT YOU	Ugly Kid Joe	Standing
41	WHY	Annie Lennox	Arista
42	OH ONE, U2	Island	Island
43	BOHEMIAN RHAPSODY	Queen	Hollywood
44	HONEY LOVE	R. Kelly & Phyllis Diller	Que
45	SOMETHING RHYME, SLOW	Nice & Smooth	RAL
46	THEY HATE DIE DIED	Alan	Brian Adams
47	NU NU	Lidell Townsend	Mercury
48	CLOSER TO ME	The Outfield	MCA
49	REMEDY	The Black Crowes	Del American
50	THE ONE	Eton John	MCA

Charts courtesy Billboard, 4 July 1992. Arrows are awarded to those products demonstrating the greatest airplay and sales gain.

## US TOP 50 ALBUMS

Pos	Title	Artist	Label
1	SOME GAVE ALL	Billy Ray Cyrus	Mercury
2	TOTALLY KROSSED OUT	Kiss Kiss	Ruffhouse
3	MTV UNPLUGGED EP	Manah-Coray	Columbia
4	BLOOD SUGAR	Red Hot Chili Peppers	Warner Bros
5	TEN	Puqui Jam	Epic
6	SHADOWS AND LIGHT	Wilson Phillips	SBK
7	ROPIN' THE WIND	Garth Brooks	Capitol
8	THE SOUTHERN	The Black Crowes	Del American
9	ADRENALINE	Del Loggand	Mercury
10	ANGEL DUST	Faith No More	Slash
11	WE CAN'T DANCE	Genesis	Atlantic
12	MACQ DADDY	Sir Mix & Lo	Del American
13	N FENCES	Garth Brooks	Kid's
14	METALLICA	Metallica	Elektra
15	GREATEST HITS, 22 Top	Warner Bros	Warner Bros
16	FUNKY DYNASTY	En Vogue	Arista
17	WISH	The Cure	Fiction
18	LUCK OF THE DRAW	Bonnie Raitt	Capitol
19	DEAD SQUADS	Dos EFX	Alco
20	WYNNONNA	Wynonna	Curb
21	WASH YOUR FACE	Wilson Phillips	ASB
22	CLASSIC QUEEN	Queen	Hollywood
23	HOLD YOUR FIRE	Freddie Hubbard	Epic
24	CHECK YOUR HEAD	The Beastie Boys	Capitol
25	BACK TO FRONT	Lionel Richie	Motown
26	THE LOVE AND TENDERNESS	Michael Bolton	Columbia
27	SHEPHERD MOONS	Empy	Reprise
28	DIVA	Annie Lennox	Arista
29	NEVERMIND	Nirvana	DGC
30	FOREVER MY LADY	Jedico	MCA
31	C.M.B.	Colin M. Budd	Giant
32	COOLEYHARMONY	Boyz II Men	Motown
33	GARTH BROOKS	Garth Brooks	Capitol
34	MTV: PARTY TO GO, VOL 2	Various	Torres Boy
35	THE COMFORT ZONE	Vanessa Williams	Wing
36	UNFORGETTABLE	With Love	Native Cole
37	BRAND NEW MAN	Brooks & Dunn	Arista
38	CELINE DION	Celine Dion	Epic
39	YOU'VE LUSION L I	Guns N' Roses	Geffen
40	OOO-OOOH... ON THE T.L.C.	L'Force	Atlantic
41	RITES OF PASSAGE	Intego Girls	Epic
42	HEART IN MOTION	Amy Grant	A&M
43	HUMAN TOUCH	Bruce Springsteen	Columbia
44	DANGEROUS	Michael Jackson	Epic
45	OFF THE DEEP END	Wayd A Jarvick	Scott Bros
46	NO MORE TEARS	Quincy Osborne	Epic
47	BORN INTO THE '90s	R. Kelly & Public Announcement	Jive
48	DO NOT ROCK THE BODYCORN	Alan Jackson	Arista
49	BOUNT COUNTRY	Jack	Sire
50	3 YEARS MONTHS	Armed Development	Chrissy's

UK acts: [UK] UK-signed acts.

4 JULY 1992  
FREE WITH **Music Week**



## SPIRAL RAVERS OUTWIT POLICE

Efforts to reinstate free summertime raves have grown into a battle of wits between police and ravers.

The Spiral Tribe Solstice In The City event in London's Docklands was quickly snuffed out last week by police. But the ravers have proclaimed it a success and are already planning more midsummer madness.

Flyers for the Docklands event had listed PAs by Utah Saints, Jet Slags and Lunatic. But the party inside an Asda car park near Canary Wharf soon fizzled out after police sealed off the area.

"Even to get there and play music for an hour was a success," says Spiral Tribe Simone, who believes Canary Wharf, as a modern stone monolith, provides an alternative to Stonehenge.

As part of their operation police traced a number used on the flyers to the offices of Big Life, the Spirats' new label.

Last week Spiral Tribe was preparing for its alternative Glastonbury festival trailed by police and TV camera crews.

"There is going to be a lot happening this summer," promises Simone.

## 'DREAMS' DJ IS 'GAGGED'

As Ice T's 'Cop Killer' controversy kicks up a censorship storm Stateside, a hardcore rave single is repeating the formula over here.

Network's 'Dreams' EP by Rhythm Quest is provoking a storm of outrage over its "obscene" anti-police message.

The track, by 19-year-old ex-boxer Mark Hadfield (above), deals with heavy handed raids on raves in such strong terms that Network felt it should clean it up for the commercial release.

But that was after Manchester DJ Sami B was suspended by local dance station Sunset for playing the track in his show. It prompted listeners' complaints and a ticking off from the Radio Authority.

Sunset refused to comment on the ban. But Sami B, who returns next week, was happy to speak up. "I feel gagged — whatever happened to democratic principles like freedom of speech?"

## PROFILE PLANS SON OF 'RAVING'

Profile Records is bravely attempting to unleash a 'Raving I'm Raving' part II.

In the strangest report to emerge from the NMS, it seems the US hip hop label has signed a new adaptation of Marc Cohn's 'Walking In Memphis'.

The news comes just weeks after Shut Up & Dance had to limit its 'Raving I'm Raving' single release to the 35,000 already pressed before Cohn objected.

Once again the tune is set to a breakbeat. But Profile's female singer has not altered Cohn's lyrics, avoiding the moral rights issue which scuppered SUAD.

But while the company is assured of column inches, it seems doubtful it will be left with much revenue if the SUAD scenario is anything to go by.

And this time they could face PJ & Smiley's wrath as well as Cohn's.

# PRAGA KHAN RAVE ALERT!

12" - 7" - CD - CASSETTE SINGLE

OUT JUNE 29TH

VIA PINNACLE



**PRAGA KHAN**  
RECORDS LTD

VIDEO

Label  
Cat No.

PMI  
MVP 99 1259 3

WMV  
7599382993

Music Club  
MC 2032

BMG Video  
791 224

PMI  
MVN 4910093

Polygram Video  
0849943

PMI  
VC4112

4 Front/Polygram  
0948103

ure Book WMV  
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e Best PMI  
MVD 9913083

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# DTI FAILS TO SING PIRATES

- 1 **TOOFUNKY** George M  
 2 **EVEN BETTER THAN**  
 3 **IT ONLY TAKES A CR**  
 4 **IN THE SOUND OF NY**  
 5 **GOOD STUFF** 852s  
 6 **HAZARD** Richard Man  
 7 **PLEASE DON'T GO**  
 8 **FRIDAY, I'M IN LOVE**  
 9 **PRECIOUS** Anne Lenr  
 10 **THE ONE** Eton Joh  
 11 **BELL BOTTOMED TE**  
 12 **DON'T YOU WORRY**  
 13 **LAY ALL YOUR LOVE**  
 14 **IN THE WORLD IS ST**  
 15 **MY LOVIN'** En Vogue  
 16 **SET YOUR LOVING I**  
 17 **FOUR SEASONS IN**  
 18 **EVERYTHING ABOUT**  
 19 **LIKE A CHILD** AGAM  
 20 **DISAPPOINTED** Elect  
 21 **THUNDER** Prince & Ti  
 22 **HEARTBEAT** Nick Be  
 23 **I'LL BE THERE** Maria  
 24 **ONE SHINING MOM**  
 25 **YOU BRING ON THE**

The Jolly Roger is flying high over London as up to 30 pirate stations ride the capital's airwaves.

The boisterous new breed of hardcore broadcasters, buoyed by advertising for one-off raves, are noisy proof that the new Broadcasting Act has not deterred the pirates.

Offenders now face up to two years behind bars and unlimited fines if their case comes to Crown Court.

**ORGANIC MUSIC** Not content with peddling wholemeal cosmetics, The Body Shop is backing its very own environmentally-friendly club anthem. London rap and soul outfit Nu-Vizion have secured the support of a franchise company related to the Anita Roddick empire. The Body Shop bids paid for the recording of a track named 'Environmental Crisis' off the trio's EP 'Issues Of Life', and even coughed up for a video. But it's not all altruistic charity: according to Nu-Vizion, The Body Shop is taking its slice of the profits.

The DTI's Radio Investigation Unit raided 250 London stations last year — leading to 72 convictions. This year they have already stormed 200 illicit studios, but with only two convictions.

The DTI points out that a new round of licence awards in October could help control the pirates.

But if Hardcore FM went legal, would its audience go with it?



**SPACE OUT** Spaceniaks Adamski and Kirsty of Opus III are just two of the celebs in the model module at Telethon's space party this Friday. The interstellar extravaganza devised by holographic clothiers Space Time, has Utah Saints, Jet Slags and Bump among the PAs. But besides the fun, it is also a reminder of our planet's harsh realities. "Even though Jet Slags are rude, horrible and people with obvious, we still want to help the homeless and people with AIDS," says Adamski. Tickets for the party, at Bagley's Film Studios in London's Kings Cross, are available at Black Market, Quaff, Sign Of The Times, Flying and Catch A Groove. It's got to be better than staying in and watching someone break the record for swallowing pickled eggs.

**SOUL SURVIVORS**  
 Long before rave became the sound of the suburbs, the underground soul scene ruled the roost. Remember Maze, white socks and soul weekenders? But despite the dancefloor devastation which has swept the nation since, the independent soul labels are more than holding their own.

Acts such as Mary Rose, McKoy and Helen Baylor — whose 'Oasis' recently spent 14 weeks in the Gallup charts — are proof positive that the sweet sound of soul is alive and well. But it can be an uphill struggle against the sampling majority, says Ralph Tee, boss of thriving soul indie Expansions which broke the Baylor cut.

"The problem with soul is that it generally costs the most to make and sells the least," says Tee, who reckons a 10,000-seller is a blockbuster soul release. "The converse is that rare records cost the least and sell the most."

Tea identifies London's Choice FM as the "single most important outlet for soul", pointing to the meeting of the reggae and "two-step" soul scene.



● HELEN BAYLOR

Similarly East London's AMA sold 15,000 copies of Mary Rose's debut album by targeting the reggae market.

"We're just about surviving at the moment," says AMA's boss Scully. "But there's no doubt soul is going to be a major force. Just look at Omar. A few weeks ago he was supporting Mary Rose and now he's right up there."

Omar's leap from the north London indie Kongo Dance to Talkin Loud reveals the power of what was once termed "street soul" to take centre stage.

Karen Joy, editor of enthusiasts' journal *Soul Trade*, thinks a whole new breed of indie labels — *Soul Town*, *About Time* and *Glasgow's Contribution* among them — are about to follow.

Her view is backed by the release of 'Movin On' on Rumour Records. The label that helped shape last year's big thing with its pioneering 'Garage Year' series seems once more to be backing the right horse.

Record Mirror news edited by Matthew Cole. Tel: 071-620 6336.

## TOP 10 BR

- 1 **LIP SERVICE**  
 2 **MY DESTINY**  
 3 **SHAME SHAME SHAM**  
 4 **SLEEPING WITH THE**  
 5 **57 CHANNELS**  
 6 **DAMN I WISH I WAS**  
 7 **SHAKE YOUR HEAD**  
 8 **RHYTHM IS A DANCE**  
 9 **AIN'T NO DOUBT**  
 10 **UNCHAIN MY HEART**

The following records are awarded to singles sales chart figure in brackets

## US TO

- 1 **BABY GOT BACK,**  
 2 **I'LL BE THERE,** Mar  
 3 **UNDER THE PROGE,** Red  
 4 **JUMP,** Kiss  
 5 **IF YOU ASKED ME**  
 6 **DAMN I WISH I WAS**  
 7 **ACHY BREAKY HE**  
 8 **MY LOVIN' YOU'RE H**  
 9 **TENNESSEE,** Arnes  
 10 **WISHING ON A ST**  
 11 **THE BEST THINGS IN**  
 12 **TOOFUNKY,** Gi  
 13 **JUST ANOTHER D**  
 14 **LIFE IS A HIGHWA**  
 15 **HOLD ON MY I**  
 16 **BABY BABY-BABY**  
 17 **COME & TALK TO**  
 18 **LIVE AND LEARN,** Joe Public Columbia  
 19 **SLOW MOTION,** Color By Boddie Giant  
 20 **FRIDAY I'M IN LOVE,** The Cure Fiction  
 21 **WARM IT UP,** Kiss Kisses Ruffhouse  
 22 **IN THE CLOSET,** Michael Jackson/Mystery Girl Epic  
 23 **KEEP ON WALKIN',** Ce Ce Peniston A&M  
 24 **YOU WON'T SEE ME CRY,** Wilson Phillips SBK  
 25 **DO IT TO ME,** Lionel Richie Motown

Love U More

7: CD, Double Pack 12', Remix 12' Out 6th July

mixes by Farley/Heller, Slam, Shiner/Valentine & Band Of Gypsies

- 26 **BOHEMIAN RHAPSODY,** Queen Hollywood  
 27 **HONEY LOVE,** B Kelly & Public Announcement Jive  
 28 **SOMEONE'S RHYME SLOW,** Ace & Smooth RAL  
 29 **THOUGHT I'D DIED AND...** Bryan Adams A&M  
 30 **NU NU NU,** Label Tournai Mercury  
 31 **CLOSER TO ME,** The Outfield MCA  
 32 **REMEDY,** The Black Crowes Del Amemcan  
 33 **THE ONE,** Eton John MCA  
 34 **LUCKY OF THE DRAW,** Bonnie Raitt Capitol  
 35 **DEAD SERIOUS,** Das EFX Arco  
 36 **WYNNONNA,** Wynonna Curtb  
 37 **ACHUNG BABY,** Liz Island  
 38 **CLASSIC QUEEN,** Queen Hollywood  
 39 **HOLD YOUR FIRE,** Firehouse Epic  
 40 **SHAKE YOUR HEAD,** The Beastie Boys Capitol  
 41 **BACK TO FRONT,** Lionel Richie Motown  
 42 **HUMAN TOUCH,** Bruce Springsteen Columbia  
 43 **DANGEROUS,** Michael Jackson Epic  
 44 **OFF THE DEEP END,** Weird Al Yankovic Scotti Bros  
 45 **NO MORE TEARS,** Ozzy Osbourne Jet  
 46 **BORN INTO THE '80s,** B Kelly & Public Announcement Jive  
 47 **DON'T ROCK THE JUKEBOX,** Alan Jackson Aristo  
 48 **BODY COUNT,** Body Count Sire  
 49 **1 YEARS MONTHS &...** Arrested Development Chrysalis

# focus

# club

## shop



**Shop** Sugar Sweet Records, 3rd Floor, 51A Ann Street, Belfast (22ft x 15ft).

**Specialist areas** Good quality Euro and US house and the "better" British labels like Guerilla. The owners are also DJs and run a club of the same name which attracts top UK DJs including Andy Weatherall, Fabi Paras and Loft Groover. "People come into the shop the next week after being at the club and buy what they heard." — Iain McCready, co-owner.

**Manager's view** "Techno/hardcore is a small proportion of our sales. There's a great demand for older product. It's a very healthy scene here — the whole rave scene exploded last year." — Iain McCready.

**Distributor's view** "They know their onions — and they're happy to experiment. Guerilla's product is what they like — progressive house." — Terry Hollingsworth, Delta.

**DJ's view** "They're extremely helpful and always give you more than you thought you could possibly afford — although they don't force anything on you. They don't keep things back for themselves and if they think a record's good they'll push it. They've got distributors who give them good product and it's really paid off." — David Anderson.

## FUBAR

**Club** FUBAR at The Milk Bar, 12 Sutton Row, London W1. Sundays 7.30pm to midnight.

**Capacity/PA/Special features** 200/8K/cheap beer.

**Door policy** People should be well dressed and look good. "We want people to have a good time and not end up brawling. People are usually in by 9pm and the doors are always shut by 10.30." — Lisa Loud, co-promoter.

**Music policy** "Something old, something new. It ranges across the board. We feed off the crowd: old soul, disco, funk, house from 1988/89, to new, upfront, street banging house music." — Lisa Loud.

**DJs** Regular DJs — Lisa Loud, Brendan Block. Occasional guest DJs — Dave Dorrell and Steve Lee.

**Spinning** Felix 'Don't You Want Me'; LeftField 'Release The Pressure'; CeCe Rogers 'Someday'; Sugarhill Gang 'Rapper's Delight'; George Benson 'Give Me The Night'.

**DJ's view** "A lot of people have been out all weekend and still want to be together somewhere where they can party — but want to listen to something different to what they've been listening to all weekend." — Brendan Block.

**Promotions view** "It's a bright club — more a party than a club night; fun-loving and friendly. It's a good way to end the weekend or start your week." — Steve Lee, Perfecto.

**Average ticket price** £4.

• singles chart positions 76-200 • next week's hits • international number 1s • BPI awards update • full airplay chart • producer details •

# THE NEW CHARTS PLUS

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## DEO

	Label
	cat no.
	PMI
	MVP 99 1259 3
	WMV
	7599382903
U	Music Club
	MC 2032
	BMG Video
	791 224
re	PMI
	MVN 4910093
	Polygram Video
	084943
	PMI
	VCA112
	4 Front/Polygram
	0849803
ure Book	WMV
	803175430
& Passion	SMV
	491222
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ss	Virgin
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	CPV 00022
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	MVD 9913083
ously...	Virgin
	vvo 1010

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# TO COOL

## Cuts



### ● U2: DROPPING BACK AFTER TWO WEEKS AT NUMBER 1

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 data collected from leading DJs and the following stores: City Sounds/Flying Zoom (London), Eastern Bloc/Underground (Manchester), 23rd Precinct (Glasgow), 3 Beat (Liverpool), Warp (Sheffield), Trax (Newcastle).

