

music week

The Business Magazine for the Music Industry

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Sony fights Philips in new format war

Japanese electronics giant Sony is to launch a new 2½-inch CD format in direct competition with rival Philips' Digital Compact Cassette.

The revolutionary Mini-Disc is being developed as a rival to Philips in the portable music market and will lead to a full-scale battle between the electronics giants to win consumer support.

The new system features a magneto-optical disc which comes in its own cartridge to protect it — similar to a computer diskette.

Sony claims Mini-Disc combines the portability and shock-resistance of analogue compact cassettes with the sound quality and quick random access of CD.

Sony UK technical information manager Eric Kingdom says the hardware — which is due to be launched at the end of 1992 — will be comparable in price to CD.

"The initial price for a blank Mini-Disc is likely to be the same as a typical metal cassette," says Kingdom.

The system will incorporate the Serial Copy Management System to counter piracy. Kingdom says the new discs can be manufactured on existing CD production lines.

He does not see Mini-Disc as a replacement for the five-inch CD format. "We still see CD as the recognised standard. It is also not designed to replace DAT," he says.

"It is the handy taping for-

NEW SONY MINI-DISC

Size: 64mm diameter.
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How it works: The MD compresses the digital signal used in CD or DAT by five times.
Other features: A shock-proof memory that prevents skipping by storing three seconds of music. The system can read signals from magneto-optical and optical discs.

mat of the next generation — a direct replacement for the compact cassette."

The latter is an area that Philips intends to exploit with its DCC format. Its reaction to

Sony's move is considered. "We intend to evaluate the MD system together with the music industry. We see no reason to change our DCC strategy or policy."

Sony says it will be canvassing rival Japanese hardware manufacturers to support Mini-Disc on May 28 and has already received the backing of software manufacturers.

Major record companies are adopting a wait-and-see attitude to the new format.

Virgin Records director of operations Rick Carter says his company is interested in Mini-Disc.

"We need to know a bit more about it first but we are interested, just as we are interested in DCC," says Carter.

RT close to Smiths sale

The sale of Rough Trade's big-gest asset, The Smiths catalogue, is imminent.

The Rough Trade board considers two of the many offers made for the lucrative catalogue acceptable. It is now awaiting the go-ahead from the band.

Geoff Travis, MD of Rough Trade Records, flew to Aberdeen last Wednesday to discuss the matter with Morrissey, who is currently touring, and the rest of the band are also being consulted.

The remodelled Rough Trade distribution company — RTD2 — has been given the go-ahead by the "vast majority" of its labels.

Details of the hand over, to Pinnacle and one other distributor, are currently being drawn up.

Meanwhile, George Kimp-ton-Howe, who left as managing director of Rough Trade Distribution two weeks ago, reveals he is considering several offers, including one from Pacific Distribution.

£10m Kurds target near

The Red Cross is optimistic it will reach its target of £10m from last Sunday's Simple Truth Kurdish benefit concert.

The concert raised £1.4m in telephone donations and £152,000 in ticket sales. A further boost will come from merchandise and sales of two charity singles.

Chris de Burgh's Simple Truth was expected to be in this week's Top 20. Sinead O'Connor's My Special Child is released next Tuesday.

Novelist Jeffrey Archer, who launched the Simple Truth appeal on April 25, says: "I thought the show was absolutely spectacular. We are well on our way to reaching our target of £10m."

The concert was broadcast to 37 countries and had satellite links with 12 venues.

Jake Duncan, production co-ordinator for promoter Harvey Goldsmith Entertainments, says: "We thought we were



The Simple Truth: satellite links with 12 venues

going to cock it up, but it all went OK. Ideally you'd want up to 10 days rehearsal with the musicians and the rig. This was all pieced together for the first time on the day."

The only hitch, he says, came when Alexander O'Neal got stuck in a traffic jam and

Alison Moyet had to do another song to cover.

"The BBC people were a little worried," says Duncan.

● HMV reports that sales of the Simple Truth T-shirt have been disappointing. "We've sold 500-odd nationwide," says a spokesman.

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ONE OF THE FEW WHO STILL CARE

Chart Show axe threat

The PolyGram consortium bidding for the London weekend TV franchise plans to axe the Chart Show if it is successful.

The Chart Show, broadcast on Saturday mornings and Sunday nights, is the only mass market outlet for chart singles on the ITV network.

Tom Gutteridge, head of Merton Films, a 15% partner in the London Independent consortium, says he will ask the ITV network scheduler to drop the show because it is "too Eighties", but he would plan to replace it.

PolyGram has a 30% stake in London Independent. Its other two major partners are the Palace Group — which created The Power Station music channel for the defunct British Satellite Broadcasting — and the Working Title group.

Among its plans is an "analogue" of popular US show Saturday Night Live — the sort of show that's been much missed by the music industry," says Gutteridge.

MUSIC BIDS FOR CHANNEL 3

Consortium	Music industry participant	Target region
London Independent Broadcasting	PolyGram (30%)	LWT
CPV-TV	Virgin (28%) Island World (15%)	Thames, TVS and Anglia
Merlin TV	Chrysalis	HTV
Three East	EMAP	Anglia
White Road	Chrysalis	Yorkshire
Yorkshire	W H Smith (20%)	Yorkshire and Granada

While PolyGram is the newest would-be entrant to the UK TV market from the music business, Virgin has made the most ambitious bid.

It has a 28% stake in the CPV-TV consortium which has entered bids for the regions currently served by Thames — in which Thorn EMI has a 58% stake — TVS and Anglia. Rules to restrict ownership would stop it winning all three, however.

Island World Communications, the private vehicle of Is-

land Records founder Chris Blackwell, has a 13% stake in CPV.

Virgin is unwilling to reveal any specific programming plans.

The other principal bidder from the music business is the Chrysalis Group which will hold a 15% stake in two consortia.

One, Merlin Television, is bidding for the HTV franchise. The other, White Rose Television, is after Yorkshire's area. City analysts have criticised

PolyGram and Virgin's bids as "lacking credibility".

One leading analyst describes the Virgin-led bid as "lamey", he says. "It didn't make up its mind for ages where it was bidding and came in late in choosing its various partners."

PolyGram's bid attracted criticism for a lack of balance. The independent production companies in the consortium are all at the same end of the street in their programming, says the report."

EMI scoops West End hit

EMI has snapped up the contract to record the smash-hit Simon Callow production of Carmen Jones, writes Phil Sommerich.

A high-speed recording schedule means the disc will be issued early in July, just two months after the deal was clinched and in time to benefit from nationwide TV publicity for the stage musical.

"We have broken all speed records in turning this around," says Roger Lewis, director of EMI UK's classical division.

"It was very dramatic indeed. Gareth Hopkins, our business affairs director, lawyer Penny Ganz and I finally made an agreement with the Carmen Jones people close to midnight on May 3. The cast was in the Abbey Road Studios from May 6-9 and we're remixing the results right now," he says.

The disc will feature — Wilhelmine Fernandez (star of Diva), Sharon Benson (of Cats), and Damon Evans (Porgy And Bess). The orchestration by Andrew Lloyd Webber's arranger, Dave Cullen, will feature in TV screenings of the show, to be screened in June.

Carmen Jones plays at the Old Vic until 1992 and is booked through to late summer.

It is the first deal Lewis has seen through to production since he took up his post in November.

Bates: 'no split with R1'

Simon Bates' agent has angrily denied reports that the top Radio One DJ is quitting the station to work in television.

Phil Dale, of London Management, describes the story as "totally and utterly incorrect", tracing it to an unsolicited approach to Bates by an ITV company at the Cannes Film Festival.

Dale says Bates turned it down instantly, but asked "out of curiosity" what the offer was. "He said he would never consider leaving Radio One, and the matter was never even discussed," says Dale, who confirms that Bates' contract



Bates: TV offer

with the BBC leaves him free to do TV work as well.

Although Dale refuses to identify the ITV company involved — which is thought to have wanted Bates to shore up its franchise bid — he says: "The odds of it keeping its

franchise are nil."

Industry commentators suggest TVS is the ITV incumbent most likely to lose its licence.

The BBC may have helped to fan rumours of Bates' resignation by revealing the DJ will be taking time off from his popular morning show this summer to work on "special projects".

Dale says Bates will be travelling abroad to do a special report on the plight of the Kurds, inserting live into his show. He will be back behind a Radio One studio microphone in September.

Country chart in shake up

The Chart Supervisory Committee has agreed a radical redefinition of country music that will exclude nine of the Top 20 country albums.

The committee has adopted a new product-based method of repertoire selection, which will exclude six Daniel O'Donnell albums, Copperhead Road and The Hard Way by Steve Earle and Storms by Nanci Griffith.

The move follows pressure from the Country Music Association, record companies and dealers, who say the previous method of selecting by artist led to problems when artists made non-country albums.

The CMA will advise chart compiler Gallup on repertoire

selection. Record companies which object may appeal to the supervisory committee.

Ritz Records' artist Daniel O'Donnell, is hardest hit by the decision, losing six of his seven current chart albums since they are thought to be too middle of the road. The chart will retain his Last Waltz album, however, currently at number one.

CMA director of European operations Martin Satterthwaite says: "Everyone saw the need for the change. We have nothing against Daniel, but the chart has to reflect what people consider to be country."

The two Steve Earle albums have been rated too "rocky",

while the Nanci Griffith album is said to be more of a folk title.

Satterthwaite says the changes to the chart will give more exposure to genuinely new country artists.

Ritz Records managing director Mick Clerkin concedes that O'Donnell is "middle of the road", but argues that the Irish artist's live show is 60% country.

"I'm not very happy about this, but Daniel's succumbed down to the chart." O'Donnell has sold over one million albums and 250,000 videos in the UK over the past four years, says Clerkin.

The first new-look chart will appear in next week's MW.

COMMENT



You can't help but admire Sony's cheek in suddenly springing its Mini-Disc on the world.

While everyone was wondering how its DAT format could ever compete with Philips' consumer-friendly DCC, up it pops with a brand-new format. Sony's expertise in miniaturisation is unrivalled. The music business owes the company a particular debt for its invention of the Walkman which helped create the massive growth in the cassette market.

And yet there can be few relishing the prospects of the format war which Sony is launching.

There will be specific objections to Mini-Disc, not least of which is its small size. Given the huge US furor over CD packaging with retailers keen to keep "puffer-proof" longbox-type packs, how will they react to something only half the size of the five-inch CD?

More important than any of the specific pros and cons of the new system, however, is how the music software industry is meant to cope with it.

The industry has barely got to grips with DCC yet. Many UK record companies only saw it for the first time at presentations last month. Many retailers have yet to see it at all, less than a year before its launch.

But sadly, yet again, neither of the software giants seems to have considered fully the effects on the consumer of another format battle. Ultimately such infighting can only restrict the emergence of a sorely-needed recordable digital format.

Philips music subsidiary PolyGram and Sony Music need to remind their parent companies that consumers do not buy the hardware for its own sake, they buy the ability to play music.

Yet again the tail is attempting to wag the dog. Imagine what could be done if Sony and Philips were to understand this truth and invested in A&R instead?

Steve Redmond



The "recession proof" record industry has finally felt the effect of the economic downturn, but why should depression rule the day? Both retailers and manufacturers have an obligation to support the industry that treated them so well in the late Eighties. The manufacturers shouldn't drop support for an act just because they might sell two-thirds the number of units of a year ago, nor should a retailer dismiss its advertising agency solely because they happened to come on board at a bad time; they didn't cause the recession.

As the summer "slow" season approaches, I fear even less support will be evident. It's easy to sell records in a buoyant market, now it's time to test our mettle. We need to rise to the occasion to stimulate our industry and we all have huge resources at our disposal to help attain this goal.

Firstly, we should invest daily in people who can advise and help us. Sales staff can "sell" to customers and give advice to management. Sales reps from the labels can "work" the streets instead of just being order takers.

In addition, we have cash or investor reserves. Those large retailers who own some 60% of the market between them have to help when times are tough. They can't just withdraw and wait for the independents or the music press to stimulate the market. Where are the TV campaigns and the video specials when the industry needs them?

Lastly, most labels have extensive catalogues to exploit; few do so and even fewer retailers have attempted to. The wealth of music for under £10 on CD and under £5 on cassette does not marry with the dearth of promotions.

To misquote Tracy Chapman, "We're not breaking down, we're not falling apart, we're just lost a little faith." Let's help ourselves restore that faith! *Ken Sokolker is European MD of Tower Records UK.*

Warners in budget deal

Warner Home Video has entered the budget market by striking a deal with Brave-world, which will distribute 200 Warner titles.

The agreement, which begins on June 1, takes in major feature films such as *The Deer Hunter*, *The Elephant Man* and *Highlander*, as well as David Bowie's in-concert Ziggy Stardust.

"About three quarters of the titles in the new deal will be at a budget price of around £5.99," says Warner Home Video managing director Mike Heap.

"Warners don't have a budget label, and unfortunately there is a very strong budget market developing in the UK," he says. "We've been reluctant to go

into it, but we've looked at shelf space and so on and decided that the time is now right."

Brave-world chief executive Warren Goldberg adds: "The deal will consolidate Brave-world's position in the retail market."

Most of the 600 titles have previously been available at a higher price.

PolyGram plea for laser disc support

PolyGram says the laser disc industry in the UK will collapse unless film distributors and hardware manufacturers agree to support it.

Peter Oliff, of PolyGram International, who is on the council of the European Laser Disc Association, describes it as "a classic Catch 22 situation." "The movie companies are waiting for the hardware manufacturers to make more players, and the manufacturers say they won't until more software is released."

Music companies such as PolyGram are already supporting laser disc technology, Oliff says, but the experience in France — the most buoyant European laserdisc market — shows this is not enough.

"Music is only 25 per cent of the total software requirement," he says. "Movies drive the disc system. In France they have the support of the

music groups, the movie groups, and three hardware groups — so the conditions for success are there.

"What needs to happen here is that movie companies like Warner have regular release of blockbusters (on laserdisc), with Philips and Sony releasing players into the UK market."

One head of a major film distributor says the problem is twofold: the studios believe the present 12-inch CDV is too expensive; and that there are difficulties marketing the players to anyone other than "top-end" users. "Five-inch CDV is the future, not the 12-inch," he says.

In the UK, only one hardware company, Pioneer, is supplying laser disc players. The total number of players sold so far is believed to be under 10,000, with PolyGram the principal software supplier.

BMG's first laser disc releases this month: Jimi Hendrix at the Isle of Wight, Jeff Healey's *See The Light* and Lita Ford Live.

Meanwhile, Warner Classic is making provincial dealers the focus of its Teldec laser disc launch, in the belief that they are in touch with a huge new market for classical music.

Warner will offer point-of-sale material including window displays to provincial dealers to support the 18 Teldec laser disc and VHS releases launched today (Monday).

Emap mood bullish after take-over

Emap's take-over of Radio City in Liverpool has fuelled speculation that the company has designs on neighbouring Breakfast Radio.

The magazine publisher already has a 16% stake in the Manchester station's owners, Owen Oyston's Transworld Communications.

Slam Park, group sales director at radio sales house IRS — which has links with Emap through Kiss FM, which the publisher was a 28% stake in — says the company is "very keen" on acquiring radio stations.

There must be an opportunity there (to acquire Transworld).

"The Oyston empire is not very popular with the City, and it would be a logical move to own the whole of the Northwest," says Park.

Emap's purchase of Radio City has further consolidated its links with Transworld; the ailing sales house BMS it acquired as part of the deal is half owned by Transworld.

Tim Schoonmaker, managing director of Emap Radio, denies the Radio City deal is the first part of a wider move.

"There's no shopping list. It's not tied to any other deals, it stands on its own. We'll look at each opportunity as it arises," he says.

TBD buyer joins board

Terry Blood Distribution has promoted buying controller Alasdair Ogilvie on to its board of directors.

This is the first time the buying department has been represented at board level at the independent distributor. But Ogilvie stresses there will not be big changes in company policy.

"We want to make sure our independent customers get the best possible service. We'll be forging closer working relationships with all TBD suppliers, which means we'll be aware of new product ranges earlier," he says.

Over the next year, Ogilvie expects to see a further consolidation of the cassette and CD markets, with vinyl declining further.

"I just hope we can see a standardisation of the cassette and CD single formats."

Ogilvie is also very excited about the digital compact cassette — we're determined to be involved in DCC right from the start," he says.

Tornados win song rights

Nearly 30 years after Telstar, *The Tornados* have won back the rights to the record that rocketed them to number one in 1962.

After a nine-year legal battle, original drummer Clem Cattini and keyboard player Roger Laverne have emerged triumphant from a London High Court hearing.

The *Tornados* were among 83 artists whose work was tied up by the official receiver when legendary producer Joe Meek's RGM Sound management company went into liquidation around the time of his death in 1967.

Other artists represented in court by Graham Cole of Weymouth law firm Hollowell and Bollam included Cliff Bennett and the Rebel Rousers, Screaming Lord Sutch, Mike



Tornados: 30-year battle

Berry and The Honeycombs. But most of the performance royalties they should have received in the past 30 years have been claimed by the receiver.

Any payments they get will be very small.

However, they now hold the complete rights to their old recordings, and are free to nego-

tiate new deals for the re-release of early Sixties hits such as Telstar, Bennett's *One Way Love*, and *The Honeycombs' Have I The Right?* There will also be a Best Of Joe Meek album.

Clem Cattini and a new set of *Tornados* are hoping to sign a recording deal soon.

Writs served as BPI stamps on U2 pirates

The first writs are being served on retailers selling pirate U2 albums.

The BPI's Anti-Piracy Unit says one London retailer has had a writ served on him after he was caught selling vinyl copies of *The New U2 — Rehearsals And Full Versions*.

The 30-track album features early demo tracks and conversations taped during the group's rehearsals for their new album due in the autumn.

The recordings, featured on two double albums, have also been found in CD and cassette versions in Europe.

The sleeve includes the cheeky message: "For titles, have a look at the forthcoming album. Date of release will be expected in autumn of '91."

U2 singer Bono slammed the pirates of the recordings which he referred to as "gobbledygook".

He adds: "I don't see why anyone would be interested." On the theft of the recordings, he says: "It is like having your diary read in public."

Island Records' lawyer Alistair Norbury says he has been amazed by the response from retailers and fans.

"A lot of dealers have contacted us to let us know they have seen the recordings and also a lot of fans in Europe have been ringing up fan clubs to give us information," says Norbury.

He adds that writs are now likely to be served on retail outlets throughout Europe. Investigations are continuing on how the recordings were stolen.

The four-album set has been selling for £36 in the UK but up to £120 in the rest of Europe.

Asking prices are expected to fall further following Island's prompt legal action against retailers selling it.

Rivals bury hatchet to exploit mid price

Two rivals in the lucrative mid-price market have formed a pact — just three weeks after squaring up to each other.

Budget specialist Pickwick launched its mid-price label, Elite, at the beginning of May, in direct competition with Castle Communications.

But this week Pickwick announced a new licensing deal to release Castle material on Elite.

The link-up began when Pickwick's licence for PRT material such as The Kings and Status Quo elapsed. As Castle had bought the PRT catalogue, Pickwick found itself negotiating with its rival.

"We had lunch," says Pickwick A&R manager John Howard, "and discovered that there was a lot of other stuff,

such as the Immediate catalogue, which would be perfect for Elite."

Castle business affairs manager Nick Cotton adds: "We're very pleased. The benefits for both companies are far-reaching, and I'm sure the extra business will help us all sleep better."

While Castle will continue to concentrate on reissues of old albums and new various artist compilations such as *The Blues Box*, Elite will be mainly devoted to new single artist compilations.

Elite, says Howard, will be able to venture into "heavier" areas where Pickwick might be hesitant to tread.

"People do still have a tendency to think of Pickwick as Jim Reeves," he admits.

