



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

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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 in other 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 Jackie 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 setting 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.

Tom 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 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

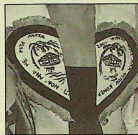
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BMG/RCA tops style league

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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- Madonna** · Supernatural · MIX SLY & ROBBIE
- 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



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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 wondrous hits 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 Symbol Two* 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 Indian).

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 Foncett and The Masters At Work, both in equally fine style.

Andy Bevers

REISSUES

The British indies 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 1992 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 super-budget 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 Sumnerly.

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/Guiseppè 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 Newslink 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 of 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 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 streamed 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

Easure'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

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 debut this week, Sophie performed Damn on Top Of The Pops a fortnight ago.

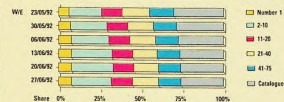
27 SOPHIE B. HAWKINS: Damn, I Wish I Was Your Lover. Columbia. 23-year-old Sophie Ballantine Hawkins was born and raised in Manhattan. Taken from her forthcoming album Tongues

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

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 % C/N

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 (RCA)
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.

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TOP 5 SINGLES

THE OFFICIAL music week CHART

Table with 5 columns: Rank, Title, Artist (Producer/Publisher), Label, and Date. Includes entries for ABBA-ESQUE (EP), I'LL BE THERE, HAZARD, HEARTBEAT, SOMETHING GOOD, DISAPPOINTED, PLEASE DON'T GO/GAME BOY, TOFUKNY, IT ONLY TAKES A MINUTE, ONE SHINING MOMENT, BLUE ROOM, MAKE LOVE LIKE A MAN, RHYTHM IS A DANCER, THE ONE, CRUCIFY, HYPNOTIC ST-8, JUMP, EVEN BETTER THAN THE REAL THING, AIN'T 2 PROUD 2 BEG, TEMPLE OF DREAMS, GOOD STUFF, DO RE, SO FAR SO GOOD, JUSTICE, SYMPHONY OF DESTRUCTION, HANGIN' ON A STRING (KNUCKLES REMIX), I DROVE ALL NIGHT, DAMN I WISH I WAS YOUR LOVER, KNOCKIN' ON HEAVEN'S DOOR, FOUR SEASONS IN ONE DAY, A LITTLE BIT MORE, SHAME SHAME SHAME, YOU BRING ON THE SUN, THE WORLD IS STONE, HEART OVER MIND, CONTROL ME, EVERYTHING ABOUT YOU, and MY HEART.

Table with 5 columns: Rank, Title, Artist (Producer/Publisher), Label, and Date. Includes entries for BELL BOTTOMED TEAR, THUNDER, MOTORCYCLE EMPTESS, I'M RUSHING, WELCOME TO THE REAL WORLD, WHY SHOULD I LOVE YOU?, DOLPHINS MAKE ME CRY, YOU DON'T UNDERSTAND HEAVEN, DON'T YOU WORRY 'BOUT A THING, RISING SUN, O.P.P., I'LL BE THERE, SOMETHING IN THE AIR, THE SOUND OF CRYING, FRIDAY, I'M IN LOVE, ESCAPING, FROZEN METAL HEAD EP, MY LOVIN', FALLEN ANGELS, SMELLS LIKE NIRVANA, PENNIES FROM HEAVEN, IF YOU ASKED ME TO, BALLROOM BLITZ, LIFE IS A HIGHWAY, BACK TO FRONTY, MOVE ME NO MOUNTAIN, EATING ME ALIVE, SHE'S A SUPERSTAR, PRECIOUS, DELILAH, XPRESS YOURSelves, MIDDLE CRISIS, BIG SKY NEW LIGHT, U R THE BEST THING, SUMMER SONG, ROUGH BOY, and I NEED LOVE.

TITLES AZ (WRITERS)

Table with 2 columns: Title and Artist (Producer/Publisher). Lists writers for various songs from the chart, such as 'I'll Be There' by Mariah Carey, 'Heartbeat' by Nicky Brown, 'I'm Rushing' by Burt Reynolds, etc.

As used by Top Of The Pops and Radio One

Advertisement for jimmymail featuring Gary Wright and Dream Weaver. Includes the slogan 'Ain't No Doubt', 'THE NEXT NUMBER ONE SINGLE - NOT!', and contact information for Warner Music Co.



TOP 75 SINGLES

THE OFFICIAL **MTW** Music week CHART



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

if you asked me to
the new single from

celine dion

out now 7" - cassette - cd*

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

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



VIDEO

Label
Cat No.

PMI
MVP 99 1259 3

WMV
7599382993

Music Club
MC 2032

BMG Video
791 224

PMI
MVN 4910093

Polygram Video
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PMI
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& Passion SMV
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ss Virgin
VVD 1003

il... PMV/Channel 5
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e Best PMI
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ously... Virgin
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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

TC

DTI FAILS TO SING PIRATES

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 Spaceniiks 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 clothingers 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.

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 — *Sou! 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.

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

- 1 **1** **TOOFUNKY** George M
2 **4** **EVEN BETTER THAN**
3 **12** **IT ONLY TAKES A NY**
4 **2** **IN THE SOUND OF CR**
5 **2** **GOOD STUFF** B-Sz
6 **3** **HAZARD** Richard Man
7 **4** **PLEASE DON'T GO**
8 **2** **FRIDAY, I'M IN LOVE**
9 **2** **PRECIOUS** Anne Lenr
10 **3** **THE ONE** Eton Joh
11 **26** **BELL BOTTOMED TE**
12 **7** **DON'T YOU WORRY**
13 **12** **LAY ALL YOUR LOVE**
14 **34** **THE WORLD IS ST**
15 **34** **MY LOVIN'** Et Vogue
16 **10** **4** **SET YOUR LOVIN'**
17 **30** **4** **FOUR SEASONS IN**
18 **30** **EVERYTHING ABOUT**
19 **30** **LIKE A CHILD AGAIN**
20 **26** **DISAPPOINTED** Elect
21 **26** **THUNDER** Prince & Ti
22 **21** **HEARTBEAT** Nick Be
23 **3** **I'LL BE THERE** Maria
24 **44** **ONE SHINING MOM**
25 **28** **YOU BRING ON THE**
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TOP 10 BR

- 1 **12** **LIP SERVICE**
2 **3** **MY DESTINY**
3 **3** **SHAME SHAME SHAI**
4 **4** **SLEEPING WITH THE**
5 **57** **CHANNELS**
6 **4** **DAMN I WISH I WAS**
7 **1** **SHAKE YOUR HEAD**
8 **1** **RHYTHM IS A DANCE**
9 **4** **AIN'T NO DOUBT**
10 **10** **UNCHAIN MY HEART**

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

US TO

- 1 **1** **BABY GOT BACK,**
2 **I'LL BE THERE,** Mar
3 **UNDER THE PROGE,** Red
4 **JUMP,** Kris Kross
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 Beld Giant
20 **FRIDAY I'M IN LOVE,** The Cure Fiction
21 **WARM IT UP,** Kris Kross 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 **THOUGHTS I'D DIED AND...** Bryan Adams A&M
30 **NU NU,** Label Townshill Mercury
31 **CLOSER TO ME,** The Outfield MCA
32 **REMEDY,** The Black Crowes Del Amernan
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,** Ward 4 & Public Announcement Jive
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 Arista
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 +

ALL YOU NEED TO KNOW ABOUT THE UK MUSIC CHARTS!

For more information please contact: ERM, Spotlight Publications, 8th Floor, Ludgate Blackwells Road, London SE1 9LR or call Jimmy Howard on 071 620 3636.

CHARTS PLUS is a Music Week Publication

• full compilation albums chart • contact telephone numbers • writer details • acts' line-up details • BPI awards update • full airplay chart •

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
ife	BMG Video
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ss	Virgin
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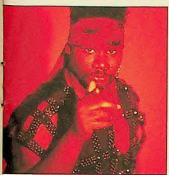
JUNE E

TELESALES ON-597 4222

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

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 singing 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 LYN COLLINS
'Shake Your Head (So and So Mix)'
 (Italian Energy Records X-12119)
 Originally with James Brown's troupe of singers, Lynn Collins 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 mixes the original's 'woah' years' exchange that launched a thousand samplers.

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 (116.9-120.1-120.6bpm) lightening pop bop barely years ago as a demo originally sung by Madonna before she was famous, but is now dusted by odd couple Ozzy Osbourne and country talking-tong Kim Baggott (sponsored) filled only on the — so-far-off 119.8-119.6-119.3bpm — promo, as being 'in 6/8 Minutes', coupled comically on a shuffling garage (remix of) of rock's '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 118.3bpm '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 (Vittorio's Ricardo Da Force), this bounces through LenField's harmonica and tubular bells tones punctuated 0-93.6bpm The Flip 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 twintery tapping 0-123.7-0bpm Forevermost Excellent Mix, much bet-


SO DAMN TUFF
'Pleasure And Pain'
 (EastWest VZ6287)
 An authentic UK dixa, 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, 123.3bpm Exotized Dub and Sub Mixes, out next week.