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

- |    |      |                                        |                                                                                                    |                   |
|----|------|----------------------------------------|----------------------------------------------------------------------------------------------------|-------------------|
| 1  | (3)  | RELEASE THE PRESSURE                   | Laiffield feat. Earl Sixteen                                                                       | Hard Hands        |
| 2  | NEW  | MY PEACE OF HEAVEN/ONLY TIME WILL TELL | Ten City<br>Double-headed return from the Chicago masters                                          | East West         |
| 3  | (2)  | DON'T YOU WANT ME                      | Felix                                                                                              | Hooj Choons       |
| 4  | NEW  | UNDERSTAND THIS GROOVE                 | Sound Factory<br>Superb hard-edged garage production from the Swee-mix posse                       | Logic             |
| 5  | (1)  | EVEN BETTER THAN THE REAL THING        | U2                                                                                                 | Island            |
| 6  | NEW  | DOES IT FEEL GOOD TO YOU               | Carl Cox<br>The UK's top hardcore DJ strikes again                                                 | Perfecto          |
| 7  | NEW  | THE MIGHTY MING/RIGHT UP THERE ...     | Brothers Love Dubs<br>UK produced progressive house cuts                                           | White label       |
| 8  | (12) | FIRE ISLAND                            | Fire Island                                                                                        | Boys Own Junior   |
| 9  | NEW  | THE AGE OF LOVE                        | The Age Of Love<br>A Euro-techy track from last year revitalised with new mixes                    | React             |
| 10 | NEW  | THE COLOUR OF LOVE                     | The Reese Project<br>Inner City's Kevin Saunders with his alter ego                                | Network           |
| 11 | (6)  | FIGURE OF EIGHT                        | The Grid                                                                                           | Virgin            |
| 12 | NEW  | GET WITH YOU                           | Lidell Townsend<br>Another catchy chorus and red hot Morales mixes                                 | US Mercury        |
| 13 | NEW  | THE BEST THINGS IN LIFE ARE FREE       | Luther Vandross & Janet Jackson<br>A.K. Knuckles and Morales make this a lively club and chart hit | A&M               |
| 14 | (19) | FLATLINERS                             | S1000                                                                                              | Guerilla          |
| 15 | NEW  | FULL TERM LOVE                         | Monie Love<br>Taken from the soundtrack of 'Class Act' and remixed by Ben Leibrand                 | Cooltempo         |
| 16 | (13) | HUNTER                                 | Herbal Infusion                                                                                    | Zoom              |
| 17 | NEW  | DIVERSIO EP                            | (no artist credit)<br>Hot progressive grooves that sample Deee-Lite                                | White label       |
| 18 | NEW  | HUMANITY                               | Rebel MC<br>Lovers vocals and ragga attitude colloid in this lively cut                            | Big Life          |
| 19 | NEW  | AMBER GROOVE                           | S.A.S.<br>Atmospheric instrumental in three driving mixes                                          | Final Vinyl       |
| 20 | NEW  | STATE OF SURRENDER                     | Eskimos & Egypt<br>Another fine track from this innovative Manchester outfit                       | One Little Indian |

## TOP 10 BR

- |    |    |                   |
|----|----|-------------------|
| 1  | 1  | LIP SERVICE       |
| 2  | 2  | MY DESTINY        |
| 3  | 3  | SHAME SHAME SHAM  |
| 4  | 4  | SLEEPING WITH THE |
| 5  | 5  | 3 CHANNELS        |
| 6  | 6  | DAMN I WISH I WAS |
| 7  | 7  | RHYTHM YOUR HEAD  |
| 8  | 8  | SHAKE IT A DANCE  |
| 9  | 9  | AIN'T NO DOUBT    |
| 10 | 10 | UNCHAIN MY HEART  |
- The following records are outside the singles sales chart figures in brackets

# music week

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| 2 | Music/Video Wholesaler/Distributor            | 04 | 12 | Radiation Station                                  | 13 | Range including Euro 1                           |
| 3 | Record Company Label                          | 04 | 13 | DIY/Dance Club                                     | 14 | ELDIS/EMI                                        |
| 4 | Video Company Label                           | 04 | 14 | Music Booking Agent/Promoter                       | 15 | The American, Multi-Fac                          |
| 5 | Record/CD/Tape manufacturer and distributor   | 05 | 15 | Live Music Venue/University College                | 16 | Mixes and The Indian Sub                         |
| 6 | Live/Video Label/Printers/Art Studio          | 05 | 16 | Record Producer/Manager                            | 17 | Contestant EMI/ABC/20                            |
| 7 | Recording Studio/Producer/Engineer            | 10 | 17 | Music Publishing                                   | 18 | Artists and The First East                       |
| 8 | Video production Facilities/Producer/Engineer | 10 | 18 | Music Publishing Manufacturer                      | 19 | EDMUSIC                                          |
| 9 | Music video equipment manufacturing/ hire     | 10 | 19 | Account/Egypt Representatives/ Business Management | 20 | Phone complete the coupon and send to MUSIC WEEK |
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|   |                                               | 11 | 21 | Public Relations                                   | 22 | POSTING LIST, 120-120                            |
|   |                                               | 11 | 22 | Official Organisation/Public Library               | 23 | CALENDAR 1992/93                                 |
|   |                                               | 11 | 23 | Other - please state                               | 24 | MP3/SHAM, SHIRREY, C&A                           |
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## US TO

- |    |    |                    |           |
|----|----|--------------------|-----------|
| 1  | 1  | BABY GOT BACK      | Arava     |
| 2  | 2  | I'LL BE THERE, MA  |           |
| 3  | 3  | UNDER THE BRIDGE   | Rock      |
| 4  | 4  | JUMP, CRIS FORD    |           |
| 5  | 5  | IF YOU ASKED ME    |           |
| 6  | 6  | DAMN I WISH I WAS  |           |
| 7  | 7  | ACHY BREAKY HE     |           |
| 8  | 8  | MY LOVIN' (YOU'RE) |           |
| 9  | 9  | TENNESSEE, AMES    |           |
| 10 | 10 | WISHING ON A ST    |           |
| 11 | 11 | THE BEST THINGS IN |           |
| 12 | 12 | TOOFUNKY, G        |           |
| 13 | 13 | JUST A LITTLE BIT  |           |
| 14 | 14 | LIFE IS A HIGHWAY  |           |
| 15 | 15 | HOLD ON MY F       |           |
| 16 | 16 | BABY-BABY-BABY     |           |
| 17 | 17 | COME & TALK TO     |           |
| 18 | 18 | LIVE AND LEARN     | Capitol   |
| 19 | 19 | SLOW MOTION        | Columbia  |
| 20 | 20 | FRIDAY I'M IN LOVE | Fiction   |
| 21 | 21 | WARM UP            | Ruffhouse |
| 22 | 22 | IN THE CLOSET      | Mercury   |
| 23 | 23 | KEEP ON WALKIN'    | ABM       |
| 24 | 24 | YOU WON'T SEE ME   | SBK       |
| 25 | 25 | DO IT TO ME        | Motown    |

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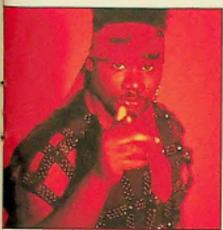
- |    |    |                          |                                |              |
|----|----|--------------------------|--------------------------------|--------------|
| 43 | 3  | BOHEMIAN RHAPSODY        | Queen                          | Hollywood    |
| 44 | 4  | HONEY LOVE               | R. Kelly & Public Announcement | Jive         |
| 45 | 5  | SOMETIMES I'MYRE SLOW    | Nice & Smooth                  | RAM          |
| 46 | 6  | THOUGHT I'D DIED AND ... | Bryan Adams                    | ABM          |
| 47 | 7  | NU NU NU                 | Loletta Townes                 | Mercury      |
| 48 | 8  | CLOSER TO ME             | The Outfield                   | MCA          |
| 49 | 9  | REMEDY                   | The Black Crowes               | Def American |
| 50 | 10 | THE ONE                  | Elton John                     | MCA          |
| 11 | 11 | LUCK OF THE DRAW         | Boyz n the Bari                | Capitol      |
| 12 | 12 | DEAD SERIOUS             | Du:Boys                        | Atco         |
| 13 | 13 | WYNNONA                  | Wynonna                        | Curb         |
| 14 | 14 | ACHTUNG BABY             | U2                             | Island       |
| 15 | 15 | CLASSIC QUEEN            | Queen                          | Hollywood    |
| 16 | 16 | HOLD YOUR FIRE           | Freshzone                      | Capitol      |
| 17 | 17 | CHECK YOUR HEAD          | The Beastie Boys               | Capitol      |
| 18 | 18 | BACK TO FRONT            | Lionel Richie                  | Motown       |
| 19 | 19 | HUMAN TOUCH              | Bruce Springsteen              | Columbia     |
| 20 | 20 | DANGEROUS                | Michael Jackson                | Capitol      |
| 21 | 21 | OFF THE DEEP END         | Al Jolson                      | Scotti Bros  |
| 22 | 22 | NO MORE TEARS            | Ozzy Osbourne                  | Epic         |
| 23 | 23 | BORN INTO THE 90s        | A. Kelly & Public Announcement | Jive         |
| 24 | 24 | DOYR KOT THE JUKEBOX     | Alan Jackson                   | Arava        |
| 25 | 25 | BODY COUNT               | Body Count                     | Sire         |
| 26 | 26 | 3 YEARS 5 MONTHS & ...   | Aravind Development            | Chrysalis    |

Charts courtesy Billboard, 4 July 1992 ● Arrows are awarded to those dominating the greatest airplay and sales gain

UK acts ● UK-signaled acts

# out on monday

James Hamilton reviews the week's releases



**SNAP**  
**'Rhythm Is A Dancer'**  
 (A&R/Arista/Logic UK 74321102571)  
 A huge hit across Europe, this is a Giorgio Moroder-ish buzzing synth backed single. The Austin charted surging bouncy stinger in its 0-124.3bpm 12" Mix, with a more fluid space by swelling 128.5bpm Purple Haze Mix and Todd Terry's staker joffe jacking 124.5bpm Tee's Choice Mix, coupled by the mystic rave-aimed 'See The Light' in its horned soaring 0-127.9-0bpm Hard-Kick Family Version and trance-aimed calmly chugging 128-0bpm Hypnotic Base Line Mix treatments.

**SMARTER'S**  
**'Sesame's Treat'**  
 (Suburban Base Records SUBBASE 12, via SRC)  
 Chris Howell, Tom Orton and Nick Arnold use the fairly kiddie swinging 'Sesame Street' theme song and a '5, 6, 7, 8, 9' count as starting point and punctuation for this rediculously catchy 144.3 (4) bpm hardcore romp, nashed out this week and sure to be a pop smash, with a spurt of 'Do It Properly' type 'dumb-dumb-dum' vintage house rhythm hallway and a chorus-less harder 144.1-0bpm flip remixed by Kiss FM DJ Steve Jacko Jackson. The centric spinning is correct.

**Stefano SECCI featuring LYNN COLLINS**  
**'Shake Your Head (So and So Mix)'**  
 (Italian Energy Records X-12119)  
 Originally with James Brown's troupe of singers, Lynn occasionally wails this Milan recorded jittery (0-112.7bpm H-NRG chugger, mainly of interest because of the flip) in a snappily cantering 121.2bpm spacier, so-called 'swing beat version' remake of her enduringly influential 1972 classic. 'Thank About It' — now however miss the original's 'woah-yeah' exchange that launched a thousand samples!

**WAS (NOT WAS)**  
**'Shake Your Head'**  
 (Fontana WAXX 11)  
 With the 'head' of 'shake your head, it's go to bed' electronically stretched into a madly ragging little musical hook, this Steve 'Sil' Hurley remixed joffe (116.9-118.0-112.0bpm) lightening pop bop barely years ago as a demo originally sung by Madonna before she was famous, but it now, dusted by odd couple Ozzy Osbourne and country talking-tong Kim Baggott (specially fitted only on the — softcore 118.8-118.6-119.3bpm — promo, as being 'in 6/8 Minutes'), coupled comically on a shuffling garage (remix of 100.3) 'Sole Like Theives' by Danny Tenaglia's 119.9-120.1bpm Giant Club Mix and 120.2bpm Vandal Dub, plus the marching song style charmed 144.1-0bpm 'Blew Up The United States'

**ADAMSKI**  
**'Back To Front'**  
 (MCA MCST 1644)  
 Fecally offbeat with a jerky rolling reggae syncopation and muttering sinister ragga vocal by former KLF rapper Ricky Lyle (Vitamo's Ricardo Da Force), this bounces through LenField's harmonica and tubular bells tones punctuated 0-93.6bpm The Pub It Vocal Mix and The Love It Dub, plus a P.I.L. 'Public Image' basslined split-tempo 0-73.8-147.2-73.8-147.2bpm mix (un-named on promo)



**FINITRIBE**  
**'Forevergreen'**  
 (One Little Indian Records 74 TP 12, via Pinnacle)  
 Promoted as three separate singles, from which goodness knows what mixes are due out around now, this is an 'and it warmer seas — are new realms of texture' TV commercial snippets woven, girls muttered throbbing hypnotic ambient trance-dancer in Justin Robertson's twilitly tapping 0-123.7-0bpm Forevermost Excellent Mix, much bet-

**SO DAMN TUFF**  
**'Pleasure And Pain'**  
 (EastWest VZ6287)  
 An authentic UK dnt, Leicester's throaty soulful Carole Leeming plus the Tottenham production duo of Simon Thorne and Tony Jones (all previously in HeavyMetal) create a remarkably American sound with this exciting Hurley-ish bounce garage chugger in 123bpm Club and Disco, 123.2bpm Exotized Dub and Sub Mixes, out next week.

ter attractive light 123.9-0bpm Forever Ego-centric Instrumental Mix and Vocal Edit, or a varied but monotonously peppy ghetto-ed bouncing carver in Youth's 0-123.8bpm instrumental 12" Mix, similarly instrumental Sunrise Mix and muttering Lunar Eclipse Mix (7" Edit), or a twilitly pulsing then chugging force instrumental in Frontline's 0-123.7-0bpm Furly Forever Mix, this latter flipped by Andrew Weatherall's itchy slow reggae-ish dudlowe 0-101bpm '101 Intensity Mix' of last year's 101 Sonic Shuffle.

**DJ SEDUCTION**  
**'Come On'**  
 (Freedom TABX 111)  
 Scratchily synthed, this 'c'mon' and 'uhh' samples produced exciting jerky jittering 123.9bpm instrumental raver now seems due self-consciously and fashioned in sleep style, rather than at the cutting edge of hardcore fashion, flipped however by the completely remade breezily galloping 125.7bpm 'Hardcore Heaven (The Reincarnation)'. Not as inspired as 'Sesame's Treat' or 'A Trip To Trumpton' but, obviously, an instant seller.

**ORSON KARTE**  
**'Tonight'**  
 (Frank Records FRK 001)  
 The debut limited pressing from a Glasgow lingo, Lee Blackmore and Julian Dobninski's attractive ambient atmosphere washed 'French Kiss' into pulsing brist 0-129.7-0bpm trance-dance Foster is coupled by a murra-like repetition charted briefly thudding (0-129.7bpm 'Pushbuttonbates' variation plus the twilitly hardcore 125.7-0bpm 'House Of Madness' with perpetual whispering looped around the run-out groove).

MORE DJ DIRECTORY P8

## DJ SEDUCTION



A: COME ON AA: HARDCORE HEAVEN (THE REINCARNATION) 12" · CD · 7" · MC OUT NOW

ALSO AVAILABLE: PLANET X - ONCE UPON A DANCEFLOOR  
 FEATURING TONY HUMPHRIES MIXES


RM DANCE UPDATE 5

THE PROCEEDS FROM THE SALE OF THIS RECORD (LESS ONLY COSTS INCURRED IN RESPECT OF ITS PRODUCTION AND DISTRIBUTION) WILL GO TO ITV TELETHON 1992

DEO	Label Cat no.	PMI MVP 99 1259 3
		WMV 7593832950
	Music Club MC 2002	
	BMG Video 791 224	
	PMI MVN 4910093	
	Polygram Video 0849943	
	PMI VCA112	
	4 Front/Polygram 0946803	
	ure Book WMV 9031754343	
	& Passion SMV 491222	
	ife BMG Video 791236	
	ss Virgin VVD 1002	
	il... PMV/Channel 5 CFV 00022	
	e Best PMI MVD 8913083	
	ously... Virgin VVD 1010	

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E

TELESALES ON -  
597 6222

Pos	Title	Artist
1	TOOFUNKY	George
2	EVEN BETTER THAN	
3	IT ONLY TAKES A	
4	THE SOUND OF CR	
5	GOOD STUFF	85%
6	HAZARD	Richard M
7	PLEASE DON'T GO	
8	FRIDAY, I'M IN LO	
9	PRECIOUS	Anna Len
10	THE ONE	Eric John
11	BELL BOTTOMED T	
12	DON'T YOU WORRY	
13	LAY ALL YOUR LOV	
14	THE WORLD IS ST	
15	MY LOVIN'	It's Nig
16	SET YOUR LOVING	
17	FOUR SEASONS IN	
18	EVERYTHING ABDU	
19	LIKE A CHILD AG	
20	DISAPPOINTED	Ele
21	THUNDER	Prisca &
22	HEARTBEAT	Nick B
23	I'LL BE THERE	Man
24	ONE SHINING M	
25	YOU BRING ON T	

Pos	Title	Artist
1	LIP SERVICE	
2	MY DESTINY	
3	SHAME SHAME SH	
4	SLEEPING WITH A	
5	CHANNELS	
6	DAMN I WISH I WA	
7	SHAKE YOUR HEAD	
8	RHYTHM IS A DANC	
9	AIN'T NO DOUBT	
10	UNCHAIN MY HEAR	

Pos	Title	Artist
1	BABY GOT BACK	
2	I'LL BE THERE, I	
3	UNDER THE BRIDGE	
4	JUMP	Eric Kiss
5	IF YOU ASKED M	
6	DAMN I WISH I WA	
7	ACHY BREAKY H	
8	MY LOVIN' (YOU'RE	
9	TENNESSEE, AN	
10	WISHING ON A S	
11	THE BEST THING I	
12	TOOFUNKY	
13	JUST ANOTHER	
14	LIFE IS A HIGHW	
15	HOLD ON MY	
16	BABY BABY-BAY	
17	COME & TALK TO	

18	LIVE AND LEARN	Joe Public	Columbia
19	SLOW MOTION	Color Me Badd	Capitol
20	FRIDAY I'M IN LOVE	The Cure	Giant
21	WARM IT UP	Kris Kross	Mercury
22	IN THE CLOSET	Michael Jackson	Ruffalo Gig
23	KEEP ON WALKING	Co. Revolution	SBK
24	YOU WON'T SEE ME CRY	Wilson Pickett	AMA
25	DO IT TO ME	Loral Riche	Mercury

# BRITAIN'S Hottest BEATS TILL JULY 6

## The RECORD MIRROR

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

Pos	Title	Artist	Label
1	PARALOS NUMBERS	RANK KAN	Tito/Panette
2	TRANCE (DUB MIXES)	Alex Leas	
3	ACCELERATE (RAT RACE MIX)	ScorLP	
4	STRONG ENOUGH (ULTIMATE MIX)(F-K MENTAL)	Select promo/Active/Select LP	
5	SO COOL (MIXES)	Slow/Bongo/Royd	
6	GET DOWN (F & F DREAM TEAM MIX)	ll Pride	
7	RAVE ALERT	Phygn/Kin	
8	LET ME BE THE BEAT	DRAGON (SASHA REMIX)	
9	FREE LOVE (MONSTER CLUB)	Julee Roberts	
10	HURT	David Grant	
11	DIAL MY NUMBER (MORALES CLUB MIX)	Carlene Davis	
12	DESEO (SALSUA CLUB MIX)(HOT LATIN MIX)	Jain Blood	
13	VERTICE UP (MIXES)	Cassidy/Williams	
14	PROUD M (GOS)(AN MIX)(TODD'S 12 MIX)	Olu	
15	AIN'T 2 PROUD 2 BEG		
16	SHOOTED DOWN EXTENDED REMIX (BEN LIEBRAND 12 CLUB MIX) T.L.C.		
17	DON'T YOU WORRY 'BOUT 2 THING	Incognito	
18	EATING ME ALIVE (MIXES)	Dana Brown & Barmé K. Sharpe	
19	HOLDIN' ON DXX		
20	HEY WHAT'S YOUR NAME (BRASSNECK MIX)	Baby Line	
21	UNITED STATE OF LOVE	Supergal	
22	FRESH EVIDENCE (EP): WASTE 481 NEED TO KNOW TOO MUCH	AD2/Arista promo	
23	TIME BOMB	Investigator Base	
24	A NEW LIFE (EXT. MIX)	Clover/Then Clover	
25	ON A SUNDAY AFTERNOON	A Lighter Shade Of Brown	
26	GET THE MULLS (MIXES) WORKOUT (MIXES)	21 Rain Falls	
27	Friends of Matthew		
28	Feelings featuring Lisa Mitchell & featuring Alysia	Union City Recordings	
29	FEELING HIGH (D.O.P. REMIX) NO ONE (THIS PLANET)	F.O.M. promo	
30	THE RISING SUN (FORZA MIX)	The Roots	

