



MPA backs fund for McCartney's "fame" school

Bias hampers female acts' credibility, they say

Steve Lewis: Virgin on a new deal?



Computer games score high sales as boom goes on



music week

For Everyone in the Business of Music

30 MAY 1992 £2.50

Stock foul-ups force EMI return to Hayes

EMI has switched distribution of all new release and chart titles back to its old Hayes depot after computer faults and staff inexperience plagued its move to Leamington.

The U-turn has been made to avoid further delays following retailers' anger over late delivery of the Iron Maiden and Carter USM albums.

EMI Music Services, which has been planning its move to the purpose-built, fully automated depot in Leamington for a year, decided on the move last weekend.

New release titles were switched back first, specifically to avoid a disaster on



Leamington: 'too risky'

EMI Records' new Queen Live At Wembley album out today, Tuesday. Chart product followed soon after.

EMI Music Services managing director Jim Leftwich says the move has not gone to plan.

"Plan A simply wasn't as

successful as it was intended to be, so we have gone to plan B. That is more important than sticking to our original scheme for the sake of it," he says.

The two biggest releases since the move began six weeks ago, Carter and Iron Maiden, have both entered the chart at number one. But Leftwich says, "It was too risky, and we are not in the risk business."

EMI made no deliveries last Monday as it began returning stock to Hayes. Leftwich says he hopes service is back to its 48 to 24 hour turnaround by this week.

Although the computer problems have been no greater than expected, he says, the inexperience of staff has compounded the difficulties.

Holding back on new releases and chart titles will provide some breathing space.

Leftwich does not envisage having to put back the transfer of Virgin's distribution in late July.

However it is understood, that the label's titles could be split between Hayes and Leamington.

The official opening of the Leamington Centre, due to take place in July, has now been postponed.

Majors fix DCC marketing plan

Major record companies will finalise details of the point-of-sale campaign for DCC over the next two weeks.

At a meeting last Friday the companies — who have banded together as the European DCC Association — discussed videos, posters and a catalogue listing of 500 launch titles.

The meeting, attended for the first time by a Philips representative, as well as executives from PolyGram Warner, BMG, MCA, Virgin, Sony and EMI, also agreed on 15 artists to spearhead the campaign.

"All the major artists will be on the list because we don't want to create the impression that any single artist endorses DCC," says Warner Music vice president David Evans.

Among the Warner artists on the list are Madonna, Simply Red, REM and Paul Simon.

Philips is expected to announce the launch date for DCC early this week.

Stores toll mounts

The total number of indie record stores in the UK has sunk to a new low as closures start to hit even long-established shops and chains.

Gallup's latest survey reveals an 8% fall over the past 12 months to 1,076 stores. When the company began its surveys in the early Eighties there were more than 2,000.

And although the rate of decline is slower than in recent years, dealers fear a new sec-

SHOP CLOSURES — THE WORST HIT REGIONS			
	June 1991	May 1992	% change
Total	1,174	1,076	- 8
Midlands	184	155	- 16
East Anglia	71	63	- 11
Lancs	148	133	- 10
South	96	87	- 9
Ulster	66	60	- 9

Source: Gallup.

tor of the trade is now affected. In March this year Gallup

recorded a total of 1,931 multiple music outlets.

EMI deal puts Wright in black

Chris Wright's newly "independent" Chrysalis Group has moved into profit in its first releases since it sold its loss making record company to Thorn EMI.

An interim statement for the six months to February 29 shows a total £987,000 loss for the group. But the deficit in-

cludes a £1,069m loss from its former share in Chrysalis Records. The group itself enjoyed a £82,000 profit.

Total retained profit, taking into account the £11.6m paid for the group's 50% holding in Chrysalis Records, was £10.7m. Turnover for the group's continuing business

increased by £2.1m to £38.0m. "Effectively, if you take away the record company we are in profit," says Wright.

The group's music publishing company showed a slight loss, however, despite successes with Wet Wet Wet and Madness. Wright puts it down to investment in new writers.

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Laser disc gets two-way push

The fledgling UK laser disc market will receive a double boost later this year with Sony Consumer Products' launch of its own laser disc player and the first UK releases of feature films in the format from the US majors.