DJ SEDUCTION
'Come On'
 (Freedom TABX 11)
 Scratchily synthed, this 'c'mon' and 'uhh' samples produced exciting jerky jittering 123.9bpm instrumental raver now seems quite 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' only putting brisk 0-129.7-0bpm trance-dance foster is coupled by a murra-like repetition charted briefly thudding (0-129.7bpm 'Pushbuttonbates' variation plus the twintery 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

TELESALES ON 597 6222

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DEO

- Label
Cat no.
- PMI
MVP 99 1259 3
- WMV
7593832950
- Music Club
MC 2022
- BMG Video
791 224
- PMI
MVN 4910093
- Polygram Video
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- PMI
VCA112
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Virgin
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P T E

JUNE

TELESALES ON 597 6222

Pos	Title	Artist
1	TOOFUNKY	George
2	EVEN BETTER THA	
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	Alma Lee
10	THE ONE	Eric John
11	BELL BOTTOMED T	
12	DON'T YOU WORRY	
13	LAY ALL YOUR LOV	
14	THE WORLD IS STA	
15	MY LOVIN' IS NE	
16	SET YOUR LOVING	
17	FOUR SEASONS IN	
18	EVERYTHING ABOL	
19	LIKE A CHILD AG	
20	DISAPPOINTED	Ele
21	THUNDER	Phoca &
22	HEARTBEAT	Nick B
23	I'LL BE THERE	Man
24	ONE SHINING MOR	
25	YOU BRING ON THE	

TOP 10 BF

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	

US TO

Pos	Title	Artist
1	BABY GOT BACK	
2	I'LL BE THERE, I	
3	UNDER THE BRIDGE	
4	JUMP	Eric Kriss
5	IF YOU ASKED M	
6	DAMN I WISH I WA	
7	ACHY BREAKY H	
8	MY LOVIN' (YOU'RE	
9	TENNESSEE, A	
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-BAB	
17	COME & TALK TO	
18	LIVE AND LEARN	Joe Public
19	SLOW MOTION	Color Me Badd
20	FRIDAY I'M IN LOVE	The Cure
21	WARM IT UP	Kris Kross
22	IN THE CLOSET	Michael Jackson
23	KEEP ON WALKING	Co. Fusion
24	YOU WON'T SEE ME CRY	Whitman
25	DO IT TO ME	Loral Riche

RECORD MIRROR

JULY 6

BRITAIN'S Hottest BEATS TILL

ClubChart

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

Pos	Title	Artist
1	PARALOS NUMBERS	RANK KAN Tito Puente
2	TRANCE (DUB MIXES)	Also See
3	ACCELERATE (RAT RACE MIX)	Scrup
4	STRONG ENOUGH (ULTIMATE MIX)(F-K MENTAL)	Select promo/Active/Select LP
5	SO COOL (MIXES)	Sow Bongo/Royd
6	GET DOWN (F & F DREAM TEAM MIX)	II Pride German Direct-Effect white label Profile promo
7	RAVE ALERT	Phoca/Kin
8	LET ME BE THE BEAT	Phoca/Kin
9	FREE LOVE (MONSTER CLUB)	Julee Roberts
10	HURT	David Grant
11	DIAL MY NUMBER (MORALES CLUB MIX)	Carlene Davis
12	DESEO (SALSA CLUB MIX)(HOT LATIN MIX)	John Blood
13	VERTHE 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 & Barm 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/TWO MUCH
23	TIME BOMB	Investigator Base
24	A NEW LIFE (EXT. MIX)	Clover/Tha Clove
25	ON A SUNDAY AFTERNOON	A Lighter Shade Of Brown
26	GET THE MULLS (MIXES) WORKOUT (MIXES)	
27	RAIN FALLS	
28	Trance bundles featuring Lisa Mitchell & featuring Aloha Friends Of Matthew	
29	Union City Recordings	
30	FEELING HIGH (D.O.P. REMIX) NO ONE (THIS PLANET)	
31	THE HISSING SUN (FORZA MIX)	Therapy

Pos	Title	Artist
1	ENTER YOUR FANTASY (EP): LOVE FANTASY/ ENTER YOUR MIND/GET U/EVERYBODY	Z/Ten promo
2	A LITTLE BIT MORE (THE JOEY NEGRO MIXES)	Kim Sims
3	AIN'T NO MAN (LOWMAC MIX)	Dina Carroll
4	WANNIA SING (HARMONY & UNITY) (C. J. MACKINTOSH)	JOHN
5	POPPERNIC KUPPER MIXES	Sabina Johnston
6	RHYTHM IS A DANCER (MIXES)	Snip
7	LOVE U MORE (MIXES)	Sinnercore
8	EVEN BETTER THAN THE REAL THING (THE PERFECTO MIX)	Island promo
9	GEMINIS FROM HEAVEN	Joe City
10	GETTING IT RIGHT (FRANKIE FONCETT/MASTERS AT WORK MIXES)	Alton Limerick
11	FIGURE OF EIGHT (MIXES)	The Grid
12	ONE MORE TIME	Blake Butler
13	CLUB LONELY (MIXES)	Jiff Love And The World
14	HANGIN' ON A STRING (FRANKIE KNUCKLES CLUB MIX)	Virgin doublepack promo
15	SHAKE YOUR HEAD	Vier (Not War) featuring Kim Bangser & Eric Deez
16	THE ALL NIGHT MIX (ORIGINAL 12 MIX)	Loose Endz
17	SHAKE YOUR HEAD	Vier (Not War) featuring Kim Bangser & Eric Deez
18	10 PM RUSHING (MIXES)	Bump
19	FOURPLAY (EP): DJ'S UNITE	DJ's Unite
20	BE THE NOISE FACTOR/TRUE DEVOTION EQ	XL Recordings promo
21	SURRENDER YOURSELF (BALLROOM MIX)	The Daou
22	FOREVERGREEN (MIXES)	Enbabe
23	A TRIP TO TRUMPTON	Urban Hype
24	WE GOT IT ALL (MIXES)	Urban Hype
25	SHAKE YOUR HEAD	Vier (Not War) featuring Kim Bangser & Eric Deez
26	SHAKE YOUR HEAD	Vier (Not War) featuring Kim Bangser & Eric Deez
27	HOLD YOUR HEAD UP HIGH (MIXES)	4 Love
28	ANSWER MY PRAYER (MIXES)	Sue Crabtree
29	STROBELITE HONEY (MORALES MIXES)	Black Sheep
30	I'LL BE THERE (MASTERS AT WORK)	Innocence
31	CHANGE OF HEAT	Tommyelona Mixy Boy & Underground 1

Charts courtesy Billboard, 4 July, 1992. Arrows are awarded to those products demonstrating the greatest airplay and sales growth. UK acts. US signed acts.

- DE-DOIP Daphn
 37 CHANGE OF HEAR(BARCELONA MIX) Sly & Lovechild
 38 JUST CAN'T GIVE YOU UP (SWEAT MIX) Erre
 39 EXPRESS YOURSELF Jimi Hoo
 40 DON'T YOU WANT ME Felix
 41 ONE LITTLE INDIAN double pack promo
 42 STALKER HUMANOID (MIXES) Humanoid
 43 SHINE AND LEARN (MIXES) Joe Public
 44 LET THE MUSIC PUMP YOU UP (THE 1992 MIXES) George Porgie
 45 LET'S GET INTIMATE (MIXES) Body 2, Body feat. Donell Rubin & Charley Savage
 46 MOVE ME NO MOUNTAIN (CLUB MIX) Soul Soul
 47 FREELY YOUR BODY (MIXES) Jason Joy
 48 SOME THING ABOUT (THE RUBIT VOGAL MIX) Adamski (ORIGINAL MIX)
 49 DON'T STOP... PLANET ROCK (MIXES) Afrika Bambaataa & The Soulsonic Force
 50 MAKE MY DAY (10 MINUTES OF SOUL) Grace Under Pressure
 51 MOTHER DAWN (MIXES) Blue Pearl
 52 RUNAWAY (MIXES) RUBBER LOVER (MIXES) Dec-Lite
 53 PICTURE THIS (NICE & STONED CLUB MIX) T-Diva
 54 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
 Slam Jam promo
 I.D. promo
 Little Nation promo
 Ten
 Go Beat promo
 MCA
 Urban Shakedown
 ZTT
 ARS
 Big Life promo
 Elektra
 Bad Boy promo
 live promo

▶ Highest Corner

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



Label	PMI
Cat No	MVP 99 1259 3
	WMV
	7599382983
	Music Club
	MC 2022
	BMG Video
	8949543
	PMI
	MVN 4910093
	Polygram Video
	9031754343
	PMI
	VCA112
	4 FrontPolygram
	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 CP**
- 5 **GOOD STUFF** B-Side
- 6 **HAZARD** Richard Mix
- 7 **PLEASE DON'T GO**
- 8 **FRIDAY, I'M IN L.O.**
- 9 **PRECIOUS** Anne Le
- 10 **THE ONE** Eban Joh
- 11 **BELL BOTTOMED 1**
- 12 **DON'T YOU WORR**
- 13 **LAY ALL YOUR LO**
- 14 **THE WORLD IS ST**
- 15 **MY LOVIN'** En Vog
- 16 **SET YOUR LOVING**
- 17 **FOUR SEASONS IN**
- 18 **EVERYTHING ABOL**
- 19 **LIKE A CHILD AGA**
- 20 **DISAPPOINTED** Ex-
- 21 **THUNDER** Prince &
- 22 **HEARTBEAT** Nick B
- 23 **I'LL BE THERE** Max
- 24 **ONE SHINING MOT**
- 25 **YOU BRING ON TH**

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 CRAZY**
- 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 IN**
- 12 **TOOFUNKY, O**
- 13 **JUST ANOTHER**
- 14 **LIFE IS A HIGHWAY**
- 15 **HOLD ON, MI**
- 16 **BABY-BABY**
- 17 **COME & TALK TO**
- 18 **LIVE AND LET THEM**
- 19 **IN SLOW MOTION, Color Me Badd**
- 20 **FRIDAY I'M IN LOVE, The Cure**
- 21 **WARM UP, Kiss**
- 22 **IN THE CLOSET, Michael Jackson/Motown**
- 23 **KEEP ON WALKIN', Co. C. Pincus**
- 24 **YOU WON'T SEE ME CRY, Wilson Phillips**
- 25 **DO IT TO ME, Luniz**



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 twivley trance-dance burner in (B) 117-117-06pm Sounce Kremerchee, 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 snareily chugging (D-123-08pm Deep Blue Mixes, Rippled by a 'Buce Artery' variation in "I want you to breathe, I want you to release anxiety" girl muffled Buttery banded 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 Apert-ish trumpet tooted more soulful 1991 rapping (D-1165.86pm Album Version, probably only some of which are due 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 deppie cadence 119.86pm 'Yes You Do' as rip.