Pos	Title	Artist	Label
31	ENTER YOUR FANTASY (EP): LOVE FANTASY/ ENTER YOUR MIND/GET U/EVERYBODY	Z/Ten promo	
32	A LITTLE BIT MORE (THE JOEY NEGRO MIXES)	Kym Sims	
33	AIN'T NO MAN (LOWMAC MIX)	Dina Carroll	
34	WANNIA SING (HARMONY & UNITY) (C. J. MACKINTOSH)	JOHN	
35	POPPERNIC KUPPER MIXES	Sabina Johnston	
36	RHYTHM IS A DANCER (MIXES)	Snag	
37	LOVE U MORE (MIXES)	Sinsinger	
38	EVEN BETTER THAN THE REAL THING (THE PERFECTO MIX)	Island promo	
39	GEMINIS FROM HEAVEN	Joe City	
40	IT'S RIGHT (FRANKIE FONCETTI MASTERS AT WORK MIXES)	Alton Lemenick	
41	FIGURE OF EIGHT (MIXES)	The Grid	
42	ONE MORE TIME	Blake Butler	
43	CLUB LONELY (MIXES)	Jill Love And The World	
44	HANGIN' ON A STRING (FRANKIE KNOCKLES CLUB MIX)	Virgin doublepack promo	
45	SHAKE YOUR HEAD	Vier (Not War) featuring Kim Bangser & Eric Deez	
46	IT'M RUSHING (MIXES)	Bump	
47	FOURPLAY (EP): DJ'S UNITE DJ'S UNITE ALRIGHT (ALL NIGHT MIX)	SEP Music	
48	BE THE NOISE FACTOR/TRUE DEVOTION EQ	XL Recordings promo	
49	SURRENDER YOURSELF (BALLROOM MIX)	The Daou	
50	FOREVERGREEN (MIXES)	One Little Indian triplepack promo	
51	A TRIP TO TRUMPTON	Urban Hype	
52	WE GOT IT ALL (MIXES)	Urban Hype	
53	SHAKE YOUR HEAD (WORK ORIGINAL)(NELLEE HOOPER MIX)	Pulse 8	
54	HOLD YOUR HEAD UP HIGH (MIXES)	East West	
55	ANSWER MY PRAYER (MIXES)	Sue Craboner	
56	STROBELITE HONEY (MORALES MIXES)	Black Sheep	
57	I'LL BE THERE (MASTERS AT WORK)	Innocence	
58	CHANGE OF HEAT (TOMMYEONA MIX) BY & UNDERGROUND	Cooltempo	
59	CHANGE OF HEAT (TOMMYEONA MIX) BY & UNDERGROUND	Cooltempo	
60	LUCK OF THE DRAW	Brian Rane	Capitol
61	DEAD SERIOUS	Dex DEF	
62	WYNNONA	Wynnona	Arb
63	CLASHING QUEEN BABY	U2	Island
64	ACTING UP	Christy O'Connor	Queen
65	CLOSER TO ME	The Duhkies	MCA
66	CLOSER TO ME	The Duhkies	MCA
67	REMEDY	The Black Crowes	Def American
68	THE ONE	Eric John	MCA
69	HUMAN TOUCH	Bruce Springsteen	Columbia
70	DANGEROUS	Michael Jackson	A&M
71	OFF THE DEEP END	Wendal J. Jackson	Scotti Bros
72	NO MORE TEARS	Ozzy Osbourne	Epic
73	BORN INTO THE 90s	Kelly & Public Announcement	Jive
74	DON'T ROCK THE JUKEBOX	Alan Jackson	Arista
75	BODY COUNT	Body Count	Sire
76	3 YEARS MONTHS & ...	Arrested Development	Chrysl

Charts courtesy Billboard, 4 July, 1992. \* Arrows are awarded to those products demonstrating the greatest airplay and sales growth. UK acts. [S] UK-signed acts.

- DE-DOIP Daphn  
 71 CHANGE OF HEAR(S) (BARCELONA MIX) Sly & Lovechild  
 72 JUST CAN'T GET YOU UP (SWEAT MIX) Erre  
 73 EXPRESS YOURSELF Jimi Hoo  
 74 DON'T YOU WANT ME Felix  
 75 ONE LITTLE INDIAN double pack promo  
 76 STALKER HUMANOID (MIXES) Humanoid  
 77 SHINE AND LEARN (MIXES) Joe Public  
 78 LET THE MUSIC PUMP YOU UP (THE 1992 MIXES) George Porgie  
 79 SLAM JAM promo  
 80 LET'S GET INTIMATE (MIXES) Body 2, Body feat. Donell Rubin & Charley Savage  
 81 I.D. promo  
 82 MOVE ME NO MOUNTAIN (CLUB MIX) Soul Soul  
 83 FREELY YOUR BODY (MIXES) Jason Joy  
 84 SOME THINGS ARE JUST BETTER (VOCAL MIX) Adamski (ORIGINAL MIX)  
 85 DON'T STOP... PLANET ROCK (MIXES) Afrika Bambaataa & The Soulquarians  
 86 MAKE MY DAY (10 MINUTES OF SOUL) Grace Under Pressure  
 87 MOTHER DAWN (MIXES) Blue Pearl  
 88 RUNAWAY (MIXES) RUBBER LOVER (MIXES) Dec-Lite  
 89 PICTURE THIS (NICE & STONED CLUB MIX) T-Diva  
 90 DON'T COME TO LEAVE (MIXES) Toyfo Honey
- Underground Level promo  
 Citybeat promo  
 Faze 2 promo  
 Perfecto promo  
 Hooi Choons  
 One Little Indian double pack promo  
 Jumpin' & Pumpin'  
 Columbia promo  
 One Little Indian double pack promo  
 Jumpin' & Pumpin'  
 Columbia promo  
 Faze 2 promo  
 Perfecto promo  
 Hooi Choons  
 Slam Jam promo  
 Little Nation promo  
 Go Beat promo  
 MCA  
 Urban Shakedown  
 ZTT  
 ARS  
 Big Life promo  
 Elektra  
 Bad Boy promo  
 live promo

▶ Highest Number

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 071 626 1636.

# PAUL OAKENFOLD AND STEVE OSBORNE REMIXES

REAL U2 A

even better than the REAL THING (the perfecto mix)

REAL U2 B

1. even better than the REAL THING (trance mix)  
 2. even better than the REAL THING (sexy dub mix)

LIMITED EDITION 12" AVAILABLE JUNE 29TH



REAL U2  
 864 197 -1



- Belgian Who's That Beat  
 Zoom promo  
 Suburban Base promo  
 Suburban Base promo  
 Black Diamond promo

- Hooi Choons promo  
 The Firm  
 End Product  
 Sony Music promo  
 PWL International  
 Artists  
 Stress promo  
 Confusion promo  
 RCA  
 Suburban Base promo  
 Tutch Wood promo  
 380 Records  
 Jive  
 Junk Rock  
 Network  
 white label  
 MCA  
 white label  
 Ten LP  
 Profile  
 Belgian Who's That Beat  
 Zoom promo  
 Suburban Base promo  
 Suburban Base promo  
 Black Diamond promo

Label	PMI
Cat No.	MVP 98 1259 3
	WMV
	7599382933
	Music Club
	MC 2022
	BMG Video
	8949343
	PMI
	MVN 4910093
	Polygram Video
	9031754343
	PMI
	VCA112
	4 Front Polygram
	0846803
	ure Book
	WMV
	9031754343
	& Passion
	SMV
	491222
	BMG Video
	791236
	Virgin
	VVD 1003
	PMV/Channel 5
	CFV 00022
	PMI
	MVD 9913083
	Virgin
	vvd R10



TELESALES ON -  
 597 6222

THE PROCEEDS FROM THE SALE OF THIS RECORD (LESS ONLY COSTS INCURRED IN RESPECT OF ITS PRODUCTION AND DISTRIBUTION) WILL GO TO ITV TELETHON 1992

# TOP 50 directory

out on monday

James Hamilton reviews the week's releases



- 1 **TOOFUNKY** George
- 2 **EVEN BETTER THAS**
- 3 **IT ONLY TAKES A**
- 4 **THE SOUND OF C**
- 5 **GOOD STUFF** B-S
- 6 **HAZARD** Richard M
- 7 **PLEASE DON'T G**
- 8 **FRIDAY, I'M IN L**
- 9 **PRECIOUS** Anne L
- 10 **THE ONE** Elton Joh
- 11 **BELL BOTTOMED I**
- 12 **DON'T YOU WORR**
- 13 **LAY ALL YOUR LO**
- 14 **THE WORLD IS ST**
- 15 **MY LOVIN'** En Vog
- 16 **SET YOUR LOVIN**
- 17 **FOUR SEASONS I**
- 18 **EVERYTHING ABOL**
- 19 **LIKE A CHILD AGA**
- 20 **DISAPPOINTED** Ex
- 21 **THUNDER** Prince &
- 22 **HEARTBEAT** Nick B
- 23 **I'LL BE THERE** Mar
- 24 **ONE SHINING MO**
- 25 **YOU BRING ON T**

## TOP 10 BF

- 1 **LIP SERVICE**
- 2 **MY DESTINY**
- 3 **SHAME SHAME SHA**
- 4 **SLEEPING WITH THE**
- 5 **37 CHANNELS**
- 6 **DAMN I WISH I WA**
- 7 **SHAKE YOUR HEAD**
- 8 **RHYTHM IS A DANC**
- 9 **AIN'T NO DOUBT**
- 10 **UNCHAIN MY HEART**

The following records are available at singles shops. Chart figures in brackets

## US TO

- 1 **BABY GOT BACK**
- 2 **I'LL BE THERE, WA**
- 3 **UNDER THE BRIDGE**
- 4 **JUMP, LIKE CRAZ**
- 5 **IF YOU ASKED ME**
- 6 **DAMN I WISH I WAS**
- 7 **A CHY BREAKY HE**
- 8 **MY LOVE (YOUR)**
- 9 **TENNESSEE, AM**
- 10 **WISHING ON A ST**
- 11 **THE BEST THINGS I**
- 12 **TOOFUNKY, G**
- 13 **JUST ANOTHER**
- 14 **LIFE IS A HIGHWAY**
- 15 **HOLD ON, MI**
- 16 **BABY-BABY**
- 17 **COME & TALK TO**
- 18 **LIVE AND LEARN**
- 19 **IN SLOW MOTION**
- 20 **FRIDAY I'M IN LOVE**
- 21 **WARM UP, KISS**
- 22 **IN THE CLOSET**
- 23 **KEEP ON WALKIN'**
- 24 **YOU WON'T SEE ME**
- 25 **DO IT TO ME**

**SINE**  
**'Deep Anxiety EP'**  
 (Confusion Records/Branik 12)  
 BRAINK R 24, via Revolver/Pinnacle)  
 Sheffield's Dave Thompson and Nottingham's Charlie Webster (rather than the 'Just Let Me Do My Thing' Americans from 1978) debuted in March with 'I Like It Deep' (Brank 12 BRAINK 24), at which time EP amounts to the same. Originally a gentle twitely trance-dance burner (B) 'I Like It Deep' (Brank 12) Souze Krenschner, D-116.96pm Deep Machine, "deep inside my heart" girls cooed (D-110.1-108.96pm Deep And Spacious, 'Walk On The Wild Side' deep bassed 109.9-08pm Deep Beats and largely

beatless Deeper Still Mixes, 'I Like It Deep' has now been totally revamped as a French Kiss-'ish carterer in beaty' 'I like it deeper, you know I love him, deeper still' girl ported 122-123.1-08pm Deep Expression, similar instrumental 123pm Deep Expression Dub, and more snarey chugging (D-112.3-08pm Deep Blue Mixes, Rippled by a 'Branik' variation of 'I want you to breathe, I want you to release anxiety' girl muffled Buttery bugged 124.9-123pm Keep Breathing, "feel beautiful, feel strong" started similar fashion 125-0-125-08pm Less Stress and "do you mind if I have a drink, do you mind if I drop acid" overblurred short 125-08pm Still Breathing Mixes.

Trumpet Dubs, plus Steve Anderson & Paul Wright's Herb Apeet-ish trumpet tooted more soulful 1991 rapping (D-1105.86pm Album Version, probably only some of which are out out commercially next week.

**FELIX**  
**'Don't You Want Me'**  
 (Hooj) Choons HOJ012, via Great Astor)  
 Building from a basis of tubular bubble-bell-type breaks into a really gear stabbed briefly bounding rill and female "don't you want my love" late line sample, this is a surging and chugging jerky synth instrumental in Rilo & Rod Jones' 0-127.86pm Hooj Mix, with a much less subtle percussively plinking 128.786pm Original plus the similarly plinked dappie dact 119.86pm 'Yes You Do' as flp.

**ALISON LIMERICK**  
**'Gettin' It Right'**  
 (AD2/Arista 74321102861)  
 A distinct disappointment after such true classics as 'Make It On My Own', this is promoted as a twerpick in just six mixes with Frankie Forcett's piano plinked lurching dud 107.96pm Forcett 12' Vocal Mix and 108pm Forcett Ministry Dub, 'Masters At Work' Little Louise Vega & Korney Dope' Gonzalez's jerky canting Peniston/Waters inspired Spore 0-121.6-08pm Kenzo Mix, 2'nd and instrumental

### 8 RM DANCE UPDATE

- |    |                                            |              |
|----|--------------------------------------------|--------------|
| 44 | HONEY LOVE, K. Kelly & Public Announcement | Live         |
| 45 | SOMETHING'S BYMNE SLOW, Nice & Smooth      | RAM          |
| 46 | IT'S TONIGHT TO DIE AND... Bryn Adams      | RAM          |
| 47 | NU NU, Loleita Tostant                     | Mercury      |
| 48 | CLOSER TO ME, The Duffield                 | MCA          |
| 49 | REMEDY, The Black Crowes                   | Def American |
| 50 | THE ONE, Elton John                        | MCA          |



**MARTINE GIRAULT**  
**'Revival'**  
 (Opaz OP 001/SPRH, via 061-986 8066)  
 Kiss FM DJ Bob Jones's pick to click from last summer, out at last just in London as a limited edition launching the Hockney based label, this *Revival* Hawking created gorgeous stinky girl treated and organ pulped

**THE DAOU**  
**'Surrender Yourself'**  
 (Columbia XPR 1779)  
 New York keyboardist Peter Dinklage's vocalist wife Vanessa, jazz bassist Leo Linn Donkey rock drummer Anthony Johnson and guitarist Mike Carr weave together a dastily burbling canterer. That ranges through percolating piano, percussive and surson techno spurs in its breathy, muffled (D-122-08pm Bar room Mix, Rippled by a 'work it, burn it' girl muffled 'glory justice' 122-08pm Barroom Re-entitled club, plus the full-walwed Vanessa cooed lurchy swirling jazzy trilling and jangling 0-128-08pm LP Version and a similarly late Soho-style-gallop rippled 128-0-128-08pm Shookies Pink Mix, seeking an import for several weeks but only available here with UK release scheduled yet.

**OLIVIA NEWTON JOHN**  
**'I Need Love'**  
 (Mercury MERX 370)  
 Remixed by Tommy Stinson and featuring an imported club chug as being by 'O.N.J.' (with a focal) who's, this is a breathy-gangster Sheila Easton-ish lapping and punningly reggae instrumental 114.28pm Club Mix, Club Mix CD, instrumental juanito 114.68pm Club Dub, more subdued garage-style 0-114-114.28pm Deep Need For Love and 114-3-08pm Underground Mixes, but it's producer Giorgio Moroder's video featured singly rolling languid slow 0-97.86pm Original Mix that puts across the actual song to strongest advantage (especially for pop fans, who are unlikely to appreciate the trendy Musto trappings)

**THE RAGGA TWINS featuring JUNIOR REID**  
**'Shine Eye'**  
 (Just Up And Down Records SUAD 32, via Pinnacle)  
 While a strong Ragga Twins plus Junior Reid track, accessibility, this rumbled and piped 0-130.86pm rapping adaptation of Junior's Black Uhuru reggae classic 'Shine Eye' has reasons to be its rock, making low concessions for the crossover market, which will only strengthen its appeal for fans strongly Rippled by the funky sax nosed 'cute boy ragga' 117.86pm 'Look Up' featuring Navigator, in 124.9-08pm avoiding parties style.

**PEOPLE GET READY**  
**'Natural High'**  
 (Produce GUMP 1027, via Pinnacle)  
 Rock & production duo Mark-Jam and Jeff Gaskin's sarcoxy instead disco camper is warily wavy and charmed by Zoe-type Nicole Williams but possibly works best as an instrumental in this stinky lapping tube tooted and sax wailed 122-112-08pm Buttery Ball and electric keyboards (122.86pm Slankly K. Huff Mix, joined of limited twerpick power by 205.1-08pm) strings established (122.86pm Tel Of The Town) and stabs with wild and sundries 123-0-123-08pm Dub Version Mixes, the Joppe Organisation's funky heaven mix, also appeared excitedly chugging 124-08pm Marlon Vibe Mix, Rapid Hardware's 124-08pm Irradiation 0-119.86pm Over The Moon Mix, appearing plinked 124-08pm K-Rass Mix and walk-a-making 128.86pm K-Rass Instrumental, all by guys who live at most a car ride from Merseyside.



**SABRINA JOHNSTON**  
**'I Wanna Sing (Harmony & Unity)'**  
 (East West Y2661)  
 Again preaching 'Preach', perhaps to less exceptional effect than on her debut hit, Sab's latest surging gospel house garage toper may sound a bit pedestrian alongside other current CJ Mackintosh remixed rompers like 'I Love and Dina Carroll but still gets arms waving in the air (even if its instant High Club Chart placing was influenced by a pre-recorded twerpick), with C2's 0-118.786pm 12' Mix, FXTC Dub and MacKintosh (Instrumental and 0-118.786pm FXTC Dub Instrumental on promo too), plus John Poppo & Eric Kappeler's 118.96pm 12' Mix and Sing 11 Dub.