Senior Sony executives are now finalising when in September or October to launch their laser disc hardware.

Pioneer Laser Disc Corporation Europe is the only company currently selling laser disc players in the UK.

"We are intending to launch before the end of the year," confirms a Sony spokesman. The US majors — led by Columbia Tri-Star — are now considering their first film releases. Although the majority of laser disc titles available in

Europe offer music rather than films, movies have played an important role in stimulating consumer demand.

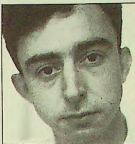
The majors have previously held back from releasing laser disc films in the UK until more hardware is available.

The European Laser Disc Association estimates that 50,000 laser disc players will be sold across Europe this

year bringing the total to 150,000.

Pioneer, which has already released the first UK film titles in association with Guild Home Video, is discussing with PolyGram Classics ways of co-promoting laser disc releases.

PolyGram subsidiary Decca and Sony Classics are also planning to release a new batch of titles.



Allen Klein's sterling defence of the copyright in the Rolling Stones' Ruby Tuesday must have set a few old rhythm and blues artists a-splinning in their graves.

His campaign doesn't seem half so just, when you consider how much the Stones borrowed from their predecessors.

In a rights-driven business, defining and defending the individuality of rights is clearly vital, otherwise they are

worthless. However a disturbing trend is becoming apparent.

In the Carter case the upshot is that the act will be prevented from ever issuing After The Watershed again.

Like-wise Shut Up & Dance's Raving, I'm Raving, which entered the chart yesterday (Monday), is to be limited to just 35,000 copies after writer Marc Cohn decided to exercise his "moral" rights.

While both cases are different, the result is the same: copyright law is being used as a gag, rather than a way to ensure rights owners are properly paid.

Is that really the way it should be?

Sometimes the industry finds it difficult to persuade outsiders of the evils of piracy.

Many retain the bizarre perception that music is somehow a social right rather than a pleasure that has to be paid for. Worse, pirates seem to be regarded almost as latter-day Robin Hoods rather than the crooks they really are.

The BPI's anti-piracy unit has known the disturbing truth for years. Piracy is inextricably linked with organised crime.

Now sources suggest the Royal Ulster Constabulary is investigating a potential link with the IRA.

The public should be told — one man's cheap cassette could well be another's tragic death.

Steve Redmond



Carter: Watershed decision

Carter row nears end

The dispute between Island Music and Rolling Stones producer ABCKO over Carter USM's After The Watershed single is expected to be resolved in the next two weeks.

The disagreement centres on Carter's use of the Stones' Ruby Tuesday.

Under the proposed settlement the band will be prevented from re-recording or re-releasing the current version of the song (see Opinion p4).

Carter released After The Watershed six months ago. Island first sent a tape of After The Watershed to ABCKO eight months ago.

"It's not about money," says ABCKO owner Allen Klein. "I will not permit someone to sample a song to which I own the copyright."

Moodys sue on archive albums

PolyGram artists the Moody Blues have sued their old company, sister label Decca, over rights to their early material.

The writ, issued on Thursday, concerns the rights to the band's first three albums, which include the classic Nights In White Satin.

The band are understood to be arguing that the deal was limited to 25 years.

Decca International legal affairs spokeswoman Ailsa McIntyre says, "Some of the later tapes are subject to 25-year limits, which is why it has dropped up."

PPL limbers up for bloody fight

PPL has submitted the last of its evidence to the Copyright Tribunal in the final run-up to next month's court clash with the radio industry.

Both sides appear resigned to a tough battle with the Association of Independent Radio Companies amassing a huge fighting fund from member stations.

Capital Radio, which stands to lose the most as the country's largest independent station, is believed to have contacted more than £500,000 despite dwindling profits.

Capital managing director Richard Eyre says his side remains willing to talk over its differences with PPL.

But he adds, "When someone has raped you it is very hard to sit and have tea with them afterwards."



Eyre: willing to talk

Eyre, who joined Capital just before Christmas, ended the debate too late to give evidence to the tribunal.

However, the BBC will be represented as an intervenor on the side of the broadcasters arguing that its payments should diminish in line with

its audience size.