ALISON LIMERICK
'Gettin' It Right'
 (AD52/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 Fonce's piano plinked lurching dull 107.96pm Forcett 12' Vocal Mix and 108pm Forcett Ministry Dub, 'Masters At Work 'Little' Louise Vega & Korney Drey' Gonzalez's jerky cantoring Peniston/Waters inspired sparse 0-121.6-08pm Kenzo Mix, 2'3d and instrumental

8 RM DANCE UPDATE

- | | | |
|----|--|--------------|
| 44 | HONEY LOVE, E-Kity & Public Announcement | Live |
| 45 | SOMETHING'S BYMINE, Nice & Smooth | R&B |
| 46 | TOUCHED TO DIE AND... Bryn Adams | RAI |
| 47 | NU NU, Lolita Tempest | Mercury |
| 48 | CLOSER TO ME, The Duffield | MCA |
| 49 | REMEDY, The Black Crowes | Def American |
| 50 | THE ONE, Eban Joh | MCA |



MARTINE GIRAULT
'Revival'
 (Opac 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 *Play History* created groovy stinky girl treated and organ pulped

THE DAOU
'Surrender Yourself'
 (Columbia XPR 1779)
 New York keyboardist Peter Dinklage's postcard wife Vanessa, jazz bassist Leo Linn Donkey rock drummer Anthony Johnson and guitarist Mike Carr weave together a dastardly burbling canterer that ranges through percolating planks, percussive and suscitio techno spurs in its breathily rumped (D-122-08pm Bar room Mix, Rippled by a 'work it, burn it' girl muffled 'gluey' justice 122-08pm Bathroom Re-united club, plus the full-scaled living Vanessa cooed fuzzy swirling jazzy twirling and jangling 0-128-08pm LP Version and a similarly late Soho-style-groove 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 Spinto and featuring an imported club chug as being by 'O.N.J.' (aka 'a local' who), this is a breathy-groovy Sheila Easton-ish lapping and punning/reggae-style ground Mixes, but its producer Giorgio Merodero's video featured similarly roiling lunge 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)
 Were a strong Ragga Twins plus Junior Reid track, accessible here, this rumbled and piped 0-130.86pm ragga/reggae 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 honked 'cute boy' ragga 117.86pm 'Look Up' featuring Navigator, in rapid word-swapped parties style.

PEOPLE GET READY
'Natural High'
 (produce GUMP 1027, via Pinnacle)
 rock & production duo Mark-Jam and Jeff Gaskin's saracoly insited disco camper is warbling wavy and charmed by Zoe-type Nicole Williams but possibly works best as an instrumental in this stinky lapping tube tooted and sax-sawed 122-112-08pm Buttery Ball and electric keyboards (these 122pm Slanky K. Huff Mix, paired of limited twerpick power by 205.1-08pm 'Shine Eye' strings and whistling 122-08pm Talk Of The Town that walk with endrums 123-0-108pm Dingo Heaven Mixes, the Joe Organization's fully featured sax topped excitedly chugging 124-08pm Marauding Vice Mix, Rapid Hardware 124-08pm Invocation 0-119.86pm Over The Moon Mix, especially plinking 125-08pm K-Rass Mix and walka-walka 126.86pm K-Rass Instrumental, all by guys who live at most a car ride from Mersey-side.



SABRINA JOHNSTON
'I Wanna Sing (Harmony & Unity)'
 (EastWest Y26617)
 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-revived 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 MacKaspita (Instrumental and 0-118.786pm FXTC Dub Instrumental on promo loop, plus John Poppo & Eric Kasper's 118.96pm 12' Mix and Sing 11 Dub.

- | | | | | | |
|----|---|-------------|----|--|-------------------|
| 19 | WISHING ON A STARS, Lenny Kravitz | Virgin | 44 | DAUGHTERS OF DREAMS, The Roots | Mercury |
| 20 | IN SLOW MOTION, Color Me Badd | Giant | 45 | HONEY LOVE, E-Kity & Public Announcement | Live |
| 21 | FRIDAY I'M IN LOVE, The Cure | Fiction | 46 | SOMETHING'S BYMINE, Nice & Smooth | R&B |
| 22 | WARM UP, Kiss | Ruffhouse | 47 | NU NU, Lolita Tempest | Mercury |
| 23 | IN THE CLOSET, Michael Jackson/Motown | Epic | 48 | CLOSER TO ME, The Duffield | MCA |
| 24 | KEEP ON WALKIN', Co. C. Pincus | A&M | 49 | REMEDY, The Black Crowes | Def American |
| 25 | YOU WON'T SEE ME CRY, Wilson Phillips | SBK | 50 | THE ONE, Eban Joh | MCA |
| 26 | DO IT TO ME, Luniz | Motown | 51 | DAUGHTERS OF DREAMS, The Roots | Mercury |
| 27 | WISHING ON A STARS, Lenny Kravitz | Virgin | 52 | DAUGHTERS OF DREAMS, The Roots | Mercury |
| 28 | DANGEROUS, Michael Jackson | Epic | 53 | OFF THE DEEP END, Ward Jackson | Epic |
| 29 | OFF THE DEEP END, Ward Jackson | Scotti Bros | 54 | NO MORE TEARS, Ozzy Osbourne | Epic |
| 30 | BORN INTO THE 90s, E-Kity & Public Announcement | Live | 55 | DON'T ROCK THE JUREBOX, Alan Jackson | Arista |
| 31 | BOYD COUNTRY, Boyd C | Sire | 56 | 3 YEARS 5 MONTHS & ... | Armed Development |

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**

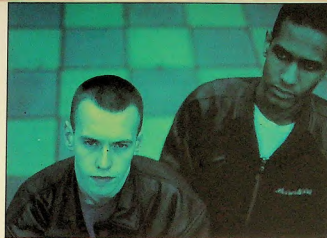
● RIDING THE RHYTHMS WITH ERIC B & RAKIM (LEFT) AND KCC



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

Label	Cat No.
PMI	MVP 99 1259 3
WMV	7599382993
Musik Club	MC 2032
BMG Video	791 224
PMI	MVN 4910093
Polygram Video	0849943
PMI	VC4112
4 Front/Polygram	0848023
ure Book	WMV 903795434
5 Passion	SMV 491222
ife	BMG Video 791236
ss	Virgin VVD 1062
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.

Davyd Chong

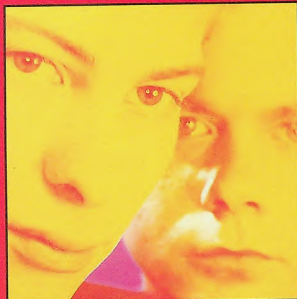


- TOP 10
- 1 **1** TOOFUNKY George
 - 2 **4** **4** EVEN BETTER TIME
 - 3 **12** **12** IT ONLY TAKES A MINUTE
 - 4 **2** **1** THE SOUND OF CRY
 - 5 **2** **1** GOOD STUFF B-Side
 - 6 **5** **5** HAZARD Richard M
 - 7 **4** **4** PLEASE DON'T GO
 - 8 **4** **4** FRIDAY, I'M IN LOVE
 - 9 **3** **3** PRECIOUS Anne Le
 - 10 **11** **11** THE ONE Elton Joh
 - 11 **20** **20** BELL BOTTOMED
 - 12 **7** **7** DON'T YOU WORRY
 - 13 **12** **12** LAY ALL YOUR LO
 - 14 **14** **14** THE WORLD IS ST
 - 15 **15** **15** MY LOVIN' En Vag
 - 16 **16** **16** SET YOUR LOVING
 - 17 **17** **17** FOUR SEASONS IN
 - 18 **18** **18** EVERYTHING ABOUT
 - 19 **19** **19** LIKE A CHILD AGA
 - 20 **20** **20** DISAPPOINTED E
 - 21 **21** **21** THUNDER Prince S
 - 22 **22** **22** HEARTBEAT Nick B
 - 23 **23** **23** I'LL BE THERE M
 - 24 **24** **24** ONE SHINING MO
 - 25 **25** **25** YOU BRING ON T
- © Copyright ERA Compiled us

TOP 10 BF


- TOP 10
- 1 **12** **12** LIP SERVICE
 - 2 **4** **4** MY DESTINY
 - 3 **3** **3** SHAME SHAME SHAME
 - 4 **4** **4** SLEEPING WITH THE
 - 5 **5** **5** CHANNELS
 - 6 **6** **6** DAMN I WISH I WA
 - 7 **7** **7** SHAKE YOUR HEAD
 - 8 **8** **8** RHYTHM IS A DANCE
 - 9 **9** **9** AIN'T NO DOUBT
 - 10 **10** **10** UNCHAIN MY HEAR