19	LIVE AND LEARN, The	Virgin	44	HONEY LOVE, K. Kelly & Public Announcement	Live	49	REMEDY, The Black Crowes	Def American	54	THE ONE, Elton John	MCA
20	IN SLOW MOTION, Color Me Badd	Giant	45	SOMETHING'S BYMNE SLOW, Nice & Smooth	RAM	50	THE ONE, Elton John	MCA	55	3 YEARS 5 MONTHS & ...	Armed Development
21	FRIDAY I'M IN LOVE, The Cure	Fiction	46	IT'S TONIGHT TO DIE AND... Bryn Adams	RAM	51	DAUNTS LADY, The	Mercury	56	DAUNTS LADY, The	Mercury
22	WARM UP, Kiss	Ruffhouse	47	NU NU, Loleita Tostant	Mercury	57	DEAR SERIOUS, Dex Fx	A&O	57	DANGEROUS, Michael Jackson	Epic
23	IN THE CLOSET, Michael Jackson/Maryon G. Epic	Epic	48	CLOSER TO ME, The Duffield	MCA	58	WYNNONA, Wynonna	Capitol	58	OFF THE DEEP END, Ward Jackson	Scotti Bros
24	KEEP ON WALKIN', Co. Ce Peniston	AMT	49	REMEDY, The Black Crowes	Def American	59	ACHTUNG BABY, U2	Island	59	NO MORE TEARS, Ozzy Osbourne	Epic
25	YOU WON'T SEE ME CRY, Wilson Phillips	SBK	50	THE ONE, Elton John	MCA	60	CLASSIC QUEEN, Queen	Hollywood	60	BORN INTO THE 90s, K. Kelly & Public Announcement	Live
26	DO IT TO ME, Lonestar	Motown	51	DAUNTS LADY, The	Mercury	61	HOLD YOUR FIRE, Freshhouse	Epic	61	DON'T ROCK THE JEROCY, Alan Jackson	Arista
27	COME & TALK TO ME, Lonestar	Motown	52	DAUNTS LADY, The	Mercury	62	CHECK YOUR HEAD, The Beatste B	Capitol	62	BOUDY COUNTRY, Bob Johnson	Sire
28	LIVE AND LEARN, The	Virgin	53	DAUNTS LADY, The	Mercury	63	BACK TO FRONT, Lonestar	Motown	63	3 YEARS 5 MONTHS & ...	Armed Development
29	IN SLOW MOTION, Color Me Badd	Giant	54	DAUNTS LADY, The	Mercury	64	BACK TO FRONT, Lonestar	Motown	64	3 YEARS 5 MONTHS & ...	Armed Development
30	FRIDAY I'M IN LOVE, The Cure	Fiction	55	DAUNTS LADY, The	Mercury	65	WYNNONA, Wynonna	Capitol	65	3 YEARS 5 MONTHS & ...	Armed Development
31	WARM UP, Kiss	Ruffhouse	56	DAUNTS LADY, The	Mercury	66	ACHTUNG BABY, U2	Island	66	3 YEARS 5 MONTHS & ...	Armed Development
32	IN THE CLOSET, Michael Jackson/Maryon G. Epic	Epic	57	DAUNTS LADY, The	Mercury	67	CLASSIC QUEEN, Queen	Hollywood	67	3 YEARS 5 MONTHS & ...	Armed Development
33	KEEP ON WALKIN', Co. Ce Peniston	AMT	58	DAUNTS LADY, The	Mercury	68	HOLD YOUR FIRE, Freshhouse	Epic	68	3 YEARS 5 MONTHS & ...	Armed Development
34	YOU WON'T SEE ME CRY, Wilson Phillips	SBK	59	DAUNTS LADY, The	Mercury	69	CHECK YOUR HEAD, The Beatste B	Capitol	69	3 YEARS 5 MONTHS & ...	Armed Development
35	DO IT TO ME, Lonestar	Motown	60	DAUNTS LADY, The	Mercury	70	BACK TO FRONT, Lonestar	Motown	70	3 YEARS 5 MONTHS & ...	Armed Development
36	COME & TALK TO ME, Lonestar	Motown	61	DAUNTS LADY, The	Mercury	71	WYNNONA, Wynonna	Capitol	71	3 YEARS 5 MONTHS & ...	Armed Development
37	LIVE AND LEARN, The	Virgin	62	DAUNTS LADY, The	Mercury	72	ACHTUNG BABY, U2	Island	72	3 YEARS 5 MONTHS & ...	Armed Development
38	IN SLOW MOTION, Color Me Badd	Giant	63	DAUNTS LADY, The	Mercury	73	CLASSIC QUEEN, Queen	Hollywood	73	3 YEARS 5 MONTHS & ...	Armed Development
39	FRIDAY I'M IN LOVE, The Cure	Fiction	64	DAUNTS LADY, The	Mercury	74	HOLD YOUR FIRE, Freshhouse	Epic	74	3 YEARS 5 MONTHS & ...	Armed Development
40	WARM UP, Kiss	Ruffhouse	65	DAUNTS LADY, The	Mercury	75	CHECK YOUR HEAD, The Beatste B	Capitol	75	3 YEARS 5 MONTHS & ...	Armed Development
41	IN THE CLOSET, Michael Jackson/Maryon G. Epic	Epic	66	DAUNTS LADY, The	Mercury	76	BACK TO FRONT, Lonestar	Motown	76	3 YEARS 5 MONTHS & ...	Armed Development
42	KEEP ON WALKIN', Co. Ce Peniston	AMT	67	DAUNTS LADY, The	Mercury	77	WYNNONA, Wynonna	Capitol	77	3 YEARS 5 MONTHS & ...	Armed Development
43	YOU WON'T SEE ME CRY, Wilson Phillips	SBK	68	DAUNTS LADY, The	Mercury	78	ACHTUNG BABY, U2	Island	78	3 YEARS 5 MONTHS & ...	Armed Development
44	DO IT TO ME, Lonestar	Motown	69	DAUNTS LADY, The	Mercury	79	CLASSIC QUEEN, Queen	Hollywood	79	3 YEARS 5 MONTHS & ...	Armed Development
45	COME & TALK TO ME, Lonestar	Motown	70	DAUNTS LADY, The	Mercury	80	HOLD YOUR FIRE, Freshhouse	Epic	80	3 YEARS 5 MONTHS & ...	Armed Development
46	LIVE AND LEARN, The	Virgin	71	DAUNTS LADY, The	Mercury	81	CHECK YOUR HEAD, The Beatste B	Capitol	81	3 YEARS 5 MONTHS & ...	Armed Development
47	IN SLOW MOTION, Color Me Badd	Giant	72	DAUNTS LADY, The	Mercury	82	BACK TO FRONT, Lonestar	Motown	82	3 YEARS 5 MONTHS & ...	Armed Development
48	FRIDAY I'M IN LOVE, The Cure	Fiction	73	DAUNTS LADY, The	Mercury	83	WYNNONA, Wynonna	Capitol	83	3 YEARS 5 MONTHS & ...	Armed Development
49	WARM UP, Kiss	Ruffhouse	74	DAUNTS LADY, The	Mercury	84	ACHTUNG BABY, U2	Island	84	3 YEARS 5 MONTHS & ...	Armed Development
50	IN THE CLOSET, Michael Jackson/Maryon G. Epic	Epic	75	DAUNTS LADY, The	Mercury	85	CLASSIC QUEEN, Queen	Hollywood	85	3 YEARS 5 MONTHS & ...	Armed Development
51	KEEP ON WALKIN', Co. Ce Peniston	AMT	76	DAUNTS LADY, The	Mercury	86	HOLD YOUR FIRE, Freshhouse	Epic	86	3 YEARS 5 MONTHS & ...	Armed Development
52	YOU WON'T SEE ME CRY, Wilson Phillips	SBK	77	DAUNTS LADY, The	Mercury	87	CHECK YOUR HEAD, The Beatste B	Capitol	87	3 YEARS 5 MONTHS & ...	Armed Development
53	DO IT TO ME, Lonestar	Motown	78	DAUNTS LADY, The	Mercury	88	BACK TO FRONT, Lonestar	Motown	88	3 YEARS 5 MONTHS & ...	Armed Development
54	COME & TALK TO ME, Lonestar	Motown	79	DAUNTS LADY, The	Mercury	89	WYNNONA, Wynonna	Capitol	89	3 YEARS 5 MONTHS & ...	Armed Development
55	LIVE AND LEARN, The	Virgin	80	DAUNTS LADY, The	Mercury	90	ACHTUNG BABY, U2	Island	90	3 YEARS 5 MONTHS & ...	Armed Development
56	IN SLOW MOTION, Color Me Badd	Giant	81	DAUNTS LADY, The	Mercury	91	CLASSIC QUEEN, Queen	Hollywood	91	3 YEARS 5 MONTHS & ...	Armed Development
57	FRIDAY I'M IN LOVE, The Cure	Fiction	82	DAUNTS LADY, The	Mercury	92	HOLD YOUR FIRE, Freshhouse	Epic	92	3 YEARS 5 MONTHS & ...	Armed Development
58	WARM UP, Kiss	Ruffhouse	83	DAUNTS LADY, The	Mercury	93	CHECK YOUR HEAD, The Beatste B	Capitol	93	3 YEARS 5 MONTHS & ...	Armed Development
59	IN THE CLOSET, Michael Jackson/Maryon G. Epic	Epic	84	DAUNTS LADY, The	Mercury	94	BACK TO FRONT, Lonestar	Motown	94	3 YEARS 5 MONTHS & ...	Armed Development
60	KEEP ON WALKIN', Co. Ce Peniston	AMT	85	DAUNTS LADY, The	Mercury	95	WYNNONA, Wynonna	Capitol	95	3 YEARS 5 MONTHS & ...	Armed Development
61	YOU WON'T SEE ME CRY, Wilson Phillips	SBK	86	DAUNTS LADY, The	Mercury	96	ACHTUNG BABY, U2	Island	96	3 YEARS 5 MONTHS & ...	Armed Development
62	DO IT TO ME, Lonestar	Motown	87	DAUNTS LADY, The	Mercury	97	CLASSIC QUEEN, Queen	Hollywood	97	3 YEARS 5 MONTHS & ...	Armed Development
63	COME & TALK TO ME, Lonestar	Motown	88	DAUNTS LADY, The	Mercury	98	HOLD YOUR FIRE, Freshhouse	Epic	98	3 YEARS 5 MONTHS & ...	Armed Development
64	LIVE AND LEARN, The	Virgin	89	DAUNTS LADY, The	Mercury	99	CHECK YOUR HEAD, The Beatste B	Capitol	99	3 YEARS 5 MONTHS & ...	Armed Development
65	IN SLOW MOTION, Color Me Badd	Giant	90	DAUNTS LADY, The	Mercury	100	BACK TO FRONT, Lonestar	Motown	100	3 YEARS 5 MONTHS & ...	Armed Development

Charts courtesy Billboard, 4 July, 1992. All Annos are based on these products demonstrating the greatest airplay and sales gain. UK acts: UK, UK-signed acts.

# Hot Vinyl

on promo & import

**CORTEZ** 'We Got One' (The Heights promo). The irony behind this release is that it was actually planned and recorded before the recent original issue on the UK's Expansion label by Matt Covington. Tony from The Heights produced this credible cover version to meet the demand from those not able to find the original. This version is dominated by a heavier bassline and jazzy vibes with Cortez's soprano vocals cutting through. It's a modern 1992 two-step that fits dancefloors. Search it out, it deserves a break ..... **BJ**

**ERIC B & RAKIM** 'Don't Sweat The Technique' (US MCA). Two new club mixes from Simon Law with massive crossover potential, and heavy on the Soul II Soul tip. Luckily the US 12-inch retains the album version for the real deal rap — a raw hip hop cut with Rakim riding the rhythms to perfection ..... **RD**

● RIDING THE RHYTHMS WITH ERIC B & RAKIM (LEFT) AND KCC



**KROME & TIME** 'This Sound Is For The Underground' (Suburban Base promo). What a tune. Starts with whistling noises then kicks in like there is no tomorrow with very heavy drums and regga style samples. The flip is a manic stampee, but both sides are excellent techno making Sub Base the one to watch ..... **MA**

**JAMES HOWARD** 'Feeling Good' (US Emotive). Follow-up to the underground smash 'We Can Do It', this is a happy, retro sounding cut that brings to mind early Philly International songs. Howard has a personal affinity for r&b, and it comes across in this song ..... **NR**

**ROBERT FERRIER** 'You Belong To Me'/'I Promise' (Contribution promo). This wailing modern dancer comes from an unexpected source — the streets of Glasgow. Robert's



● KROME & TIME

superb vocals fit into the same bag as Anthony Drakes': a strong, mature voice that sounds as though it would be more at home in Philly or Detroit. The B-side is for the lovers in the house — a smooth mid-tempo soul ballad. All in all, a great soul record and a neat British production ..... **BJ**

**LIDELL TOWNSELL & MTF** 'Get With U' (US Mercury). Morales' 'Def Mix has replaced 'Gypsyman' as the New York track of the moment. Very infectious chorus combines well with a deep, dark bassline



breakdown. The verses here aren't quite as catchy as on 'Nu Nu', which will probably hold this back from being as big as that huge US smash ..... **NR**

**KCC feat. EMILE** 'Heaven' (Azuli promo). Deep groovy house that uses some nice Euro sounds lifted in all the right places by Emile's supermoose vocal. The dub mixes go deeper still, fired along by some busy snare patterns. The B-side mixes feature more percussion. Keep it comin', Keith ..... **RD**

**CHIC** 'Real Love' (Warner Brothers). Best thing from Chic since the Eighties, thanks to fantastic remix from Nellee Hooper. Lush, moving piano rhythms pulsate over a smooth percussion backdrop ..... **NR**

**JONNY L** 'Hurt You So' (Touchwood Records). A definite bop and my tune of the month. The Touch side has a very heavy acid workout with 'French Kiss' style keyboard plonking into a hands in the air breakdown ..... **MA**

On the right tracks this week: Rhythm Doctor, Bob Jones, Nervous Records NY, Mark Archer (Altern 8).

## VIDEO

	PMI MVP 99 1259 3
	WMV 7599382993
	MUSIC CLUB MC 2032
	BMG VIDEO 791 224
	PMI MVN 4910093
	Polygram Video 0849943
	PMI VC4112
	4 Front/Polygram 0848823
	ure Book WMV 903795434
	5 Passion SMV 491222
	ife BMG Video 791236
	ss Virgin VVD 1803
	il... PMV/Channel 5 CPV 00022
	e Best PMI MVD 9913083
	ously... Virgin VVD 1010

Sabrina Johnston, I wanna...

# sing

Out 29th June.

Features mixes by CJ Mackintosh, John Poppo & Eric Rupper. Available on 7", Cass Single, 12", CD. Cat No's: YZ661/C/T/CD. 39

TELESALES ON -  
597 6222

THE PROCEEDS FROM THE SALE OF THIS RECORD (LESS ONLY COSTS INCURRED IN RESPECT OF ITS PRODUCTION AND DISTRIBUTION) WILL GO TO ITV TELETHON 1992

# TOP People

Olu Rowe



**Sorted** The horn section riff from Pigbag's 1982 hit 'Papa's Got A Brand New Pigbag' is one of those that once heard is never forgotten. It's surprising more people haven't fancied working with it. Sorted's Bopper and Dan were inspired when they heard someone humming it in the studio. "This gave us the idea of doing a rave version," says Dan.

They approached Pigbag who gave them permission to cover the tune and 'Pigbag '92' was on course. Sorted's A-side mix has a cool solo and an electronic jazzy feel which is miles removed from the blazing refrain of the Pigbag of yore. "Pete Waterman played it on his show" says Dan, "and he thought there should also be a harder mix." Waterman approached hardcore techno DJ Phantasy to do a remix on the B-side. By turning the sax riff into bleeps and stripping it down, Phantasy has changed the feel of the whole track. Dan says, "Phantasy's mix appeals to hard people and ours appeals to middle hardcore." Seems like everyone's sorted then.

Sarah Davis

'Pigbag' is out

now on Black

Diamond/PWL

## Audio Assault

Total Techno EP is released on Rising High on July 6

Give the man who christened the Rising High Collective a big cigar. Just a few months on from Project One's mighty 'Roughneck' the aptly-named label is consolidating its status with a pair of killer releases. Earth Leakage Trip's 'Neopolitan EP' and more earth shatteringly, Audio Assault's 'Total Techno EP'.

To these ears, Audio assailant Mike Ash gives his best on the draining, 'Altered States' introed 'The Experiment.' But it's the second track, 'Raving Lunatic', which has been getting floors sardine-packed.

Over the past three years, Mike's experimental work has grown an equal number of heads — interface of 'Toytown' fame), Space Cadet and Audio Assault. The projects have all been released in strict rotation by those Rising High people.

Davydd Chong



- TOP 10
- | Pos | Title | Artist           |
|-----|-------|------------------|
| 1   | 1     | TOOFUNKY         |
| 2   | 4     | EVEN BETTER TH   |
| 3   | 12    | IT ONLY TAKES A  |
| 4   | 2     | THE SOUND OF C   |
| 5   | 2     | GOOD STUFF       |
| 6   | 5     | HAZARD           |
| 7   | 4     | PLEASE DON'T G   |
| 8   | 4     | FRIDAY, I'M IN L |
| 9   | 4     | PRECIOUS         |
| 10  | 11    | THE ONE          |
| 11  | 20    | BELL BOTTOMED    |
| 12  | 7     | DON'T YOU WORR   |
| 13  | 12    | LAY ALL YOUR LO  |
| 14  | 3     | THE WORLD IS ST  |
| 15  | 14    | MY LOVIN'        |
| 16  | 10    | SET YOUR LOVING  |
| 17  | 20    | FOUR SEASONS IN  |
| 18  | 10    | EVERYTHING ABOUT |
| 19  | 10    | LIKE A CHILD AGA |
| 20  | 10    | DISAPPOINTED     |
| 21  | 20    | THUNDER          |
| 22  | 4     | HEARTBEAT        |
| 23  | 10    | I'LL BE THERE    |
| 24  | 10    | ONE SHINING MO   |
| 25  | 10    | YOU BRING ON T   |
- © Copyright ERA Compiled using

## TOP 10 BF

- TOP 10
- | Pos | Title | Artist           |
|-----|-------|------------------|
| 1   | 12    | LIP SERVICE      |
| 2   | 10    | MY DESTINY       |
| 3   | 10    | SHAME SHAME SH   |
| 4   | 10    | SLEEPING WITH TH |
| 5   | 10    | CHANNELS         |
| 6   | 10    | DAMN I WISH I WA |
| 7   | 10    | SHAKE YOUR HEAD  |
| 8   | 10    | RHYTHM IS A DANC |
| 9   | 10    | AIN'T NO DOUBT   |
| 10  | 10    | UNCHAIN MY HEAR  |
- The following records are outside single sales chart. Figure in brackets



## US TO

- TOP 10
- | Pos | Title | Artist             |
|-----|-------|--------------------|
| 1   | 2     | BABY GOT BACK      |
| 2   | 1     | I'LL BE THERE, M   |
| 3   | 3     | UNDER THE BRIDGE   |
| 4   | 4     | JUMP               |
| 5   | 1     | IF YOU ASKED MI    |
| 6   | 5     | DAMN I WISH I WA   |
| 7   | 8     | ACHY BREAKY HE     |
| 8   | 8     | MY LOVIN' (YOU'RE  |
| 9   | 9     | TENNESSEE, ARE     |
| 10  | 11    | WISHING ON A S     |
| 11  | 11    | THE BEST THINGS IN |
| 12  | 12    | TOOFUNKY, G        |
| 13  | 13    | JUST ANOTHER       |
| 14  | 14    | LIFE IS A HIGHWA   |
| 15  | 12    | HOLD ON MY         |
| 16  | 16    | COME & TALK TO     |
| 17  | 10    | COME & TALK TO     |
| 18  | 10    | LIVE AND LEARN     |
| 19  | 10    | SLOW MOTION        |
| 20  | 10    | FRIDAY I'M IN LOVE |
| 21  | 10    | WARM IT UP         |
| 22  | 10    | KEEP ON WALKIN'    |
| 23  | 10    | YOU WON'T SEE ME   |
| 24  | 10    | DO IT TO ME        |

# WOLFMAN

12" & CD STREET DATE: 6TH JULY

## FREE

SPLISH 6 • AVAILABLE THROUGH RECUTS/PINNACLE

10 RM DANCE UPDATE

- |    |    |                  |                 |           |
|----|----|------------------|-----------------|-----------|
| 25 | 10 | DO IT TO ME      | Leontine Richie | Motown    |
| 26 | 10 | UPPERMAN RHYTHM  | Ukemi           | Hollywood |
| 27 | 10 | WARM IT UP       | Kris Kross      | Ruffhouse |
| 28 | 10 | KEEP ON WALKIN'  | Ca Ce Peterson  | ABM       |
| 29 | 10 | YOU WON'T SEE ME | Cravon Phillips | S&K       |
| 30 | 10 | DO IT TO ME      | Leontine Richie | Motown    |
| 31 | 10 | THE ONE          | Ethan John      | MCA       |
| 32 | 10 | UPPERMAN RHYTHM  | Ukemi           | Hollywood |
| 33 | 10 | WARM IT UP       | Kris Kross      | Ruffhouse |
| 34 | 10 | KEEP ON WALKIN'  | Ca Ce Peterson  | ABM       |
| 35 | 10 | YOU WON'T SEE ME | Cravon Phillips | S&K       |
| 36 | 10 | DO IT TO ME      | Leontine Richie | Motown    |
| 37 | 10 | THE ONE          | Ethan John      | MCA       |
| 38 | 10 | UPPERMAN RHYTHM  | Ukemi           | Hollywood |
| 39 | 10 | WARM IT UP       | Kris Kross      | Ruffhouse |
| 40 | 10 | KEEP ON WALKIN'  | Ca Ce Peterson  | ABM       |
| 41 | 10 | YOU WON'T SEE ME | Cravon Phillips | S&K       |
| 42 | 10 | DO IT TO ME      | Leontine Richie | Motown    |
| 43 | 10 | THE ONE          | Ethan John      | MCA       |
| 44 | 10 | UPPERMAN RHYTHM  | Ukemi           | Hollywood |
| 45 | 10 | WARM IT UP       | Kris Kross      | Ruffhouse |
| 46 | 10 | KEEP ON WALKIN'  | Ca Ce Peterson  | ABM       |
| 47 | 10 | YOU WON'T SEE ME | Cravon Phillips | S&K       |
| 48 | 10 | DO IT TO ME      | Leontine Richie | Motown    |
| 49 | 10 | THE ONE          | Ethan John      | MCA       |
| 50 | 10 | UPPERMAN RHYTHM  | Ukemi           | Hollywood |
- Charts courtesy Billboard, 4 July 1992. Arrows are awarded to those products demonstrating the greatest airplay and sales gain

No-one can deny there is still a gaping chasm between a club hit and an album career. But things are changing. Just check out Olu Rowe, whose sparkling second single, 'Forgotten Man', adds much deserved depth to last year's deep house debut 'One Nation'. An acoustic ballad with tasty Todd Terry-remixed grooves, 'Forgotten Man' owes as much to gutsy r&b as flaccid house. A sign, says Nigerian-born Rowe, that black artists are breaking out of one-hit club confines. "Black music is at its most honest since Motown," he says. "There is a perception of its viability. The rawer it is the more commercial it is."