But PPL company secretary Trevor Faure is confident his reply to the BBC's case, submitted last Wednesday, is watertight. "We're cautiously optimistic," he says.

The tribunal, which opens on June 29, will hear evidence on behalf of PPL from OMI president Rupert Perry, IFPI chairman David Fine, Martin Mills of Beggars Banquet and Revolver FM's Paul Birch.

Capital Radio suffered an 11% drop in pre-tax profits for the six months to March 31 compared with the same period last year.

Reporting a profit of £4.1M on turnover of £16.2M MD Richard Eyre blamed the slump on increased operating costs and contributions to the AIRC fighting fund.

Slump bites deeper

The record industry is still battling against the worst recession in more than a decade, according to BPI statistics for the first quarter.

The overall value of deliveries was 5.1% down on the same period last year, with only the switch to higher-priced formats saving the business from the full effects of a 12% decline in singles and album volume.

The overall value of deliveries was 5.1% down on the same period last year, with only the switch to higher-priced formats saving the business from the full effects of a 12% decline in singles and album volume in January and March. The 5.1% decline in value coincided with a 4.1% increase in the retail prices index, meaning the market effectively shrank in value by 9.2%.

BPI head of research Peter Scapling says quarter-on-quarter figures should be approach-

TRADE SHIPMENTS STUMBLE INTO 1992					
	Year to March '89	Year to March '90	Year to March '91	Year to March '92	% diff. '91/92
SINGLES					
Units	60.1m	61.9m	56.7m	54.6m	-17%
Value	£75.6m	£82.0m	£75.2m	£78.2m	+4.0%
ALBUMS					
Units	163.8m	160.9m	147.5m	139.0m	-5.7%
Value	£547.5m	£512.6m	£598.6m	£624.2m	+4.1%
Total value	£623.1m	£595.0m	£673.8m	£702.3m	+4.1%
Source: BPI					

ed cautiously, however. "The first quarter is always distorted by the level of stock left after Christmas," he says.

CD now accounts for 53% of the album market and vinyl just 7%.

"In the singles market, cassette volumes increased by 30.6% and CD unit sales leapt

62.4%. Cassette now accounts for 22% of the singles market, CD for 26%, with 12-inch vinyl at 23% and seven-inch at 29%.

Moving annual totals show that since the high point of the 12 months to June 1989 when the industry shipped 168.8m albums, sales have declined 17.6% to 139.9m.

Europe eases Sony gloom

Sony has reported a worldwide slowdown in growth with a 7% drop in music sales.

The Japanese electronics giant, still waiting to find a new hit hardware product, has revealed growth in net income of just 2.7% in its results for the year ending March 31, 1992 published last week.

And the company forecasts an equally gloomy year ahead with continued global recession.

HOW SONY'S PROFITS BREAKDOWN			
	1991	1992	% change
Audio equipment	6.63	7.13	+7.5
Total entertainment	5.50	5.77	+5.0
Music	3.56	3.29	-7.4
Films	1.94	2.47	+27.8

Source: Sony

But in a breakdown of sales by territory, Europe is shown to be growing faster than Ja-

pan and the US at 6.1% over the previous year. A surge in sales for the film

division has been driven by the success of Sony Pictures' US box office hits Hook and Terminator 2.

The company's report shows the first three months of 1992 was a strong growth period for film but produced a music slump.

CIN figures show the company's share of the UK albums market grew by 12% in 1991 with its singles share up by 18%.



Six months after Carter The Unstoppable Sex Machine's After The Watershed single was released, the final chapter in our row with the Rolling Stones looks to be just around the corner.

Sadly, the Stones' publishing company ABCKO is seeking to obliterate Carter's hit song by wiping out the copyright as if it never existed. I feel bitter about the whole affair, especially for Carter who wrote a classic song which they couldn't include on their album and may never be able to again.

ABCKO insists that the band would never be able to record or release the song in its current form, and all for just three words from Ruby Tuesday.

I don't believe the case does any good to the reputation of the publishing business. It shows a side of publishing that is officious, pedantic and anti-career.

We attempted to get clearance before releasing After The Watershed.