"Over the last couple of years, through releasing artists like Madness and Culture Club, we've upgraded Pickwick. But it makes sense to set up a new label with a distinct look, because people do approach it slightly differently."

"With Elite, we've had six Radio One plays on our Mick Abrahams album."

The best-selling Elite release to date, Howard says, is the six-track, 65-minute *Soft Machine As If* compilation.

Other projects in the pipeline include such rarely-completed artists as Captain Beefheart and Laura Nyro, as well as heavy metal acts Uriah Heep and Motorhead, and compilation perennials, The Kinks.

Tape duplicators in battle on rate cutting

Tape duplicators Chop Em Out and Sound Cellular are cutting prices by up to 30% in a bid to fight off rivals.

Chop Em Out director Avi Landenberg claims that the company's new computer-controlled system, "offers something none of our competitors can match".

The company's new duplication prices for pre-release tapes range from £150 per C20 to £2 per C90 — regardless of quantity — and Chop Em Out has dropped its standing studio charge, except where compilations are required.

The response of rival David Moore, of Copymasters, is sceptical.



Chop Em Out directors Bernie Spratt (left) and Avi Landenberg

"A certain amount of price cutting is being forced on studios by the record companies, who are using the recession to put pressure on," he says. "He seems to be under more pressure than me. I don't want to get into a price-cutting war."

Vinyl curtain for Tower

Tower Records is winding down its vinyl stock, predicting the market will have ceased to exist by next year.

The first move in what Tower boss Ken Sokolov describes as "slowly getting out of vinyl" came when vinyl was ousted from the shelves at its Kensington shop last week. Sokolov explains that vinyl accounted for just 4% of Kensington's sales last month, but denies plans for any sudden switch. "We've still got over £4m worth of stock," he says.

Vinyl will therefore still be sold at Tower's other outlets in Piccadilly, Whiteley's and in Glasgow, says Sokolov, adding that "we will pull out of vinyl when it's no longer fiscally responsible to retain it."

BARD secretary-general Bob Lewis can now be contacted at BARD, Suite 5, Kingsland Road, 512 Wimborne Road East, Ferndown, Dorset. (tel: 0202 896395).

Castle Communications is releasing videos of six episodes of hit ITV series *The Darling Buds Of May* on June 17. It acquired the rights before the series became a big success.

Tracey Nurse has been promoted from promotions manager to marketing manager at Columbia. She replaces Kjell Anderson who has returned to Sweden.

Richard Branson says Virgin Retail plans to go ahead with its intention to open stores on Sundays.

Independent radio station Atlantic 252 begins 24-hour broadcasting this week after just 18 months on air.

Former *Kerrang!* writer Phil Wilding has been appointed as European editor of BMG Video International's Metalhead video magazine.

The MCPS has asked us to point out that its agreement with *Glassie O2* magazine allowing the inclusion of contemporary music on sampler CDs does not involve waiving of copyright fees, as stated in *MW* May 11. Meanwhile Big Life's main sales force is Contact Promotions and not Contact UK as stated last week. *MW* apologises for any inconvenience caused.

IPC Magazines is threatening to issue writs against the BBC today (Monday) for advertising its publications — including *Number One* and *Fast Forward* — on television. IPC, which publishes *NME* and *Melody Maker* among others, claims the practice is unfair.





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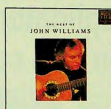
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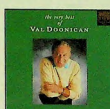
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THE WAY
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MC-MCTC 005
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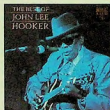
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JACKIE WILSON
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MC-MCTC 020
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MC-MCTC 022
CD-MCCD 022



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Ripped off jock's sad plea for aid

Having been a professional disc jockey for the last 10 years, I thought I had experienced all the joys and disappointments of DJ entertainment. How wrong could I be. Like many jocks I carry my equipment and records (insured) in my van parked outside. Last week, while parked outside a friend's home, it was stolen.

Friends in the disco world have offered to loan me some equipment to give a competent visual display. But, of course, the one item that is impossible to replace is the record collection with a value of more than £5,000.

The hardest part is to telephone my customers to explain the situation and making them aware that I may not now be able to fulfil my contract. As a lot of work is weddings, birthdays etc, you will realise the heartbreak that has now been caused.

May I appeal to any fellow jocks and record companies who have any spare tracks, please contact me on: 0775 761893.

And if anyone is offered a record collection on the cheap, inform me.

John Corcoran
17 Alexandra Road
Spalding
Lincolnshire PE11 2QA

BBC Radio (inspired) Scotland's broad range

Your recent Focus column on BBC Radio Scotland (*MF*, April 27) was very welcome.

However, the article did not truly reflect the breadth of BBC Radio Scotland's output.

For the record, not only do we cover the Scottish Chart, MOR, Scottish dance music and pop and rock, we also include jazz, world music, folk, country, garage, dance and indie artists, demos and new artists in our programming. We also record major concerts for broadcast and regularly record bands in our studios.

Our music policy is simple — to maintain the highest quality across our range of output with informed presentation.

Robert Noakes
Executive producer
Entertainment programmes
BBC Radio Scotland
Queen Margaret Drive
Glasgow G12 8DG

Live circuit nurtures talent

I read with some amusement Jon Marsh of *The Beloved's* comments in "Who needs to tread the boards" (*MF*, April 14). As promoter of the gig in Hackney he refers to I'm glad it left such an impression on him.

Small promoters may be limited by the resources available to them. But through a great deal of enthusiasm and creativity a whole scene can be floated.

At Kerouac's the *Beloved* played, The Shamen played their first ever London



Beloved: on the road at Kerouac's

show. Zodiac Mindwarp, My Bloody Valentine, Spacemen 3, The Hypnotics, and Adamski have all appeared at some time.

Even with a recession, the live circuit is the nurturing ground for many young bands, crucial for their development. There is no substitute for treading the boards. The business should invest more in this area, perhaps in partnership with the brewers.

Stephen Langdon
2a Goldington Crescent
London NW1 1UB

Pluggers' vital role

Surely your feature regarding "pluggers" (*MF*, May 4) should have started "Once Upon A Time . . ." When I was young that's how all fairy tales began.

I have always regarded myself as a "promotional representative" for my record company and artists, providing a professional and reliable service to all radio personnel. Yes, of course every promoter person's aim is to have a record

playlisted, or to achieve substantial plays of their record and this takes up the majority of our working week. But there are many other important aspects of the job apart from "plugging".

Machines may be a cheaper alternative for relaying the most basic information, but in this wonderful world of new technology I doubt if even the Japanese could invent one that would organise travel ar-

rangements for an artiste due to appear on a roadshow, arrange interviews and live acoustic sessions provide competition prizes, or gather in-depth information for the many excellent documentaries transmitted.

Sally Griffin
Head of Radio Promotion
East West Records
Electric Lighting Station
46 Kensington Court
London W8 5DP

Promotion is still cost effective

Your article on the pros and cons of radio and television promotion was to put it politely, highly misleading. Plugging is a serious profession and is the most cost-effective way of advertising artists.

If as an MD of a major record company you have signed a new band for, say, £100,000, then with studio, video and

marketing costs all adding up to an average of another £100,000, you are talking a serious investment. Would you

then suggest that, that investment is put into cardboard mailers and posted to Radio One, etc, or would you employ people whom you recognised as having experience in promoting bands to radio and TV

(for a fraction of the cost of your initial investment)?

Every major type of business employs PRs. Because pluggers are specialists this makes them even more valuable in selling records.
Guy Holmes
Gut Reaction
36 Boston Place
London NW1 6ER

RT's Travis has indies' support

Your lead story last week (RT labels opt for Pinnacle) should have represented a new era for the independent industry. Your consistent reference to "rival" and "arch rival" hardly enhanced that ideal. However, this is perhaps just nit-picking.

What I found extremely offensive was the reference in

your diary column to Geoff Travis and the intimation that while people were suffering, he was sunning himself on some beach. One bitter quote should not be taken that Geoff is unpopular. The support he has had from his friends and labels over the last three months has been admirable. I have personally known

Geoff for 15 years and during that period he has built up one of the country's most respected distribution networks. He would always put the well being of the independent industry first.

Steve Mason
Chairman
Pinnacle Records
Orpington, Kent BR5 3PN

Pay songwriters their worth

Were any of your readers struck as I was by the irony, nay blatant hypocrisy, in witnessing those captains of the recording industry celebrating the achievements and talent of British songwriters at the Ivor Novello Awards while at the same time conspiring to undermine the credibility and

earnings of those same writers at the forthcoming BPI/MCPS tribunal.

It appears from very reliable sources that their purpose is to denigrate the art of songwriting in the eyes of the tribunal to the level of any other commodity associated with making records, such as sleeves,

tapes or pressings, in order to justify cutting still further the meagre royalty paid to writers and publishers.

May we respectfully remind those executives that songs came before records. Long may this be the case.

The record business should pay songwriters the respect

Lessons to be learned from film industry

Your editorial last week which described the British film industry as being "incapable of making films people want to watch" and which also contrasted the supportive attitude of the Government to the film industry with its negative attitude towards the British music industry, miss the point.

Rather than depicting those who manage to win assistance and recognition from the Government as "whinging failures", we should be applauding them and finding out how they did it!

The music business will increasingly need to work alongside colleagues in film, the arts, television, radio and to impress upon government the need for a coherent cultural policy in Britain. The music industry cannot afford to stand apart from these other cultural industries.

The spirit of enterprise which underpins the music business, does not mean that winning public sector support shows a "lack of self-respect".

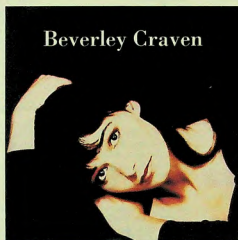
On the contrary, it indicates a great deal of business sense and an understanding of the cultural importance of our industry to the nation.

Dave Wibberley
Fruit Shop Music
Consultants
3 Hilltop Court
London NW8 0DR

and income they deserve. Hands off our mechanicals or at least your Novello's if you will, we hear the mighty cheer "Bigger off out of our awards ceremony!"

Phil Pickett
40 Spencer Road
Twickenham
Middlesex TW2 5PQ

FOR THOSE WHO BELIEVE IN THE SINGER AND THE SONG



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MAINSTREAM

Albums

Twenty groovy chart hits which is promoted by the latest Dover Records' *Smash Hits* compilation. Mainie, and 20 poppy chart hits is what you get with Chesney Hawkes, NKOTB, Frances Nero and De La Soul. Pure pop — and a big seller.

Soft Cell's *Singles Album*, released in 1986, performed very poorly. Memorabilia, which covers much the same ground, is likely to make a bigger impression. Marc Almond's sleazy trip down memory lane is an excellent compilation as far as it goes, but it's hard to justify the exclusion of Top 30 hits like *Soul Inside*, *Down In The Subway* and *Numbers* when there are a pretty 11 tracks here.

Mid-priced country

compilations sell in copious quantities, and the latest batch of releases by MFJs are well up to standard. Dolly Parton proves once more that her outstanding assets are not necessarily physical, with a largely self-penned selection featuring *Johnnie* from the Bargain Store, *Love Is Like A Butterfly* and the beautifully told *Coat Of Many Colours*. *Crystal Galle*, meanwhile, is represented by a superior mix of late Seventies cuts.

Bob Dylan covers have been in vogue for some years and one of the best is the O'Jays' sparkling reversion of emotionally Yours. As smooth, soulful and idiosyncratic as ever, it's the title track of their new album on the EMI USA label. With radio support, it could spread beyond its usual fan base.

PICK OF THE WEEK
SEAL: Seal. ZTT. Initially

REISSUES

It's British week again. From Parade there's a trio of pre-war recordings from Nat Gonella (*Nat and The Boys*, PAR 2007), Vera Lynn (*Let's Meet Again*, PAR 2020) and Geraldo (*Dancing In The Blitz*, PAR 2009). Of the three the Gonella album is the best, confirming his status as one of the jazzier British dance band leaders of the Thirties. The Lynn outing catches the forces so heart before she became that, while the Geraldo offering confirms him as a genuine cockney gaucho.

Moving on to the Fifties, CS offers the highly collectable *Flee-Rekkers* (CS52 564), one of the oddest groups to pass through the hands of cult British producer Joe Meek.

More interesting and wider ranging, if not quite as collectable, is *Memorial Album* (See For Miles, SECD 317) from cult British R&B group *The Mark Lemon Five*.

Equally engaging, and given a frisson of topicality with the current Yes tour, is *Tomorrow's* eponymous debut album (SECD 314), which not only features Yes's Steve Howe but also Keith West, and with production by Britain's other cult producer of the Sixties, Mark Wirtz.

PICK OF THE WEEK

AL STEWART: *Chronicles: The Best Of Al Stewart*. EMI CD/P7963702. Though it lacks early recordings like *Swiss Cottage Manoeuvres* and *Clifton In The Rain*, essential items in the history of British singer-songwriting, this 14-track run-through Stewart's career, which focuses mainly on his highly melodic, historical sagas and epics, comes as a timely re-

appearing as guest vocalist on Adams's chart topper *Killer*, Seal has become more popular than his mentor — and on the evidence of this, it's easy to see why. Hit singles *Crazy* and *Future Love Paradise* are surrounded by equally good songs, from the introspective *Whirlpool* to the utempore efforts like *The Beginning*. Producer Trevor Horn curbs his excesses of yesteryear to give a sympathetic backdrop for one of the year's finest debuts.

Singles

Shocked? You bet. Kylie Minogue's new single, *Shocked*, finds the diminutive Aussie in typically nasal form, but DINA's brilliant *It's a House* style remix and *Jazzi P's* cute rapping make it one



Sweet Addiction: US Future?

that even virtual clubs can play. With the usual radio support a dead cert. Stunned? Absolutely. Bucks Fizz's 1981 chart-topper *Land of Make Believe* has been given a shuffling dancefloor remix by Chris Paul, with accented percussion and piano fills. It's bound to attract a good deal of attention, though to these ears it has been slowed down a trifle too much. *Smash? Hard to say. The*

Triplets (who really are) are already picking up oodles of radio play for their attractively jangling US hit *You Don't Have To Go Home Tonight*. The Villegas sisters, originally from Mexico, have lived in the US for long enough to know how to put together a classy hook-laden and altogether impressive first single, but it's the sort of record that you only occasionally make the grade here.

PICK OF THE WEEK

SWEET ADDICTION: Enough Is Enough. Survival ZB 44579. Enough Is Enough, a good, old-fashioned rock anthem, tightly harmonised and dripping with power chords. Produced by Chris Escallent, a veteran of the genre, it's the sort of thing America will lap up, and promises a lucrative future for the Mancunians. Alan Jones

minder that there can be more than navel gazing to singer-songwriting.

Phil Hardy

DANCE

In addition to this week's reviews in *Record Mirror*, see the previously reviewed Kenny Thomas' *Thinking About Your Love* (Cooltemp COOLX 235) and Nikkie? Nicole! Nikkie Does It Better (Loe EVOLX-5, F), on now also are the *Rude Boys* Written All Over Your Face (Atlantic A7805), fantastic nighly jolting 68-48bpm deep soul smash. *The Affair* Hanging On (Pantrax PANTX 00312, 071-833 9091), accomplished class 101.7bpm jogging soul duet; *Basic Back What Ever It Takes* (Motown ZT 44548), terrific beefily

lurching 109.2bpm vintage soul jigger; *Firefly Watcha* (SM), piano plonked beefy 100bpm attraction (if oddly sung) soul jigger; *Kraftwerk The Robots* (EMI 12EM 192), pure 122bpm bleeds. *The Big Showdown Hold Me* (D-Zone DZCE 209, SRD), bounding 127.7bpm sonic hip house; *Ability II Pressure* (Outer Rhythm FOOT 12), mournful 123bpm low frequency burbler; *Rotor Purely Rhythm* (Chill Tutu R 6582-493380), kid's home-coming de computer created bleeps; *Energy Storm Vol 1* (ESP/Go Bang) ESP 9103, SRD), glier five tracker; *Donna Gardner Good Thing* (Virgin VST 1344), zingly scampering 121bpm galloper (gentler 117bpm Remix); *Nico's Submission* (Palo Pinfall Mix) (MCA NXX 21), remixed now frantic 126.7bpm Italo-type pounder; *B.B. Queen Bluehouse* (EMI 12EM 181), Italo-type 124.8bpm Dub

house racer; *PM Dawn A Watcher's Point Of View* (Ge Street/Island GEET 32), jittery smacking 121.4bpm fast harmonised cerebral rap; *Galliano Power And Glory* (Talkin Loud TLKX 8, F), murlky mumbering 116bpm jazz-funk (brighter percussive Remix); *The Wolfgang Press Mama Told Me Not To Come* (4AD BAD 1007), three Dog Night reviving 115.7bpm indie dance.

PICK OF THE WEEK

PHIL PERRY: *Amazing Love*. Capitol 12CL 615. Smoothly centering 117.2bpm superb wailing and whinnying gospel-ish soul soarer.

James Hamilton

MUSIC VIDEO

All manner of Bob Marley memorabilia is emerging to mark on the tenth anniversary of the reggae star's death. Who can blame PolyGram Video for satisfying demand by 'commemorating' the anniversary with three re-releases. *Caribbean Nights*, *Legend* and *Cash At The Rainbow* are all re-released next Tuesday (May 28) with £6.95 dealer prices.

Another re-promotion worth noting is for Castle Communications' peculiar Rock 'N' Rhythm release. *Bobby Brown, Deborah*, Harry and the other otherwise cool artists act out the parts of nursery rhyme characters in this 77-minute comic romp. Originally slipped out unpromoted in February, Rock 'N' Rhythm ought to make more of an impact; this time.

Among Castle's fresh releases for June 3 are an Alice Cooper promo compilation, *Jason Donovan Live*, the surefire Glenn Campbell Live and four new volumes in its *Dancecase* series.

In contrast, reVision is put-

ting out three live tapes featuring industrial music innovators *Throbbing Gristle* on May 29. The three videos, which each have a £9.04 dealer price, document the band's 'brutally confrontational' performances from 1980 through to their last appearance in San Francisco.

That's surely one for the specialists, but PMI has a couple of biggies lined up for June 10: *Jesus Jones* and *The Pet Shop Boys* (below). *Jesus Jones'* first video includes the band's seven energetic promos linked by what are billed as 'humorous clips'. *Big In Alaska* runs for 33 minutes and has a £6.14 dealer price. PMI also has a new offering in its Karaoke series.

PICK OF THE WEEK

PET SHOP BOYS: *Promotion*. PMI MVR 9900043. Nicely timed to tie in with the Boys' Wembley concerts, this chartbound seven-track collection of clips includes Bruce Weber's M'AO award-winning film for *Being Boring* and has a dealer price of £6.14.

Selina Webb

CLASSICAL

Even in Mozart year, people are looking for something different, says Liam Toner, Virgin Classics' product manager. So this month's seven releases stick firmly to the twentieth century repertoire, and include a sheaf of premiere recordings.

The Chorus And Orchestra of the Plymouth Music Series, under Philip Brunel, perform the Mass in D and other works by archetypal English eccentric Dame Ethel Smyth, while the London Sinfonietta, conducted by Oliver Knussen, offer the shimmering modernism of

Japan's Toru Takemitsu.

Less formidably, the Deutsche Kammerphilharmonie, under Mario Venanzo, play three of Schoenberg's more romantic works; the Eszellent Quartet play the Walton and Bridge quartets; Stephen Hough plays Britten's piano music; Siegfried Mauser attacks the Grieg pianoism of Hartman; and *Music Projects London*, directed by Richard Bernas, presents John Casken's opera.

Classical music enthusiasts often boast that their numbers are being boosted by crossover albums, but they seem reluctant to make similarly adventurous journeys themselves, according to Paul Fernandez, of distributor New Note.