All bodes well for Rowe and his diverse musical world view. Anyone who namechecks both Emerson Lake and Palmer and Ipi Tombe can safely say he's unique.

"I come from a village in Hampshire where there aren't that many black people," he explains. "So when I first came to London people expected me to automatically know all these obscure soul acts. But I grew up listening to the mainstream. So I don't have problems with cross overs."

Martin Pearson

'Forgotten Man' is released by Circa on July 13



Rachel Wallace

Not many singers can thank The South Bank Show for jump-starting their careers. But when the programme held a search for young musical talent in 1987, Rachel Wallace's band won second place, and a spot on the show.

Predictably it was the kiss of death for the group. But doors started opening for her, with numerous offers of backing work. This year she guested on M&M's 'I Feel This Way' on Suburban Base Records, then was promptly welcomed on to the label. Wallace has now just completed her debut single, 'Tell Me Why', in which she wails assertively over a jerky, raucous, house beat. Methodical and ambitious, she reveals, "I usually write down the things I want to achieve during the year. I said I wanted to make a single and buy a car. Now it's happening."

Rearred in a musical household, Wallace is thoroughly unfazed by the whole entertainment circus. "It's so competitive. There are loads of struggling singers around but I'm not worried. I don't fret over the charts. I know people who do and it ruins their life, they're obsessed with what number they hit," she says.

Over-cautiously, Rachel has kept her civil service job until her record takes off. She won't need it much longer.

Sandra Dunkley

'Tell Me Why' is released by Suburban Base on July 13.



Skin Up

Listening to a rough demo in a traffic jam inspired the latest single from Jason Chase, aka Skin Up.

"It was pitch black and we were going at 30mph," explains Chase. "The track got so fast and we were going so slow, I just thought, 'We need to accelerate'."

Hence the excellent 'Accelerate', a dazzling menu of various house styles — rave, techno, italo, garage — served up at 145bpm-plus by the cheeky person responsible for the 'Blockbuster' controversy ("I'll have an E please, Bob").

No underground purist, he. "I'm fed up with the whole underground/commercial debate," Chase says. "We need more acts to achieve rock band status or, one day, everyone's going to switch off."

Davydd Chong

'Accelerate' is released on Love/Polydor on July 6.

## DEO

Label	Cat no.
PMI	MVP 99 1259 3
WMV	7599382993
Music Club	MC 2032
BMG Video	791 224
PMI	MVN 4910953
Polygram Video	984943
PMI	VC4112
4 Front/Polygram	0646803
ure Book	WMV 9037 754343
& Passion	SMV 491222
ife	BMG Video 791236
ss	Virgin VVD 1003
M.	PMV/Channel 5 CPV 00022
e Best	PMI MVD 9913083
ously...	Virgin VVD 1010

## P T

JUNE  
E

# JOEY NEGRO • ENTER YOUR FANTASY EP

THE No. 1 DANCE CHART RECORD

LOVE FANTASY • GET UP • ENTER YOUR MIND • EVERYBODY

RELEASED 6 JULY

RM DANCE UPDATE 11

TELESALES ON-  
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THE PROCEEDS FROM THE SALE OF THIS RECORD (LESS ONLY COSTS INCURRED IN RESPECT OF ITS PRODUCTION AND DISTRIBUTION) WILL GO TO ITV TELETHON 1992



# TOP 30 VIDEO

THE OFFICIAL **music week** CHART

Rank	Weeks on Chart	Artist	Title	Category/Running Time	Label	Cat. no.
1	4	THE LOVERS'	GUIDE 2	Special Interest/1 hr	Pickwick	LTV 004
2	4	THE GODFATHER PART III		Drama/2 hr 43 min	CIC	VHR 2514
3	5	CHERFITNESS: A New Attitude		Special Interest/1 hr 28 min	FoxVideo	2576 50
4	4	LEDS UTD: Official '91/'92 Season		Sport/1 hr 20 min	Braveworld	STV 2144
5	9	ALIENS		Sci-Fi/1 hr 34 min	FoxVideo	1862 50
6	2	TEENAGE MUTANT NINJA TURTLES II		Children's/1 hr 27 min	FoxVideo	1921
7	12	THE SILENCE OF THE LAMBS		Drama/1 hr 53 min	Columbia Tristar	CVR 22819
8	5	THE RESCUERS DOWN UNDER		Children's/1 hr 17 min	Walt Disney	D211422
9	11	PINGU 2: Building Igloos		Children's/40 min	BBC	BBCV4812
10	NEW	TISWAS: The Best Of The Best Bits!		Children's/1 hr	ITC	ITC 8172
11	13	ROBIN HOOD: PRINCE OF THIEVES		Action/2 hr 17 min	Warner HV	PES 12220
12	14	QUEEN: Live At Wembley		Music/1 hr 15 min	PMI	MVP 9912593
13	14	THE LITTLE MERMAID		Children's/1 hr 19 min	Walt Disney	D209132
14	23	ZZ TOP: Greatest Hits		Music/53 min	WMV	7599382993
15	24	JIM DAVIDSON: Something Old...		Comedy/1 hr	Pickwick	PV 2040

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Rank	Weeks on Chart	Artist	Title	Category/Running Time	Label	Cat. no.
16	16	SURVIVOR SERIES: Survival Of The...		Sport/1 hr	Silver Vision	WF 086
17	18	ARSENAL: Official 1991/1992 Season		Sport/1 hr	Chrysalis	CHV 19322
18	15	THE DOORS		Drama/2 hr 14 min	Guild	GLD 51142
19	NEW	THE POWER AND THE GLORY		Sport/1 hr 20 min	BBC	BBCV 4802
20	NEW	QUEEN: We Will Rock You		Music/1 hr 30 min	Music Club/PMI	MC 2032
21	NEW	RANGERS: Four In A Row		Sport/1 hr	Caledonian/Cameron	CTRSC 001
22	22	THE LOVERS' GUIDE		Special Interest/1 hr	Pickwick	LTV 001
23	26	MANCHESTER UTD: Official '91/'92...		Sport/1 hr	Braveworld	STV 2143
24	NEW	THE... ESCAPADES OF MR. BEAN		Comedy/55 min	Thames/Video Coll	TV 8140
25	NEW	THE... ADVENTURES OF MR. BEAN		Comedy/1 hr	Thames/Video Coll	TV 8134
26	NEW	RED DWARF II: Kryten		Comedy/1 hr 30 min	BBC	BBCV 4749
27	NEW	CHER: Extravaganza		Music/54 hr	BMG Video	791 224
28	23	GHOST		Drama/2 hr 1 min	CIC	VHR 2496
29	NEW	LEVEL 42: Guaranteed Live		Music/1 hr 30 min	PMI	MVN 4910093
30	2	STAR TREK: The Next Generation 50		Sci-Fi/1 hr 28 min	CIC	VHR 2586

# TOP 15 MUSIC VIDEO

Rank	Weeks on Chart	Artist	Title	Category/Running Time	Label	Cat. no.
1	1	QUEEN: At Wembley		Live/1 hr 15 min	PMI	MVP 99 1255 3
2	3	ZZ TOP: Greatest Hits		Compilation/53 min	WMV	7599382993
3	11	QUEEN: We Will Rock You		Live/1 hr 30 min	Music Club	MC 2032
4	10	CHER: Extravaganza - Live		Live/54 min	BMG Video	791 224
5	NEW	LEVEL 42: Guaranteed Live		Live/1 hr 30 min	PMI	MVN 4910093
6	3	MICHAEL BALL: Michael Ball		Compilation/45 min	Polygram Video	0849943
7	12	QUEEN: Greatest Flax II		Compilation/1 hr 20 min	PMI	VC4112
8	11	JAMES LAST: Berlin Concert		4 Front/1 hr 36 min	Polygram	0848803
9	10	SIMPLY RED: Moving Picture Book		Compilation/45 min	WMV	9037354343
10	5	MICHAEL BOLTON: Soul & Passion		Compilation/1 hr	SMV	491222
11	13	LISA STANSFIELD: Real Life		Compilation/1 hr	BMG Video	791236
12	6	MADNESS: Divine Madness		Compilation/1 hr 30 min	Virgin	VVD 1003
13	23	LUCIANO PAVAROTTI: Essential...		Live/1 hr	PMV/Channel 5	CFV 00022
14	25	TINA TURNER: Simply The Best		Compilation/1 hr 30 min	PMI	MVD 9913063
15	9	PHIL COLLINS: ... But Seriously...		Compilation/1 hr 17 min	Virgin	VVD 1010

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<b>26</b> <small>NEW</small>	<b>I BROVE ALL NIGHT</b> Roy Orbison	MCA
<b>27</b> <small>NEW</small>	<b>DANN I WISH I WAS YOUR LOVER</b> Sophie B. Hawkins	Columbia
<b>28</b>	<b>'KNOCKIN' ON HEAVEN'S DOOR</b> Guns N' Roses	Geffin
<b>29</b>	<b>FOUR SEASONS IN ONE DAY</b> Crowned Heads	Capitol
<b>30</b>	<b>A LITTLE BIT MORE</b> Kym Sims	Atco
<b>31</b> <small>NEW</small>	<b>SHAME SHAME SHAME</b> Sintia	Atisa
<b>32</b>	<b>YOU BRING ON THE SUN</b> Londonbeat	Anvros
<b>33</b>	<b>THE WORLD IS STONE</b> Cyndi Lauper	Epic
<b>34</b>	<b>HEART OVER MIND</b> Kim Wilde	MCA
<b>35</b>	<b>CONTROLLING ME</b> Oceanic	Dead Dead Good
<b>36</b>	<b>EVERYTHING ABOUT YOU</b> Ugly Kid Joe	Mercury
<b>37</b> <small>NEW</small>	<b>UNCHAIN MY HEART</b> Joe Cocker	Capitol



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<b>2</b>	<b>SOME JUSTICE</b> Urban Shakespeare	<b>22</b> <small>NEW</small>	<b>BACK TO FRONT</b> Adamski
<b>3</b>	<b>TEMPLE OF DREAMS</b> Meshiah	<b>23</b>	<b>O.P.P.</b> Naughty By Nature
<b>4</b> <small>NEW</small>	<b>RHYTHM IS A DANCER</b> Snap	<b>24</b>	<b>XPRESS YOURSELF</b> Family Foundation
<b>5</b> <small>NEW</small>	<b>HYPNOTIC ST-8</b> Alton 8	<b>25</b>	<b>SEARCHIN' FOR MY RAZA</b> Ragga
<b>6</b> <small>NEW</small>	<b>I'M RUSHING</b> Bump	<b>25</b>	<b>GOOD LOVER</b> D'Influence
<b>7</b>	<b>BLUE ROOM</b> The O'Jays	<b>27</b> <small>NEW</small>	<b>SEARCHING</b> Ginnsback
<b>8</b> <small>NEW</small>	<b>MAKE LOVE LIKE A MAN</b> Del Lppard	<b>28</b> <small>NEW</small>	<b>SHE'S A SUPERSTAR</b> Yves
<b>9</b> <small>NEW</small>	<b>ALMOST GOLD</b> Sheena and Merry Clin	<b>29</b>	<b>TOOFUNKY</b> George Michael
<b>10</b> <small>NEW</small>	<b>DISAPPOINTED</b> Electric Blue	<b>30</b>	<b>EATING ME ALIVE</b> Dina Brown & Barré K. Sharpe
<b>11</b> <small>NEW</small>	<b>DO ME SO FAR SO GOOD</b> Cater - USN	<b>31</b> <small>NEW</small>	<b>SHAME SHAME SHAME</b> Sintia
<b>12</b>	<b>HANGIN' ON A STRING</b> Loose Ends	<b>32</b> <small>NEW</small>	<b>WELCOME TO THE REAL WORLD</b> Sun
<b>13</b>	<b>AINT' 2 PROUD 2 BEG</b> TLC	<b>33</b>	<b>I'LL BE THERE</b> Innocence
<b>14</b>	<b>A LITTLE BIT MORE</b> Kym Sims	<b>34</b>	<b>PENNIES FROM HEAVEN</b> Inner City
<b>15</b>	<b>ABBA. ESQUE (EP)</b> Erasme	<b>35</b>	<b>JUMP</b> Kiss Kiss
<b>15</b>	<b>EVEN BETTER THAN THE REAL THING '02</b> Urban Saints	<b>36</b> <small>NEW</small>	<b>POSITIVE FEEDBACK</b> Carpennomics
<b>17</b>	<b>SOMETHING GOOD</b> Urban Saints	<b>37</b> <small>NEW</small>	<b>WE GOT IT ALL</b> Juvenile Salines
<b>18</b>	<b>SYMPHONY OF DESTRUCTION</b> Megadeth	<b>38</b> <small>NEW</small>	<b>RIISING SUN</b> The Firm
<b>19</b>	<b>WHAT HAVE YOU DONE</b> One Tree Hill Band	<b>39</b>	<b>DREAMS EP</b> Rhythm Quest
<b>20</b> <small>NEW</small>	<b>U R THE BEST THING</b> Dream	<b>40</b> <small>NEW</small>	<b>UNDER ME SENSI</b> Barrington Levy

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<b>63</b> <small>NEW</small>	<b>BACK TO FRONT</b> Adamski	MCA
<b>64</b>	<b>MOVE ME NO MOUNTAIN</b> Soul II Soul	Ten
<b>65</b>	<b>EATING ME ALIVE</b> Diana Brown & Barré K. Sharpe	Irr
<b>66</b> <small>NEW</small>	<b>SHE'S A SUPERSTAR</b> Verve	Hill
<b>67</b>	<b>PRECIOUS</b> Arnie Lennox	MCA
<b>68</b> <small>NEW</small>	<b>DELUJA</b> Tom Jones	The Hit Label
<b>69</b>	<b>XPRESS YOURSELF</b> Family Foundation	380
<b>70</b>	<b>MIDDLE CHRIS</b> 44	Shah
<b>71</b>	<b>BIG SKY NEW LIGHT</b> Martin Stephenson and The Danites	Kitchenware
<b>72</b> <small>NEW</small>	<b>U R THE BEST THING</b> Dream	FXU
<b>73</b> <small>NEW</small>	<b>SUMMER SONG</b> Rugged	Columbia
<b>74</b>	<b>ROUGH BOY</b> ZZ Top	Warner Bros
<b>75</b> <small>NEW</small>	<b>I NEED LOVE</b> Olivia Newton-John	Mercury

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Rank	Title	Composer	Artist	Label
Rank	Title	Composer	Artist	Label
1	W H SMITH CLASSICS SAMPLER	W H Smith Classics	Various	CD WHS 52001/MC WMS 52001 (PK)
2	OPERA FAVORITES	W H Smith Classics	Various	CD WHS 10131/MC WMS 10131 (PK)
3	EDITIONS DE L'OSEAU-LYRE - SAMPLER	L'Oiseau-Lyre	Various	CD WMS 10231/MC WMS 10231 (PK)
4	DISCOVER THE CLASSICS VOL II	IMP Classics	Various	CD BXND 223/MC BOKC 22 (PK)
5	CLASSICAL COLLECTION SAMPLER	Center	Various	CD DCCDCA 11/MC DCCDCA 11 (DCC)
6	DISCOVER THE CLASSICS VOL I	IMP Classics	Various	CD BXND 213/MC BOKC 21 (PK)
7	BAROQUE CLASSICS	W H Smith Classics	Various	CD WMS 10151/MC WMS 10151 (PK)
8	VIVALDI - FOUR SEASONS/BACH Minuet/And	W H Smith Classics	Various	CD WMS 10181/MC WMS 10181 (PK)
9	VIVALDI - FOUR SEASONS	CFP	Various	CD CFP 9001/MC TCCFP 40016 (E)
10	HANDEL - WATER MUSIC/FIREWORKS MUSIC	W H Smith Classics	Various	CD WMS 10161/MC WMS 10161 (PK)
11	ELGAR - CELLO CONC, ENIGMA VARIATIONS	W H Smith Classics	Various	CD WMS 10261/MC WMS 10261 (PK)
12	THE WORLD OF GILBERT & SULLIVAN	Decca	Various	CD 430052/MC 430054 (E)
13	HOLST - PLANETS/WALTON - HENRY V SUITE	W H Smith Classics	Various	CD WMS 10171/MC WMS 10171 (PK)
14	YOUR HUNDRED BEST TUNES II	Decca	Various	CD 428482/MC 428484 (E)
15	CHOPIN - PIANO MUSIC	W H Smith Classics	Various	CD WMS 10091/MC WMS 10091 (PK)
16	ELGAR - VIOLIN CONCERTO	EMM	Various	CD EMX 2056/MC TCEMX 2056 (E)
17	THE COLLECTION - IN CONCERT	Center	Various	CD C5CLP 288/MC C5CLM 188 (BMG)
18	BEEHÖVEN - SYMPHONY No. 9	DG	Various	CD 479322/MC 479324 (E)
19	YOUR HUNDRED BEST TUNES I	Decca	Various	CD 428472/MC 428474 (E)
20	DUETS FROM FAMOUS OPERAS	CFP	Various	CD CFP 4493/MC TCCFP 4496 (E)
21	BEST OF BACH	EMI/Laser	Various	CD 132 763522/MC LZ 825234 (E)
22	RACHMANINOV/TCHAIKOVSKY CONCERTOS	W H Smith Classics	Various	CD WMS 10131/MC WMS 10131 (PK)
23	MOZART - THE MARRIAGE OF FIGARO	CFP	Various	CD CFPD 4274/MC TCCFPD 4274 (E)
24	ALBINONI/PACHEBEL/ETC	DG	Various	CD 419462/MC 419464 (E)
25	BIZET - CARMEN SCENES AND ARIAS	CFP	Various	CD CFPD 4192/MC TCCFPD 4177 (E)
26	DISCOVER THE CLASSICS MASTER DISC	IMP Classics	Various	CD PCDS 441/MC PCDS 44 (E)
27	YOUR HUNDRED BEST OPERA TUNES I	DG	Various	CD 433642/MC 433644 (E)
28	ORFF - CARMINA BURANA	IMP Classics	Various	CD CWP 850/MC CWP 850 (PK)
29	HOLST - THE PLANETS	Decca	Various	CD CWP 855/MC CWP 855 (PK)
30	BEEHÖVEN - SYMPHONIES 5 & 6	Decca	Various	CD WMS 10151/MC WMS 10151 (PK)
31	ENGLISH MUSIC	W H Smith Classics	Various	CD WMS 10161/MC WMS 10161 (PK)
32	HANDEL - MESSIAH	CFP	Various	CD CFPD 4181/MC TCCFPD 4181 (E)
33	KING OF THE HIGH CS	CFP	Various	CD 412362/MC 412364 (E)
34	TCHAIKOVSKY - 1812 OVERTURE/ETC	CFP	Various	CD CFP 9000/MC TCCFP 11 (E)
35	ORFF - CARMINA BURANA	DG	Various	CD 423862/MC 423864 (E)
36	THE WORLD OF VAUGHAN WILLIAMS	Decca	Various	CD 430692/MC 430704 (E)
37	YOUR HUNDRED BEST TUNES IV	Decca	Various	CD 428452/MC 428454 (E)
38	MAHLER - SYMPHONY No. 5	DG	Various	CD 419372/MC 419374 (E)
39	MUSIC FOR THE LAST NIGHT OF THE PROMS	Center	Various	CD WMS 10181/MC WMS 10181 (PK)
40	TCHAIKOVSKY - BALLET HIGHLIGHTS	W H Smith Classics	Various	CD WMS 10181/MC WMS 10181 (PK)