We waited two months to hear from ABCKO and thought that any objection would have been registered by then.

Songs are living things. All rights owners in this market depend on each other dealing with queries on usage quickly.

It is right that each sampling or usage issue should be taken on its own merits but in this case ABCKO made it clear that the views of Mick and Keith were not relevant. Many of our groups, including U2, will treat such usage individually, but the final decision is theirs.

Our industry does accept general principles on the sampling debate and maybe we should be working together to try to establish broader guidelines.

Ultimately it is simply sad that in the case of the Carter/Stones dispute, the smaller act has been stuffed and a sledgehammer has been used to crack a nut. Richard Manners is managing director of Island Music, which publishes Carter The Unstoppable Sex Machine.

MPA seeks cash for 'fame' school

The Music Publishers Association has launched an action committee to raise funds for Paul McCartney's Liverpool Institute for the Performing Arts (Lipa).

The 10-strong committee, headed by Virgin Music managing director Steve Lewis, is currently examining various schemes which could raise cash for the school, set to open in September 1995.

Lewis, who is also on Lipa's executive committee, says any money collected will come from new ventures rather than from existing MPA funds.

"It's an opportunity to do something for the next generation of musical talent and draw attention to the importance of the song and songwriter," says Lewis. "It's therefore a very appropriate cause for the MPA to raise money for."

McCartney is aiming to raise £12.4m for the "fame"



McCartney and Featherstone-Witty: seeking industry support school, which will take 650 full-time and 2,000 part-time students.

Fourteen individual UK music publishers have already provided a total of £500,000 and McCartney has himself pledged £1.5m.

The Government will channel £4m through Liverpool City Council on the condition that the rest of the money comes from the private sector.

Around £9m will be spent on

converting McCartney's old grammar school building, which will house the institute. A further £1.6m has been earmarked for spending on staff and services, leaving a contingency sum of £1.7m.

Lipa administrative director Mark Featherstone-Witty says further financial support is expected from the EC and the entertainment industry overseas. Steve Lewis profile pp8, 9.



Longley: heading media group

Ex-Factory MD finds new role

Former Factory Communications director Eric Longley has joined chartered accountants Chantry Vellacott to head a newly-created media and entertainment group.

Longley says the company will target small independent labels and artists as it builds up its music practice. The firm currently has around 20 music industry clients.

Longley, who remains a Factory director, was laid off last September.

Smiths plans classics LPs

WH Smith is to follow rivals Boots and Woolworth and market an own-brand classical music series, writes Phil Sommerich.

The WH Smith Classics range will launch with 20 mid-price CD and cassette titles, mainly themed by composer.

The catalogue — selected and packaged by Pickwick — will be expanded if it is successful.

In 1988, Boots pioneered own-brand classical ranges with the million-plus selling Boots Collection, a rotating catalogue of about 40 budget titles.

Last October, Woolworth launched two 100-title ranges, Aspects, and The Classics. Both series are packaged by producer/distributor Conifer.

Smiths' first 20 titles include a sampler at £4.99 (CD) £2.99 (cassette), with discount vouchers for further purchases from the range.

Zomba buys Power Plant

Zomba is bucking the downward trend in the studio business after buying north London's Power Plant.

The move means the diversified music group — which has interests in publishing, producer management and record labels — will add another three rooms to its existing UK total of four studios and two programming suites.

The Power Plant, which is next door to Zomba's existing Battery Studios complex, has been owned since previous owner Robin Millar's Scarlett Group went down last year.

It was best known as the



Howard: 'ideal location' studio where Millar produced Sade.

Zomba has transferred the Power Plant's Neve console to Battery's Studio 3, where Iron Maiden singer Bruce Dickinson is currently recording a solo album. The SSL desk has

been shifted to Zomba's Chicago studio. Zomba director Steven Howard says, "Buying the Power Plant was too good an opportunity to pass by. Its location next to Battery is ideal."

The company is currently refurbishing the Power Plant and seeking a new desk to replace the Neve. There are also plans to open a producer's studio on the Power Plant's second floor together with a demo and library music room.

Besides its UK operations, Zomba also has three studios in New York, one in Chicago and a newly-purchased site in Nashville.