Last year he advertised ECM's release of jazz pianist Keith Jarrett playing *Book 1* of Bach's *The Well-Tempered Klavier* in both classical and jazz publications. Guess whose readers bought most of the discs?

Book 2 has just appeared, and Fernandez says the classicists may find this more to their liking, because this time Jarrett plays harpsichord, not piano.

PICK OF THE WEEK

TCHAIKOVSKY: *Symphony No 4*. Scriabin, Dmitri Alexeev (piano), Philharmonia Orchestra and Choral Arts Orchestra/Riccardo Muti (EMI CDC 7 54112 2). One of four issues from EMI to mark Muti's 50th birthday, this has a surprisingly subtle and ac-wistful lyricism than drama. More striking is the performance of Scriabin's mystical and moody piano-concerto-plus-choir, with Muti and Alexeev working in taut partnership. Phil Sommerich



music week

datafile

The Information Source for the Music Industry

25 MAY 1991

CHART TOUCH

Let's hear it for the girls: Cher hangs on to the number one slot on the singles chart this week, but Crystal Waters moves up to number two and will make her anticipated takeover next week, unless something goes badly wrong. Meanwhile, Beverley Craven slides into third place, giving an all female top three for the first time since November 1988, when Robin Beck, Yaz and Kylie Minogue knocked the men out of contention.

Cathy Dennis, who might have expected to be in the top three herself this week is struck a double blow. Tom Mephs from number five to number six here. Meanwhile, after looking set fair for chart honours in America, it holds at number two, after being sensationally leapfrogged by Patricia Carey. Don't Wanna Cry which surges from number eight to number one. The last single to make such a massive move is the summit staidess was Mec's Star Wars Theme/Cantina Band, as long ago as 1977.

I Don't Wanna Cry is Carey's fourth US number one from five releases, following Vision Of Love, which spent four weeks at number one last August. All were taken from her self-titled debut album, which has sold well over five million copies in America since it was released less than a year ago.

On this side of the pond, I Don't Wanna Cry is released this week. Already a firm favourite in the clubs, it will probably chart immediately, though it's unlikely to do as well here as another recent US chart-topper: Amy Grant's

Baby Baby failed to reach the Top 75 when first released, but has quickly established itself second time around, climbing from number 26 to number nine this week. With Crystal Waters already in the Top 10, and Chris De Burgh's Kurd Aid single The Simple Truth debuting at number 36, and likely to go much higher, it raises the possibility of the A&M label having three concurrent Top 10 hits for the first time ever.

Albunwise, there's no change at the top, though Michael Bolton was again close to unseating The Eurythmics. The week's highest climber, vaulting from number 75 to number 12, its highest position since 1985, is Legend, the reactivated Bob Marley and the Wailers compilation. Meanwhile, despite the fact it was the introductory single The Other Side Of Summer failed to crack the Top 40, Elvis Costello's latest album Mighty Like A Rose is the week's highest debutant, at number five. Alan Jones

ERA would like to apologise for errors in two of last week's charts supplied to Music Week. "Last week" positions in the dance singles and dance albums charts in fact referred to the previous week. The full-price classical albums chart included an incorrect entry at number three. This should have read: Mendelssohn/Bruch/Schubert performed by Nigel Kennedy/Jeffrey Tate/ECO on HMV.

ANALYSIS

The phenomenal success of A&M's Crystal Waters single has actually taken two years to reach its peak.

Demos of Gypsy Woman first came on to the market in late 1989. The Basement Boys production team, which had worked with Waters (pictured), began talking to A&M's A&R manager Mike Sefton about the track.

Both Sefton and A&R colleague Jeff Young loved the song and began to thrash out a deal. But the negotiations were never settled because of problems with lawyers.

In the meantime, Sefton left A&M to join BMG Music and the deal fell through. Young then took up the cause and tried to attract the interest of A&M in the US.

"We were desperate to get them interested but they didn't like it and didn't want to put out a one-off," says Young.

The Basement Boys then approached Bruce Carlson at Mercury Records in the US.



Carlone had the same gut feeling as Young.

Both being part of PolyGram-owned companies, Young and Carlone worked together on the single and decided it needed a remix.

"But that didn't happen until after Christmas. We then agreed on a simultaneous release during the first week of May," says Young, who has since left A&M and is now working at MCA.

Pre-release interest in Gypsy Woman in the US was so strong that Mercury decided to get the single out early.

Yet in the UK, where A&M

was testing the water with a different mix of the track, the reaction was less positive. But when current A&M A&R manager Steve Woolfe told DJs to listen to the Strip To The Bone mix, that was when the track began to take off.

"Many of the top DJs had already heard the track through imports. We rushed out proms three days later to the top 80 to 100 DJs," says Woolfe.

"Within three or four weeks, the whole thing has blown up into a massive hit. I never dreamed it would enter the chart as high as it did," he adds.

A&M is now urging regional radio to give the single the same support as national and London-based stations.

A remix is also a possibility to help sustain sales and an album is nearing its finishing stages this week.

It certainly seems the two-year wait has been worth it for everyone involved.

Nick Robinson

UPDATE

SALES

Index of unit sales. 100=weekly average in 1990	Last week	This week	% diff	This week last year	% diff
Albums	68	68	+1	-14	
Singles	80	90	+12	n/c	
Music Video	53	59	+12	-19	

SHARE OF SINGLES MARKET BY CHART POSITION



SHARE 0% 25% 50% 75% 100%
*CIN Four-week rolling averages

TOP 10 BEST SELLING ALBUM ARTISTS

Pos	Artist	Previous chart	Pos	Artist	Previous chart
1	EURYTHMICS	(1)	6	ROD STEWART	(5)
2	ROXETTE	(3)	7	R.E.M.	(-)
3	THE DOORS	(-)	8	MICHAEL BOLTON	(-)
4	SMILE MINDS	(8)	9	GLORIA ESTEFAN	(-)
5	JAMES	(-)	10	CHRIS REA	(4)

Compiled by ERA from Gallup data. Based on Top 200 album charts 16 April to 11 May.

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TOP 75 SINGLES

THE OFFICIAL **music** week

CHART

1 THE SHOOP SHOOP SONG (IT'S IN HIS KISS)

1 Epic

2 **GYPSY WOMAN (LA DA DEE)**

2 3 Crystal Waters A&M

3 **PROMISE ME**

3 6 Beverly Cleven Epic

4 **LAST TRAIN TO TRANSCENTRAL**

4 2 THE KLF N.F. Communications

5 **TAINTED LOVE**

5 18 Son-Telli/Magic Allmond Mercury

6 **TOUCH ME (ALL NIGHT LONG)**

6 5 Cathy Dennis Polydor

7 **I WANNA SEX YOU UP**

7 21 Color Me Badd Giant

8 **SAILING ON THE SEVEN SEAS**

8 4 OMD Virgin

9 **BABY BABY**

9 28 Amy Grant A&M

10 **SENZA (JUNA DONNA (WITHOUT A WOMAN))**

10 7 Zucchero featuring Paul Young London

11 **SUCCESS**

11 21 Danni Minogue MCA

12 **CALL IT WHAT YOU WANT**

12 28 New Kids On The Block Columbia

13 **SHINY HAPPY PEOPLE**

13 35 R.E.M. Warner Brothers

14 **FADING LIKE A FLOWER (EVERY TIME YOU LEAVE)**

14 12 Roxette EMI

15 **AMASTHASIA**

15 14 T99 XL Recordings

16 **THERE'S NO OTHER WAY**

16 8 Blur Food

17 **R.S.V.P.**

17 25 Jason Donovan PPL

18 **CAUGHT IN MY SHADOW**

18 **NEW** The Wonder Stuff Polydor

19 **FUTURE LOVE (EP)**

19 11 Seal ZTT

20 **WHENEVER YOU NEED ME**

20 31 T.T.Paul Siren

21 **JUST A GROOVE**

21 11 Nomad Runour

22 **GET THE MESSAGE**

22 9 Electronic Factory

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36 **NEW** THE SIMPLE TRUTH

Chris De Burgh A&M

37 THE WHOLE OF THE MOON

24 The Waitresses Ensign

38 BORN FREE

15 Revue/The Roman Numerals Sense

39 TAKE IT

31 Flowered Up London

40 INTO TOMORROW

30 The Paul Weller Movement Freedom High

41 GET READY!

20 Rosford Columbia

42 ONE LOVE PEOPLE GET READY

45 Bob Marley & The Wailers Tuff Gong

43 GONNA CATCH YOU

23 Loma's Gordie Supreme

44 WHEN THE YEAR ENDS IN 1

52 Tottenham Hotspur/Chris 'n' Dave A1

45 RESCUE ME

32 Madonna Sire

46 HIGHWAY 5

47 The Blessing MCA

47 **NEW** MY SALT HEART

47 Hue And Cry Circa

48 A MESSAGE TO YOUR HEART

30 Samantha Janus Hollywood

49 I DON'T EVEN KNOW / I ...

49 Soul Family/Sensation One Time Indian

50 **NEW** LOVESICK

50 Gang Starr Columbia

51 **NEW** RECIPE FOR LOVE/IT HAD TO BE YOU

51 Harry Connick Jr. Columbia

52 **NEW** DO YOU WANT ME

52 Salt-N-Pepa My

53 I TOUCH MYSELF

69 Divinyls Virgin America

54 HUMAN NATURE

28 Gary Clail On-U-Sound System Parlophone

55 THE SIZE OF A COW

37 The Wonder Stuff Polydor

56 NOTHING CAN STOP US/SPEEDWELL

54 Sami Extreme Heavenly

57 **NEW** WALKING DOWN MADISON

57 Kirsty MacColl Virgin

58 **THOUGHT U WERE THE ONE FOR ME**

58 Joey B. Ellis Capitol

59 CHILDREN

40 EFM Parlophone

60 RHYTHM OF MY HEART

40 Rod Stewart Warner Brothers

61 POWER OF LOVE/LOVE POWER

46 Luther Vandross Epic

62 **NEW** YOU LOVE US

62 Maric Street Freshers Heavenly

63 TRAILOR LOAD A GIRLS

PLAYLIST CHART

THE OFFICIAL music week CHART

Position	Artist	Single	Label	Chart	Weeks	Peak	Points	Score
1	Michael Bolton	LOVE IS A WONDERFUL THING	Columbia	A	A	A	A	48 23 92.7
2	Cher	SHOP SHOP SONG (IT'S IN ME)	Debut	A	A	A	A	50 7 91.8
3	Francis Rose	FOOTSTEPS FOLLOWING ME	EPIC	A	B	A	A	47 18 89.3
4	Wilson Phillips	YOU'RE BEING LOVE	SBK	B	A	B	A	46 28 89.2
5	Beverly Craven	PROMISE ME	EPIC	B	A	A	A	46 6 86.5
6	Rochford	GET READY	Columbia	A	-	A	A	46 28 86.4
7	Cathy Dennis	TOUCH ME (ALL NIGHT LONG)	Polydor	A	B	A	A	45 5 86.4
8	Roxette	FADING LIKE A FLOWER	ASB	A	B	A	A	47 12 86.4
9	Amey Grant	BABY BABY	ASB	A	-	B	A	42 26 85.9
10	Seal	FUTURE LOVE PARADISE	ZIT	A	A	B	A	42 13 85.8
11	Zucchero & Paul Young	SENZA UNA DONNA (WITHOUT A...)	London	B	-	A	A	43 7 83.5
12	OMD	SAILING ON THE SEVEN SEAS	Virgin	A	B	A	A	42 4 83.4
13	Electronic	GET THE MESSAGE	Factory	A	A	A	A	42 9 80.8
14	Cherney	HAWKES THE ONE AND ONLY	Chrysalis	-	-	A	B	40 11 77.4
15	Elvis Costello	THE OTHER SIDE OF SUMMER	Fontana	B	-	B	A	36 19 74.3
16	The K.L.F.	LAST TRAIN TO TRANSCENTRAL	KLF Communications	A	B	B	A	41 50 70.7
17	Simple Minds	SEE THE LIGHTS	Virgin	A	B	B	A	45 16 67.9
18	De La Soul	RING RING RING (HA HA HEY)	Big Life	A	A	A	A	35 16 65.8
19	Madonna	RESCUE ME	Sire	B	B	A	A	32 32 63.9
20	R.E.M.	SHINY HAPPY PEOPLE	Warner Brothers	A	-	B	A	33 35 61.9
21	London	GORDON GORDON CATCH YOU	Supreme	-	B	B	-	35 33 61.6
22	New Kids On The Block	CALL IT WHAT YOU WANT	Columbia	B	B	B	-	30 20 61.6
23	T'Pau	WHENEVER YOU NEED ME	Sire	-	B	A	B	38 31 60.9
24	Bee Gees	WHEN HE'S GONE	Warner Brothers	-	-	B	-	32 22 58.8
25	Deacon Blue	YOUR SWAYING ARMS	Columbia	B	B	A	B	37 37 58.2
26	The Waterboys	THE WHOLE OF THE MOON	Ensign	-	B	A	A	34 24 56.9
27	Blur	THERE'S NO OTHER WAY	Food	A	-	A	A	29 8 56.7
28	The Farm	DON'T LET ME DOWN	Produce	-	A	-	A	32 51 50.3
29	Queen	HEADLONG	EMI	B	-	-	-	22 - 49.3
30	The Wonderfull	THE SIZE OF A COW	Fair Out	B	B	B	-	33 37 48.8
31	Gloria Estefan	SAUL OUR FATE	EPIC	-	-	B	A	28 48 48.8
32	Tony Banks & Nik Kershaw	I WANNA CHANGE THE SCORE	Virgin	-	-	B	A	29 - 48.5
33	Vic Reeves	BORN FREE	Sense	-	B	B	-	29 15 45.7
34	Krystal Waters	GYPSY WOMAN (LA DA DEE)	A&M	A	-	A	A	24 3 45.6
35	Gary Clail	On-U Sound System HUMAN NATURE	Perfecto	-	B	B	-	26 38 42.0
36	Rod Stewart	RHYTHM OF THE HEART	Warner Brothers	-	B	A	-	26 44 41.4
37	Bananarama	LONG TRAIN RUNNING	EPIC	-	B	A	-	30 60 41.1
38	Luther Vandross	POWER OF LOVE-LOVE POWER	EPIC	-	B	B	-	31 46 41.0
39	Clive Griffin	I'LL BE WAITING	Mercury	-	B	B	-	35 56 39.2
40	Paul Simon	BORN AT THE RIGHT TIME	WEA	-	-	-	A	24 - 37.8
41	Mike & The Mechanics	WORD OF MOUTH	Virgin	-	-	B	A	26 72 37.6
42	Black	FEEL LIKE CHANGE	A&M	-	B	B	A	28 - 37.2
43	Jason Donovan	R.S.V.P.	PWL	B	-	B	-	31 25 37.2
44	Nomad	JUST A GROOVE	Rainbow	B	-	B	-	26 17 36.7
45	The Paul Weller Movement	INTO TOMORROW	Freedom High	-	-	-	-	25 36 36.2
46	Alexander O'Neal	SHAME ON ME	Tabu	-	-	-	-	26 - 34.6
47	Dannii Minogue	SUCCESS	MCA	B	-	B	-	21 21 34.0
48	Samantha Janus	A MESSAGE TO YOUR HEART	Hollywood	-	-	B	-	18 30 32.3
49	Susanna Hoffs	UNCONDITIONAL LOVE	Columbia	-	A	B	-	37 65 32.3
50	Divinyls	I TOUCH MYSELF	Virgin	A	-	A	B	22 69 32.1
51	The Mock Turtles	ANY YOU DIG IT?	Tireless	-	B	-	A	17 57 31.9
52	ELO Part 2	HONEST MEN	Liberty	B	-	A	-	30 31 31.2
53	Soul Family Sensation	DON'T EVEN KNOW IF I...	One Little Indian	B	-	-	-	21 49 31.1
54	Quadrophonia	QUADROPHONIA	ARS	-	B	B	A	19 22 30.5
55	E.M.F.	CHILDREN	Parlophone	-	-	A	A	21 40 30.4
56	The Blessing	HIGHWAY 5	MCA	A	B	B	-	25 47 29.7
57	Black Box	STRIKE IT UP	deConstruction	-	-	A	-	15 62 29.7
58	The Clash	ROCK THE CASBAH	Columbia	-	B	A	-	14 58 29.4
59	Tracie Spencer	THIS HDJSE	Capitol	-	B	A	-	25 - 29.3

Compiled by ERA. Rating based on R1 play only. Station weightings are based on total listening hours as calculated by JICMAR. 100% playlisting represents 'A' list on all R1 stations.

US TOP 30 SINGLES

1	I DON'T WANNA CRY, Mariah Carey	Columbia
2	OH MY GOD (ALL NIGHT LONG), Cathy Dennis	Polydor
3	MORE THAN WORDS, Extreme	ASB
4	I LIKE THE WAY (THE KISSING GAME), Hi-Five	Jive
5	RHYTHM OF MY HEART, Rod Stewart	Warner Brothers
6	I TOUCH MYSELF, Divinyls	Virgin
7	HERE HE GO, C&C Music Factory	EMI
8	I WANNA SEX YOU UP, Coco M. Brant	Columbia
9	LOVE IS A WONDERFUL THING, Michael Bolton	Gianni
10	SILENT LUCIDITY, Queensrÿche	EMI
11	LOSING MY RELIGION, R.E.M.	Warner Brothers
12	BABY BABY, Amy Grant	ASB
13	RUSH RUSH, Paula Abdul	Virgin
14	YOU DON'T HAVE TO GO HOME, The Trojans	Motown
15	JOYRIDE, Roxette	EMI
16	MIRACLE, Whitney Houston	Arista
17	UNBELIEVABLE CHRISTMAS, The Notorious B.I.G.	EMI
18	WRITTEN ALL OVER YOUR FACE, Shreda Brown	Arista
19	WHAT COMES NATURALLY, Shresta Easton	MCA
20	DON'T TREAT ME BAD, Firehouse	EPIC
21	STRIKE IT UP, Rick Astley	RCA
22	SAVE SOME LOVE, Koolha	Arista
23	POWER OF LOVE/LOVE POWER, Luther Vandross	EPIC
24	COUPLE DAYS OFF, Holly Lewis & The News	EMI
25	MY HEART IS FAILING ME, RW	SBK
26	MORE THAN EVER, Nelson	DGC
27	VOICES THAT CARE, Voices That Care	Gianni
28	PLAYGROUND, Another Bad Creation	Motown
29	MAMA SAID KNOCK YOU OUT, LL Cool J	DeJamu
30	CRY FOR HELP, Rick Astley	RCA

US TOP 30 ALBUMS

1	TIME LOVE AND TENDERNESS, Michael Bolton	Columbia
2	NEW JACK CITY, Goodie	Gianni
3	MARIAH CAREY, Mariah Carey	Columbia
4	NO FENCES, Garth Brooks	Capitol
5	OUT OF TIME, R.E.M.	Warner Brothers
6	GONNA MAKE YOU SWEAT, C&C Music Factory	Columbia
7	POWER OF LOVE, Luther Vandross	EPIC
8	COOLIN' AT THE PLAYGROUND, Another Bad Creation	Motown
9	WILSON PHILLIPS, Wilson Phillips	SBK
10	VAGABOND, Rod Stewart	Warner Brothers
11	SHAKE YOUR MONEY MAKER, The Black Crowes	Del American
12	HEARTY MOTION, Amy Grant	ASB
13	TO THE EXTREME, Vanilla Ice	SBK
14	EXTREME II: PORNOGRAFFITI, Extreme	Arista
15	UNION, Yes	Arista
16	EMPIRE, Queensrÿche	EMI
17	MCNIX A.D., Enigma	Chrysalis
18	JOYRIDE, Roxette	EMI
19	MAMA SAID KNOCK YOU OUT, LL Cool J	DeJamu
20	FM YOUR BABY TONIGHT, Whitney Houston	Arista
21	PLEASE HAMMER DON'T HURT 'EM, M.C. Hammer	Capitol
22	GARTH BROOKS, Garth Brooks	Capitol
23	INTO THE LIGHT, Gloria Estefan	EPIC
24	EAGLE WHEN SHE RISES, Eagle	Meridian
25	HART SHAPED WORLD, Chris Rock	Arista
26	THE SIMPSONS SIN THE BLUES, The Simpsons	Geffen
27	HARD AT PLAY, Holly Lewis & The News	EMI
28	THE RAZORS EDGE, ACDC	Arista
29	ELECTRIC BARNYARD, The Kentucky Headhunters	Motown
30	TEENAGE MUTANT NINJA TURTLES II, OST	SBK

Charts courtesy Billboard, May 25, 1991. * Sales are awarded to those products demonstrating the greatest display and sales gain.