# DISTRIBUTION: INDE SINGLES†

Rank	Title	Artist	Label
Rank	Title	Artist	Label
1	ABBA-ESOUÉ (EP)	Essence	Musi 1172/ME 144 (RTM/P)
2	PLEASE DON'T GO	Netwerk	Netwerk NKK11 (E)
3	TEMPLE OF DREAMS	Kickin' KICK 125 (KICK 1) (E)	
4	WHAT HAVE YOU DONE	Inner Rhythms - IHEART 03 (E)	
5	CLOSER TO ALL YOUR DREAMS	Netwerk	Netwerk NKK11 (E)
6	DOES THIS HURT?/BOO! FOREVER	Creation	Creation CRE 128B (E)
7	SEARCHIN' FOR MY RIZLA	Big Gans	(BGT) 21 (PDR/RTM)
8	PAPUA NEW GUINEA	Jump & Pumpin'	(JTP) 07 (T 17) (E)
9	15 YEARS (EP)	China	(I)OCCA 2020 (E)
10	NATURAL HIGH	Produce	Produce PROD 1821 (E)
11	IT'S MY PLEASURE	Netwerk	Netwerk NKK11 (E)
12	FUTURE SOUND (EP)	Suburban Base	(SUBBASE 01) (E)
13	PACIFIC SYMPHONY TOO	Pacific	(PACIF) 3661 (E)
14	MONSTER MOUTH	One Little Indian	61 (P) 81 (P) 13 (E)
15	NICE - ONE BOY	Hot Ice	Hot Ice HIC 002 (E)
16	THE DROWNERS/TO THE BIRDS	Bude NUD 115 (NUD 11) (E)	
17	THE COMPLETE STELLA	RBS/Quorum Rhythm - RSLK 148 (E)	
18	ONE'S IN A TRANCE	One Little Indian	70 (P) 70 (P) 12 (E)
19	FOOLS GOLD	Warp	(WARP 11) (E)
20	THE STORE NOISES	Silverstone	(SILV) 131 (E)
21	THE JUNGLE (EP)	Absolute 2	(ABS 04) (E)
22	TAILGATES FADE	Situation Two	(SIT 56) 18 (E)
23	DANCEHALL DANGEROUS	Strictly Underground	(STUR 18) (E)
24	JOIN OUR CLUB/PEOPLE GET REAL	Playboyz	Playboyz PH 156 (PH 15) (E)
25	THE TWO WORLDS COLLIDE	Mare DUD 1171 (RTM/P)	
26	TECHNOZONE	Kretek	(KREK) 3 (E)
27	ROUGHNECK	Rising High	(RHSN 22) (E)
28	BASKET CASE	Vinyl Solution	(SITORM 29) (E)
29	BE MY YOKO ONO	Cherry	(CHERRY 02) 21 (E)
30	EVAPOR 8	Netwerk	Netwerk NKK11 (E)
31	NEVER LOSE THAT FEELING	Creation	Creation CRE 120 (E)
32	HELLSPIN (I DON'T KNOW...)	Final Vinyl	Final Vinyl FV 14 (E)
33	WE GOT ONE	Expansion	(EXPAND 29) (E)
34	LET IT HIT DEM	Rawforce	(RFRVET 12) 91 (E)
35	FUN FOR ALL THE FAMILY (EP)	Moving Shadow	(MSHADOW 17) (E)
36	MOVE YOUR FEET	Strictly Underground	(STUR 11) (E)
37	YOU STUPID ASSHOLE/KNIFE	Musik Tragedie	EFA 1135/7102 (E)
38	REVIVAL	OP	(OP 001) (E)
39	KOOLHAUS ACT	Ruby Red	(RUBY RED 1) 19 (E)
40	STUPID ID	Dvine	(Dvine 01) (E)

# DISTRIBUTION: INDIE ALBUMS†

Rank	Title	Artist	Label
1	LET'S TALK ABOUT LOVE	Dino DNTV 19 (E)	
2	THE SOUND OF SKA	Quality Television	Quality Television QTV 001 (E)
3	DEATH IS NOT THE END	Shut Up And Dance	Shut Up And Dance SUADLP 005 (E)
4	TO HAVE AND TO HOLD...	Quality Television	Quality Television QTV 006 (E)
5	ORGAN FAN	Creation	Creation CRELP 118 (E)
6	LEVELLING THE LAND	China	China WML 182 (E)
7	SOUL KICKS (GLIDE DIVINE)	Silverstone	Silverstone SRE15 (E)
8	JUNGLE TEKNO	Debut	Debut LPTD51 (E)
9	HEARTLANDS	Dino DNTV 21 (E)	
10	CHORUS	Muje	Muje STUMM 56 (RTM/P)

# METAL CHART

Rank	Title	Artist	Label
1	ANGEL DUST	Slash	Slash 202314 (E)
2	USE YOUR ILLUSION II	Geffen	Geffen GEF 2440 (BMG)
3	AS UGLY AS THEY WANNA BE	Mercury	Mercury 588234 (E)
4	USE YOUR ILLUSION I	Geffen	Geffen GEF 2441 (BMG)
5	WAYNE'S WORLD - OST	Reprise	Reprise 70301585 (W)
6	APPETITE FOR DESTRUCTION	Geffen	Geffen GEF 2418 (BMG)
7	THE CRIMSON IDOL	Capricorn	Capricorn TPCSD 118 (E)
8	ADRENALIZE	Bludgeon	Bludgeon BR 110394 (E)
9	NEVERMIND	DGC	DGC DGC 2442 (BMG)
10	A SINGLES COLLECTION	EMM	EMM 12340 (E)
11	SOUTHERN HORMONY	Debut	Debut DNTV 002 (E)
12	GREATEST HITS	Warner Bros	Warner Bros WX 456 (W)
13	METALLICA	Vergo	Vergo V 10022 (E)
14	GENERATION TERRORISTS	AAI	AAI 417004 (E)
15	EXTREME II - PORNOPRAPHY	AAI	AAI 406714 (E)
16	FEAR OF THE DARK	EMM	EMM 12340 (E)
17	TEN	Capricorn	Capricorn TPCSD 118 (E)
18	BLOOD SUGAR SEX MAGIK	Warner Bros	Warner Bros WX 441 (W)
19	GNR LIVES	Geffen	Geffen GEF 2418 (BMG)
20	AFTER HOURS	Virgin	Virgin TVC 2684 (E)
21	BRICKS ARE HEAVY	Capricorn	Capricorn TPCSD 118 (E)
22	WAKING UP THE NEIGHBOURS	AAI	AAI 407164 (E)
23	BADMOTTER	AAI	AAI 406714 (E)
24	BAT OUT OF HELL	Cleveland	Cleveland 11 402419 (E)
25	GREATEST HITS	Capricorn	Capricorn TPCSD 118 (E)
26	HYSTERIA	Bludgeon	Bludgeon BR 110394 (E)
27	LEAN INTO IT	Capricorn	Capricorn TPCSD 118 (E)
28	CORNERSTONES 1987-1970	Polystar	Polystar 6072314 (E)
29	BLEACH	Capricorn	Capricorn TPCSD 118 (E)
30	LEGION	RCA	RCA 81904 (E)

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VARIOUS NUMBER ONES OF THE '50s <th>AT&amp;T</th> <th>CD</th> <th>PKWMS 413</th> <th>PKWMS 414</th> <td></td> <th>PK</th> <td></td> <td></td> <td></td> <td></td> <th>J</th> <th>Country</th>	AT&T	CD	PKWMS 413	PKWMS 414		PK					J	Country
VARIOUS NUMBER ONES OF THE '50s <th>AT&amp;T</th> <th>CD</th> <th>PKWMS 413</th> <th>PKWMS 414</th> <td></td> <th>PK</th> <td></td> <td></td> <td></td> <td></td> <th>J</th> <th>Country</th>	AT&T	CD	PKWMS 413	PKWMS 414		PK					J	Country
VARIOUS FIBELS VOLUME 1 <th>AMP</th> <th>CD</th> <th>APDPC 8416</th> <th>15/50</th> <td></td> <th>PK</th> <td></td> <td></td> <td></td> <td></td> <th>J</th> <th>Blues</th>	AMP	CD	APDPC 8416	15/50		PK					J	Blues
VARIOUS FIBELS VOLUME 2 <th>AMP</th> <th>CD</th> <th>APDPC 8417</th> <th>15/50</th> <td></td> <th>PK</th> <td></td> <td></td> <td></td> <td></td> <th>J</th> <th>Blues</th>	AMP	CD	APDPC 8417	15/50		PK					J	Blues
VARIOUS FIBELS VOLUME 3 <th>AMP</th> <th>CD</th> <th>APDPC 8420</th> <th>15/50</th> <td></td> <th>PK</th> <td></td> <td></td> <td></td> <td></td> <th>J</th> <th>Blues</th>	AMP	CD	APDPC 8420	15/50		PK					J	Blues
VARIOUS FIBELS VOLUME 4 <th>AMP</th> <th>CD</th> <th>APDPC 8421</th> <th>15/50</th> <td></td> <th>PK</th> <td></td> <td></td> <td></td> <td></td> <th>J</th> <th>Blues</th>	AMP	CD	APDPC 8421	15/50		PK					J	Blues
VARIOUS FIBELS VOLUME 5 <th>AMP</th> <th>CD</th> <th>APDPC 8422</th> <th>15/50</th> <td></td> <th>PK</th> <td></td> <td></td> <td></td> <td></td> <th>J</th> <th>Blues</th>	AMP	CD	APDPC 8422	15/50		PK					J	Blues
VARIOUS PETER PAN RECORDS <th>MC</th> <th>CD</th> <th>37</th> <td></td> <td></td> <th>PK</th> <td></td> <td></td> <td></td> <td></td> <th>J</th> <th>Blues</th>	MC	CD	37			PK					J	Blues
VARIOUS PIONEERS OF THE '50s <th>AT&amp;T</th> <th>CD</th> <th>PKWMS 413</th> <th>PKWMS 414</th> <td></td> <th>PK</th> <td></td> <td></td> <td></td> <td></td> <th>J</th> <th>Country</th>	AT&T	CD	PKWMS 413	PKWMS 414		PK					J	Country
VARIOUS RED HOT AND DANCY <th>REC</th> <th>CD</th> <th>471812</th> <th>MC 471817</th> <td></td> <th>SA</th> <td></td> <td></td> <td></td> <td></td> <th>J</th> <th>Dance</th>	REC	CD	471812	MC 471817		SA					J	Dance
VARIOUS RETURN TO THE '50s <th>AT&amp;T</th> <th>CD</th> <th>PKWMS 413</th> <th>PKWMS 414</th> <td></td> <th>PK</th> <td></td> <td></td> <td></td> <td></td> <th>J</th> <th>Country</th>	AT&T	CD	PKWMS 413	PKWMS 414		PK					J	Country
VARIOUS SOUTH OAKWOOD CHURCH <th>ANTHONY LUTIOUX</th> <th>CD</th> <th>AUD</th> <th>409223</th> <th>15/50</th> <th>KO</th> <td></td> <td></td> <td></td> <td></td> <th>J</th> <th>Blues</th>	ANTHONY LUTIOUX	CD	AUD	409223	15/50	KO					J	Blues
VARIOUS TALE SPIN DRUMMING UP BUSINESS <th>DISNEY</th> <th>CD</th> <th>58</th> <td></td> <td></td> <th>PK</th> <td></td> <td></td> <td></td> <td></td> <th>J</th> <th>Blues</th>	DISNEY	CD	58			PK					J	Blues
VARIOUS TALE SPIN TALE SEALS OF VICTORY <th>DISNEY</th> <th>CD</th> <th>58</th> <td></td> <td></td> <th>PK</th> <td></td> <td></td> <td></td> <td></td> <th>J</th> <th>Blues</th>	DISNEY	CD	58			PK					J	Blues
VARIOUS THE BEST OF SCOTLAND SAVANNA SOUND <th>SCS</th> <th>CD</th> <th>15/50</th> <th>15/50</th> <td></td> <th>SA</th> <td></td> <td></td> <td></td> <td></td> <th>J</th> <th>Blues</th>	SCS	CD	15/50	15/50		SA					J	Blues
VARIOUS THE BLESSED VOICES OF THE '50s <th>AT&amp;T</th> <th>CD</th> <th>PKWMS 413</th> <th>PKWMS 414</th> <td></td> <th>PK</th> <td></td> <td></td> <td></td> <td></td> <th>J</th> <th>Country</th>	AT&T	CD	PKWMS 413	PKWMS 414		PK					J	Country
VARIOUS THE MUSIC OF ANDREW LLOYD WEBBER <th>REC</th> <th>CD</th> <th>PKWMS 413</th> <th>PKWMS 414</th> <td></td> <th>PK</th> <td></td> <td></td> <td></td> <td></td> <th>J</th> <th>Blues</th>	REC	CD	PKWMS 413	PKWMS 414		PK					J	Blues
VARIOUS THE TALE OF THE WIND <th>AT&amp;T</th> <th>CD</th> <th>PKWMS 413</th> <th>PKWMS 414</th> <td></td> <th>PK</th> <td></td> <td></td> <td></td> <td></td> <th>J</th> <th>Country</th>	AT&T	CD	PKWMS 413	PKWMS 414		PK					J	Country
VARIOUS TYPHOON EPIC <th>REC</th> <th>CD</th> <th>471812</th> <th>MC 471817</th> <td></td> <th>SA</th> <td></td> <td></td> <td></td> <td></td> <th>J</th> <th>Dance</th>	REC	CD	471812	MC 471817		SA					J	Dance
VARIOUS WYNNIE TOWN GREATS HIT <th>SONY</th> <th>CD</th> <th>602224</th> <td></td> <td></td> <th>PK</th> <td></td> <td></td> <td></td> <td></td> <th>J</th> <th>Country</th>	SONY	CD	602224			PK					J	Country
VARIOUS YACHT <th>AT&amp;T</th> <th>CD</th> <th>PKWMS 413</th> <th>PKWMS 414</th> <td></td> <th>PK</th> <td></td> <td></td> <td></td> <td></td> <th>J</th> <th>Country</th>	AT&T	CD	PKWMS 413	PKWMS 414		PK					J	Country

## SINGLES

## HIGHLIGHTS

Single Releases for 6 July-10 July 1992  
Year to Date: 2345

ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	(DISTRIBUTORS)	CATEGORY	LAST 3 CHART PLACINGS MOST RECENT, RIGHT	COMMENT
AT&T	CAMERA SPANISH HORSES: Just Like The USA (B. Smith of The Two-Guns For A Friend/Kenneth Streete W/CD '12	AT&T	CD 2nd	£6.95	UK	Pop	31 55 70	Robby France returns with a clutch of tracks which will do the trick
AT&T	THE BLESSED VOICES OF THE '50s (Various Artists) W/CD '12	AT&T	CD 2nd	£6.95	UK	Pop	31 55 70	Having taken a bit and had recently, seem to be back on good form
CHERRY	HORCH HORCH: Here's My Final Mission From God/Today Is The Day/Anytime (Various Artists) W/CD '12	CHERRY	CD	£6.95	UK	Indie	— — —	Guitar to the fore and Top 20 bound
DONOVAN	JAMES MASSON OF LOVE/Whatever The Sun Goes Down POLYDOR (CD P202 237) P 202 237 MC 202 237	AT&T	CD	£6.95	UK	Pop	11 10 10	No problems here and Top 10
PHILIP	HEAVEN SENT: In A New Mercury 7 INXS 19 7 picture disc INXS 19 7 MC picture disc INXS 19 7	AT&T	CD	£6.95	UK	Rock	42 30 27	Much anticipated by return with early reports of a strong album to follow

ARTIST	TRACKS	LABEL	CAT NOS.	DISTRIBUTOR	CATEGORY	ARTIST	TRACKS	LABEL	CAT NOS.	DISTRIBUTOR	CATEGORY
ALICE HOLD YOUR BREATH UP HIGH	THE HOUSE OF THE FUTURE	AT&T	CD 2nd	£6.95	UK	Pop	31 55 70	Robby France returns with a clutch of tracks which will do the trick			
ALICE HOLD YOUR BREATH UP HIGH	THE HOUSE OF THE FUTURE	AT&T	CD 2nd	£6.95	UK	Pop	31 55 70	Having taken a bit and had recently, seem to be back on good form			
ALICE HOLD YOUR BREATH UP HIGH	THE HOUSE OF THE FUTURE	AT&T	CD 2nd	£6.95	UK	Pop	31 55 70	Guitar to the fore and Top 20 bound			
ALICE HOLD YOUR BREATH UP HIGH	THE HOUSE OF THE FUTURE	AT&T	CD 2nd	£6.95	UK	Pop	31 55 70	No problems here and Top 10			
ALICE HOLD YOUR BREATH UP HIGH	THE HOUSE OF THE FUTURE	AT&T	CD 2nd	£6.95	UK	Pop	31 55 70	Much anticipated by return with early reports of a strong album to follow			