Promo makers aim to strike simpler deals

Pop promo producers are attempting to streamline their relationship with record companies with the introduction of a standard "deal memo".

The memo, produced by the Music Film and Videotape Producers Association, summarises the proposed terms of engagement, under headings such as budget, delivery date and film format. So far it has been used by half of the association's 12 members.

"Problems normally arise because the commissioning happens in such a short space of time," says MPVPA chairman John Gaydon.

"The memo is part of the process of trying to provide some sort of system whereby the pop promo business becomes a little bit more grown up and responsible," he adds.

Independent producers have welcomed the scheme. "It's a good idea, although you're asking the record companies to fill in another piece of paper," says Tessa Watts, MD of Propaganda Films UK.

EMI Classics series targets armchair buffs

EMI Classics is launching a mid-price CD series aimed at first time classical buyers in June using pictures of armchairs as their theme, writes Phil Sommerich.

Each of the 10 titles in the Armchair Classics series will comprise an overture, a concerto and symphony or tone poem, all with the same conductor and orchestra and with a running time of 75 minutes.

"After the classical boom, buyers are far better educated but they still need to be led carefully," says sales manager Mathew Cosgrove.

TV top with dance fans

Dance music buyers are more likely to watch Top Of The Pops and The Chart Show than buyers of any other type of music, according to a new Gallup survey examining the lifestyles of music fans.

Two fifths of the dance buyers questioned for the quarterly survey watch Top Of The Pops, compared with around a third of rock and pop buyers. Gallup director John Pinder describes the dance figure as

"surprisingly high".

The buyers survey, based on 37,000 interviews conducted between January and March, marks the first time that Gallup has broken down its figures by music category. 31% had bought pop; 24% rock; 10% compilations; 9% dance; 8% classical; 5.5% MOR; 2% blues; and 1.5% country.

In the sections examining radio trends, a higher percentage of rock buyers listen to

Radio One than members of any other category. Classical fans, however, are more likely to listen to Radio Two or Four than Three.

Our Price emerges as the single most popular retail outlet for blues, jazz and rock and dance music fans. WH Smith is the most-used multiple by classics and MOR buyers, and Woolworths is the most popular choice for country and compilation buyers.

Music Day will outstrip Live Aid

Marks & Spencer and Carling Black Label have become the latest sponsors of National Music Day on June 28, which now boasts over 1,500 events.

London's Denmark Street will also be formally renamed Tin Pan Alley, a victory for local traders.

Marks & Spencer is sponsoring the National Music Day Parade which will see 7,500 4-19-year-olds from more than 140 youth bands march from London's Horseguard's Parade to The Mall in celebration of the Queen's 40th anniversary.

Base-owned lager brand Carling Black Label is backing London's second major event, a mass band on Clapham Common, now called the Carling Sound Session.

Harvey Goldsmith, who chairs the event committee, says the day, first thought up by arts minister Tim Renton and Mick Jagger, has far outgrown his dreams.

"This is by far the most ambitious event I've ever staged — it puts Live Aid in the



Promoter Harvey Goldsmith is pictured above, picking up Wembley Arena's star of the year award from chairman Sir Brian Wolfson (centre) and sales and marketing director Alan Murray (right). It was Goldsmith's first win with 32 nights at the arena in 1991, led by a total of 13 New Kids On The Block shows, six by Paul Simon and four by George Michael. Marshall Arts came second on 30 nights, with last year's winner MCPD now down to third place with 25.

shade," he says. "We started off and thought if we have 250 events that would be great. Then it became 500 and now it's 1,548."

Seven prisons, including Gartree Maximum Security Prison, will even be featured, in the Live Music Now event.

Some 100 musicians from Edinburgh Youth Orchestra

will split up to perform a specially commissioned work from each of the seven hills of the city.

London boasts the highest concentration of activities, however. Every venue in the capital is already covered apart from Hammersmith Odeon, which will announce a show shortly.

A High Court action by Gareth Evans, Matthew Cummins and Starscreen began against their former management clients, the Stone Roses on Friday. Evans says the band has given no reason for terminating his contract.