The following records are outside single sales chart. Figure in brackets



US TO

- TOP 10
- 1 **2** **2** BABY GOT BACK
 - 2 **1** **1** I'LL BE THERE, M
 - 3 **3** **3** UNDER THE BRIDGE
 - 4 **4** **4** JUMP Kris Kross
 - 5 **5** **5** IF YOU ASKED ME
 - 6 **6** **6** DAMN I WISH I WA
 - 7 **7** **7** ACHY BREAKY HE
 - 8 **8** **8** MY LOVIN' YOU'RE
 - 9 **9** **9** TENNESSEE, Are
 - 10 **10** **10** WISHING ON A S
 - 11 **11** **11** THE BEST THINGS IN
 - 12 **12** **12** TOOFUNKY, G
 - 13 **13** **13** JUST ANOTHER
 - 14 **14** **14** LIFE IS A HIGHWAY
 - 15 **15** **15** HOLD ON MY
 - 16 **16** **16** COME & TALK TO
 - 17 **17** **17** LIVE AND LEARN, m
 - 18 **18** **18** SLOW MOTION, Color Me Badd
 - 19 **19** **19** FRIDAY I'M IN LOVE, The Cure
 - 20 **20** **20** WARM IT UP, Kris Kross
 - 21 **21** **21** KEEP ON WALKIN', Ce Ce Peniston
 - 22 **22** **22** YOU WON'T SEE ME CRY, Wilson Phillips
 - 23 **23** **23** DO IT TO ME, Lonestar
 - 24 **24** **24** LIVE AND LEARN, m
 - 25 **25** **25** SLOW MOTION, Color Me Badd



WOLFMAN

12" & CD STREET DATE: 6TH JULY

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10 RM DANCE UPDATE

- | | |
|--|--|
| <p>25 25 25 DO IT TO ME, Lonestar Motown</p> <p>26 26 26 LIVE AND LEARN, m</p> <p>27 27 27 SLOW MOTION, Color Me Badd</p> <p>28 28 28 FRIDAY I'M IN LOVE, The Cure</p> <p>29 29 29 WARM IT UP, Kris Kross</p> <p>30 30 30 KEEP ON WALKIN', Ce Ce Peniston</p> <p>31 31 31 YOU WON'T SEE ME CRY, Wilson Phillips</p> <p>32 32 32 DO IT TO ME, Lonestar</p> <p>33 33 33 LIVE AND LEARN, m</p> <p>34 34 34 SLOW MOTION, Color Me Badd</p> <p>35 35 35 FRIDAY I'M IN LOVE, The Cure</p> <p>36 36 36 WARM IT UP, Kris Kross</p> <p>37 37 37 KEEP ON WALKIN', Ce Ce Peniston</p> <p>38 38 38 YOU WON'T SEE ME CRY, Wilson Phillips</p> <p>39 39 39 DO IT TO ME, Lonestar</p> <p>40 40 40 LIVE AND LEARN, m</p> <p>41 41 41 SLOW MOTION, Color Me Badd</p> <p>42 42 42 FRIDAY I'M IN LOVE, The Cure</p> <p>43 43 43 WARM IT UP, Kris Kross</p> <p>44 44 44 KEEP ON WALKIN', Ce Ce Peniston</p> <p>45 45 45 YOU WON'T SEE ME CRY, Wilson Phillips</p> <p>46 46 46 DO IT TO ME, Lonestar</p> <p>47 47 47 LIVE AND LEARN, m</p> <p>48 48 48 SLOW MOTION, Color Me Badd</p> <p>49 49 49 FRIDAY I'M IN LOVE, The Cure</p> <p>50 50 50 WARM IT UP, Kris Kross</p> | <p>41 41 41 HONEYLOVE, R Kelly & Public Announcement</p> <p>42 42 42 SOMETIMES I RHYME SLOW, Nice & Smooth</p> <p>43 43 43 THOUGHT I'D DIED AND ...</p> <p>44 44 44 RU NU, Lolee Townsend</p> <p>45 45 45 CLOSER TO ME, The O'Jays</p> <p>46 46 46 REMEDY, The Black Crowes</p> <p>47 47 47 THE ONE, Elton John</p> <p>48 48 48 LUCK OF THE DRAW, Bonnie Raitt</p> <p>49 49 49 DEAD SERIOUS, Dru EFX</p> <p>50 50 50 WYNOXIA, Wynonna</p> <p>51 51 51 ACHTING BABY, U2</p> <p>52 52 52 CLASSIC QUEEN, Queen</p> <p>53 53 53 HOLD YOUR FIRE, Firehouse</p> <p>54 54 54 CHECK YOUR HEAD, The Beastie Boys</p> <p>55 55 55 BACK TO FRONT, Lionel Richie</p> <p>56 56 56 MY WAKE UP CALL, Bruce Springsteen</p> <p>57 57 57 DANGEROUS, Michael Jackson</p> <p>58 58 58 OFF THE DEEP END, West & Jannetty</p> <p>59 59 59 NO MORE TEARS, Ozzy Osbourne</p> <p>60 60 60 BORN INTO THE '90s, R Kelly & Public Announcement</p> <p>61 61 61 DON'T ROCK THE JUKEBOX, Alan Jackson</p> <p>62 62 62 BODY COUNT, Body Count</p> <p>63 63 63 3 YEARS MONTHS & ...</p> |
|--|--|
- UK acts US acts UK signed acts

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
9849943

PMI
VC4112

4 Front/Polygram
0646803

ure Book WMV
9037 754343

& Passion SMV
491222

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ss Virgin
VVD 1003

M. PMI/Channel 5
CPV 00022

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MVD 9913083

ously... Virgin
VVD 1010

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RM DANCE UPDATE 11

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beats & pieces

- THE LIST**
- 1 **TOOFUNNY** George
 2 **EVEN BETTER THA**
 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** Annie Le
 10 **THE ONE** Elton Joh
 11 **BELL BOTTOMED**
 12 **DON'T YOU WORR**
 13 **LAY ALL YOUR LO**
 14 **THE WORLD IS ST**
 15 **MY LOVIN'** En Vog
 16 **SET YOUR LOVING**
 17 **FOUR SEASONS I**
 18 **EVERYTHING AB**
 19 **LIKE A CHILD** Ag
 20 **DISAPPOINTED** Ed
 21 **THUNDER** Prince &
 22 **HEARTBEAT** Nick B
 23 **I'LL BE THERE** Mar
 24 **ONE SHINING MO**
 25 **YOU BRING ON T**
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AS THE DUST SETTLES on NMS 13 and the hangovers ease, the question on everyone's lips is, was it worth it? ... It was for **React**, which returned with three big buck offers from US labels wanting to license **GTO** ... But the NMS was criticised for ignoring dance in its evening events. Instead it was private club nights like **CJ Mackintosh's** NY debut and **Frankie Knuckles'** two spots that provided the vibe ... One of the biggest tunes to emerge from NY was the trance techno of **Age Of Love** ... There was much talk of the US already trying to rave with the West Coast turning on to NY's deep house sounds ... For Londoners who love that NY sound there's a July 4 celebration at the Ministry of Sound with **Kenny Carpenter** in the box and a PA from the fab **Juliet Roberts** ... Newcastle's Mayfair Club will take things a touch higher on July 6 with **Rat Pack**, **Carl Cox** and **Mickey Finn** guesting at **Recreation** ... But then it mellows out for **Mango** on July 16 with **Dean Thatcher**, **CJ Mackintosh** and **Andy Carroll (051)** among the jobs ... After **The Orb** at the Planetarum and **Deee-Lite** at a drag club, now **Altern 8** have named the setting for their album launch ... The **Quasar** fantasy game labyrinth in Stafford ... Now let's get a few



● JULIET ROBERTS

things straight: **Rampage** have booked **Nice & Smooth** at Hammersmith Palais on July 12, not **Pete Rock & CL Smooth** for a night with **Tim Westwood** and **Sony's Rhythm & Bass** ... The **Brand New Heavies** will not be supporting **Madness** (despite reports in some areas of the media), says **London Records** ... And the **Ruthless Rap Assassins** do not exist, breaking up after seven years though the trio's **Murdertone Productions** lives on with new offices in London ... After **Sound City**, **Norwich** now has a new club night — **The One** promises more funk, more groove, more summer at **The Waterfront** with DJs **Norman Jay** (July 3), **Kevin Beadle** (10) and **Patrick Forge** (17) ... **Shaun Walker** at **Scat Records** (0582 31166) is compiling a DJ list ... **Johnny Matthews** is looking for underground house and techno demos for a new London label. Send them to: 167 Caledonian Road, London N1 0SL ... **Orbital** has launched **Out Of Orbit**, a new imprint for madder, experimental techno ... **Hoo! Choons'** biggie by **Felix** looks chart bound with **deConstruction** on the case ... **The Pullit** is now waiting for a date to appeal against the injunction imposed earlier this month ... **AND THE BEAT GOES ON!**