## SINGLES TITLES A-Z

ARTIST	TITLE	LABEL	CAT NOS.	DISTRIBUTOR	CATEGORY	ARTIST	TITLE	LABEL	CAT NOS.	DISTRIBUTOR	CATEGORY
ALICE HOLD YOUR BREATH UP HIGH	THE HOUSE OF THE FUTURE	AT&T	CD 2nd	£6.95	UK	ALICE HOLD YOUR BREATH UP HIGH	THE HOUSE OF THE FUTURE	AT&T	CD 2nd	£6.95	UK
ALICE HOLD YOUR BREATH UP HIGH	THE HOUSE OF THE FUTURE	AT&T	CD 2nd	£6.95	UK	ALICE HOLD YOUR BREATH UP HIGH	THE HOUSE OF THE FUTURE	AT&T	CD 2nd	£6.95	UK
ALICE HOLD YOUR BREATH UP HIGH	THE HOUSE OF THE FUTURE	AT&T	CD 2nd	£6.95	UK	ALICE HOLD YOUR BREATH UP HIGH	THE HOUSE OF THE FUTURE	AT&T	CD 2nd	£6.95	UK
ALICE HOLD YOUR BREATH UP HIGH	THE HOUSE OF THE FUTURE	AT&T	CD 2nd	£6.95	UK	ALICE HOLD YOUR BREATH UP HIGH	THE HOUSE OF THE FUTURE	AT&T	CD 2nd	£6.95	UK
ALICE HOLD YOUR BREATH UP HIGH	THE HOUSE OF THE FUTURE	AT&T	CD 2nd	£6.95	UK	ALICE HOLD YOUR BREATH UP HIGH	THE HOUSE OF THE FUTURE	AT&T	CD 2nd	£6.95	UK

# TOP 60 DANCE SINGLES

THE OFFICIAL **music week** CHART

This Week	Last Week	Title	Artist	Label (12") (Distributor)
1	2	<b>SOME JUSTICE</b>	Urban Shakedown	Urban Shakedown URBST 1 (W)
2	NEW	<b>I'M RUSHING</b>	Bump	Sep Edge 121 (SM)
3	NEW	<b>RHYTHM IS A DANCER</b>	Snap	Arista 74321102571 (BMG)
4	NEW	<b>U R THE BEST THING</b>	Dream	FXU FXU 3T (P)
5	NEW	<b>HYPNOTIC ST-8</b>	Altern 8	Network NWKT 49 (P)
6	2	<b>THUNDER</b>	Prince & The NPG	Paisley Park W 01137P (W)
7	2	<b>TEMPLE OF DREAMS</b>	Messiah	Kickin KICK 12 (SRD)
8	RE	<b>SEARCHING</b>	China Black	Big One VVBIG 29 (RTM/P)
9	2	<b>CLUB LONELY</b>	One Tribe feat Gem	flr FX 189 (F)
10	3	<b>WHAT HAVE YOU DONE</b>	Inner Rhythm Heart 03	(RTM/P)
11	11	<b>A LITTLE BIT MORE</b>	Kym Sims	Atco B 8528T (W)
12	14	<b>BLUE ROOM</b>	The O'Jays	Big Life BLRT 75 (F)
13	4	<b>GOOD LOVER</b>	D-influence	East West A 8573T (W)
14	7	<b>HANGIN' ON A STRING (REMIX)</b>	Loose Ends	Ten TENX 406 (F)
15	NEW	<b>POSITIVE FEEDBACK</b>	Cleptomaniacs	ffrasedom TABX 113 (F)
16	NEW	<b>BURNING</b>	MK featuring Alana	Union City UCRT 4 (P)
17	NEW	<b>WE GOT IT ALL</b>	Juliette James	Pulse 8 12LOSE 26 (P)
18	5	<b>AIN'T 2 PROUD 2 BEG</b>	TLC	LaFace 615265 (BMG)
19	4	<b>XPRESS YOURSELF</b>	Family Foundation	380 PEWT 1 (W)
20	NEW	<b>BACK TO FRONT</b>	Adamski	MCA MCST 1644 (BMG)
21	10	<b>FREE LOVE</b>	Juliet Roberts	Slam Jam SLAM 4T (W)
22	NEW	<b>UNDER ME SENSI</b>	Barrington Levy feat Rebel MC	Tribal Bass TRIBE 6 (SRD)
23	NEW	<b>KRISP BISCUIT</b>	Ruffage Cru	Reinforced RIVET 1220 (SRD)
24	13	<b>SEARCHIN' FOR MY RIZLA</b>	Ratapack	Big Giant BGT 02 (P/RTM/P)

This Week	Last Week	Title	Artist	Label (12") (Distributor)
25	NEW	<b>INTIMATE CONNECTION</b>	Rohan Delano Feat. The God	V4 Visions VIST 008 (BMG)
26	21	<b>FUTURE SOUND (EP)</b>	Future Assassins	Suburban Base SUBBASE 010 (SRD)
27	1	<b>THE DREAMS EP</b>	Rhythm Quest	Network NWKT 40 (P)
28	NEW	<b>DUB WARS CHAPTER 1 &amp; 2</b>	Dance Conspiracy	Metamorphosis MORPHO 1 (GA)
29	16	<b>I'LL BE THERE</b>	Innocence	Cooltempo COOLX 255 (E)
30	17	<b>PENNIES FROM HEAVEN</b>	Inner City	Ten TENX 405 (F)
31	18	<b>NICE ONE BOY</b>	Holy Ghost Inc	Holy Ghost HG 006 (SRD)
32	15	<b>DON'T BE AFRAID</b>	Aaron Hall	MCA MCST 1632 (BMG)
33	18	<b>MAKE MY DAY</b>	Gate Under Pressure	ARS 6581196 (SM)
34	NEW	<b>DISAPPOINTED</b>	Electronic	Parlophone 12R 6311 (E)
35	28	<b>EATING ME ALIVE</b>	Diana Brown & Barrie K Sharpe	flr FX 190 (F)

This Week	Last Week	Title	Artist	Label (12") (Distributor)
36	32	<b>DON'T YOU WORRY 'BOUT A THING</b>	Incognito	Talkin Loud TLXK 21 (F)
37	23	<b>O.P.P.</b>	Naughty By Nature	Big Life BLRT 74 (F)
38	NEW	<b>YOU REMIND ME</b>	Mary J Blige	MCA (USA) LPT 1254447 (Import)
39	NEW	<b>DREAMS</b>	Gabrielle	Victim VIC 33 (ISell)
40	25	<b>FATLINERS</b>	Nebula II	JAM 12NEBULA 2 (BMG)
41	38	<b>NOTGONNACHANGE</b>	Swing Out Sister	Fontana SWING 1012 (F)
42	NEW	<b>FRANK IN ME</b>	MC Juice	Production House PNT 037 (ISell)
43	26	<b>SHAME</b>	Evynne Champagne King	RCA PT 45488 (BMG)
44	5	<b>SOMETHING GOOD</b>	Urban Saints	flr FX 187 (F)
45	NEW	<b>TOTAL TECHNO</b>	Audi Assault	Rising High RZN 29
46	4	<b>LUNAR MUSICQUE</b>	Charas	Cowboy RODEO 3 (RE/P)
47	3	<b>CAN'T TAKE IT</b>	Rhythm Invention	Warp WAP 21 (P)
48	30	<b>JUMP</b>	Krs Kross	Ruff House 6578546 (SM)
49	25	<b>RAIN FALLS</b>	Frankie Knuckle/L Michaelis	Virgin America VJST 60 (F)
50	24	<b>BROTHER LIKE SISTER</b>	The Cooke Crew	flr FX 186 (F)
51	22	<b>MOVE ME NO MOUNTAIN</b>	Soul II Soul	Ten TENX 400 (F)
52	NEW	<b>PHANTASY IN MOTION</b>	DJ Royalty & DJ X L	Strategy STRAT11
53	NEW	<b>IT'S GOT TO BE YOU</b>	Koo Doo	Treble Clef CLEFT 6 (BMG)
54	35	<b>WIN YOUR LOVE</b>	Josie James	Expansion EXPAND 28 (P)
55	NEW	<b>DON'T YOU WANT ME</b>	Felix	Hooj Choons HOOJ 012 (E)
56	28	<b>STROBELITE HONEY</b>	Black Sheep	Mercury MERX 369 (F)
57	31	<b>THE HITMAN</b>	AB Logic	Magnet MAG 1004T (W)
58	28	<b>WE GOT ONE</b>	Matt Covington	Expansion EXPAND 29 (P)
59	NEW	<b>SHAME SHAME SHAME</b>	Shimita	Anista 64321100321 (BMG)
60	NEW	<b>SOMEBODY'S BEEN SLEEPING IN...</b>	Gary Brown	Capitol (USA) Y 15839 (Import)

## TOP 10 ALBUMS

This Week	Last Week	Title	Artist	Label (12") (Distributor)
1	NEW	<b>CLASSIC JAZZ-FUNK MASTERCUTS 3</b>	Various	Masterscuts CUTS 7CUTSMC 7 (BMG)
2	NEW	<b>TRIBES, VIBES AND SCRIBES</b>	Incognito	Talkin Loud 51236315123634 (F)
3	2	<b>MOVIN' ON</b>	Various	Rumour RULP 300/RUMC 300 (P)
4	NEW	<b>DON'T SWEAT THE TECHNIQUE</b>	Eric B & Rakim	MCA MCA 10594/MCAC 10594 (BMG)
5	4	<b>A JOYFUL NEW UNTO THE CREATOR</b>	Galliano	Talkin Loud 84808010480904 (F)
6	2	<b>DEATH IS NOT THE END</b>	Shut Up And Dance	Shut Up And Dance SJAD/P05/SJADMC 0
7	5	<b>THIS THING CALLED LOVE ...</b>	Alexander O'Neal	Tabu 47171414717144 (SM)
8	1	<b>MECCA AND THE SOUL LABELS</b>	Pete Rock & CL Smooth	Elektra EKT 105F (W)
9	NEW	<b>INFINITY WITHIN</b>	Dece Lite	Elektra EKT 107/EKTC 107 (W)
10	NEW	<b>RED HOT &amp; WHITE LABELS</b>	Various	Vital Sounds LPVIT 11MVCV1 1 (BMG)

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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# Second coming of Jacko fires up Epic's sales push

The Sony label is aiming to convert Jacko-mania into sales, writes Martin Talbot

The sound of heavenly choirs which heralded Michael Jackson's arrival at his Heathrow press conference last week brought to mind visions of the second coming.

While it wasn't quite a religious experience, the enthusiasm of the 200-strong press corps was suitably fervent. Already the front page headlines and ever-growing column inches are mounting with the first of Jackson's eight UK dates still four weeks away, on July 30.

And on Saturday, the opening night in Munich of Jackson's 42-date, £100m grossing tour of Europe was beamed to televisions in 25 countries across the world under a unique deal struck with syndication company Radio Vision.

It's a level of coverage most pop stars would die for. But to his UK record label Epic, turning Jacko-mania into record sales is still a challenge.

The label's marketing director Kit Buckler says: "This is an enormous opportunity for us because there is so much interest out there already. But there are plenty of things we can do ourselves."

Just as Warner has used Prince's European tour to revive sales on his Diamonds & Pearls album, Sony knows what sales benefits a high-profile tour can bring to an otherwise reclusive artist.

Hindsight also helps. Sony is lucky to be able to draw on the experience of Michael Jackson's first solo shows, the Pepsi-sponsored Bad tour in 1988, and the Rolling Stones Urban Jungle tour, backed by Budweiser, two years later.

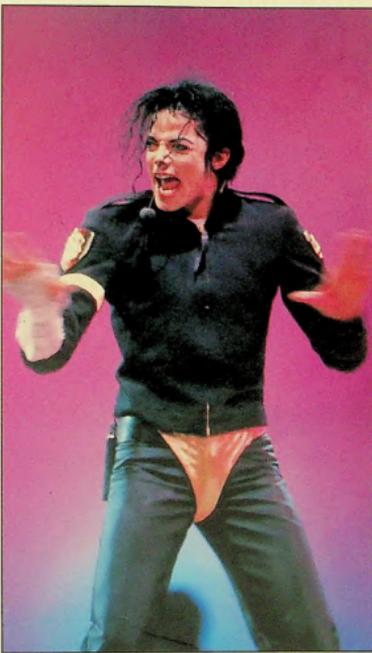
Ever since the idea for the Dangerous European Tour was conceived, Sony UK has been integrally involved in its planning.

Now the tour is underway, Sony UK's corporate affairs director Jonathan Morrish will accompany Jackson as his personal communications and liaison man.

Even the tour bus's stock of Gloria Estefan, David Bowie and Mariah Carey videos and CDs have been hand-picked at Soho Square.

It has also meant a close relationship between Epic, tour sponsor Pepsi and promoter Barry Clayman Concerts.

Pepsi in particular is de-



Live and Dangerous: tie-ins with Pepsi and Barry Clayman Concerts boost Epic's campaign

lighted. Its tour co-ordinator Robert Dodds, managing director of Broadcast Innovations, says, "The way this has worked out, it has already been far more successful than any other tour we've been involved in."

Although the collaboration includes such simple gestures as putting the Pepsi logos on all the concert publicity, the focus is Pepsi's own TV campaign. Using market research conducted for Epic by agency David Pilton Advertising after the Bad tour, the sponsor and label have worked closely to plan the campaign together.

The initial three-week run of 20 and 30-second ads has given a prime-time plug for the tour dates and its ticketline in the Thames, HTV,

Yorkshire and STV regions.

Another 60-second commercial bringing the Dangerous album sleeve to life will go on air later this month. Also available as a 30-second edited version, it features the next Jackson single, Who Is It? (out on July 6) as its soundtrack.

Robert Dodds says, "Although it's a Pepsi commercial, it looks like an ad for the Dangerous album. Epic are happy and so are we."

This direct promotion, together with release of Who Is It? — which, as a limited edition single, includes a Jackson cut-out which doubles as point of sale for retailers — Epic hopes to give Dangerous the same boost Bad enjoyed four years ago.

Then the dates helped push

## A NIGHT IN MUNICH

The weight of expectation which bears down on the first date of a Michael Jackson tour is extraordinary, writes Steve Redmond, and in Munich on Saturday, Jackson really did not make the grade.

The opening night of his 32-date European tour was a lacklustre affair which was poorly paced and suffered indifferent sound.

They were problems which the atmosphere of a smaller venue might have glossed over, but on a 260 feet-wide stage in the middle of an Olympic stadium there's nowhere to hide.

Sony UK executives are confident that Jackson will be well in his stride by the time his 235 person entourage arrives in London on July 30. They recall similar teething troubles with the Bad tour.

This time they have the problem, however, that Dangerous is simply not as good an album as its predecessors, a point reinforced by the omission of both of the two most recent singles — Remember The Time and In The Closet — from the 20-song set.

Of course there were highlights: Billie Jean, Bad, Thriller and She's Out Of My Life are among the finest pop songs ever. That's why, even if it doesn't shift Dangerous, this tour should generate major catalogue sales for Sony.

the album towards its 13-times platinum UK record. After the tour, Bad added three extra platinum discs to its total.

At the Bad tour's peak, the publicity also gave Jackson four Top 50 albums: Bad, Thriller, Off The Wall and Styx's Music's The Michael Jackson Mix.

Epic is determined to use Jackson's high profile to sell back catalogue this time as well. On August 3 it is releasing a limited edition boxed set of four CDs, each featuring three tracks from one of Jackson's four albums.

The label's push in conjunction with Barry Clayman — which features TV ads, posters on buses, hoardings, bus shelters and railway stations

where Jackson plays — will include a print ad campaign highlighting his earlier material.

With media attention inevitably focusing on Michael Jackson, the phenomenon and enigma, it is vital for Epic to restate what the superstar is all about — music.

Paul O'Grady of DPA says, "The campaign will start after the first gigs. While the press is reporting them, the ads will remind people that there are records out there as well."

One of the label's toughest tasks is simply to feed the insatiable appetite for a piece of the Jackson magic. As Buckler confirms, "All we can do is try to create something for everybody."

The result is a co-promotion with publisher Doubleday, whose spin-off book of Jackson's poetry, Dancing The Dream, has been held back to capitalise on the Jackson hula-balo.

Promoted on the Who Am I? picture bag the book will plug the Dangerous album on its cover.

Even Virgin Vision, whose unauthorised video, made up of home video clips from 10 years ago, is running a co-promotion for the tour, offering tickets in a launch competition.

Buckler admits it is tempting to consider any publicity to be good publicity, until the press begins to turn on Jackson.

But in the last few months, the first signs have emerged of the backlash the artist has so far managed to avoid. Epic's attempts to rebut suggestions that Dangerous, despite selling 1.4m copies in the UK, is Jackson's first flop album have continued to fall on stoney ground.

And the label is faced with a UK press increasingly obsessed with the artist's plastic surgery and apparently bizarre behaviour, typified by the Daily Mirror's 'scarface' front page lead last Wednesday.

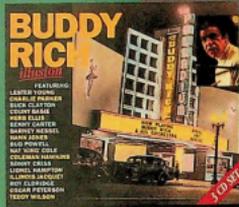
This detrimental coverage may not have become a problem. Yet Epic must simply battle to ensure that, if a backlash does begin in earnest, it does not stop Jackson selling more records.

# CLASSIC JAZZ

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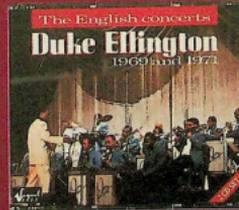
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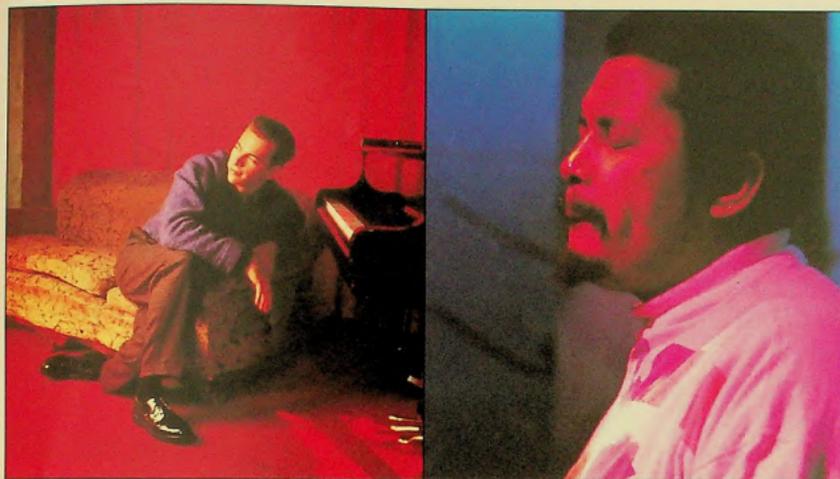


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Harry Connick Jr.: very much at the forefront of jazz with youth appeal, while Bheki Mseleku represents new directions

# JAZZ IT UP

Jazz may have retained a solid market foothold, but the great leap forward still beckons. The trick is to exploit the genre's rich past, but with a vanguard of newer, younger acts. Mark Sinker takes a look at the current state of play

While Jazz FM failed to make its mark, 1992 has provided mixed signals for the music. Gates on live shows are up and crucially, so are record sales.

Jazz as pop-fashion may have dated, but its presence in clubland is bigger than ever.

Antilles, which five years ago was Island's (and the UK's) new jazz flagship has now returned to New York (to be distributed through PolyGram) while buyouts and cutbacks loom industry-wide. Yet on the plus side New Note, one of the largest independent jazz distributors — handling BCM, GRP, JMT, Concord and others is about to increase its staff.

Meanwhile GRP, jazz-fusion home of Chick Corea, is now fleshed out with MCA's old back catalogue labels Impulse and Decca (US) and MCA appears to recognise that, if the right people are handling it, jazz can work.

Things are hard with consumers rationing their luxuries. And times are harder for many young acts — key figures in new British jazz such as Andy Sheppard and Steve Williamson are both currently

without labels.

"In recession," says Richard Cook, newly appointed head of jazz at PolyGram and former editor of *The Wire*, "jazz goes back to the bottom of the pile."

Yet Ronnie Jordan has just given Island a chart hit. And, bypassing all the usual means of catching industry attention, the little independent label World Circuit has just scored a coup by signing the talented and long-overlooked composer-musician Bheki Mseleku, a South African exile.

The main magazine outlets for jazz coverage — *Jazz Journal*, *The Wire*, *Straight No Chaser* and *Jazz* (formerly *Jazz FM*) — might not be able to agree a common definition of the word (variously campaigning for its classic, clubland and experimental modes), but they complement one another, and seem to have consolidated their respective readerships.