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U P D A T E

Chart

n e w s

BY ALAN JONES

THE EAST ANGLIA ANGEL

At the risk of alienating our readers in Ipswich and Norwich, the old poser "Name five famous Canadians" is simple compared to "Name five famous people from East Anglia."

The bootful **Bernard Matthews** comes all too easily to mind, but who else? Why, **Cathy Dennis**, of course.

The striking 21-year-old is the first singer from Norwich to make much of an impression on the chart (the **Farmers Boys** had a few false starts in the Eighties) and, though it looks increasingly unlikely to reach number one here, Cathy's single 'Touch Me (All Night Long)' is on the verge of a US number one.

If it makes it, Cathy will become the first British woman to top the US chart since **Kim Wilde** made it with 'You Keep Me Hangin' On' nearly four years ago, and the youngest since **Lulu** topped the list with 'To Sir With Love' in 1967, when she was a mere 18-years-old.

● 'When The Year Ends In 1' is the fourth single to chart for **Tottenham Hotspur** football team, equalling the club record established by **Liverpool**. Overall chart champs among football teams are the **England** team, whose five hits span 1970-1990.



● CATHY DENNIS

● Eurythmics' 'Greatest Hits' album was very nearly topped last week by **Michael Bolton's** new album 'Time, Love & Tenderness', but eventually triumphed by the smallest of margins.

Bolton thus joins the growing list of artists deprived of top billing by the impressive sales of the Eurythmics compilation.

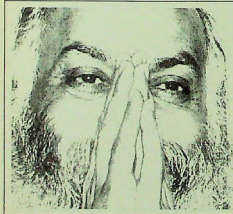
Others who would otherwise have had a number one album are the **Waterboys**, **James**, **Simple Minds** (right), **Roxette** and **Rod Stewart**.

Some may live to fight another day, but for others one crack at the crown is all they'll get. Let us remember, as legendary as they were, **The Who** never scored a number one single.



● Does sex equal love? Apparently so. When **George Michael's** controversial single 'I Want Your Sex' was released, American radio stations who deemed it too racy to play were given an alternative version in which George sang 'I Want Your Love'.

Now, US radio stations who've held out on the smash hit 'I Wanna Sex You Up' by **Color Me Badd** have been serviced with an alternative entitled 'I Wanna Love You Up'.



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4 Front	PolyGram LED 80092
ry Best Of	Telstar TVE 1032
ve...	Virgin Vision VVO 783
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BY ALAN JONES

SASSEY BASSEY RETURNS

Shirley Bassey's latest album, *I am informed*, is on the Dino label, the Freestyle Records logo which looms large on it being simply a courtesy credit to the production company.

Whatever label it is on, the album is a notable success — not least because, at 54 she's the oldest woman ever to chart an album of new material — and lengthens Miss Bassey's already considerable lead over her rivals as British female singer with most charted albums.

In fact, it's *Shirley's* 29th. Nearest rival Joan Armatrading has just a dozen hit albums to her credit. She also has more hit singles to her credit than any other British



● SHIRLEY BASSEY

woman, her idiosyncratic style proving her trump card in a colourful career of great longevity.

● Re-entering the album chart last week, 10 years after his untimely death

from cancer, Bob Marley's 'Legend' album, lest we forget is the biggest selling reggae album ever (sales in Britain exceed a million, in America two million), and a worthy celebration of his talent.



● Making hay while the sun shines? 'Gail It What You Want' is New Kids On The Blocks' ninth hit in a chart history that spans a mere 20 months. That's a much more prolonged and concentrated initial burst of hits than any of their contemporaries. But it's worth noting that Elvis Presley had 10 hits here within a year of starting his chart career in 1956, and the Beatles racked up an incredible 30 hits in America in the year of their breakthrough, 1964.



● With the obvious exception of Roxette's 'Joyride', the biggest hit across Europe right now is, rather surprisingly, 'Wind Of Change' by teutonic rockers the Scorpions.

But don't run for cover — after 21 years of blistering ears, they've opted for an altogether more mainstream sound. 'Wind Of Change' is a power ballad. Cited in some quarters as a song about the reunification of the two Germanys, it actually concerns itself with Soviet reform.

It has clearly struck a chord in Europe, where it has been a Top 10 hit in almost every country, doing particularly well in Germany, Austria and France, where it was number one for five weeks.

One thing it shares with the Roxette record, but few others in recent years, is that both have whistled passages. Does this mean that 'I Was Kaiser Bill's Batman' will soon return in a blaze of glory and pursued lips to dominate Europe? Only time will tell.

● 'R.S.V.P.' is Jason Donovan's 11th UK hit, the same as fellow Aussies INXS. Only one other Australian act has had as many as 10 UK hits — Kylie Minogue, who leads her old flames Jason and Michael Hutchence (INXS lead vocalist) with a dozen hits to her name so far. Number 13, out this Monday, will be 'Shocked'. Kylie and Jason's totals both include their duet 'Especially For You'.

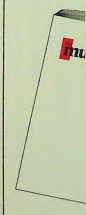


● Slow to start, five weeks at number one and slow to fall — that's a combination that adds up to a long chart career for Chesney Hawkes' 'The One And Only', which is still in the Top 30, 15 weeks after it entered the chart. Only two number one hits in the past two years have stuck around longer — Adamski's 'Killer', (above) a chart resident for 18 weeks, and 'Ride On Time', the 22 week platinum opener for Black Box.

● As previously noted in this column, the Dutch welcome oldies to their chart almost as warmly as we do. The latest example of this is Frank Sinatra's 'High Hopes', which is currently climbing the Dutch Top 10. His first Top 10 hit there since 'Theme From New York' reached number five in 1980, 'High Hopes' dates back to 1959, when it featured in the movie 'A Hole In The Heart'.

- 1 Michael Bolton
- 2 Cher SHOCK'D
- 3 Frances Nero
- 4 Wilson Phillip
- 5 Beverley Bragg
- 6 Roachford GE
- 7 Cathy Dennis
- 8 Roxette FADIN
- 9 Amy Grant BA
- 10 Seal FUTURE U
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- 26 Deacon Blue Y
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- 28 Blur THERE'S N
- 29 The Farm DON
- 30 Queen HEADL
- 31 The Wonderer
- 32 Gloria Estefan
- 33 Tony Banks &
- 34 Vic Reeves BO
- 35 Crystal Water
- 36 Gary Clai On-L
- 37 Rod Stewart r
- 38 Bananarama I
- 39 Luther Vandro
- 40 Clive Griffin T
- 41 Paul Simon BO
- 42 Mike & The M
- 43 Black FEEL LIK
- 44 Jason Donova
- 45 Nomad JUST A
- 46 The Paul Welle
- 47 Alexander O'N
- 48 Danni Minogu
- 49 Samantha Jan
- 50 Susanna Hoff
- 51 Divinyls I TOUC
- 52 The Mock Tur
- 53 ELO Part 2 HOR
- 54 Soul Family Se
- 55 Quadrophonia
- 56 E.M.F. CHILDRE
- 57 The Blessing H
- 58 Black Box STR
- 59 The Clash RDC
- 60 Tracie Spence

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- 7 Cathy Dennis
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- 56 u E.M.F. CHILDRE
- 57 The Blessing F
- 58 Black Box STRI
- 59 u The Clash ROC
- 60 u Tracie Spence

Compiled by ERA. Rating based

Deep C

Dee C's newie, 'Chill To The Panic' is one of those mammoth overblown everything-but-the-kitchen-sink productions. No



wonder its creator Adam J Mellow describes it as "stadium house".

The song's stomping rave-orientated groove with its deeply funky organ is only the start of the story. In addition, the track boasts Italo-style whooping exultations from Shola, who also features on the new Orb single plus a regga-influenced rap from Dezz the Dezz.

The irrepresible end-result is finding favour with everyone from Gary Davies to hardcore DJs. The eclectic nature of the track is down to Adam Mellow's diverse background. He began by helping his brother with his reggae sound system, before they later moved on to play hip hop,

electro and acid house.

Mellow over-ambitiously predicted that the last Deep C single, 'African Reign', would be "a rave anthem for the Nineties". This time round he is slightly more modest and far more accurate, describing 'Chill To The Panic' as "a real cracker for the summer".

Andy Beever

'Chill To The Panic' is out today (20) on Akashic/M&C Records

Kirsty MacColl

First there was Edie Brickell, then there was Suzanne Vega, and now there is Kirsty MacColl: female singer/songwriters are finding their way onto the nation's dancefloors by fair means or foul. The first two got there via unauthorised remixes, but the dance version of Kirsty MacColl's 'Walking Down



'Walking Down Madison' is out now on Virgin

Madison' is all completely above board.

It was her own idea to have the song remixed: "If we hadn't done it someone else would have!" she says. Howard Gray, who had previously worked as an engineer with producer and husband, Steve Lillywhite, was brought in to do the remix. MacColl had heard the more dance-orientated work that he had been doing as one quarter of Apollo 440, and also his remixes for Scritti Politti/Shabba Ranks, MC Kinky and Banderas.

The resulting club mix of 'Walking Down Madison' is featured on the 12-inch along with Gray's ambient mix, which is virtually an acappella and useful for mixing. The seven-inch mix, also included on the 12-inch B-side, is a very commercial amalgamation of the best bits of both the club mix and Lillywhite's original rock/pop version.

MacColl also enlisted the help of Aniff Collins whose inventive raps sit neatly alongside her distinctive vocals.

Andy Beever

Nightlife 10

TW LW

- | | |
|---|----------------------|
| 1 (2) NIGHT IN MOTION Cubic 22 | (Big Time 12') |
| 2 (-) OPTIMISTIC SOUND Of Blackness | (Perception 12') |
| 3 (-) GOTTA LOVE FOR YOU Jomanda | (Big Beat/Giant 12') |
| 4 (-) QUEST MUSIC Sonic Solution | (R&S 12') |
| 5 (1) GYPSY WOMAN Crystal Waters | (Perfecto 12') |
| 6 (10) TECHNOFUNK L | (SAM 12') |
| 7 (-) I CAN FEEL IT Redux | (Big Life LP) |
| 8 (-) DE LA SOUL IS DEAD De la Soul | (S.O.U.L. LP) |
| 9 (-) BAZERK, BAZERK, BAZERK Sons Of Bazerk | (Giant 12') |
| 10 (-) PIECE OF MY HEART Tara Kemp | |



A guide to the hottest new club sounds, as featured on Pete Tong's Radio One FM show, 'The Essential Selection', broadcast every Friday from 7.30 to 10pm. Compiled by sales returns from the following record stores: Underground/Eastern Bloc (Manchester), City Sounds/Vinyl Zone (London), 3 Beat (Liverpool) and 23rd Precinct (Glasgow).

kenny thomas

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4 RM UPDATE

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Havoc

Spare a thought for the young inhabitants of the small US town whose strict 10pm curfew may mean that they never get inside a club, let alone hear the one single which draws inspiration from their plight.

Havoc's 'Mechanicville' is that track. "We had read about the town", explains Sean Bailey, one half of the South London duo, along with singer Ian Hicks. "And it just seemed linked to life's own curves."

The 'Mechanicville' remix — courtesy of Caspar Pound of A Hippy, A Homeboy And A Funky Dred fame — is aimed squarely at the dancefloor, with a persuasive piano riff, ravey feel and a bassline that bubbles like hot tarmac.



Sean is delighted that Caspar's handiwork has "enhanced its clubbiness", but it's Havoc's reputation for harder Euro-Techno — as can be witnessed on the single's flipside — that has provided a large European following.

"We were both into electronic music long before we formed Havoc in November '89; I think Ian went to see Kraftwerk when he was 12 years old," he says.

Havoc are progressing, however. "We're now into creating songs rather than just hard rhythms," says Sean. Them Texan kids don't know what they're missing.

Davydd Chong

'Mechanicville' is out on May 28 on Concrete Productions

Cool Cuts

- | | |
|---|--------------------|
| 1 (NEW) DE LA SOUL IS DEAD (LP) De La Soul
The long-awaited second album from the ex-Daisies with oodles of wit, nonsense and dancefloor hits | Big Life |
| 2 SAFE FROM HARM Massive
Circa | |
| 3 (NEW) HIT ME WITH YOUR RHYTHM STICK (REMIX) Ian Dury
The much-anticipated Flying remix of a classic pop song | Chrysalis |
| 4 ESCAPE Gary Clail
Perfecto | |
| 5 (NEW) CAN U FOLLOW The Stone Funkers
Chunky, funky and devastating rap for advanced dancers | East West |
| 6 FEED THE FEELING Perception
US Columbia | |
| 7 (NEW) NIGHT BY NIGHT Alandra Drake
Thunderous house cut with a ripping female vocal and Hurley mixes to tear up the floor | White Label |
| 8 TECHNO FUNK Lost
Perfecto | |
| 9 SYSTEM OVERLOAD EP Ubik
Zoom | |
| 10 TOO EASTERN MYSTERIES Sound Clash Republic
White Label | |
| 11 (NEW) PERPETUAL DAWN The Orb
The Orb in full swing with reggae rhythms like you've never heard them before | Big Life |
| 12 (NEW) COLOUR ME Paradise Orchestra
One of the most enduring and classy Italian cuts of recent months now available here at last | Pulse 8 |
| 13 (NEW) BOTH ENDS Underkurt
Bass heavy rhythm track currently hot on the streets and due soon in a remixed form with a rap | Mendoza |
| 14 WELCOME BACK BROTHER JAMES CFM Band
US Rey-D | |
| 15 I WANNA GROOVE YOU BABY D-Tech
Javelin | |
| 16 IT'S ALL OUTTA A LOVING YOU Temper Temper
Ten | |
| 17 (NEW) SO MANY ROADS/FOR KERRI Dee Dee Brave
Hot three tracker from the voice that brought you 'My My Lover' | Champion |
| 18 CHILL TO THE PANIC Deep C
Polydor | |
| 19 (NEW) CIRCLES John & Julie
Totally bizarre hardcore techno with a Kate Bush-like vocal | XL |
| 20 (NEW) OCEAN Den Harrow
Pleasant Italian house that comes over like a good ABC tune | Italian Discomagic |



Thanks to City Sounds, 8 Practor St, London; Flying, Kensington Market, Kensington High St, London; and Zoom, 188 Camden High St, London NW1.

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Video 11122

E... Best Of Chrysalis
CVHS 5040

4 Front PolyGram
LED 80152

Pickwick
PVL 2160

's... 4 Front PolyGram
LED 80132

Vet 4 Front PolyGram
LED 80092

ery Best Of Telstar
TVE 1032

ive... Virgin Vision
VVD 783

t 4 Front PolyGram
LED 80122

Evening With Ritz
RITZV 0008

e PolyGram Video
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4 Front PolyGram
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vMTV Vogue WMV
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1 Michael Bolton
2 Cher SHEEP
3 Frances Nero
4 Wilson Phillips
5 Beverley Cris
6 Roschford GE
7 Cathy Dennis
8 Roxette FADIN
9 Amy Grant BA
10 Seal FUTURE L
11 Zucchero & P
12 OMD SAILING
13 Electronic GE
14 Lonnie Gordon
15 James STI DOL
16 Elvis Costello
17 The K.L.F. LAS
18 Simple Minds
19 De La Soul RIN
20 Madonna RES
21 R.E.M. SHINY
22 Lennie Gordon
23 New Kids ON
24 T.Pau WHENEV
25 Bee Gees WHE
26 Deacon Blue V
27 The Waterboy
28 Blur THERE'S N
29 The Farm DON
30 Queen HEALD
31 The Wonderst
32 Gloria Estefan
33 Tony Banks &
34 In Vee Reeves B
35 Crystal Water
36 Jay Claib On
37 Rod Stewart F
38 Bananarama
39 Luther Vandri
40 Clive Griffin T
41 Paul Simon BC
42 Mike & The M
43 Black FEEL LIK
44 Jason Donova
45 Nomad JUST A
46 The Paul Well
47 Alexander O'N
48 Danni Minogi
49 Samantha Jaz
50 Susanna Hoff
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54 Soul Family S
55 Quadrophoni
56 E.M.F. CHILDR
57 The Blessing
58 Black Box STR
59 The Clash ROC
60 Tracie Spence

Hot vinyl

Hot vinyl

BY JAMES HAMILTON



HERB ALPERT featuring Yvonne de la Vega
'Jump Street'
(AMM AMY 750)
The track chosen instead of 'North On South Street' for UK release, trumpet tootsie! Herb's main jingly funk-jazz jigger is transformed into a jaunty infectious frenzy by Londoner DJ Steve's Alex's (b)11:20pm Brighton Daze US 12", 7" both with some languid breathy observations by Yvonne and instrumental (b)11:30pm Brighton Daze UK remixes, with the much stiffer (b)11:00pm Original Version for contrast.

KIRSTY MACCOLL featuring ANIFF
'Walking Down Madison (Club Mix)'
(Virgin VUS 1348)
The most inconspicuous sight in a record shop last week was a cluster of crooked copies gawking with much head nodding approval the merits of folk-pop singer Kirsty, thanks to this gruffly muttering Aniff Cousins augmented jiggly, (b)10:23-08pm DNA featuring Suzanne Vega style remix, not as good as 'Tom's Diner' but a logical successor that looks like being fairly big.

JOHNNY PARKER
'Love It Forever'
(Desire WANTX 43, via Pinnacle)
Hot for a while, this jiggly jinn-popping basic 121 bpm (laid high) soul house romper abbreviates and slows down to 'Love It' for its more lubly jangled fully vocal 119bpm Video Mix, piano and strings rippled doctored and then affecting (b)11:26-01:18:00pm Orchestra Mix, and the usually limited Soul II Soul-style twanging 91.8bpm Soul Mix, the latter two both instrumental.

SOLD OUT
'Shine On (Joey Negro Mix)'
(Columbia 6508683)
Amazingly, much sped up by remixer Dave Lee without losing its whirring feel, this Sarah Warwick-waxed gargantuan now 114.4bpm jiggly cool jazz yoper starts with and is produced by its scorchingly strangled sax, rip-

ped (on promo, anyway) by Mark Brydon's originally released 0-101:50pm Andy Brown 12" REMIX.

ROZALLA
'Faith (In The Power Of Love) (Remix)'
(Pulse+ 12 LOSEK 7, via Total/IMG)
Selling better than the original, her infectious 120bpm breezily galloping wailer is in even Inner Circle Vibe and taletary instrumental Rainbow Bridge remixes by the Band Of Gypsys.

KYLIE MINOUGE
'Shocked'
(PWL Records PWT 81, via Pinnacle)
Shocked you will be, by Skinny Minnie's radical new direction, 'Get Loose' rapper Jazz P actually kicking off the A-side's almost Baby Booty style scuffling and scarping hip guitar 112bpm DNA Mix, flopped by a lute tune guitar yowling and piano jangled thumping jaunter jiggly 0-122.10pm Harding/Gunton Mix.