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

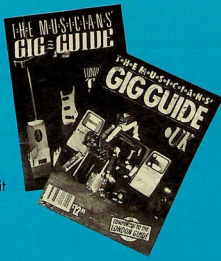
US TO

- 1 **BABY GOT BACK**
 2 **I'LL BE THERE, M**
 3 **UNDR THE BRIDGE**
 4 **JUMP, KISS ROSS**
 5 **IF YOU ASKED M**
 6 **DAMN I WISH I WAS**
 7 **ACHY BREAKY H**
 8 **MY LOVIN' (YOU'RE**
 9 **TENNESSEE, AMI**
 10 **WISHING ON A S**
 11 **THE BEST THINGS I**
 12 **TOOFUNNY, I**
 13 **JUST ANOTHER**
 14 **LIFE IS A HIGHW**
 15 **HOLD ON MY**
 16 **BABY-BABY-BAB**
 17 **COME & TALK TC**
 18 **LIVE AND LEARN**, Joe Public Columbia
 19 **SLOW MOTION**, Color Me Badd Grant
 20 **FRIDAY I'M IN LOVE**, The Cure Fiction
 21 **WARM T UP**, Kris Kross Rushmore
 22 **BE THE CLOSET**, Michael Jackson/Mystery Girl Epic
 23 **KEEP ON WALKIN'**, Ca Ca Peniston A&M
 24 **YOU WON'T SEE ME CRY**, Wilson Phillips SBK
 25 **DO IT TO ME**, Lionel Richie Motown
 26 **BURHEIMANN RITA/RUSSELL**, Queen, Hollywood
 27 **HONEY LOVE**, R Kelly & Public Announcement Jive
 28 **SOMETIMES I RHYME SLOW**, Nice & Smooth RAL
 29 **THOUGHT I'D DIED AND ...**, Bryan Adams A&M
 30 **NU NU, Little Townell**, Mercury
 31 **CLOSER TO LOVE**, The Outfield MCA
 32 **REMEDY**, The Brakes Covers Del'Annam
 33 **THE ONE**, Elton John MCA
 34 **LUCK UP THE GRAYN**, Boonhampton Liggett
 35 **DEAD SERIOUS**, Das EFX Atco
 36 **WYNNONNA**, Wynonna Carb
 37 **ACHTUNG BABY**, U2 Island
 38 **CLASSIC QUEEN**, Queen Hollywood
 39 **HOLD YOUR FIRE**, Frontiers Epic
 40 **CHECK YOUR FRONT**, The Beatniks Capitol
 41 **BACK TO HEAD**, Lionel Richie Motown
 42 **ESTABLISH A CULTURE**, Bruce Springsteen Sire
 43 **OFF THE DEEP END**, West End Jambove South Bros
 44 **NO MORE TEARS**, Cher Outrigger Epic
 45 **BORN INTO THE 90s**, R Kelly & Public Announcement Jive
 46 **DON'T ROCK THE JUBILEE**, Alan Jackson Arista
 47 **BODY COUNT**, Body Count Sire
 48 **3 YEARS MONTHS & ...**, Arenez Development Chrysalis

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12 RM DANCE UPDATE

- 1 **LIVE AND LEARN**, Joe Public Columbia
 2 **SLOW MOTION**, Color Me Badd Grant
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 29 **DON'T ROCK THE JUBILEE**, Alan Jackson Arista
 30 **BODY COUNT**, Body Count Sire
 31 **3 YEARS MONTHS & ...**, Arenez Development Chrysalis

TOP 30 VIDEO

THE OFFICIAL **music week** CHART

Rank	Weeks	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	8	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	6	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	11	THE RESCUERS DOWN UNDER		Children's/1 hr 17 min	Walt Disney	D211422
9	13	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	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 5142
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	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	13	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/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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25	HANGIN' ON A STRING (KNUCKLES REMIX)	Ten
26 <small>NEW</small>	I BROVE ALL NIGHT	Loose Ends
	Ray Obkrom	MCA
27 <small>NEW</small>	DANN I WISH I WAS YOUR LOVER	Columbia
	Sophie B Hawkins	
28	KNOCKIN' ON HEAVEN'S DOOR	Geffin
	Gene N' Roses	
29	FOUR SEASONS IN ONE DAY	Capitol
	Crowned House	
30	A LITTLE BIT MORE	Atco
	Kym Sims	
31 <small>NEW</small>	SHAME SHAME SHAME	Atisa
	Simba	
32	YOU BRING ON THE SUN	Anxious
	Londonbeat	
33	THE WORLD IS STONE	Epic
	Cyndi Lauper	
34	HEART OVER MIND	MCA
	Kim Wilde	
35	CONTROLLING ME	Dead Dead Good
	Oceanic	
36	EVERYTHING ABOUT YOU	Mercury
	Ugly Kid Joe	
37 <small>NEW</small>	UNCHAIN MY HEART	Capitol
	Joe Cocker	



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D&A

1	THUNDER	21 <small>NEW</small>	FROZEN METAL HEAD (EP)	The Beastie Boys
	Prince & The New Power Generation			
2	SOME JUSTICE	22 <small>NEW</small>	BACK TO FRONT	Adamski
	Urban Shakespeare			
3	TEMPLE OF DREAMS	23	O.P.P.	Nagdy By Nature
	Meshiah			
4 <small>NEW</small>	RHYTHM IS A DANCER	24	Y'PRESS YOURSELF	Family Foundation
	Snap			
5 <small>NEW</small>	HYPNOTIC ST-8	25	SEARCHIN' FOR MY RAZA	Ragga
	Alton 8			
6 <small>NEW</small>	I'M RUSHING	25	GOOD LOVER	D'Influence
	Bump			
7	BLUE ROOM	27 <small>NEW</small>	SEARCHING	Ginnsback
	The O'Jays			
8 <small>NEW</small>	MAKE LOVE LIKE A MAN	28 <small>NEW</small>	SHE'S A SUPERSTAR	Yves
	Del Lappard			
9 <small>NEW</small>	ALMOST GOLD	29	TOOFUNKY	George Michael
	Deez and Mary Chain			
10 <small>NEW</small>	DISAPPOINTED	30	EATING ME ALIVE	Dave Brown & Barré K Sharpe
	Electronic			
11 <small>NEW</small>	DO RE ME SO FAR SO GOOD	31 <small>NEW</small>	SHAME SHAME SHAME	Simba
	Carer - USM			
12	HANGIN' ON A STRING	32 <small>NEW</small>	WELCOME TO THE REAL WORLD	Sun
	Loose Ends			
13	AINT' 2 PROUD 2 BEG	33	I'LL BE THERE	Innocence
	TLC			
14	A LITTLE BIT MORE	34	PENNIES FROM HEAVEN	Inner City
	Kym Sims			
15	ABBA ESQUE (EP)	35	JUMP	Kris Kross
	Erasme			
15	EVEN BETTER THAN THE REAL THING '02	36 <small>NEW</small>	POSITIVE FEEDBACK	Capricornics
	Urban Saints			
17	SOMETHING GOOD	37 <small>NEW</small>	WE GOT IT ALL	Juvenile
	Urban Saints			
18	SYMPHONY OF DESTRUCTION	38 <small>NEW</small>	RIISING SUN	The Firm
	Megadeth			
19	WHAT HAVE YOU DONE	39	DREAMS EP	Rhythm Quest
	One Tree Hill Band			
20 <small>NEW</small>	U R THE BEST THING	40 <small>NEW</small>	UNDER ME SENSI	Barrington Levy
	Dream			

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

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OUT 6TH JULY

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Rank	Title	Composer	Artist	Label
Rank	Title	Composer	Cassette/CD/LP (Distributor)	Label
1	W H SMITH CLASSICS SAMPLER	W H Smith Classics	CD WHS 52001/MC WMS 52001 (PK)	Classical
2	OPERA FAVORITES	W H Smith Classics	CD WHS 1017/MC WMS 1017 (PK)	Classical
3	EDITIONS DE L'OISEAU-LYRE - SAMPLER	L Oiseau-Lyre	CD WMS 1026/MC WMS 1026 (PK)	Classical
4	DISCOVER THE CLASSICS VOL II	IMP Classics	CD BXND 22/MC BOKC 22 (PK)	Classical
5	CLASSICAL COLLECTION SAMPLER	Center	CD DDCCAT 1/MC DDCCAT 1 (DCC)	Classical
6	DISCOVER THE CLASSICS VOL I	IMP Classics	CD BXND 21/MC BOKC 21 (PK)	Classical
7	BAROQUE CLASSICS	W H Smith Classics	CD WHS 1015/MC WMS 1015 (PK)	Classical
8	VIVALDI: FOUR SEASONS/BACH Minuet/Lento	W H Smith Classics	CD WHS 1018/MC WMS 1018 (PK)	Classical
9	VIVALDI: FOUR SEASONS	CFP	CD CFP 9001/MC TCPCP 4001a (E)	Classical
10	HANDEL: WATER MUSIC/FIREWORKS MUSIC	W H Smith Classics	CD WHS 1016/MC WMS 1016 (PK)	Classical
11	ELGAR: CELLO CONC./ENIGMA VARIATIONS	W H Smith Classics	CD WHS 1028/MC WMS 1028 (PK)	Classical
12	THE WORLD OF GILBERT & SULLIVAN	Decca	CD 420052/MC 420054 (E)	Classical
13	HOLST: PLANETS/WALTON: HENRY V SUITE	W H Smith Classics	CD WHS 1012/MC WMS 1012 (PK)	Classical
14	YOUR HUNDRED BEST TUNES II	Decca	CD 425842/MC 425844 (E)	Classical
15	CHOPIN: PIANO MUSIC	W H Smith Classics	CD WMS 1009/MC WMS 1009 (PK)	Classical
16	ELGAR: VIOLIN CONCERTO	EMM	CD EMX 2058/MC TCXMX 2058 (E)	Classical
17	THE COLLECTION - IN CONCERT	Classical Services	CD C5CL/P 288/MC C5CXM 188 (BMG)	Classical
18	BEEHOVEN, SYMPHONY No. 9	DG	CD 427932/MC 427934 (E)	Classical
19	YOUR HUNDRED BEST TUNES I	Decca	CD 425842/MC 425844 (E)	Classical
20	DUETS FROM FAMOUS OPERAS	CFP	CD CFP 4098/MC TCPCP 4098 (E)	Classical
21	BEST OF BACH	EMI/Laser	CD C32 762532/MC LZ 825234 (E)	Classical
22	RACHMANINOV/TCHAIKOVSKY CONCERTOS	W H Smith Classics	CD WMS 1013/MC WMS 1013 (PK)	Classical
23	MOZART: THE MARRIAGE OF FIGARO	CFP	CD CFP 4274/MC TCPCP 4274 (E)	Classical
24	ALBINONI/PACHEBEL/ETC	DG	CD 419462/MC 419464 (E)	Classical
25	BIZET: CARMEN SCENES AND ARIAS	IMP Classics	CD PCDS 44/MC PCDS 44 (PK)	Classical
26	DISCOVER THE CLASSICS MASTER DISC	IMP Classics	CD PCDS 44/MC PCDS 44 (PK)	Classical
27	YOUR HUNDRED BEST OPERA TUNES I	Decca	CD 433642/MC 433644 (E)	Classical
28	ORFF: CARMINA BURANA	IMP Classics	CD CWP 850/MC CWP 850 (PK)	Classical
29	HOLST: THE PLANETS	Decca	CD CWP 850/MC CWP 850 (PK)	Classical
30	BEEHOVEN, SYMPHONIES 5 & 6	W H Smith Classics	CD WHS 1015/MC WMS 1015 (PK)	Classical
31	ENGLISH MUSIC	W H Smith Classics	CD WHS 1016/MC WMS 1016 (PK)	Classical
32	HANDEL: MESSIAH	CFP	CD CFP 4218/MC TCPCP 4218 (E)	Classical
33	KING OF THE HIGH CS	Decca	CD 421262/MC 421264 (E)	Classical
34	TCHAIKOVSKY: 1812 OVERTURE/ETC	CFP	CD CFP 9000/MC TCPCP 101 (E)	Classical
35	ORFF: CARMINA BURANA	DG	CD 423862/MC 423864 (E)	Classical
36	THE WORLD OF VAUGHAN WILLIAMS	Decca	CD 420052/MC 420054 (E)	Classical
37	YOUR HUNDRED BEST TUNES IV	Decca	CD 425842/MC 425844 (E)	Classical
38	MAHLER: SYMPHONY No. 5	DG	CD 431372/MC 431374 (E)	Classical
39	MUSIC FOR THE LAST NIGHT OF THE PROMS	Gus	CD WMS 1018/MC WMS 1018 (PK)	Classical
40	TCHAIKOVSKY: BALLET HIGHLIGHTS	W H Smith Classics	CD WMS 1018/MC WMS 1018 (PK)	Classical