Jazz on television remains conspicuous by its absence and its ghetto-spots on radio and national newspaper review pages are more beleaguered than ever. And though Kiss FM has taken up some of the slack, the promise

of Jazz FM has faded with its broad music mix.

But BMG's product manager Jo Kennedy (looking after RCA Bluebird and Novus) puts even this setback in perspective: "We've done really quite well this year. Whether Jazz FM's there or not hasn't affected us, apparently."

New Note's Eddie Wilkinson concurs: the 20% increase in jazz sales that Jazz FM originally helped effect has not disappeared even though the station's true jazz output has so markedly decreased.

It's as if the original theory has proved true after all; that many people who would like the sound are put off by the name — that once they heard it, they would come to it, and they'd stay.

Nowhere is this confused picture harder to read than in the vexed question of back catalogue; how much it dominates sales, and — more controversially — how much it ought to. A potential new jazz-buyer, walking into a store, is more likely to bet on the wide range of vintage classic releases on CD format rather than risk money on someone new and "now".

The old has a built in advantage — and of course it's cheap to put out with no production costs. While recognition of the importance of new material seems to be widespread, the question remains, is it being properly developed?

"For us this has been the year of the live act," says Jo Kennedy. Her Novus acts such as Jason Rebello, Christopher Hollyday, Steve Coleman and James Moody have made a strong showing at Ronnie Scott's and other clubs which has done much to raise awareness.

Blue Note has similarly demonstrated a healthy commitment to new talent. American Kevin Eubanks was brought over for live dates earlier in the year to coincide with the release of his *Turning Point* album, while UK acts Orphy Robinson and Tommy Smith gig regularly. Smith is currently recording his fourth album for the label which will be released in the autumn on the back of thoughtful marketing and promotion.

On the whole, Blue Note's catalogue is more recent than most of the majors but with

In the face of accusations that Jazz FM has diluted the jazz content of its programming, programme controller Graeme Moreland says, "Jazz FM was licensed to incorporate jazz and associated forms such as blues, rhythm and blues, soul, Latin, Afro and Caribbean. "In reality jazz forms the largest part of the station's mix, both in our daytime output and at evenings and weekends. Jazz only shows include Dinner Jazz, on air every night except Sunday, Campbell Burnap's Sunday trad show and a new contemporary show — *Jazz '92* — on Saturdays."

Bob Fisher, MD of Sequel Records, says, "Radio and television are very unsupportive of jazz, but the press is beginning to redress the balance. In the last two months *The Daily Mirror* and *Today* have reviewed everything that we've released, which is far more valuable to us than lengthy coverage in the specialist jazz press."

plenty of older Blue Note artists still active to complement it. "In the US 70% of our sales are mid-price," says EMI marketing manager Tony Harlow, "and only 30% full price with new artists."

In the UK the split is more like 75:25. At the same time EMI has a new project to counteract the trend — a three-way tie-up with Techniques and Camden Council to encourage young British talent, the Pyrotechnics compilation.

However, Sony, whose jazz catalogue is largely drawn from the legends of the past (the Columbia and Epic back catalogues), is more cautious. Barry Hatcher, director of special marketing says, "It's only possible to do justice to a limited roster. The marketplace is saturated. You have to justify a release by picking artists with known profiles."

Newcomers can't compete with the magnificent ghosts of Sony's Jazz Masterpieces series — such as Thelonius Monk, Charles Mingus and Dave Brubeck. Its best-known "young" faces, the Marsalis Brothers, are of incalculable importance in the revival of the current fortunes of jazz, but they've been on the scene for a decade (perhaps tellingly, it was Novus which won out to sign a third Marsalis brother, Delfeayo).

The example of successful indie World Circuit may be an exception; for the moment the strong rosters are coming

through the majors, nurtured by informed, committed A&R troubleshooters who understand the demands of art and commerce.

There's reason to believe former *Wire* editor Richard Cook, recently arrived as head of jazz at PolyGram (in charge of Verve, Limelight and possibly Antilles among others) will be another one of these.

"Promotion and identity of both back catalogue and current artists is often poorly coordinated and ill-thought out. Jazz still has all too few good press-friendly managers and promoters," he says.

He suggests ways new acts might begin to edge ahead of back catalogue. Working musicians create their own context, their own justification — they rarely need scholarly explanation, the way the less famous figures of the past do. Proven musicians have to be recognised as long-term investments, he suggests.

Certainly things are greatly changed from the early Eighties, when hugely important figures like Dizzy Gillespie and Count Basie were out in the cold. One revolutionary way towards this might be Tony Harlow's suggestion: in a perfect world, he argues, young artists would be priced low, classics higher. "Jazz underprices itself," he says. "Classical jazz is a giveaway at midprice."

It's a long shot, unlikely to

## JAZZ AND BLUES TOP 10

1. THE ANTIDOTE Ronnie Jordan
  2. MR LUCKY John Lee Hooker
  3. BLUE LIGHT RED LIGHT Harry Connick Jr
  4. WE ARE IN LOVE Harry Connick Jr
  5. CROSSROADS — O.S.T. Ry Cooder
  5. THE HEALER John Lee Hooker
  7. THE BEST OF DONALD BYRD Donald Byrd
  8. CHARLY BLUES MASTER WORKS Various
  9. DAMN RIGHT, I'VE GOT THE BLUES Buddy Guy
  10. THE BEST OF JOHN LEE HOOKER John Lee Hooker
- Compiled by ERA from statistics supplied by Gallup based on sales from 1.1.92-8.6.92.

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Silvertone  
Columbia  
Columbia  
Warner Bros  
Silvertone  
Blue Note  
Charly  
Silvertone  
Music Club



Corea: stalwart jazz-fusion mainstay at the GRP label

happen in the current climate, but in the end the point is that jazz isn't a luxury, it's a way of life.

Back catalogue forms a grounding, but it cannot by itself nurture growth. The most trivial shifts in underground fashion

have done more to keep the music alive than all the dusty archives in the world. Miles Davis is one proof of that: another is simply the history of the last 10 years.

In hard times, live and living music has a glamour that the classics lack.

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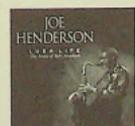
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# An old head on young shoulders

Jazz retailers, grateful for classic vintage material, still see the need for a more youthful image. By Karen Faux

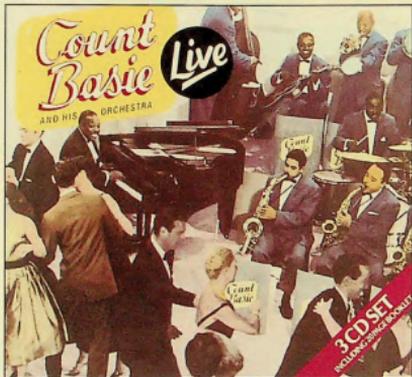
Jazz may have come a long way stylistically since the Fifties, but according to veteran independent retailer Ray Smith, the market for the music has hardly changed at all. "Then it was only older, affluent people who could afford to buy the records because they were much more expensive in relation to what people earned," says Smith, owner of Ray's Jazz Shop in London.

Today it's the lack of really young protagonists and the sheer weight of the music's heritage that retains the market's specialist slant. When acts such as Ronnie Jordan and Harry Connick Junior are touted as having youth appeal it generally means their audience is 25 years upwards.

That's no bad thing in itself but it does present retailers with a challenge when it comes to providing the right environment and depth of product to satisfy older, discerning consumers.

For specialist jazz and classical distributor Koch, independent jazz shops are the most important outlet for its product on labels such as Candid, Black Lion and Mainstream. General manager Klemens Kundratz says, "Smiths, Our Price and Boots all give less shelf space to jazz than to classical. Jazz has a way to go before it catches up."

With their extensive repertoire knowledge, it's the independent stores which take a real interest in generating sales for small specialist labels. London based shops such as Ray's Jazz Shop and Nole Jazz have built powerful



Count Basie: classic material available through Sequel

reputations as places where real enthusiasts go.

At Ray's Jazz which has been trading from London's West End for the past 10 years, vinyl often outsells CD. Blue Note's double album Breakbeats is a recent case in point. Owner Ray Smith says, "There seems to be a younger audience for jazz of the Fifties and Sixties. Artists like Art Blakey and Miles Davis are particularly popular on vinyl."

Targeting promotions at both jazz and dance specialist stores has proved successful for Beechwood Music's Jazz Funk Mastercuts series. While

Mastercuts manager Ian Dewhurst identifies the core market as 30-50 year olds, he feels there is an overlap with the rap and rave areas of the dance market.

"Samples on dance singles have helped create awareness of this sort of jazz," he says. "Two of the tracks on the current Jazz Funk Mastercuts Volume 3 were sampled by Jazzy Jeff And The Fresh Prince last year."

But on the whole dance music's connection with jazz has not impacted mainstream sales. Despite jazz programming on Kiss FM, the crossover success ▶

de France already has quite high awareness in France we're hoping that UK stores will be equally enthusiastic about getting involved in promotions."

Meanwhile the first batch of releases include Memphis Slim - Live At The Hot Club, Earl Hines - Basin Street Blues, Louis Armstrong - Blueberry Hill and Coleman Hawkins - Disorder At The Border. Distinctive blue packaging will give an extra identity to the series.

available here this week.

In France, Virgin Retail's three biggest megastores in Paris, Marseille and Bordeaux are set for an autumn co-promotion which includes featuring the product on listening posts and special branded racking. Anyone who buys two CDs in the series gets a free CD sampler featuring boogie woogie pianists Memphis Slim and Paul Manerou.

UK marketing manager Liz Loyer says, "While Hot Club



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CD CH 550	WILLIE SMITH	ECHOES OF SPRING
CD CH 551	COLEMAN HAWKINS	DISORDER AT THE BORDER
CD CH 553	LOUIS ARMSTRONG	BLUEBERRY HILL
CD CH 560	EARL HINES	BASIN STREET BLUES
CD 873012	ALBERT AMMONS	MASTER OF BOOGIE
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## Breaking through the French window

French company Milan Records is banking on carefully thought-out co-promotions to effectively position its new label Milan Jazz in the UK and US as well as in its home territory.

The label was created earlier this year as a vehicle for recordings from the Hot Club de France - the Paris based society which championed the cause of American and French jazz in the Thirties. The first 12 titles in this mid-price series are

At Tower's Kensington branch in London, store manager Steve Lytton reports that best selling jazz artists are currently Kenny G, David Sanborn and The Brand New Heavies. Japanese imports of Fifties Verve and Blue Note albums brought in by Tower's import subsidiary MTS are also steady sellers.



► of The Brand New Heavies and the underground acid jazz scene, younger dance fans' awareness of back catalogue remains low. The Spin Inn in Manchester, like many other hardcore dance shops with modest jazz sections, reports there is little crossover between dance and jazz buyers.

Of the multiples, Virgin Retail and Tower are the most sharply focused on who their jazz consumers are and how they can best be serviced. Both report that jazz accounts for 4% of sales in their largest stores and both have found that special user friendly departments are the route to maximising sales.

Tower at Piccadilly in London boasts 4,000 square feet of racks

arranged with military precision. Tower store manager Steve Lytton says, "At Piccadilly the staff behind the counter are very knowledgeable. They can order product and advise on alternative recordings. This service combined with the range of American and Japanese imports means we have a very regular customer base."

Retailers and distributors are becoming more pro-active in combating lack of media exposure. Virgin recently mounted a jazz campaign in its West End stores highlighting 50 CDs at a reduced price of £9.99. Consumer awareness was boosted with ads in *City Limits*, *The Evening Standard* and *Echoes*, along with an in-store PA by

Ronnie Jordan.

Last month Tower, Virgin, HMV and 30 independent dealers nationwide participated in specialist jazz label GRP's 10th anniversary promotion which gave them the opportunity to offer any CDs from the GRP, Impulse and Decca America catalogues at a discount.

Virgin jazz buyer Robin Tuft says, "Co-operative campaigns are good because they give us the opportunity to get across the idea of stocking a broad range of product." Virgin is also doing its bit to create exposure for new acts by featuring them on listening posts. Bheki Mseku on World Circuit and Blue Note's Pyrotechnic Project most recently

benefited.

A complaint shared by retailers is that jazz product is often sold in by record company reps who lack either repertoire knowledge or enthusiasm for the product. Committed jazz buyers have to spend precious time contacting record companies direct to get the information they need about forthcoming releases.

New Note believes that the only way to increase jazz's market share is to give retailers the support they need to enforce a positive message to the consumer. From the autumn New Note will be offering dealers promotional white labels of forthcoming releases on the German ECM label along with full point-of-sale

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back up.

New Note director Graham Griffiths explains: "Stores will profit from being an ECM dealer by being listed in generic ads that will appear in national magazines and papers."

Distributors and retailers agree that the lack of a budget market is still the missing link for jazz. Klemens Kunderlitz says, "The emergence of a strong budget market has helped increase classical music's market share and it could do the same for jazz."

That puts the ball back into the court of the major record companies. Perhaps now is the time to despatch jazz's elitist image once and for all.

### DEALER CHECKLIST: HOT TIPS FOR SOLID SALES

**COURTNEY PINE: Closer To Home. Island. Dealer price £7.29.** Originally released in 1990

this is a stronger remixed version aimed at the American market. A hectic live schedule this summer promises to keep Pine's visibility high — so expect this one to shift.

**STEVE LACY: Live At Sweet Basil. Novus. Dealer price: £7.99.** American — but Paris based — soprano saxophonist

Lacy has built a solid reputation here on the basis of a steady string of live visits and releases. **KEVIN EUBANKS: Turning Point. Blue Note. Dealer price:**

**£7.56.** Well known in the US through his GRP albums this debut on Blue Note is now bolstering his profile in the UK. Audiences got their first taste of his mellow guitar style when he visited in the spring.

**SUNRA: Hallucinogenic World. ZYX. Dealer price: £4.99.** This promises to be a best seller in ZYX's new ESP range launched last month which features avant garde jazz of the Sixties.

**THE APOSTLES: Acid Jazz. Dealer price: £7.29.** Fronted by British saxophonist John Willmott, The Apostles combine

soul and jazz with complete conviction on this their debut for the label. Positive reviews in *Vox*, *Echoes* and *City Limits* bode well for sales.

**COUNT BASIE AND HIS ORCHESTRA LIVE: (Three CD set). Sequel Records. Dealer price: £12.99.**

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# DOOLEY'S DIARY

Remember where you heard it: After Friday's Nordoff-Robbins Silver Clef lunch, congratulations to: **Def Leppard** — who received their Silver Clef award from **Elton John** just hours before his Wembley show with Eric Clapton; **Right Said Fred**, who picked up the Levi-sponsored Original Talent Award; HMV International award winners **INXS** and Alan "Fluff" Freeman who received a special award from **George Martin**. The highlight of the auction, which raised £141,500, was **Steve Mason's** £11,000 pay out for dinner for two with Dudley Moore in LA and **Robin Godfrey-Cass** was chuffed with the **MW front page** he got for £5,500... Among the witty party name tags sported by all the guests at Phonogram's party for **Ed Eckstein** and his Mercury USA staff on Thursday, Phonogram MD **David Clipsham** was labelled "UK God". One wonders if **Obie** agrees... Talking of name tags, **rumour** abounded among the UK delegation at NMS that BPI director of press **Jeremy Silver** was shocked to discover his delegate pass bore the legend "Jeremy Saliva". Not true, he objects, "I'm no licksplitte; it actually said 'Silver'"... In a week of changes in **Arista's** domestic marketing department, **BMG** international marketing director **Chrissie**



Sexual Suicide, the Brit school band that won the Panasonic Audio Rock School competition in April, look uncharacteristically sombre, if not suicidal on being presented with their £3,500 cheque by Obie at their school last week. More important than the cheque was the tip the BPI chairman imparted to the would-be stars: "make sure you're in the centre of the photo so when they crop the picture to publish it you're in it." Nearly slipped up on this one though, Obie...

**Harwood** is leaving too. She's off on a three-month sabbatical and will return with responsibility for RCA and its associated labels only... Talking of RCA, I apparently did Take That A&R man **Nick Raymond** a disservice in crediting **Korda Marshall** with their recent single. On the contrary in fact, Marshall actually made a bet that the single wouldn't reach the **Top 20**... Despite his bemused state, **Keith Lowde** was in fine spirits following his quick departure at MCPS. "I've had so many phone calls from people. If ever you want to feel good, get yourself thrown out. It's been great"... Those MCA job hunters **David Bower** and **John Roy** can be found on 081 392 9033 and 081 452 4476 respectively... Despite the disappearance of **Simon Joiner**, the **Music Bizz** football league has drawn to a close under the watchful eye of **Mark Caswell** with **Vinyl Solution** emerging as champions. In the knockout tourney, **Big Life** did over **EMI Music 4-3**. The league returns on September 8. For details phone Caswell on 081 874 6715... Congratulations to **Demon Records'** head of press **Spike Hyde**, whose wife **Lisa** has given birth to a 6lb 2oz baby **Richard Rocliffe Hyde**... Sad to hear of the death of legendary Scottish retailer **Robin Stevens** of **Edinburgh's Rae**

Mackintosh store last Monday at the age of 62. We have him to thank for plugging one of **Polydor MD Jimmy Devlin's** first bands and putting him on the road to executive status... **Devlin** reckons **Polydor** is in its finest form for many a year after **three number one albums** in the last two months. And there's more to come, he predicts, with potential chart toppers from **Cathy Dennis** and **Jason Donovan**, not to mention a top secret smash **greatest hits** from the **Polydor vaults**... Retailer **Adrian Rondeau** would like to thank **WH Smith** for helping in his campaign against multiple stores' exclusive video titles. Usually **Adrian** buys



Michael Jackson certainly knows how to spring a surprise — anoraks are back in it, seems. Oh well at least it makes a change from those gold lamé strings. **Mike** has apparently pulled the snorkel parka (remember them?) from his wardrobe and dusted it off in preparation for one of Britain's famously cold summers — he's touring here later this month. The lovely pic actually comes from the new Doubleday book of poems and "reflections" *Dancing The Dream* out next Monday. In it, **Michael** also dresses up as **Nelson** and **Julius Caesar**.

them up and sells them for the same price. "Now they are giving two quid off some I can even make a profit on them, it's great," beams the opportunist **Rondeau**... **Independent On Sunday** reader **Tony McGuinness** has been getting so peeved with the paper's "Campaign for cheaper CDs" the **WEA** marketing director now suggests a new crusade: "I'm thinking of starting a campaign against naive journalists," he says... Slapped wrists for **Woolworth** in **Evesham**, which was caught selling a copy of the **Carter** single the Sunday before it was released.....

According to MTV, this shot shows **Bono** "interacting" with their lucky prizewinner, **John Harris** from Sutton. But from here it looks more like the 24-year-old factory worker is being studiously ignored. Maybe the great one just took offence at John's attempt to outdo him with his rhodes. Harris had won the honour of becoming a star on **Zoo TV**, the images accompanying **U2's** live shows. In return he got to watch the group's Stockholm gig from his armchair. And as thousands of bemused



**Sweden** pointed at John and family grinning out from their Nottingham living room they no doubt had an insight into why it's called **Zoo TV**.

**music week**  
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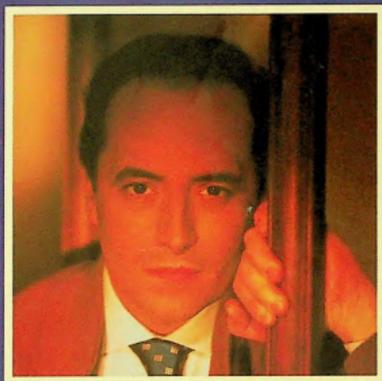
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