SONIA
'Only Fools (Never Fall In Love) (Extended Club Mix)'
(RCA Records TD 4414, via BMG)
Produced by Nigel Wright now, the impressive rindread returns on a different ball with a 'You Can't Hurry Love' like 0-192.00pm frothy bouncer reminiscent of 'Save All Your Kisses For Me' (Instrumental Flip), useful addition at that popular tempo for mobile jocks.

AMY GRANT
'Baby Baby'
(AMM AMY 727)
With a convincingly apt catagene number, the white gospel supporter's US chart topping secular smash is a catchy pop song on radio but becomes a hard 'choon' on 12-inch in its chunkily chuggily jiggling 98-00bpm Heart In Motion Mix, with a popper rolling his Getting Over You Mix too.

GROOVE FACTORY featuring Jackie Virgil
'Don't Stop The Music'
(East West WZ5827, via Warner Music)
Promoted in its European WEA pressing, this breezy splendor German house rewrap of the previously slow juddering 'Yerough & Peoples classic now produced also by quotes from 'Oop Up Side Your Head' is walked by 'My Veggies' with some husky rap by JaySh, in (b)119-118-08bpm Jay Club never sutterly 0-119-119-08bpm West-Coast House, and simpler percussive 0-118-08bpm Pure Version Mixes. Its producers Mark Taback & Mike Michaels call themselves the MMM Crew, no relation of Morales & Munchali.

THE PROGRAM
'Desire'
(Cardiac Records CNYT 4, via AVI)
New Yorker Greg Smith's burmy synth chords lurching chugging 118.8bpm ambient instrumental beats and bassline behind the band's lush hints of 'Das Ende' and 'The Beat', in 'Do It' Mix, more sturdily striding P.C.C. Mix, and longer gentle bathingly twitting Ambient Mix 43 versions, quality satisfying.

SHEENA EASTON
'What Comes Naturally'
(MCA Records MCAT 1537)
The wee Scottish multi-millivars's debut on MCA — the label that for years has been perhaps most consistently successful at targeting US black radio — not surprisingly is in delibe-

RAZE
'Bass Power'
(Champion CHAMP 12 279, via BMG)
Vaughan Mason's funkily jolting brassy sparse rhythm, wailed by Pamela Frazer and rapped by Doug Lutz, somehow sounds at times like a much stepped down Hamilton Bonham, bumping through 118.6bpm Extended, Radio, 0-118.70pm Rhythm, and sluttier 0-118.20bpm Geoffrey C. Ed Mix, followed now by 3 'Man' versions, separate Remix (CHAMP X12 279) with less distinctive house-style catering 0-121bpm Power Bass and Drum Power Remixes plus their Instrumentals.

PLUS ONE
'The Song Will Always Be The Same'
(MCA Records MCST 1538)
Holland's 'The Song Will Always Be The Same' returns 'Gly Three', now — Fresh J. Henderson 'Gly Girl' and Sally Oakes with a straightforwardly cheerful 119.9bpm hip house canter in NYC & Costello and instrumental The A.M. Mixes, both pausing for a while through a rhythm lull before they fade.

STEADY B
'Remix Me Baby (Simon Harris Remix)'
(Jive JIVE 272)
Billarily infectious 2/4, and syncopated by Marvin Gaye's jaunty percussive jazz funk 114.3bpm 'Get To Give It Up!' rhythm (with some other Steve Little leaves too), this amusingly narrative rap about a mercenary lady is prepared in Drum 'N' Bass 12" and 7" Mixes.

DEFINITION OF SOUND
'Now Is Tomorrow'
(Circa Records YST 66)
Promoted as a tripart act but out commercially with the included mixes spread across three separate 12-inches (in what combination I do not know, the release of their debut from last autumn is in its superior original cam/DorWin & Ke/Won rappa rapped and Elaine Vassal cooed), palios introduced then smooth bass (rummed 0-115.30bpm Experiments in Sound Part I) Extended Version, with underlying rocky guitar reaching a jerkier finale that suddenly erupts into phasing like Edge Wistar's 'Frankenstein', plus a rockless percussive tapping 115.1bpm Shabby Soul Mix, mood landing intensified shuffling ambient 0-115.3-115.55-115.30bpm Give The Bass Some Space Mix, and even more ambiently interspersed phasia-ing instrumental (b)115-111/55.5-115.3-08bpm Inner Space Mix, rapped only bumpily jiggling 115-08bpm Mr Mojo Rising Mix, and the 'Gloria' gang-danced and 'Walk On The Wild Side' 'do-op-dee-op-dee' ed jumpy rock/rapp fusing 118.8bpm 'Moira Jane's' Café.

ably 'urban' style, the Denny Darré & Nick Mandy production being heavy in front Stee J's ultra-funky jacking, strutting, stratching and churning jittery new jack swing 104bpm Extended Club Version and totally different piano-planned and fully footed, calmly spongy 110.20bpm Natural and its 127.50bpm Stop & Start Mix.

4 HERO
'No Sleep Raver'
(Reinforced RIVER 1206, via Southern)
The Mr Kirk! Bleep stars now have a new jangly tight style for this sing-song 'I go out on Friday night and I go home on Saturday morning' repeating strange funny flutering and shuffling 125.4bpm jiggly wrigger in the G & D and M & I Mixes, flopped far more fiercely (if conventionally) by the frantically raving 128.5bpm 'Maurice' and its 127.50bpm Stop & Start Mix.

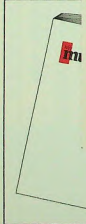
TEMPER TEMPER
'It's All Outta Lovin' You'
(Ten Records TENR 353)
Whisperingly crooning Melanie Williams & Eric Gooden try again, but this Sweet Mercy-revived 114bpm striding and rapping bubble goes nowhere once its thumping beat has been established (if obliterated the actual song), flopped by a jiggly strutting 114-00bpm It's A Dub, and — the one to catch — vocally much more distinct, keyboards jangled and synthetic strings sawed nice daintily lurching 113.8bpm Jan DeWitt's Roots Mix.

BOCCA JUNIORS
'Substance'
(Boy's Own Productions/TFR BOX 5)
Fashionable in popper circles, Andrew Weatherall, Terry Farley, Pete Heller & Hugg Nicholson's luzzzy rock guitar dreted tapping jiggly 0-105-08bpm shuffler builds quite a mesmerizing groove through some strangely off key talking-and better chosen cooing by Anna Haigh & Katherine Wood, with an accapella started initially spang then strongly wailed, keyboards with wick-ed and Younger youth rappa roped 'Substantially Soul!' flippide variation that many may prefer. Meanwhile, Tony-Thomas of the Moody Boys' separate Remix (BOCCJ 5) has his very basically rumbly jumbled (b)100-50bpm Savage, rappa rapped fiercely buzzing 0-108.20bpm Jive, and gospel sermon overubbed 106.5-08bpm Amen Versions.

VIBE TRIBE
'Trust'
(TFR FX 155)
The Times Social Club 'Rumors' influenced girls and guys swing dreary tapping jigger is in Justin Straits' 108.9-08bpm 12" Remix, or Tony-Thomas' 12" Flute Dub, 108.10bpm 12" Dub, and 110-08bpm 7" Remix, while the actual seven-inch 12" is a different more brightly chanted pop aimed 0-109.3-08bpm Bango 7" mix.

SUB SUB
'Space Face (Techno Todd Dub)'
(Ten Records TENR 373)

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Remixed indeed, by none other than Todd Terri, the Mancunian blender now has a mono-sonically throbbing 121.96pm bass and less distinctive dynamics — making it neither but not necessarily better — with a steadily snapping more interesting 6-120-8-06pm Jazzy Todd Dub too plus the original now 1146pm 'Ecto-Jam-50'.

SOUL FAMILIAR SENSATION
'I Don't Even Know If I Should Call You Baby (Remix)'
 (Soul Train 47 TP 12), via Pinacol
 SFS's sultry Soul II Soul-in-driest is now also separately in Marshall Jefferson's 99.8-06pm Synthwave mix plus the old 6-49-9-99-89pm Karen Carpenter Late Night Mix, flipped by the previously prominent jumpy piano and organ (jazz) rumba time 'Beat Album' just in Tim Doney's gimmicky samples purchased 115.26pm Guilty Of Everything Mix.

THE FORMULA
'Exploded'
 (Vinyl Solution) STORM 28, via Southern
 This delirious act's bossily jiggling rumber and nutting subdued ragg in co-producer J. Saul Kane's 0-1124-4-06pm Club Mix and a less bossy cantering 1246pm Original Mix, with a silky ambient 0-121-5-06pm 'Bleep



For A Day' variation too.

KYM MAZELLE
'No One Can Love You More Than Me'
 (Parlophone 12R 6287)
 Produced by Ric Wake, this radio friendly Britten & Eily Livsey penned soulful soul producer was promoted in Ben & Andy's 104.26pm Boilerhouse Extended and Workout Versions, coupled with the Marshall Jefferson produced gently harmonised 104.66pm 'Never In A Million Years' in silky hotting Bob & Jamie's Remix, and sparse percussion linked Hurley's Remix and Dub.

THE BEATMASTERS
'Night In Action'
 (Rhythm King 12VIBE 1)
 Only one promise to preview their upcoming album and still not necessarily due at a single at all, but circulated now to some shops, this Jah Shake inspired skanking 0-149.374.76pm sound system dub can be played with varied speed adjustment of anywhere between 7-118 on the SL 1200s (and, indeed, played at 33-1/3rpm instead of 45rpm there's an interesting shift in its then 118.86rpm syncopation), flipped by a similar 'After Dark in W.I.' variation that does sound too fast at the night speed.

DEEP C featuring Dezz The Dezz & Shola
'Chill To The Panic'
 (Akashic/M&G/Toyoko) MAGX 101
 Largely the creation of north London DJ A. J. Mellow, with interference from ex-Ohio Player Jini Morrison, this "well the bass" inspired then violently raving magga 'resped and girl wailed 119.86pm jumpy charger is in The Original Manic and instrumental Into Mental Mixes.

Beats & Pieces

JOHN SAUNDERSON and **John Cecchini's** newly set up management, production and promotion company, **Premier Productions** Limited is looking for artists, producers and DJ demos to handle, and club packs to be added to its mailing list based within the Palladium nightclub building at Premier House, Wharf Road, Ponders End, Enfield, Middlesex EN3 4AQ (phone 081-802 9950/fax 081-802 8226), the ex-Disco Mix Club duo already manage US hit makers **Shawn Christopher** and **Mike 'Hikman' Wilson** Productions plus top remixer **Bruce Ford** with a 'couple of Top 10 acts' currently under negotiation too... **Nick Harris** is updating his indie DJ mailing list for **Non-Fiction Records** product, at **Desire's** club promotion service Cluabcc, 97 Charlotte Street, London W1P 1LB (phone 071-323 3555/fax 071-323 5323)... **The Video Pool** (071-602 9939) pioneered putting karaoke onto video, and now rival club subscription video service **Diamond Time** (071-433 3355) also has launched a similar 'Karaoke Clips' series, apparently from the same music source, 12 songs per VHS cassette (330 + VAT) with five programmes already available and a new one added every month... **Rayners Lane Record & Disco Centre** owning **Jon Jules** has flown all the way to Australia, following up a longer visit earlier this year. It's DJ for just one night at Perth's Berlin club... **Manchester DJ Mike Pickering's** group **M-People**, a successor to **T-Coy**, features as vocalists not only 'Colour My Life' singer **Heather Small** (formerly of **HotHouse**) but also — on the upcoming 'Northern Soul' album — **ABC's** main man **Martin Fry**. Black-

pool producer **Mark Bell** and **Light Of The World** (about 'Tabby'... **Tasha B.** having composed her own, she played piano/keys behind MC **Starliner** at **Waxway**... **Butt Up And Dance's** early solo label from a few years ago, **The Whiskey Houston** (11ping '3232' series now 0-120.06pm) as a remix, had a similarly snappy then, and appears to 'Gotta Bump' 17.19mg (11ping) such a winning action with total that it was immediately impossible to find, appears to be a scam by the **St. Thomas Ocean** for **Crystal** Almond's revised 'Tainted Love' where **Did Our Love Go** is in its 100th 10-10 years old 1456pm Original 12" and **Juliet** **Handelbauer's** 'Tanya' 12-6-1456pm 'Tainted Love' 0-11 cards, that latter having been promoted separately with a 12-144.66pm The Only Remains... **Those Days** for **Crystal Waters** producing **Baamonte Bay** 'Tanya' has already struck set here on UK releases, but, as nobody knew because it was only promoted on import, it has been cleared for release later in the summer... fit a company new Italian remixer of acts for **ClubHouse** and **Capella** has on the scene might be to proceed with three remixes of each back-to-back, but re-released commercially as single 12 will still be back full of cash... **Xc** Recordings has resupplied the viewing **Belgian** **Cubie 22** 'Hill In Motion', and **Lone Spanish** **Bevin** **Jan** **du** **hol** **holl**, **Nasty London** **You You**... **Nikki Doss** **It Better**, cut this week, proves to be by **Nikki F** **Noticed** rather than just **Nikki**, as promised... **Massive Attack** have reverted to their old name, now that the **God** **is** **over**... **AND THE BEAT GOES ON!**

DEO

- Label
Cat no
- Hits **BMG Video** 781 012
 - late Collection **WVW** 7599382143
 - RRERAS **PolyGram Vid** CFV 11122
 - E... Best Of **Chrysalis** CVHS 5040
 - 4 Front **PolyGram** LED 80152
 - Pickwick **PVL** 2160
 - 's... 4 Front **PolyGram** LED 80132
 - 4 Front **PolyGram** LED 80092
 - Very Best Of **Telstar** TVE 1032
 - Virgin **Vision** VVD 783
 - 4 Front **PolyGram** LED 80122
 - Evening With **Ritz** RITZV 0008
 - PolyGram **Video** 0630923
 - 4 Front **PolyGram** LED 80172
 - MTV **Vogue** WVW 7599382253

DANCE 009
THE BIG SHOWDOWN
 HOLD ME
 OUT NOW

DANCE 008
THE ARTFUL DODGER
 PURE LOVE — PURE ENERGY
 10-6:91

DANCE 014
IS THAT IT?
 STATE OF MIND EP
 COMING SOON

DANCE 011
GREED
 LOVE "AMORE"
 COMING SOON

DANCE 015
EASYMO
 THE CUT AND RUN EP
 COMING SOON

DANCE 012
TEKNO TOO
 JET-STAR
 COMING SOON

DANCE 010
TOXIC
 THE TOXIC EP
 28:5:91

DANCE 013
DEEP C
 CHILL TO THE PANIC
 101

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TOP 30 VIDEO

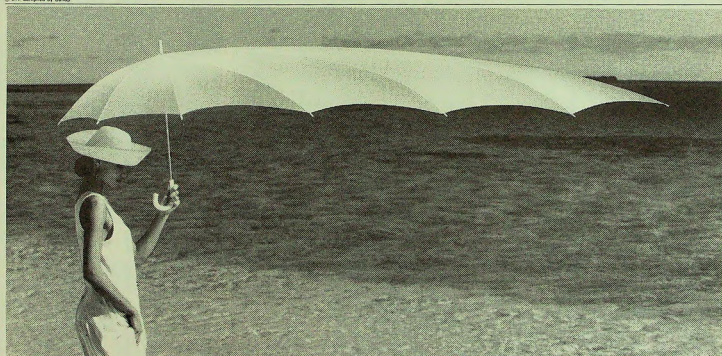
THE OFFICIAL **music week** CHART

Rank	Artist	Title	Category/running time	Label	Cat. no.
1	ROSEMARY CONLEY'S WHOLE...	Special Interest/1hr	BBC BBCV 4457		
2	THE RESCUERS	Children's/1hr 14min	Walt Disney D 249542		
3	HIGHLANDER	Sci-Fi/1hr 51min	Warner Home Video PES 38050		
4	NEW K-9	Comedy/1hr 37min	CIC VHR 1391		
5	ROADHOUSE	Sci-Fi/2hr 43min	Warner Home Video PES 99704		
6	THE ABYSS	Sci-Fi/2hr 14min	FoxVideo 1561 50		
7	NEW BLAKES 7: Shadow/Weapon	Sci-Fi/1hr 43min	BBC BBCV 4498		
8	PRETTY WOMAN	Comedy/1hr 55min	Touchstone D410272		
9	THE 'Y' PLAN COUNTDOWN	Special Interest/1hr 30min	Virgin VVD 830		
10	CALLANETICS	Special Interest/1hr	CIC VHR 1325		
11	NEW BLAKES 7: Orac/Redemption	Sci-Fi/1hr 42min	BBC BBCV 4497		
12	THE ROCKY HORROR PICTURE SHOW	Musical/1hr 35min	FoxVideo 1424 50		
13	CHIPPENDALES: Tall Dark & Hand...	Video Gems Other/1hr 10min	R 1372		
14	EURYTHMICS: Greatest Hits	Musical/1hr 35min	BMG Video 791 012		
15	NEW RAMBO III	Action/1hr 43min	4 Front/PolyGram LED 80012		
16	CYBORG	Sci-Fi/1hr 19min	Pathé PES 31030		
17	NEW STAR TREK: The Generation 13	Special Interest/1hr 23min	CIC VHR 2466		
18	NEW JANE FONDA'S WORKOUT: Lean Routine...	Special Interest/1hr 23min	WHV PES 00654		
19	LADY AND THE TRAMP	Children's Cartoons/1hr 13min	Walt Disney D206822		
20	NEW STAR TREK: The Next Generation 12	Sci-Fi/1hr 32min	CIC VHR 2441		
21	FIELD OF DREAMS	Drama/1hr 41min	Guild Home Video GLD 50095		
22	STAR TREK V: The Final Frontier	Sci-Fi/1hr 42min	CIC VHR 2374		
23	STEP AHEAD WITH CAROLAN BROWN VID COLL	Special Interest/1hr 16min	VC 6105		
24	NEW RAMBO II	Action/1hr 33min	4 Front/PolyGram LED 80002		
25	MADONNA: The Immaculate Coll ...	Musical/1hr 26min	WMV 7599382143		
26	PAVAROTTI/DOMINGO/CARRERAS PolyGram	Opera/1hr 26min	CGV 11122		
27	WRESTLING SUPER HEROES	Spot/1hr	SilverVision WS 907		
28	THE SOUND OF MUSIC	Musical/2hr 48min	FoxVideo 1051 50		
29	OLIVER	Musical/2hr 20min	Cinema Club/Video Coll CC 1118		
30	ROSIE & JIM: Vol 2	Children's/1hr	Central/Video Coll VC 1202		

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TOP 15 MUSIC VIDEO

Rank	Artist	Title	Category/running time	Label	Cat. no.
1	EURYTHMICS: Greatest Hits	Compilation/1hr 25min	BMG Video 791 012		
2	MADONNA: The Immaculate Collection	Compilation/55min	WMV 7599382143		
3	PAVAROTTI/DOMINGO/CARRERAS	PolyGram Vid CPV 11122			
4	DEBORAH HARRY/BLONDIE: ... Best Of	Compilation/1hr 43min	Chrysalis CVHS 5040		
5	NEW STATUS QUO: Rocking ...	4 Front/PolyGram LED 80152			
6	LENNON: A Tribute	Compilation/1hr 30min	Pickwick PVL 2160		
7	ROD STEWART: Tonight He's ...	4 Front/PolyGram LED 80132			
8	BON JOVI: Slippery When Wet	4 Front/PolyGram LED 80092			
9	JOE LONGHORNE: The Very Best Of	Live/1hr 45min	Teletar TVE 1032		
10	PHIL COLLINS: Seriously Live...	Virgin Vision VVD 783			
11	NEW THE SHADOWS: ... Very Best	4 Front/PolyGram LED 80122			
12	DANIEL O'DONNELL: An Evening With	Compilation/1hr 38min	Ritz RITZ 0008		
13	JAMES: Come Home Live	PolyGram Video 0630923			
14	NEW TINA TURNER: Rio '88	4 Front/PolyGram LED 80172			
15	MADONNA: Justify My Love/MTV Vogue	Video Single/12min	WMV 7599382253		