DISTRIBUTION: INDE SINGLES†

Rank	Title	Artist	Label
Rank	Title	Artist	Label # (112) (Distributor)
1	ABBA-ESOU (EP)	Essence	Musi 112/ME 144 (RTM/P)
2	PLEASE DON'T GO	Cher	Network NWK11 (E)
3	TEMPLE OF DREAMS	Kickin Kick 125 (KIC 12) (E)	Network NWK11 (E)
4	WHAT HAVE YOU DONE	Inner Rhythms - HEART 03 (E)	Inner Rhythms - HEART 03 (E)
5	CLOSER TO ALL YOUR DREAMS	Phyllis Diller	Network NWK11 (E)
6	DOES THIS HURT?/BOO! FOREVER	Creation CRE 128 (E)	Creation CRE 128 (E)
7	SEARCHIN' FOR MY RIZLA	Big Gars	(BGT) 21 (PDR/RTM)
8	PAPUA NEW GUINEA	Jumpin' & Pumpin'	(JOT) 27 (J T)
9	15 YEARS (EP)	The Everlasts	China - (I)WCA 2020 (E)
10	NATURAL HIGH	Phyllis Diller	Network NWK11 (E)
11	IT'S MY PLEASURE	Phyllis Diller	Network NWK11 (E)
12	FUTURE SOUND (EP)	Phyllis Diller	Network NWK11 (E)
13	PACIFIC SYMPHONY TOO	Phyllis Diller	Network NWK11 (E)
14	MONSTER MOUTH	Phyllis Diller	Network NWK11 (E)
15	NICE ONE BOY	Phyllis Diller	Network NWK11 (E)
16	THE DROWNERS/TO THE BIRDS	Phyllis Diller	Network NWK11 (E)
17	THE COMPLETE STELLA	Phyllis Diller	Network NWK11 (E)
18	THE IN A TRANCE	Phyllis Diller	Network NWK11 (E)
19	FOOLS GOLD	Phyllis Diller	Network NWK11 (E)
20	CAN'T TAKE IT	Phyllis Diller	Network NWK11 (E)
21	THE JUNGLE (EP)	Phyllis Diller	Network NWK11 (E)
22	TAILGATS FADE	Phyllis Diller	Network NWK11 (E)
23	DANCEHALL DANGEROUS	Phyllis Diller	Network NWK11 (E)
24	JOIN OUR CLUB/PEOPLE GET REAL	Phyllis Diller	Network NWK11 (E)
25	THE TWO WORLDS COLLIDE	Phyllis Diller	Network NWK11 (E)
26	TECHNOZONE	Phyllis Diller	Network NWK11 (E)
27	ROUGHNECK	Phyllis Diller	Network NWK11 (E)
28	BASKET CASE	Phyllis Diller	Network NWK11 (E)
29	BE MY YOKO ONO	Phyllis Diller	Network NWK11 (E)
30	EVAPOR 8	Phyllis Diller	Network NWK11 (E)
31	NEVER LOSE THAT FEELING	Phyllis Diller	Network NWK11 (E)
32	HELLSPIN (I DON'T KNOW...)	Phyllis Diller	Network NWK11 (E)
33	WE GOT ONE	Phyllis Diller	Network NWK11 (E)
34	LET IT HIT DEM	Phyllis Diller	Network NWK11 (E)
35	FUN FOR ALL THE FAMILY (EP)	Phyllis Diller	Network NWK11 (E)
36	MOVE YOUR FEET	Phyllis Diller	Network NWK11 (E)
37	YOU STUPID ASSHOLE/KNIFE	Phyllis Diller	Network NWK11 (E)
38	REVIVAL	Phyllis Diller	Network NWK11 (E)
39	KOOLHAIR ACT	Phyllis Diller	Network NWK11 (E)
40	STUPID ID	Phyllis Diller	Network NWK11 (E)

DISTRIBUTION: INDIE ALBUMS†

Rank	Title	Artist	Label
1	LET'S TALK ABOUT LOVE	Dino DONT 19 (E)	Dino DONT 19 (E)
2	THE SOUND OF SKA	Quality Television QTV 001 (E)	Quality Television QTV 001 (E)
3	DEATH IS NOT THE END	Shut Up And Dance SUADLP 005 (E)	Shut Up And Dance SUADLP 005 (E)
4	TO HAVE AND TO HOLD...	Quality Television QTV 006 (E)	Quality Television QTV 006 (E)
5	ORGAN FAN	Creation CRELP 118 (E)	Creation CRELP 118 (E)
6	LEVelling THE LAND	China WML 1022 (E)	China WML 1022 (E)
7	SOUL KICK (GLIDE DIVINE)	Silverstone ORELP15 (E)	Silverstone ORELP15 (E)
8	JUNGLE TEKNO	Debut LPTD51 (E)	Debut LPTD51 (E)
9	HEARTLANDS	Dino DONT 21 (E)	Dino DONT 21 (E)
10	CHORUS	Muze STUMM 56 (RTM/P)	Muze STUMM 56 (RTM/P)

METAL CHART

Rank	Title	Artist	Label
1	ANGEL DUST	Slash 828214 (E)	Slash 828214 (E)
2	USE YOUR ILLUSION II	Geffen GEF 2440 (BMG)	Geffen GEF 2440 (BMG)
3	AS UGLY AS THEY WANNA BE	Mercury 828214 (E)	Mercury 828214 (E)
4	USE YOUR ILLUSION I	Geffen GEF 2441 (BMG)	Geffen GEF 2441 (BMG)
5	WAYNE'S WORLD - OST	Reprise 70905845 (W)	Reprise 70905845 (W)
6	APPETITE FOR DESTRUCTION	Geffen GEF 2418 (BMG)	Geffen GEF 2418 (BMG)
7	THE CRIMSON IDOL	Captain CYP502 (LBI)	Captain CYP502 (LBI)
8	ADRENALIZE	Bludgeon BIL 110394 (E)	Bludgeon BIL 110394 (E)
9	NEVERMIND	DOG DOG 2442 (BMG)	DOG DOG 2442 (BMG)
10	A SINGLES COLLECTION	EMM ETCM 1033 (E)	EMM ETCM 1033 (E)
11	SOUTH HAVEN	Del America 512526 (E)	Del America 512526 (E)
12	GREATEST HITS	Warner Bros WAX 456 (W)	Warner Bros WAX 456 (W)
13	METALLICA	Vergo 510021 (E)	Vergo 510021 (E)
14	GENERATION TERRORISTS	AAI 471004 (S)	AAI 471004 (S)
15	EXTREME II - PORNOPRAPHY	AAI 471004 (S)	AAI 471004 (S)
16	FEAR OF THE DARK	EMM ETCM 1032 (E)	EMM ETCM 1032 (E)
17	TEN	Capitol 488864 (S)	Capitol 488864 (S)
18	BLOOD SUGAR SEX MAGIK	Warner Bros WAX 441 (W)	Warner Bros WAX 441 (W)
19	GNR LIVES	Geffen GEF 2418 (BMG)	Geffen GEF 2418 (BMG)
20	AFTER HOURS	Virgin TVC 2684 (E)	Virgin TVC 2684 (E)
21	BRICKS ARE HEAVY	Capitol 488864 (S)	Capitol 488864 (S)
22	WAKING UP THE NEIGHBOURS	AAI 471004 (S)	AAI 471004 (S)
23	BADMOTTER	AAI 471004 (S)	AAI 471004 (S)
24	BAT OUT OF HELL	Cleveland 11 402419 (S)	Cleveland 11 402419 (S)
25	GREATEST HITS	Atlantic 11 402419 (S)	Atlantic 11 402419 (S)
26	HYSTERIA	Bludgeon BIL 110394 (E)	Bludgeon BIL 110394 (E)
27	LEAN INTO IT	Capitol 488864 (S)	Capitol 488864 (S)
28	CORNERSTONES 1987-1970	Philly 8472714 (E)	Philly 8472714 (E)
29	BLEACH	Capitol 488864 (S)	Capitol 488864 (S)
30	LEGION	RCA 81904 (E)	RCA 81904 (E)



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VARIOUS MOTOWN CHARMBROTHERS VOL. 1	MOTOWN	CD	530942	MC 530942	15/52/37	J Soul	Various voices of the blues bottleneck guitar masterpieces	YAZOO	CD	YAZOO 194E	KO	Blues
VARIOUS BEAVIS BONES BROTHERS <th>MC PWMC</th> <th>EP</th> <td>4112</td> <td>MC PWMC</td> <td>4112</td> <td>PK</td> <td>Various voices of the blues bottleneck guitar masterpieces <td>YAZOO <td>CD <td>YAZOO 194E <td>KO <th>Blues</th> </td></td></td></td></td>	MC PWMC	EP	4112	MC PWMC	4112	PK	Various voices of the blues bottleneck guitar masterpieces <td>YAZOO <td>CD <td>YAZOO 194E <td>KO <th>Blues</th> </td></td></td></td>	YAZOO <td>CD <td>YAZOO 194E <td>KO <th>Blues</th> </td></td></td>	CD <td>YAZOO 194E <td>KO <th>Blues</th> </td></td>	YAZOO 194E <td>KO <th>Blues</th> </td>	KO <th>Blues</th>	Blues
VARIOUS NUMBER ONES OF THE '60s <th>MC PWMC</th> <th>CD</th> <td>PKW13 <th>MC PWMC</th> <th>PKW14</th> <td>4113</td> <td>PK</td> <td>Walker, Jerry <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> </td></td></td>	MC PWMC	CD	PKW13 <th>MC PWMC</th> <th>PKW14</th> <td>4113</td> <td>PK</td> <td>Walker, Jerry <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> </td></td>	MC PWMC	PKW14	4113	PK	Walker, Jerry <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> </td>	AM	Rock	1081 <th>Rock</th>	Rock
VARIOUS NUMBER ONES OF THE '60s <th>MC PWMC</th> <th>CD</th> <td>PKW13 <th>MC PWMC</th> <th>PKW14</th> <td>4113</td> <td>PK</td> <td>Walker, Jerry <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> </td></td></td>	MC PWMC	CD	PKW13 <th>MC PWMC</th> <th>PKW14</th> <td>4113</td> <td>PK</td> <td>Walker, Jerry <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> </td></td>	MC PWMC	PKW14	4113	PK	Walker, Jerry <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> </td>	AM	Rock	1081 <th>Rock</th>	Rock
VARIOUS FIBERILES VOLUME 1 <th>AMP</th> <th>CD</th> <td>APCD 8416 <th>15/52/37</th> <td>8K</td> <td>Psych</td> <td>Walker, Jerry <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> <th>Country</th> </td></td></td>	AMP	CD	APCD 8416 <th>15/52/37</th> <td>8K</td> <td>Psych</td> <td>Walker, Jerry <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> <th>Country</th> </td></td>	15/52/37	8K	Psych	Walker, Jerry <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> <th>Country</th> </td>	AM	Rock	1081 <th>Rock</th> <th>Country</th>	Rock	Country
VARIOUS FIBERILES VOLUME 2 <th>AMP</th> <th>CD</th> <td>APCD 8417 <th>15/52/37</th> <td>8K</td> <td>Psych</td> <td>Walker, Jerry <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> <th>Country</th> </td></td></td>	AMP	CD	APCD 8417 <th>15/52/37</th> <td>8K</td> <td>Psych</td> <td>Walker, Jerry <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> <th>Country</th> </td></td>	15/52/37	8K	Psych	Walker, Jerry <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> <th>Country</th> </td>	AM	Rock	1081 <th>Rock</th> <th>Country</th>	Rock	Country
VARIOUS FIBERILES VOLUME 3 <th>AMP</th> <th>CD</th> <td>APCD 8420 <th>15/52/37</th> <td>8K</td> <td>Psych</td> <td>Walker, Jerry <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> <th>Country</th> </td></td></td>	AMP	CD	APCD 8420 <th>15/52/37</th> <td>8K</td> <td>Psych</td> <td>Walker, Jerry <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> <th>Country</th> </td></td>	15/52/37	8K	Psych	Walker, Jerry <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> <th>Country</th> </td>	AM	Rock	1081 <th>Rock</th> <th>Country</th>	Rock	Country
VARIOUS FIBERILES VOLUME 4 <th>AMP</th> <th>CD</th> <td>APCD 8421 <th>15/52/37</th> <td>8K</td> <td>Psych</td> <td>Walker, Jerry <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> <th>Country</th> </td></td></td>	AMP	CD	APCD 8421 <th>15/52/37</th> <td>8K</td> <td>Psych</td> <td>Walker, Jerry <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> <th>Country</th> </td></td>	15/52/37	8K	Psych	Walker, Jerry <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> <th>Country</th> </td>	AM	Rock	1081 <th>Rock</th> <th>Country</th>	Rock	Country
VARIOUS FIBERILES VOLUME 5 <th>AMP</th> <th>CD</th> <td>APCD 8422 <th>15/52/37</th> <td>8K</td> <td>Psych</td> <td>Walker, Jerry <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> <th>Country</th> </td></td></td>	AMP	CD	APCD 8422 <th>15/52/37</th> <td>8K</td> <td>Psych</td> <td>Walker, Jerry <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> <th>Country</th> </td></td>	15/52/37	8K	Psych	Walker, Jerry <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> <th>Country</th> </td>	AM	Rock	1081 <th>Rock</th> <th>Country</th>	Rock	Country
VARIOUS PETER PAN AND THE MONKS <th>MC DCS</th> <th>EP</th> <td>37</td> <td>MC DCS <td>37</td> <td>PK</td> <td>Wilson, Arnie <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> <th>Country</th> </td></td></td>	MC DCS	EP	37	MC DCS <td>37</td> <td>PK</td> <td>Wilson, Arnie <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> <th>Country</th> </td></td>	37	PK	Wilson, Arnie <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> <th>Country</th> </td>	AM	Rock	1081 <th>Rock</th> <th>Country</th>	Rock	Country
VARIOUS PIONEERS OF THE FUNKY FOLK YAZOO <th>CD</th> <th>CD</th> <td>YAZOO 42 <th>15/52/37</th> <td>8K</td> <td>Pop</td> <td>Wilson, Arnie <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> <th>Country</th> </td></td></td>	CD	CD	YAZOO 42 <th>15/52/37</th> <td>8K</td> <td>Pop</td> <td>Wilson, Arnie <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> <th>Country</th> </td></td>	15/52/37	8K	Pop	Wilson, Arnie <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> <th>Country</th> </td>	AM	Rock	1081 <th>Rock</th> <th>Country</th>	Rock	Country
VARIOUS RED HOT AND DANCY EPIC <th>CD</th> <th>CD</th> <td>471812 <th>MC 471812</th> <th>17/48</th> <td>MC</td> <td>Wilson, Arnie <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> <th>Country</th> </td></td></td>	CD	CD	471812 <th>MC 471812</th> <th>17/48</th> <td>MC</td> <td>Wilson, Arnie <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> <th>Country</th> </td></td>	MC 471812	17/48	MC	Wilson, Arnie <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> <th>Country</th> </td>	AM	Rock	1081 <th>Rock</th> <th>Country</th>	Rock	Country
VARIOUS RETURN TO THE FUNKY FOLK YAZOO <th>CD</th> <th>CD</th> <td>YAZOO 43 <th>15/52/37</th> <td>8K</td> <td>Pop</td> <td>Wilson, Arnie <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> <th>Country</th> </td></td></td>	CD	CD	YAZOO 43 <th>15/52/37</th> <td>8K</td> <td>Pop</td> <td>Wilson, Arnie <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> <th>Country</th> </td></td>	15/52/37	8K	Pop	Wilson, Arnie <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> <th>Country</th> </td>	AM	Rock	1081 <th>Rock</th> <th>Country</th>	Rock	Country
VARIOUS SETH BRIDGEMAN CHURCH <th>ANTHONY LUTICO</th> <th>AM</th> <td>CD <th>AM</th> <td>09923 <th>38</th> <td>KO <td>Wooder, Steve <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> </td></td></td></td></td>	ANTHONY LUTICO	AM	CD <th>AM</th> <td>09923 <th>38</th> <td>KO <td>Wooder, Steve <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> </td></td></td></td>	AM	09923 <th>38</th> <td>KO <td>Wooder, Steve <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> </td></td></td>	38	KO <td>Wooder, Steve <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> </td></td>	Wooder, Steve <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> </td>	AM	Rock	1081 <th>Rock</th>	Rock
VARIOUS TALE SPIN DRUMMING UP BUSINESS DISNEY <th>MC DS</th> <th>38</th> <td>8K <th>MC DS</th> <td>38 <td>KO <td>Wooder, Steve <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> <th>Country</th> </td></td></td></td></td>	MC DS	38	8K <th>MC DS</th> <td>38 <td>KO <td>Wooder, Steve <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> <th>Country</th> </td></td></td></td>	MC DS	38 <td>KO <td>Wooder, Steve <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> <th>Country</th> </td></td></td>	KO <td>Wooder, Steve <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> <th>Country</th> </td></td>	Wooder, Steve <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> <th>Country</th> </td>	AM	Rock	1081 <th>Rock</th> <th>Country</th>	Rock	Country
VARIOUS TALE SPIN TALES OF VICTORY DISNEY <th>MC DS</th> <th>38</th> <td>8K <th>MC DS</th> <td>38 <td>KO <td>Wooder, Steve <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> <th>Country</th> </td></td></td></td></td>	MC DS	38	8K <th>MC DS</th> <td>38 <td>KO <td>Wooder, Steve <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> <th>Country</th> </td></td></td></td>	MC DS	38 <td>KO <td>Wooder, Steve <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> <th>Country</th> </td></td></td>	KO <td>Wooder, Steve <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> <th>Country</th> </td></td>	Wooder, Steve <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> <th>Country</th> </td>	AM	Rock	1081 <th>Rock</th> <th>Country</th>	Rock	Country
VARIOUS THE BEST OF SCOTLAND SAVANNA SOUND <th>CD</th> <th>CD</th> <td>SL5C <th>MC SL5C</th> <td>116 <td>SA <td>Wooder, Steve <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> <th>Country</th> </td></td></td></td></td>	CD	CD	SL5C <th>MC SL5C</th> <td>116 <td>SA <td>Wooder, Steve <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> <th>Country</th> </td></td></td></td>	MC SL5C	116 <td>SA <td>Wooder, Steve <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> <th>Country</th> </td></td></td>	SA <td>Wooder, Steve <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> <th>Country</th> </td></td>	Wooder, Steve <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> <th>Country</th> </td>	AM	Rock	1081 <th>Rock</th> <th>Country</th>	Rock	Country
VARIOUS THE BLESSED BLUE YAZOO <th>CD</th> <th>CD</th> <td>YAZOO 44 <th>15/52/37</th> <td>8K</td> <td>Pop</td> <td>Wooder, Steve <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> <th>Country</th> </td></td></td>	CD	CD	YAZOO 44 <th>15/52/37</th> <td>8K</td> <td>Pop</td> <td>Wooder, Steve <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> <th>Country</th> </td></td>	15/52/37	8K	Pop	Wooder, Steve <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> <th>Country</th> </td>	AM	Rock	1081 <th>Rock</th> <th>Country</th>	Rock	Country
VARIOUS THE MUSIC OF ANDREW LOUD HERBERK <th>CD</th> <th>CD</th> <td>PKW5 <th>MC PKW5</th> <td>4110 <td>MC</td> <td>Wooder, Steve <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> <th>Country</th> </td></td></td></td>	CD	CD	PKW5 <th>MC PKW5</th> <td>4110 <td>MC</td> <td>Wooder, Steve <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> <th>Country</th> </td></td></td>	MC PKW5	4110 <td>MC</td> <td>Wooder, Steve <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> <th>Country</th> </td></td>	MC	Wooder, Steve <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> <th>Country</th> </td>	AM	Rock	1081 <th>Rock</th> <th>Country</th>	Rock	Country
VARIOUS THE TALE OF THE WALKING GENERAL <th>AM</th> <th>CD</th> <td>AMC 870 <th>7 AM</th> <td>87M <td>AMC <td>87M <th>AMC</th> <td>87M <th>AMC</th> <td>87M <th>AMC</th> </td></td></td></td></td></td>	AM	CD	AMC 870 <th>7 AM</th> <td>87M <td>AMC <td>87M <th>AMC</th> <td>87M <th>AMC</th> <td>87M <th>AMC</th> </td></td></td></td></td>	7 AM	87M <td>AMC <td>87M <th>AMC</th> <td>87M <th>AMC</th> <td>87M <th>AMC</th> </td></td></td></td>	AMC <td>87M <th>AMC</th> <td>87M <th>AMC</th> <td>87M <th>AMC</th> </td></td></td>	87M <th>AMC</th> <td>87M <th>AMC</th> <td>87M <th>AMC</th> </td></td>	AMC	87M <th>AMC</th> <td>87M <th>AMC</th> </td>	AMC	87M <th>AMC</th>	AMC
VARIOUS TICOON EPIC <th>CD</th> <th>CD</th> <td>471823 <th>MC 471823</th> <th>17/48</th> <td>MC</td> <td>Wooder, Steve <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> <th>Country</th> </td></td></td>	CD	CD	471823 <th>MC 471823</th> <th>17/48</th> <td>MC</td> <td>Wooder, Steve <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> <th>Country</th> </td></td>	MC 471823	17/48	MC	Wooder, Steve <th>AM</th> <th>Rock</th> <td>1081 <th>Rock</th> <th>Country</th> </td>	AM	Rock	1081 <th>Rock</th> <th>Country</th>	Rock	Country