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24	18	FOOTSTERS FOLLOWING ME	Columbia
		Trinidad News	Dubitz
25	11	THE ONE AND ONLY •	Chrysalis
		Cheramy Hawkes	
26	22	LOVE IS A WONDERFUL THING	Columbia
		Michael Bolton	
27	14	RING RING RING (HA HA HEY)	Big Life
		De La Soul	
28	NEW	HEADLONG	Parlophone
		Queen	
29	NEW	SEE THE LIGHTS	Virgin
		Simple Minds	
30	28	YOU'RE IN LOVE	SPK
		Wilson Phillips	
31	NEW	MOVE THAT BODY	ANS CIP
		TechnoTronic featuring Reggie	
32	22	QUADROPHONIA	ARS
		Quadruphonia	
33	NEW	KISS THEM FOR ME	Wonderland
		Stoussie & The Bashers	
34	NEW	COAST IS CLEAR	Amicus
		Curve	
35	19	SIT DOWN ○	Fontana
		James	



COLUMBIA

TWELVE INCH

1	1	GYPSY WOMAN (LA DA DEE)	21	11	RING RING RING (HA HA HEY)
		Crystal Waters			De La Soul
2	1	I WANNA SEX YOU UP	22	NEW	SPACE FACE
		Thelma Houston			Queen
3	7	LAST TRAIN TO HAMBURG	23	NEW	YOUR SAVING GRACE
		The KLF			Dublin Blue
4	1	ANASTHASIA	24	8	CALL IT WHAT YOU WANT
		Tina Turner			New Kids On The Block
5	1	I WANTED LOVE/WHERE DID I GO	25	8	FOOTSTERS FOLLOWING ME
		Secret Service featuring Robert			Footstercize
6	3	OUCH ME (ALL NIGHT LONG)	25	NEW	GOOD SACK
		Secret Service featuring Robert			Good Sack
7	NEW	CALIGHT IN MY SHADOW	27	NEW	SUBSTANCE
		The Woodent Band			Substance
8	NEW	COAST IS CLEAR	28	8	SHINY HAPPY PEOPLE
		Curve			Real Gone
9	NEW	MOVE THAT BODY	29	8	NOTHING CAN STOP US/SPEED
		TechnoTronic featuring Reggie			Real Gone
10	1	GET THE MESSAGE	30	NEW	DO YOU WANT ME
		En Vogue			See N' Hearz
11	7	THERE'S NO OTHER WAY	31	8	INTO TOMORROW
		Blut			The Final Weather Movement
12	NEW	KISS THEM FOR ME	32	8	SAILING ON THE SEVEN SEAS
		Stoussie & The Bashers			See N' Hearz
13	1	QUADROPHONIA	33	NEW	TECHNICAL ASSIST
		Quadruphonia			The Disciples
14	8	JUST A GROOVE	34	NEW	WALKING DOWN MADISON
		Nemad			See N' Hearz
15	8	TAKE IT	35	NEW	ANSWER MY PRAYER
		Forward Up			See N' Hearz
16	8	BABY BABY	36	NEW	YOU LOVE US
		See N' Hearz			The Disciples
17	8	I DON'T EVEN KNOW IF I	37	8	TREASON LOUD A GIRLS
		See N' Hearz featuring			See N' Hearz
18	NEW	WHENEVER YOU NEED ME	38	8	HER
		See N' Hearz			See N' Hearz
19	NEW	HEADLONG	39	NEW	3TH DISCIPLE
		Queen			See N' Hearz
20	8	FUTURE LOVE (EP)	40	8	CONTRADICTICH YOU
		See N' Hearz			See N' Hearz

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attack

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64	NEW	NO ONE CAN LOVE YOU MORE THAN ME	18PC
		Kym Mazelle	Parlophone
65	8	DALLANCE	RCA
		The Wedding Present	
66	4	ANTHEM	Deconstruction
		N-Joi	
67	NEW	13TH DISCIPLE	East West
		Five Thirty	
68	8	THE OTHER SIDE OF SUMMER	Warner Brothers
		Elvis Costello	
69	NEW	DREAM SOME PARADISE	MCA
		Mr. Tambourine	
70	NEW	WALKING IN MEMPHIS	Atlantic
		Marie-Cornu	
71	4	STRIKE IT UP	Deconstruction
		Black Box	
72	6	HER	MCA
		Guy	
73	8	I'LL BE WAITING	Mercury
		Clive Griffin	
74	74	SO GROOVY	Deconstruction
		Wendell Williams	
75	8	ANOTHER SLEEPLESS NIGHT	Ariza
		Shawn Christopher	

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MILO RICE/BUDGET CLASSICAL ALBUMS

#	Title, Composer Artists, Orch.	Cassette/COLP (Distributor)	Label Conifer
1	CLASSICAL COLLECTION SAMPLER Various	CD-DD00CATM-DDCCAT/IC0N	Conifer
2	DUETS FROM FAMOUS OPERAS Various	CFP 44887TCCP 448E (E)	CFP
3	VIVALDI: FOUR SEASONS Vivivaldi/Ensemble	CFP 44811TCCP 44016E (E)	CFP
4	ORFF: CARMINA BURANA Eugene Zichner/VO	Decca Decca/Gammage CD-423883MC/423864 (E)	Decca
5	THE COLLECTION - IN CONCERT Various	Collector Series LC05L 286/CSC 286 (R/S)	Collector Series
6	HOLST: THE PLANETS James Loughran/VO	CFP 40234TCCP 40242 (E)	CFP
7	ALBINONI/PACHELBEL Herbert Von Karajan/VO	EMI Laser CD-CZ 762532MC/LZ 762534 (E)	EMI Laser
8	THE WORLD OF GILBERT & SULLIVAN Vivivaldi/Carter	Decca CD-430953MC/430954 (E)	Decca
9	ELGAR: CELLO CONCERTO/ENIGMA VARIATIONS Edward Downes/BBP	Conifer CD-DD 4630MC/DD 402 (IC0N)	Conifer
10	TSCHAIKOVSKY: 1812 OVERTURE Simon Hickok/LSO	CFP 1937TCCP 191 (E)	CFP
11	ORFF: CARMINA BURANA Simon Hickok/LSO	Imp Classics CD-CMF 859/MC-CMP 859 (PS)	Imp Classics
12	PUCINI: ARIAS AND DUETS Various	EMI Laser CD-CZ 762532MC/LZ 762534 (E)	EMI Laser
13	ASMF 30TH ANNUAL JUBILEE SAMPLER Various	Philips Neville Martinello/S&M CD-430813 (E)	Philips
14	BIZET: CARMINA SCENAS AND ARIAS George Soult/VO	Decca Opera Gala CD-421303MC/417124 (E)	Decca
15	RACHMANOV: PIANO CONCERTO 2 Various	CFP 43837TCCP 4383 (E)	CFP
16	INTRODUCING THE MOZART EDITION Various	Philips Neville Martinello/S&M CD-428732 (E)	Philips
17	ELGAR: VIOLIN CONCERTO Nigel Kennedy/Randall/VO	Emance EMX 412561/EMX 412564 (E)	Emance
18	MOZART: THE MARRIAGE OF FIGARO Various	CD-CDDP 4724MC/TCDDP 4724 (E)	Conifer
19	ORFF: CARMINA BURANA Halle Orchester	CFP 43817TCCP 4381 (E)	CFP
20	BEST-LOVED CLASSICS 2 Various	EMI Laser CD-CZ 762532MC/LZ 762534 (E)	EMI Laser
21	THE WORLD OF KATHLEEN FERRER Kathleen Ferrer	Decca CD-430963MC/430964 (E)	Decca
22	PUCINI: ARIAS Various	CFP 45467TCCP 4569 (E)	CFP
23	WARSAW CONCERTO Kenneth Kozlov/SSO/Mn	CFP 414493/ICP 41448A (E)	CFP
24	BEETHOVEN: SYMPHONY NO. 9 Herbert Von Karajan/VO	EMI Laser 4158321/415834 (E)	EMI Laser
25	KING OF THE HIGH C'S Luciano Pavarotti	Decca Opera Gala CD-421303MC/421304 (E)	Decca
26	MOZART: TURANDOT (HIGHLIGHTS) Zubin Mehta/VO	Decca Opera Gala CD-421303MC/421304 (E)	Decca
27	BEETHOVEN: SYMPHONY 6 IN F MAJOR Various	GG Galatia CD-412531MC/412534 (E)	GG Galatia
28	ORFF: CARMINA BURANA Andra Previn/LSO	HMV Master EG 291866/EG 291868 (E)	HMV Master
29	VARIOUS Various	CD-COCP 4575MC/TCOCP 4575 (E)	Conifer
30	BEST-LOVED CLASSICS 1 Various	EMI Laser CD-CZ 762532MC/LZ 762534 (E)	EMI Laser
31	DVORAK: SYMPHONY 9 (NEW WORLD) Zdenek Masarik/VO	CFP 43827TCCP 4382 (E)	CFP
32	THE WORLD OF MOZART Various	CD-430480MC/430484 (E)	Decca
33	HANDEL: MUSIC FOR THE ROYAL FIREWORKS Raymond Leppard/CO	Philips Silver 420235/420234 (E)	Philips
34	MOZART'S GREATEST HITS Various	Mastero GL 85019/GK 88291 (BMG)	Mastero
35	OPERA HIGHLIGHTS - SAMPLER Various	Philips Silver 428130/2 (E)	Philips
36	ORFF: CARMINA BURANA Sviatoslav Richter/VO	NCA Populim GL 86533/GK 86533 (BMG)	NCA Populim
37	DVORAK: VIOLIN CONCERTO Various	EMI Laser CD-COCP 4566MC/TCOCP 4566 (E)	EMI Laser
38	VIVALDI: FOUR SEASONS Anders Othman/GE	Conifer CD-DD 189/MC/DD 100 (E)	Conifer
39	BEST-LOVED CLASSICS 1 Various	EMI Laser CD-CZ 762532MC/LZ 762534 (E)	EMI Laser
40	MENDELSSOHN/BRUCH: VIOLIN CONCERTOS Burgin/Boult/LSO/Mn	EMI Laser CD-CZ 762532MC/LZ 762534 (E)	EMI Laser

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DIS: DISTRIBUTION: INDIE SINGLES*

#	Title Artists	Label (LP 1/27)
1	LAST TRAIN TO TRANSCENTRAL KLF	KLF Communications KLF 908X (IR)
2	GET THE MESSAGE Electronic	Factory FAC 2871 (P)
3	JUST A GROOVE Remour RUMA/21 (P)	Remour RUMA/21 (P)
4	FOOTSTEPS FOLLOWING ME Frances Nero	Debut/DEB/2109 (P)
5	R.S.P.V. John Donovan	PWL Pwll1/80 (P)
6	INTO TOMORROW Paul Water Movement	Freedom Ship HUP/11 (P)
7	GONNA CATCH YOU Lovers Garden	Free Press SNEP/12 (E)
8	I DON'T EVEN KNOW IF I... Nothing Can Stop Us/Speedwell	One Little Indian 477P/47712 (P)
9	DON'T LET ME DOWN P/W/L	Produce MLK 10471 (P)
10	RHYTHM IS A MYSTERY K.Klas	Creed CREED 1111 (SR)
11	PROTEIN/T.S. Sonic Experience	Strictly Underground- STUR 8 (E)
12	SPIRAL SYMPOHY Kicks KICK 5 (SR)	Kicks KICK 5 (SR)
13	WICKEDEST SOUND Rock Me, feat. Terry Hy	Desire WAT/DX 40 (P)
14	WHERE ARE YOU (INOW) Hyperreal	PWL Continental- IPW/1 8 (P)
15	CHAMPA Shanell	One Little Indian 48 77/121 (E)
16	COPIA (EP) Leslie	Ultimate TOP/80 (R)
17	PLAYING WITH KNIVES Steven Seeler	Veryl/Sound STORM 29K (STOM 25) (SR)
18	STOLEN HEART See See Rider	Lazy LACY 23 (P)
19	TEMPERATURE RISING Lemon Afternoon/My Hands...	Stress SST/11 (4P)
20	LET MY WINGA GIVE YOU DEVOTION Remour & M. Kinco/Freeform	Remour RUMA/21 (P)
21	ALIVE TONIGHT Buzoeko	Planet Pacif PAC 321 (AP)
22	BURNDOD (EP) Curses	Ankopus ANK/21 (P)
23	WAKING UP Necrosis	Shut Up And Dance - SUAD 14 (P)
24	FOR YOUR LOVE Anita Adams	PWL Continental- IPW/1 80 (P)
25	HOUSE FLY Tricky Disco	Warp 7WAP 11/0A/P 11 (P)
26	WIPE THE NEEDLE Happy Tunes	Shut Up And Dance SUAD 125 (12) (P)
27	LOOSE FIT Happy Tunes	Factory FAC 3127 (FAC 312) (P)
28	MAKE IT MINE Shanell	One Little Indian 467P/WP/12 (P)
29	OH YES Paris Angels	Shree Jay SHEER 53/SHEER 51 (AP)
30	S.A.M. SANITY Zeni Zenos	Kicks KICK 4 (SR)
31	THE ETERNAL CLAUSE The K.L.S.	KLF Communications KLF 965X (R)
32	OVER RISING The Charlatans	Situation Two SIT 2W/1 (E)
33	RUNNING IN THE SKY Dance	Rising High-RS 1 (SR)
34	CHUNG KLO (PREVISIT) Adams & Lee	Debut/DEB/21108 (P)
35	TODAY FOREVER (EP) Various	Creation - (ICE 100) (P)
36	TELL ME NOW Shanell	Shree Jay - (SRP 070) (US)
37	CARAVAN Imperial Cards	Con DUNG 13 (R)
38	CHORLINE DREAM Sinner &	4AD (BAD 1004 (R)

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DISTRIBUTION: INDIE ALBUMS*

1	THE WHITE ROOM The Roots	KLF Communications JAMULP 006 (R)
2	SPARTACUS The Firm	Produce MLK 1 (P)
3	THE BEAST INSIDE Devin Devine	Con DUNG 14 (R)
4	KEEP THE MUSIC PLAYING Shirley Bassey	FreeStyle (P)
5	WHIRLPOOL Shirley Bassey	Dedicated DEDLP 06 (R)
6	THE BEST OF INDIE TOP 20 Various	Beechwood BOIT 061 (R)
7	KEEP ME FLYING FEVER VOL. IV Various	DND DNTV 18 (P)
8	R.I.A.O. The Happy Mondays	4AD DAD 7005 (R)
9	PILLS 'N' THRILLS & BELLVACHES The Happy Mondays	Factory FAC 320 (P)
10	SMOKE & STRONG WHISKY Ernie Moore	Newberry CN 0021 (P)

METAL CHART

1	UNION Yes	Arise 411558 (BMG)
2	MARQUEE MATE Various	Manogue 854174 (P)
3	RED HOT METAL-18 ROCK CLASSICS Various	Decca DND 21 (E)
4	TIME'S UP Various	Equi 489284 (SM)
5	SLEPPY WHEN WET Ben Jovi	VeriGO VGR/9 28 (P)
6	DEDICATION - THE VERY BEST OF Various	MOSH 31/COMDOSH 31
7	MURDER BEHIND THE SICK MISTLE Angel	Earache ERD/29 31AC (R)
8	EMPIRE Queensrÿche	EMI USA/US 1708 (E)
9	S.O.D. DESTRUCTION Alamy	Polygram 947094 (E)
10	MANE ATTRACTION White Lion	Atlantic WX 290C (V)
11	ARISE Sepultura	Roadrunner RD 8230R (P)
12	RAZOR'S EDGE Various	Alco WX 294C (V)
13	LEAN INTO IT M. G. B.	Atlantic 756192/2094 (V)
14	RITUAL DE LO HABITUAL Jane's Addiction	Warner Brothers 756726/72091
15	BLAZE OF GLORY/YOUNG GUNS II Ten	VeriGO 84674 (P)
16	BACK STREET SYMPHONY Ten	EMI TC/MS 520 (E)
17	YOUNG GOODS Linda Argenie	Capricorn 8505 (E)
18	CORNERSTONES 1967-1970 Jimi Hendrix	Capricorn 8505 (E)
19	PORNO GRAFFITI Extreme	Arise 99313 (V)
20	FIVE MAN ACUSTICAL JAM Ten	Atlantic ZEP 2 (V)
21	REMASTERS ZZ Top	Warner Brothers WX 290C (V)
22	RECYCLED ZZ Top	Atlantic ZEP 2 (V)
23	APPETITE FOR DESTRUCTION Guns N' Roses	Geffen WX 129C (V)
24	STRENGTH Iron Maiden	Atlantic ZEP 2 (V)
25	BAT OUT OF HELL Meat Loaf	Cleveland 484219 (SM)
26	FOUR SYMBOLS (LEZ ZEPPELIN 4) Led Zeppelin	Atlantic ZEP 2 (V)
27	CHERRY PIE Warren	Columbia 4871904 (SM)
28	HITS OUT OF HELL Meat Loaf	Atlantic ZEP 2 (V)
29	SHAKE YOUR MONEYMAKER The Black Cypriots	Def American 8425 (V)
30	THE BATH AT THE BRITON ACADEMY Fish No Mobs	Dash 8428 (V)

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LIMITED EDITION 12" GATEFOLD

*** CURVE ***

FROZEN EP 7" 12" 4CD/5 MC

Table with columns: ARTIST, TITLE, LABEL, CAT NOS, DEALER PRICE, (DISTRIBUTOR), CATEGORY. Includes albums like 'Various Funky Alternatives & Concrete', 'Various Greatest Gospel Gems', 'Various Essential Jazz Vocalists', etc.

MUSIC VIDEO

Table with columns: ARTIST, TITLE, LABEL, DATE, CAT NOS, DEALER PRICE. Includes videos like 'Babe, Queen In Concert', 'Eurovision 1984', 'Guns N' Roses Live Through This', etc.

Table with columns: ARTIST, TITLE, LABEL, DATE, CAT NOS, DEALER PRICE. Includes videos like 'Urban Dance Squad: Mental Flows', 'The Blues', 'Various: Classic Jazz', etc.

SINGLES

Table with columns: ARTIST, TITLE, LABEL, DATE, CAT NOS, DEALER PRICE. Includes singles like 'Clay Aiyem II', 'Clay Aiyem III', 'Clay Aiyem IV', etc.

Table with columns: ARTIST, TITLE, LABEL, DATE, CAT NOS, DEALER PRICE. Includes singles like 'Urban Dance Squad: Mental Flows', 'The Blues', 'Various: Classic Jazz', etc.

Single releases week commencing 27 May 1991-31 May 1991: Friday to Date: 1823

Table with columns: ARTIST, A/B-SIDE, LABEL, CAT NOS, EXTRA TRACKS, (DISTRIBUTOR), CATEGORY. Includes 'Clay Aiyem II', 'Clay Aiyem III', 'Clay Aiyem IV', etc.

Table with columns: ARTIST, A/B-SIDE, LABEL, DATE, CAT NOS, EXTRA TRACKS, (DISTRIBUTOR), CATEGORY. Includes 'Urban Dance Squad: Mental Flows', 'The Blues', 'Various: Classic Jazz', etc.

Table with columns: ARTIST, A/B-SIDE, LABEL, CAT NOS, EXTRA TRACKS, (DISTRIBUTOR), CATEGORY. Includes '11199 Devotional', 'Goodie's House of Pain', 'Guns N' Roses', etc.

Table with columns: ARTIST, A/B-SIDE, LABEL, DATE, CAT NOS, EXTRA TRACKS, (DISTRIBUTOR), CATEGORY. Includes 'Natural Beauty & That's The Way Life Is', 'New Model Army', 'Newman', etc.

Table with columns: ARTIST, A/B-SIDE, LABEL, DATE, CAT NOS, EXTRA TRACKS, (DISTRIBUTOR), CATEGORY. Includes 'Digital Scream', 'Double Trouble', 'Early Woodhouse', etc.

Table with columns: ARTIST, A/B-SIDE, LABEL, DATE, CAT NOS, EXTRA TRACKS, (DISTRIBUTOR), CATEGORY. Includes 'Presenting All I See', 'Azzurro', 'Andrew Braugher', etc.

Table with columns: ARTIST, A/B-SIDE, LABEL, DATE, CAT NOS, EXTRA TRACKS, (DISTRIBUTOR), CATEGORY. Includes 'Gipsy Project', 'Krono Kroy', 'KLP', etc.

Table with columns: ARTIST, A/B-SIDE, LABEL, DATE, CAT NOS, EXTRA TRACKS, (DISTRIBUTOR), CATEGORY. Includes 'Singer's Fearful Wonders', 'Singer's Fearful Wonders', 'Singer's Fearful Wonders', etc.

SINGLES TILES A-Z

Table with columns: All see, A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z. Lists singles starting with each letter.

Table with columns: All see, A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z. Lists singles starting with each letter.

TOP 60 DANCE SINGLES

25 MAY 1991

THE OFFICIAL music week CHART

This Week	Last Week	Title	Artist	Label (12") (Distributor)
1	2	I WANNA SEX YOU UP	Color Me Badd	Giant W 00351 (W)
2	1	GYPSY WOMAN (LA DA DEE)	Crystal	A&M AMY 772 (F)
3	5	ANASTHASIA	T99	XL Recordings XLT 19 (W)
4	NEW	ANSWER MY PRAYER	Sue Chalmers	Pulse 8 12LOSE 9 (BMG)
5	4	TOUCH ME (ALL NIGHT LONG)	Cathy Dennis	Polydor CATHX 3 (F)
6	6	I DON'T EVEN KNOW IF...	Soul Family Sensation	One Little Indian 47 TP12 (P)
7	5	PROTIEN/MTS	Sonic Experience	Strictly Underground STUR 006 (Self)
8	11	HER	Guy	MCA MCST 1528 (BMG)
9	NEW	SUBSTANCE	Bocca Juniors	Bays Own BOX 5 (F)
10	3	SHINE ON	Sold Out/Sarah Wanwick	Columbia 6568638 (SM)
11	NEW	WRITTEN ALL OVER YOUR FACE	Rude Boys	Atlantic A 7805T (W)
12	NEW	IF MY BROTHER'S IN TROUBLE	Jeffrey Osborne	Arista 813992 (BMG)
13	NEW	MOVE THAT BODY	Technonotic feat Reggie	ARS Clip 6568376 (SM)
14	5	ANOTHER SLEEPLESS NIGHT	Shawn Christopher	Arista 814186 (BMG)
15	NEW	DO YOU WANT ME	Salt-N-Pepa	ffr FX 151 (F)
16	26	SO GROOVY	Wendell Williams	del/Construction PT 44568 (BMG)
17	7	LAST TRAIN TO TRANSCALANT	The KLF	KLF Communications KLF 008X (RT)
18	12	QUADROPHONIA	Quadrophonia	ARS 656766 (SM)
19	NEW	LOVESICK	Gang Starr	Cooltempo COOLX 234 (E)
20	14	JUST A GROOVE	Nomad	Rumour RUMAT 33 (P)
21	NEW	WALKING DOWN MADISON	Kirsty MacColl	Virgin VST 1348 (F)
21	NEW	THE SONG WILL ALWAYS BE...	Plus One	MCA MCST 1535 (BMG)
23	19	RING RING RING (HA HA HEY)	De La Soul	Big Life BLRFL 42T (RT/F)
24	13	KINDA GROOVY	Cool 2	City Sounds PROCT 001 (GY)

© CIN. Compiled by ERA from Gallup data collected from dance outlets.

This Week	Last Week	Title	Artist	Label (12") (Distributor)
25	19	WAKING UP	Nicolette	Shut Up And Dance SUAD 14 (P)
26	NEW	SPACE FACE	Sub Sub	Ten TENX 373 (F)
26	NEW	PRESSURE	Ability II	Outer Rhythm FOOT 12 (RT)
28	18	WICKEDEST SOUND	Rebel MC feat Tenor Fly	Desire WANTX 40 (P)
29	NEW	HEROES	Billy Preston	Outerspace 12OUTER 1 (BMG)
30	31	TAINTED LOVE	Soft Cell/Marc Almond	Mercury SOFT 212 (F)
31	26	I'LL DO 4 U	Father MC	MCA MCST 1525 (BMG)
32	17	I'LL BE WAITING	Gilly Griffin	Mercury STEP 612 (F)
33	15	GONNA CATCH YOU	Lionne Gordon	Supreme SUPET 185 (P)
34	NEW	DANCE BEFORE THE POLICE COME	Shut Up And Dance SUAD 15 (P)	

This Week	Last Week	Title	Artist	Label (12") (Distributor)
35	NEW	THE FACTS OF LIFE	Danny Madden	Eternal YZ 576T (W)
36	18	NOTHING CAN STOP US	Saint Eve/ene	Heavenly HVN 912 (RE/P)
37	NEW	NO SLEEP RAVER	4 Hero	Reinforced RYR 1206 (SRD)
37	NEW	COLOUR MY LIFE	M-People	Deconstruction PT 44440 (BMG)
39	23	FOOTSTEPS FOLLOWING ME	Frances Nero	Debut DBTX 3109 (P)
40	RE	I LIKE THE WAY (KISSING GAME)	Hi-Five	Jive (USA) 14241 JD (Import)
41	37	LOOKING FOR A DOPE BEAT	Jay-Z	Funk! Dreads ZT 44574 (BMG)
42	NEW	NO ONE CAN LOVE YOU MORE...	Kym Mazelle	Parlophone 12R 6287 (E)
43	34	FAITH (IN THE POWER OF LOVE)	Rozalla	Pulse 8 12LOUSE 7 (BMG)
44	38	PLAYING WITH KNIVES	Blizzard Inc	Vinyl Solution STORM 25 (SRD)
45	NEW	POWER AND GLORY	Galliano	Talkin Loud TLJK 8 (F)
46	30	I SAY YEAH	Secchi featuring Orlando Johnson	Epic 6568466 (SM)
47	46	THOUGHT U WERE THE ONE FOR ME	Joey B. Ellis	Capitol 12CL 614 (E)
48	33	HOLD YOU TIGHT	Tara Kemp	Giant W 0020T (W)
49	24	SPIRAL SYMPHONY	Scientist	Kickin KICK 5 (SRD)
50	28	TO NITE	Those Guys	MCA (USA) MCA 1254069 (Import)
51	22	SEASONS OF LOVE	Keith Nunnally	Giant W0034T (W)
52	25	RHYTHM IS A MYSTERY	K-Rass	Creed CRED 11T (SRD)
53	41	JUMP AROUND	Lump Posse	Mango 12MNG 774 (F)
54	33	SWEET SENSATION	Shades Of Rhythm	ZTT ZANG 18T (W)
55	21	GET THE MESSAGE	Electronic	Factory FAC 287 (P)
56	44	FUTURE LOVE (EP)	Seal	ZTT ZANG 11T (W)
57	42	WIPE THE NEEDLE	Raaja Twins	Shut Up And Dance SUAD 12 (P)
58	RE	WE SHOULDN'T HOLD HANDS...	L.A. Mix	A&M AMY 755 (F)
58	NEW	STINGRAY	Beginning	Beatbreak STNG1 (W)
60	43	THE SANITY CLAUSE	Zero Zero	Kickin KICK 4 (SRD)

TOP 10 DANCE ALBUMS

This Week	Last Week	Title	Artist	Label/Processette (Distributor)
1	NEW	DE LA SOUL IS DEAD	De La Soul	Big Life BLRPL @BLRMC 8 (FR/T)
2	NEW	POWER OF LOVE	Luther Vandross	Epic 488012/14880124 (SM)
3	NEW	O.G. ORIGINAL GANGSTER	Ice T	Sire WX 412/WX 412C (W)
4	2	NEW JACK CITY	Original Soundtrack	Giant 759924409/1759924409A (W)
5	1	MAKE TIME FOR LOVE	Keith Washington	Qwest 758926281/- (Import)
6	NEW	GOT A LOVE FOR YOU	Islands	Big Bear BB 0031/- (Import)
7	NEW	THE ONE	Chubb Rock	Select SEL 21640/- (Import)
8	NEW	NU GROOVE	Various	Network NGV 31/- (Import)
9	NEW	BAZERK BAZERK BAZERK	Bazerk	MCA MCA 10028/- (Import)
10	NEW	THE OTHER SIDE	Ruby Turner	Jive 14371 J/- (Import)

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REGGAE DISCO CHART

This Week	Last Week	Title	Artist	Label
1	2	YOUR BODY'S...	Shabba R Home T Cocoa T	GREED 300
2	1	THE TIME IS SERIOUS	Label/Shebba/Nyemem	Digital 8 DBT 3
3	3	COOL DOWN	Cutty Ranks	Charm CKM 50
4	6	RESPECT TO YOU	Beres Hammond	White Label PHR 10
5	8	GAL GORGON	Bobo General	Musik Street MS 006
6	7	YOU'VE CHANGED	Sr Lloyd & Colby Siddons	Riddens SLT 03
7	11	TELL ME NOW	Buggy	Shelly Records SRD 026
8	12	GIRLS WINE	Shabba Ranks	Digital 8 DBT 4
9	10	AFTER THE PARTY	Cocoa Tea & Judy Mvowi	GREED 299
10	4	LAMBADA	Wayne Wonder & Cutty Ranks	Penthouse PH 87

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REGGAE CHART

This Week	Last Week	Title	Artist	Label
11	9	MOVIE OVER INDIA	Apache Indian	Sure Delight SDT 27
12	5	I DON'T WANNA BE...	Trevor Sparke/Frankie P	MMD 034
13	15	GIVE ME YOUR...	Marcia Griffiths & Cutty Ranks	PHR 14
14	14	LET HIM TRY	Freddie McGregor	Big Ship Records BPS 1
15	17	CANDY GIRL	Richie Davis	Progressive Sounds/PSF 018
16	14	ROUGH NECK	Ed 'Boyznack' Robinson Greenesteeles	GREED 301
17	20	DON'T THROW IT ALL AWAY	Barrington Levy	Mango 12MNG 719
18	14	TEACH THEM	Chaka Demus	Blue Mountain BMD 109
19	19	SHE BOUGHT ME LOVE	Dennis Brown	Penthouse PH 95
20	14	STORMY WEATHER	Trevor Sparke	TRC TPC 0001

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REGGAE ALBUM CHART

This Week	Last Week	Title	Artist	Label
1	1	PURE LOVERS VOL 3	Various	Charm CLP 103
2	3	HAPPY MEMORIES Vol 2	Knockout Harmonix	Discoes DTP 7
3	4	DJ OF THE FUTURE	Sweetie Pie	Mango MLPS 1068
4	2	RETREAT	Cutty Ranks	Redman INT REDP 16
5	13	NOW	Freddie McGregor	Swooly & Cleve VP 1163 (Imp)
6	15	GET READY	Michael Prophet & Ricky Tuff	PEP 002
7	9	JAM SELECTION	The Mighty Diamonds	Live & Learn 111P 032
8	7	COLLECTION	Barrington Levy	Time TORP 08
9	20	THINGS A GWAN	Various	Digital 8/DBT 11
10	11	HI-JACKED TO JAMAICA	Wood Professor	ARL 045

Take a long, hard look at these people . . . One of them could be your boss some day

Today's talent,
tomorrow's tycoons?:
(back row) the
marketing manager, the
lawyer, the publisher;
(front) the promo
director, the publisher,
the promoter



In a special *MW* straw-poll we asked over 50 music business experts to name the industry's stars of the future. Some will make it; others may not. But whether you agree with our experts' choice or not, join us in saluting the industry's future . . .

LINCOLN ELIAS

A&R man
If you're still signing as the new boy in CBS's A&R department is Terence Trent D'Arby, you've got a lot to live up to.

Lincoln Elias, now A&R director at Sony Music, has, however, more than sustained that early success. He is still signing acclaimed acts five years down the road: The Chimes, The Pasadenas, Rain and Ned's Atomic Dustbin are among his discoveries.

Elias worked his way up from CBS sales to get a crack at talent scouting in the mid-Eighties after his encyclopaedic knowledge of music impressed the company's A&R chief, Muff Winwood.

Colin Barlow, former A&R manager at CBS and now of PolyGram Music, recalls: "Lincoln fought the hard way to get to where he is today and has more than repaid the faith invested in him. He has a real vision."

Simon Fuller, MD of 19 Management which handles The Chimes, adds: "Almost everything he touches turns to gold. He is passionate about music and a perfectionist."

INGRID BRANDSTATTER

Publisher



By the time Ingrid Brandstatter came to music publishing in 1987 she had already tried her hand at jewellery design, band management and sound engineering.

Fortunately, her unorthodox CV has not hindered her A&R career at Virgin Music. Last year she signed Liverpool trio Top and The Mock Turtles before they were picked up by Siren.

One of Brandstatter's early successes came in 1988 when she discovered The Beloved. Initially wary of signing a publishing deal before a recording contract, they went back to her after settling with East West. She was rewarded when the band's debut album, *Happiness*, went gold.

Brandstatter, 28, is also grooming the two new acts she signed in 1989 with hopes of record company interest. "I am ambitious and I want to be successful," she says. "Being successful in the music business is all about the opportunities that come up."

SASHA

DJ

The rise and rise of the DJ continues to astound the purists in the record industry. Friday night, Delight night at Shelleys Lazerdome in Stoke-on-Trent, is where 21-year-old Sasha, one of the UK's most promising turntable talents, spins the discs.

His Italian piano backing layered with a capella are packing them in all over the country; next month he is on the bill at the Milton Keynes Midsummer Day's Dream gig.

"Sasha is highly respected in the business," says Pete Tong, A&R director at firr and Radio One DJ. "We have not seen his like since Paul Oakenfold, Graeme Park and Mike

Pickering."

A classically-trained pianist, Sasha packed in his A-levels to blag a few spots at The Hacienda in its heyday, cutting his teeth at Shaboo in Blackpool and Kaos in Leeds.

Alongside running his own DJ agency, Positive Management, Sasha has already found favour with record companies as a remixer.

Production credits are increasingly likely. "I'm only as good as the records I play," he says. "I'm getting into other areas to avoid becoming stale."

BAILLIE WALSH

Promo director



In music video where fashions are more fickle than on the catwalk, Baillie Walsh is a name destined to achieve longevity.

The 30-year-old director completed his first promo just 18 months ago for Jessu Loves You's *After The Love*. The video initially caused consternation: TV producers were unsure how to react to its images of angelic, weeping young men slowly rotating against a bleached background.

It went on to win *Direction* magazine's showcase award for Walsh, who was named most promising music video director.

But it is probably for his courageous *Massive Attack* videos that Walsh, a former model and art school graduate, is best known. Daydreaming, a close contender for *MW*'s 1990 promo video award, and his brooding interpretation of *Unfinished Symphony* both broke the mould of dance promo direction. They also earned heavy TV exposure for the artists.

Brenda Kelly, producer of *Snub TV*, says: Baillie avoids stereotypes. He employs a filmic, experimental approach. He is a great talent."

JASON GUY

Marketing manager



In December 1986 *Ugly* Pop achieved his first hit single, *Real Wild Child*. For Jason Guy, then his product manager at A&M, it was a personal victory.

Two years later Guy was promoted to marketing director, a post in which he helped break Suzanna Vega and co-ordinated successful campaigns for Janet Jackson, Chris de Burgh and Sam Brown.

Guy, 30, joined Chrysalis as head of marketing in 1989 and his successes show no sign of diminishing: Sinead O'Connor's *Do Not Want What I Haven't Got* album has sold 600,000 copies in the UK compared with 100,000 for her previous LP.

"Jason is one of the most exceptionally gifted, creative and passionate people working in the industry today," says Howard Berman, A&M's MD.

Guy is now pushing Chesney

Hawkes, relaunching his Buddy's Song album in July to coincide with Christmas holidays, and offering £1 off for cinema goers who buy it.

"I look at records as a multi-media product and I enjoy the challenge of different markets," says Guy. "I am not politically motivated. Power doesn't interest me, but control does."

STEVEN MILLER and PETER MCKENZIE

Retailers

Recession may be sending many retailers to the wall, but Solid Sounds is poised to open its second new outlet of the year and the fourth in what the company predicts will be a large and prosperous chain.

Steven Miller and Peter McKenzie founded Solid Sounds in 1988 and it is fast becoming a familiar name in the High Streets of the north east. Its 3,000 square foot flagship is housed in Gateshead's Metro Centre and two smaller shops are based in Darlington and Chester-Le-Street near Newcastle. The new shop opens in Hartlepool later this month.

Now 24, the two directors, who employ 22 staff, report a "phenomenal" turnover for their burgeoning chain, which relies heavily on chart vinyl rather than back catalogue or specialist music.

SIMON MORAN

Concert promoter



When Sheffield University City's entertainment committee advised a young undergraduate that The Farm were the wrong choice for an on-campus performance, the solution was simple.

That was in 1985, and that early success encouraged Moran to tackle further student gigs alongside a business studies degree.

His finest hour on the undergraduate scene came in 1986 when he put on New Order to a rapturous 15,000 capacity crowd.

Two years later Moran set up his own company, SJM Concerts, in Manchester and soaked up early live dates for groups such as The Charlatans, James, The Stone Roses and The Inspiral Carpet.

Now 25 and employing three full-time staff, Moran is succeeding in an area which can be difficult for the newcomer to crack.

"Simon has already made a name as a very professional promoter and his creative input is invaluable," comments James's manager Martine McDonald.

MARK RICHARDSON

Marketing manager

Mark Richardson's move to Sony Music in February after two years as SBK Records' marketing manager was a typically robust decision.

Becoming head of marketing for Sony's planned new label is a bold step forward for Richardson, whose campaigns for Vanilla Ice, Wilson

Phillips and Teenage Mutant Ninja Turtles helped more than double SBK's market share in the second half of 1990.

His impact at AVI where he was product manager before joining SBK, was no less illustrious; bumper sales were accrued by Soul II Soul and Inner City among others during his tenure. Richardson's company hoping has now turned full circle: he came into the music industry via CBS sales. In 1987 he started running club promotions for the Worldwide Talent Agency owned by the Mecca Group.

At Worldwide Talent Richardson, now 27, honed the marketing skills which were to stand him in such good stead. His creation of Mecca's under-18 club circuit broke acts such as Nick Kamen and, more spectacularly, Bros in 1988 after When Will I Be Famous was showcased in Mecca ballrooms up and down the country.

"There is absolutely no question that Mark will go far," says David Levy, former general manager at Worldwide Talent and now agent at Primary Talent International.

DAVID GLICK

Lawyer



At an age when most solicitors are still dreaming of joining the family firm, David Glick teamed up with two partners to form his own firm. That was 15 months ago when he was 26 and newly qualified.

Today Eatons is flourishing under Glick and his two partners, renowned entertainment lawyer Michael Eaton and Jeremy Wakefield.

They have a glittering client base including Eric Clapton, The Bee Gees, Silver Bullet and MCA Music, plus Madonna's UK interests.

Now 28, Glick is already carving out a profile in the industry. Rob Dickins, chairman of WEA, says: "David is a very ambitious young lawyer and I'm sure he will succeed."

PAUL CONNOLLY

Publisher



Paul Connolly defines his personal ambitions as creative, rather than egocentric.

Certainly his artistic decisions over the past two and a half years as MCA Music's creative manager and a previous two at Island Music have demonstrated where his priorities lie.