SINGLES

HIGHLIGHTS

ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	(DISTRIBUTORS)	CATEGORY	LAST 3 CHART PLACINGS MOST RECENT, RIGHT	COMMENT
ATTEZ CAMERA SPANISH HORSES	Just Like The USA (with the 'A' Band)	CD <td>2802</td> <td>Pop</td> <td>31</td> <td>55</td> <td>70</td> <td>Reddy Ferns returns with a clutch of tracks which will do the trick</td>	2802	Pop	31	55	70	Reddy Ferns returns with a clutch of tracks which will do the trick
BRASS CONSTRUCTION	Wanted (with The Brass)	CD <td>2802</td> <td>Pop</td> <td>31</td> <td>55</td> <td>70</td> <td>Having taken a bit and had recently, seem to be back on good form</td>	2802	Pop	31	55	70	Having taken a bit and had recently, seem to be back on good form
CHURCH	Wanted (with The Brass)	CD <td>2802</td> <td>Pop</td> <td>31</td> <td>55</td> <td>70</td> <td>Guitar to the fore and Top 20 bound</td>	2802	Pop	31	55	70	Guitar to the fore and Top 20 bound
DONOVAN	Just Like The USA (with the 'A' Band)	CD <td>2802</td> <td>Pop</td> <td>31</td> <td>55</td> <td>70</td> <td>No problems here and Top 20 bound</td>	2802	Pop	31	55	70	No problems here and Top 20 bound
KEVIN HEALEY	Wanted (with The Brass)	CD <td>2802</td> <td>Pop</td> <td>31</td> <td>55</td> <td>70</td> <td>Much anticipated by return with early reports of a strong album to follow</td>	2802	Pop	31	55	70	Much anticipated by return with early reports of a strong album to follow

Singles Released for 6 July-10 July 1992
Year to Date: 2345

ARTIST	TRACKS	LABEL	CAT NOS.	DISTRIBUTOR	CATEGORY	ARTIST	TRACKS	LABEL	CAT NOS.	DISTRIBUTOR	CATEGORY		
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	JAMES MEVINGE/GONG	Bill Withers/Burgundy/Alto Pinot/Tanta	CD	JMCO 12	JM	JM	Pop	
A LIGHTER SHADE OF BROWN	ON A SUNDAY AFTERNOON	FLMPM	CD	COFUM 610	P	KIMMY WALKER	Going Out With You/Leonid	CD	LEMON CD 1903	893	MC	Pop	
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	KOOL & THE GANG	Ladies Night/Heavenly Fun-Guitar	CD	GG 819	MC	MC	Pop	
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 2)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 1)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 3)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 4)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 5)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 6)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 7)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 8)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 9)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 10)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 11)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 12)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 13)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 14)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 15)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 16)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 17)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 18)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 19)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 20)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 21)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 22)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 23)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 24)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 25)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 26)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 27)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 28)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 29)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 30)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 31)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 32)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 33)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 34)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 35)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 36)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 37)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 38)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 39)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 40)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 41)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 42)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 43)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 44)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 45)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 46)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 47)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 48)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 49)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 50)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 51)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 52)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 53)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 54)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 55)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 56)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 57)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J	Dance	LADOGWRI	FORMAN'T (PART 58)	EP	Hardcore/Verano	COMPTON INDUSTRIES	12	KING	Pop
ALICE HOLD YOUR BREATH	UP HIGHWAY YOUR MIND	UNION CITY RECORDS	12 UCRT 5	J									

TOP 60 DANCE SINGLES

THE OFFICIAL **music week** CHART

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

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

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

TOP 10 ALBUMS

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

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Harry Connick Junior: 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.

Island
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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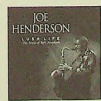
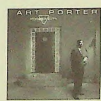
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An old head on young shoulders

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 ▶

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

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.



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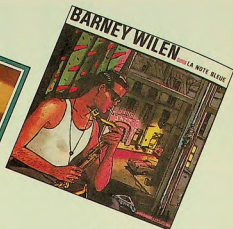
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At Tower's Kensington branch in London, store manager Steve Lytton reports that best selling jazz artists are currently Kenny G, David Sanborn and The Brand New Heavies. Japanese imports of Fifties Verve and Blue Note albums brought in by Tower's import 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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Jazz spectrum: from classics, to legends, from collections to newcomers



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 Kundratitz 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.

Another immaculate collection from box set specialist Sequel that earned enthusiastic reviews in national newspapers and magazines when it was released in the spring. Don't be put off by the fact it has been around since then; this sort of product has guaranteed longevity.

acid jazz

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PARTY TO THE BUS STOP - THE NEW JERSEY KINGS (JAZID LP/CD 33)

ACID JAZZ: JAZZ - VARIOUS ARTISTS (JAZID LP/CD 36)

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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



Swedes 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
Incorporating Record Mirror

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