Connolly couples include Adamski and Dream Warriors in 1989, Blur in January 1991 and Silver Bullet, signed by Connolly on a development deal two years ago. He is also responsible for US acts in territories excluding the US. They include NWA, Jungle Brothers and Queen Latifah.

"Paul is the trendsetter of the publishing world," says Trenton Harrison, MD of Rush, Silver Bullet's management company. "When others see he is interested they follow his lead."



Programme: Dance Energy.
Timing: 6.20pm Monday, repeated midnight Sunday, BBC2.
Length: 35 minutes.
Audience: BBC claims 1.5m-2m combined audience figures.
Age profile: 12 to 25-year-olds.

Key staff: Produced for Def II by Activate and Pajl TV.
Co-producers: Derrin Schlesinger, Mary Calderwood.
Presenter: Normski.
Music policy: A cross-section of dancefloor hits, with a broader, slightly lighter focus than the first series. "Our kind of programme is what people want to come home to. We're the dance version of Top Of The Pops. We've established the dance music industry on TV," Normski.

Typical programme: Massive Attack, Nomad and Wendell Williams live in the studio.
Special features: Fashion and lifestyle documentary clips plus reports on the weekend club scene. Dance Energy Top 10 countdown.
Promotions view: "We're not on other way to plug Shut Up And Dance's music on TV. It's vital - trying to get to the kids is a nightmare". Shabs, head of promotion at Heavyweight Media.

Commissioning editor's view: "It's not just about vinyl but about fashion, club culture and all the people involved in the scene. It's had a good vibe from the street and from specialist magazines like Echoes and Hip Hop Connection. It's credible, I'm pleased with it." Janet Street-Porter, head of youth programmes, BBC.

Counter Revolution?

Whatever happens in the halls of Westminster, there will be a June election of sorts next month.

The public will be asked to vote on a set of policies which counter all that is normal in publishing when Jonathan King's music and lifestyle magazine *Revolution* launches on June 5.

King's decision to go to the country in the middle of a recession, and with a host of unorthodox ideas, has set the industry chattering. Which is precisely what Jonathan King is good at.

"I am the promotional budget," he says. "When I launched *Raw* we got the editorial equivalent of a £2m spend and I'm looking to top that with *Revolution*."

The original dummy for *Revolution* was commissioned a year ago by Andy McDuff, publisher of *NME* and *Vox* at IPC. When McDuff declined to proceed, King took the dummy to EMAP and then to Maxwell Consumer Magazines, which was preparing to launch *Rage*.

"He showed us the dummy pages and I couldn't believe it. I thought, 'this is insane,'" says Mary Keane-Dawson, publisher of *Rage*.

King's conviction that his personality would sell the magazine, and his refusal to countenance market research on its editorial direction, led Keane-Dawson to reject the idea. But even she doesn't rule out the possibility that his

KING'S FOLLIES

- 1 No reviews
- 2 No market research
- 3 No promotional budget
- 4 All ads together
- 5 No approach to ad agencies
- 6 Unratable A3 format
- 7 Unfoldable cardboard cover
- 8 Integrated, low-key logo
- 9 14-21 target group
- 10 The recession

"gut feeling" could turn publishing logic on its head.

Former *Select* editor Tony Stewart, a firm believer in market research, sees something to admire in King's approach: "It's pretty brave, even if he is playing mainly with other people's money," he says. "At least someone's taking a risk."

Revolution's approach to advertising - all ads will be placed in a central section subject to editorial criticism - has raised the most eyebrows.

King denies that he has pulled in favours from his EMI pals to secure a £10,000 apiece commitment from nine record companies.

He is at pains to stress that the first issue will also contain non-music ad copy.

Ad agency reaction is hard to gauge because most have not been approached.

Ken Dampier, creative director at Dampier Robertson Redel, describes King's plans as "barney", while Bob Blatchford at the London Me-

dia Company is miffed: "I was a little disconcerted that the publisher hadn't deigned to talk to any agencies," he says. "From a marketing point of view the guy has just phoned up his mates."

One of those "mates", EMI divisional MD Andrew Prior, admits that no-one else but King could have walked into his office and sold him a 10-week, 10-page package unseen, but shares King's feeling about *Revolution*.

"All the other magazines go for a niche market in some way but I think there's a large chunk of the market with catholic tastes in music," he says.

The 14- to 21-year-olds will cast their vote - in sterling - on June 5.

On paper, *Revolution's* chances of success are in line with Screaming Lord Sutch's prospects for becoming Prime Minister. But, with Jonathan King at the helm, no-one will rule it out.

Russell Brown

34 top chart hits

ADVERTISING SURVEY

The EMI/Virgin/PolyGram triumvirate top MW's advertising survey for April after spending £172,000 on TV, press and radio advertising for their platinum compilation Now 19.

Also in the top 10 (spends in £000s) were Columbia for Thinking Of You (151), Epic

for The Stranglers (121), EMI for Nigel Kennedy (115), RCA for Rhythms (103), Telstar for After The Dance (73), Dino for That Loving Feeling (73), RCA for Elaine Paige (65), EMI for Roxette (59) and Telstar for Thin Ice - The First Step (53).

Source: MEAL

EXPOSURE

MONDAY MAY 20
 Dance Energy featuring
 Nicolette, London Posse and Soul Family Sensation, BBC2: 6.35-7.10pm.

TUESDAY MAY 21
 Jazz On A Summer's Night featuring Joe Williams, Channel Four: 12.15-1.15am.

THURSDAY MAY 23
 Top Of The Pops, BBC1: 7-7.30pm.

Some Call It Jazz featuring Liz Story, ITV: 3.50-4.50am (regions vary).

FRIDAY MAY 24
 Friday At The Dome featuring Roachford, Aaron Neville, and Dr John, Channel Four: 11.05pm-12.20am.

The Hit Man And Her, ITV: 3.35-4.35am (regions vary).

SATURDAY MAY 25
 The ITV Chart Show, 11.30am-12.30pm.

The Paul Simon Songbook, Radio One: 2-3pm.

Sound Stuff, Beyond The Maypole featuring Zimbabwean artist Biggie Tembo, Billy Bragg and The Oyster Band, Channel Four: 7-8pm.

In Concert featuring Tom Jones, Radio One: 10-11pm.

Paramount City featuring Boy George, New series, BBC1: 10-10.40pm.

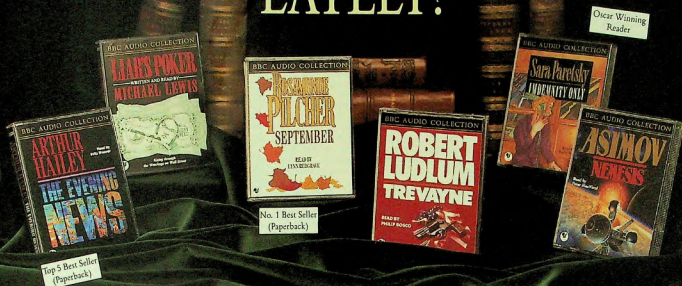
FORTHCOMING MUSIC WEEK SPECIAL FEATURES

TITLE	Issue date	Booking date	Contact
World Music	June 15	May 22	Hugo
Reggae	June 22	May 29	Yvonne
Classical	June 22	May 29	Andy
Live Music	June 28	June 5	Steve
Music Video/Duplication	June 28	June 5	Toni

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BBC AUDIO COLLECTION

Tales of spoken word's growth is not idle talk

The audiobook market is finally growing up — but publishers have to show greater commitment if the sector is ever to reach maturity, says Robin Cobb

Confidence is currently riding high in the £35m spoken word market. Market leader BBC Enterprises has just clinched a deal with US publisher Bantam to distribute audio titles alongside BBC product. Meanwhile, a major new player has entered the arena in the shape of US-owned book publisher Random Century.

Random Century Audiobooks launched 13 children's titles last month under its Tellstory label (formerly published by Bartlett Blais) and has a backlist of another 35. These are single cassettes retailing at about £3.99. But it is in the adult market that managing director Rupert Lancaster identifies the biggest opportunities. He plans to release 60 adult titles this year followed by a further four a month next year to take his catalogue to 100 titles by the end of 1992.

May sees the release of eight titles, including the Tom Wolfe blockbuster *Bonfire Of The Vanities*, Maeve Binchy's *Light A Penny Candle* and AS Byatt's 1990 Booker Prize-winning *Possession*. Next month's selection will include Martin Cruz-Smith's *Polar Star*, Dick Francis's *Dead Cert* and John Le Carré's *A Murder Of Quality*. The double cassettes retail at £7.99.

"Our aspiration in this market is very simple," Lancaster says. "It is to become market leader in abridged spoken word. The



Adult titles galore: the fastest-growing sector of a £35m market

crucial point which will make all the difference is that we will be able to publish simultaneously. The tapes will ride on the back of the publicity for the books."

Random Century is handling its own bookshop distribution and has appointed Conifer to distribute to multiples and record retailers. Conifer has its own spoken word label and also handles the Listen Productions children's label and Landfall horror stories.

Marketing director Brian Hopkins predicts Random Century product will have a significant impact, particularly with the company's ability to co-ordinate the simultaneous release of cassettes with new books from best-selling authors.

"At present only the surface of the potential market is being scratched," he says. "The industry's task is to make the public more aware."

Sue Anstruther, head of spoken word publishing at the BBC, says: "Sales forecasts we made before the recession are still being met, which seems to indicate the market is still expanding."

The distribution deal with Bantam, she predicts, will give the market a further boost. The US publisher has a catalogue of more than 200 titles, many of them from blockbuster authors. The initial six titles to be released in June include Arthur Hailey's *The Evening News*, Robert Ludlum's *Travayne* and Lynn Redgrave reading the Rosamunde

Pilcher best-seller, *September*. The BBC's own releases for July include Graham Greene's *The Human Factor*, comic nostalgia from the Educating Archie radio series, and the Leslie Thomas biography, *In My Wildest Dreams*.

The BBC, with an ever-increasing catalogue, says it now has nearly 50% of the market with 150 titles. This claim is challenged by EMI, which has Listen For Pleasure and Argo labels totalling some 200 titles.

Label manager Roger Godbold says: "We are still doing very nicely in a market which, if anything, is expanding even faster." Recent product includes John Le Carré's novel *The Secret Pilgrim* which has been released over three albums, while Jon Pertwee reading *Worzel Gummidge* will be out in June. Godbold promises: "We have two whopping great names coming out in September."

One of his most consistent best sellers has been Churchill's *Wartime Speeches*. A further album of the war leader's speeches has recently been issued and another is planned for September. Altogether, about 40 new titles will be issued this year.

At CYP (originally Cassettes for Young People) group marketing director John Bassett, with a portfolio of nearly 100 titles, says: "We are probably third in the market and are giving BBC and EMI a run for their money. We have a big programme for next year — so look out BBC."

Research by Book Marketing, commissioned by Random Century, confirms the spoken word market is worth about £35m with adult product proving the fastest growing section.

Project manager Andrew Thompson says the research also showed that "record shops seem happy with the development of audiobooks to date but are not clear whether or not they are an impulse purchase". And retailers felt products — other than market leaders BBC and EMI — should do more to develop the market.

"The future is seen as one of growth," Thompson says, but he warns: "The speed of that growth will depend on the willingness of new entrants to show greater commitment than they have shown so far."

Who's promoting what

There is plenty of scope for cross-promotion in the market, which WH Smith's Bianca Cory describes as a "low awareness area". A current example is the chain's exclusive tie-in with Listen For Pleasure's *Darling Buds Of May* album, which has helped to take the title to second place in its spoken word charts.

Joint label and retail promotional activity includes special displays, exclusive offers and tie-ins with TV, cinema, book launches and video releases. Most publishers offer display racks and counter packs but the multiples prefer to use their own display systems. Pickwick is printing an

exclusive WH Smith The Pooch package for Winnie The Pooh which, for the price of a single book and cassette, will offer two books plus cassette.

There is also an autumn promotion planned with John Menzies which will incorporate window displays. Pickwick's story cassettes have also been used in a major on-pack promotion with Lever Brothers' detergent brand Persil.

At Conifer Records, which distributes the Random Century product, marketing director Brian Hopkins is gearing up for a number of simultaneous book and cassette releases. CYP hopes to expand the market with a new range of

relaxation cassettes covering golf, tennis and other pursuits through sports and leisure shops.

Random Century is planning a poster campaign and is investigating supplying sampler tapes as giveaway cover mounts on women's magazines.

Unsurprisingly, the BBC uses its own media for promotion while its main competitor EMI (Listen For Pleasure and Argo labels) has been running a string of in-store promotions including a special Agatha Christie week. Label manager Roger Godbold also exploits TV connections such as Ruth Rendell's Inspector Wexford programme.

Turning up the volume

To boost sales and win converts, spoken word publishers are teaming up with retailers to find new means of promoting the format, says Robin Cobb

The Book Marketing survey suggests mail order and book clubs are perceived as potential outlets for spoken word, but most companies in these areas have dropped the idea after trials. This contrasts with the US where spoken word is a buoyant mail order sector and has given rise to an audiobook lending-library-by-mail industry.

Research carried out by Book Marketing for Random Century has shown that retailers want producers of spoken word cassettes to do more to develop the market. At the same time, the producers are increasingly seeking the co-operation of retailers to promote the product.

The total promotional spend in the sector is impossible to gauge but it is infinitesimal compared with record, book or video promotion. However, if the value of BBC's promotion for its own product on the corporation's TV and radio stations were put on the scales the total promotional spend would rise considerably. There is no doubt that the BBC has done much to raise awareness of audio publishing in general as well as furthering the interests of its own product.

The new Random Century Audiobook label is planning simultaneous publication with new books to maximise the benefits of publicity. Other

producers frequently co-ordinate cassette releases with television or cinema versions of the same work.

As the biggest retailer of spoken word products, WH Smith allocates a generous display in most of its Sounds departments. "Our policy is to show spoken word as a complete library from which customers can select, regardless of which publisher the titles are from," says product manager Bianca Cory.

The chain now produces its own catalogue of titles in stock and this month has introduced a Top 20 chart of spoken word cassettes, which also highlights new releases.

Cory says that the growing number of new titles across such a broad range of subjects as business, relaxation and health and fitness, means some tough display decisions have to be made.

"We have only a certain amount of space and each new entrant has to be weighed against

our existing product," she says.

WH Smith's own research claims market growth has so far been due to a relatively small number of consumers buying an increasing quantity of tapes. As Cory says: "Once you have bought one you are hooked."

Future development will focus on attracting more converts to the medium. This means stepping up promotion and display.

The question of packaging is key to retailers, according to the Book Marketing survey, which says many feel it could be improved, some even describing it as "old fashioned".

Interestingly in the much larger US market, cassettes are frequently encased in bulky packaging the size of a book or a video case. In the UK, some book-based publishers employ similar formats but most use the standard clear cassette case, identical to music tape packaging.

Once again, WH Smith has been a major influence with its

decision to merchandise the product in its music departments. Now the multiple says it will only buy the product in this format.

The music-style format may be convenient but it can also be restrictive. It often means books are heavily abridged to fit into two cassettes thus ignoring the market for full-length works which several publishers believe may be there.

With pressure on publishers for heavy discounting, the price structure of full works could also pose problems. At present, unabridged versions are to be found in "talking books" for the blind, which operates as a separate market and tends to carry much higher prices.

Although publishers keep plans close to their chests, it is known that at least one is already planning unabridged versions at what is described as "a more accessible price" and has gained preliminary agreement with major multiples for a multi-pack.

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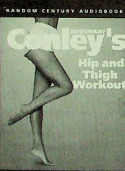
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THE LAST RECORD I BOUGHT

by STEVE MASON



"It was so long ago it was probably Revolver by The Beatles. Actually I do collect records. The last one was



the new Del Shannon album Rock On! It was produced by Jeff Lynne and is virtually a Travelling Wilburys but with Del Shannon on vocals. It also features Tom Petty on it too.

"I got the album on CD. I have still got my vinyl collection but I get most of my new albums on CD these days.

"I didn't buy the Del Shannon album, though. I don't really buy anything now. The trouble is, we distribute most of the stuff I like so there is not much point."

Steve Mason is chairman of independent distribution company Pinnacle.

Meier's latest statue symbol

Swiss pop maestro Dieter Meier of the band Yello can hardly be accused of wasting time between albums.

Having just completed his own feature film, Snowball, the singer is now setting up his own record label. One of its more adventurous signings is the band Boring.

According to Meier, Boring is actually three bronze statues. "When we release their record, the statues will be in Hyde Park for the launch. Instead of being famous after they died, we wanted them to have that status now," he says.

All Solid Pleasure releases will come out on white label only with distribution through "independent outlets".

But at the moment Meier is more interested in Yello's new album, Baby, and planning his 95th birthday celebrations in 2030.

"That will be Yello's first live concert and we will be playing at Caesar's Palace in Las Vegas," he says.

Maybe the label would be more appropriately named Solid Gone.



Rock insurance broker Willie Robertson has a simple answer to all those expensive business lunches — he's opened his own restaurant.

"I take clients out to lunch every day and I thought, why don't I open my own place?" muses the man who has insured risks for Elton John, Rod Stewart, David Bowie and Dire Straits over the years.

It is not a new idea, however. "I've been talking about it for years. But it was Johnny Gaydon who said we should finally do

something about it."

Robertson has known Gaydon — his partner in the venture, Willie's Place in London's Fulham Road — since school. It was Gaydon who first got him into rock music insurance by setting up King Crimson in 1969.

The new business doesn't threaten his interest in his main company, Robertson Taylor Insurance Brokers, however. "The restaurant is just a fun venture," he says. There will certainly be nothing there for scoff snobs — instead, it will offer traditional nosh like

bangers and mash, spotted dick and apple crumble, all detailed in a menu packed all in a CD case.

Robertson is clear that it is music business executives he is aiming at.

"Everyone in the music business seems to have moved to this side of town. The area needs a place for people to hang out, enjoy themselves and eat traditional English food."

So, to continue the King Crimson connection, can we also expect such fripperies as Larks' Tongues In Aspic?

£500,000 car repaired.

Waterman himself is only slightly less of a fast car than Aitken, who runs his own Formula Vauxhall team.

However, Waterman's taste is for collecting Fifties and Sixties racing cars, such as his pride and joy, a 1957 Ferrari Testarossa which, he boasts, is one of only eight in the world and is valued at around £10m. "I don't race it myself," he hastens to add. "I use professional drivers."

However, Waterman does race the other cars in the collection himself. "I do it purely for fun, for relaxation," he says.

Waterman and Aitken are not the only ones at PWL to share the racing bug, though. "Our computer programmer Ian Currow is a very good rally racer," says Waterman.



Training 'em young at Action

New kids on the block, live

Devoted dad and retailer Gordon Gibson's prize-winning window display for the Jellyfish single, Baby's Coming Back, struck a blow for baby power by featuring his own children.

Ciaran, two-and-a-half, and Zara, one, formed a live shop front at Gibson's Preston outlet, Action Records, and won AVL's nationwide competition for most inventive display.

"I came up with the idea after AVL sent me two tiny Jellyfish T-shirts. The children looked great in them," says Gibson.

The toddlers spent 10 minutes wooing shoppers with their antics. Gibson reports proudly that they were impeccably behaved with no tears or "bottom accidents".

The driving force of PWL

If anyone sees Matt Aitken, tell him to get back to the Borough — and quick.

As People went to press, Aitken had gone AWOL in Monaco and his colleagues at PWL Records were still waiting to hear from him.

Aitken had been indulging his obsession with fast cars — in this case an XJR 15 Jaguar — in the Jaguar Formula Race in the principality and all that PWL chairman Pete Waterman knew was that he had spun out of control several times during the race.

His subsequent disappearance, says Waterman, was probably the result of trying to get the spanking new

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