Songwriter Guy Fletcher was began against their former management clients, the Stone Roses on Friday. Evans says the band has given no reason for terminating his contract.

PolyGram's classical division is to take over distribution of its classical video and laser disc product from PolyGram Video to facilitate simultaneous audio and audio-visual release.

Aylesbury-based Sony Music Operations has won one of the 300 national safety prizes awarded annually by the British Safety Council.

Philips Classics UK is to record the recording chairman of Beethoven's Symphony No 9 conducted by Kurt Maasur following the BBC's decision to use it as the theme music for its coverage of the European Football Championships next month.

Devon broadcaster John Brooks has been named managing director of Lantern Radio, the Devon Devon station which launches in October.

PRS chairman Donald Mitchell has been appointed an honorary member of the Royal Academy of Music and has received a Royal Philharmonic Society.

Contrary to the impression given in last week's feature, Pinnacle chairman Steve Mason says he had no positive intention of resigning at any stage in the indie chart debate. His interests were those of independent labels and not his own, he says.

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Look to West Lothian

I can't help thinking that the West Lothian music management course has been overlooked by the music industry.

Now in its fifth successful year, it has an employment "hit-rate" of over 90%. That's over 70 well-trained employees now working in the industry, and up to 200 people apply for places on the course every year.

In spite of this, it is reported to be a "skills famine" (*MTW*, 2 May).

It's true that without the generous support of companies such as PPL, BMG, EMI and PolyGram, the music management course wouldn't be what it is. However, what the course



Music Week's May 2 front-page splash

really needs is total industry recognition.

Graduates don't need to explain their degree course at interviews, so students from the only music business-dedicated course that runs a record label shouldn't need to explain theirs.

Perhaps it's because the Different Class Records label, set

up by my fellow students on the first West Lothian course, is north of the border that parts of the industry haven't recognised it.

Perhaps some record labels don't think they should be seen to be associated with another record label.

Both of these reasons are misconceived, as the course is doing

something that the industry spends thousands of pounds on every year — training.

West Lothian offers the kind of training that is being called out for at the moment; and the kind of training that can't be found at seminars; and the kind of training that the industry seems to be making the most of without really knowing what it's about.

Jollyon Benn
New business projects manager
Music systems & BPI liaison department
Phonographic Performance Limited
14-22 Ganton Street
London W1V

Unions will aid training

I know unions can't work miracles but a little effort on the part of the appropriate ones to organise the music industry a bit better and work alongside the MU wouldn't go amiss.

I'm pointing my finger firmly at Beta, ACTT and the white collar sections of both our general unions.

The ACTT has already demonstrated that it is possible to organise sound engineers within the radio, film and TV industries. Yet it continues to shy away from the music industry.

The British Guild of Record Producers might also like to reconsider its rather vague status and follow the Writers' Guild of Great Britain into the TUC.

I am not suggesting that increased union membership would solve all the music industry's woes but I do feel that it would provide an opportunity to draw up better training programmes.

Zoe Bremer
227 Earl's Court Road
London SW5

Why I opted for ASCAP

Five years ago I started my own publishing company with ASCAP basically, because no UK publishers were interested. Both ASCAP and BMI will let a publisher or writer join with proof of one play on radio or TV, while PRS and MCPS are much more difficult to join to the point, I think, of being restrictive.

Now, should I wish to do so, all I need to do is assign my publishing company to a third party for inclusion in the PRS/MCPS roster.

I also started my own label to release product signed exclusively to my publishing company — again circumventing the ludicrous licensing permission required to release published material.

As a songwriter-cum-publisher-cum-record company I've found the barriers placed in the way of artists and writers — and even between artists and writers — to be restrictive across the board.

Bucky
Address supplied

Industry lawyers call for talks truce

As music industry solicitors we have been observing with interest the developing campaign to protect artists from apparent oppression by record companies.

The latest idea is an Artists Mediation and Protection Society which among other things "demands" a minimum 12% artist royalty, standard record contracts and seeks to "cut down on unnecessary litigation".

While appreciating that a demand for a minimum royalty is meaningless without standardisation, why should record companies agree to such a demand?

They are often international companies which have to deal globally within a structure which has evolved over a long period of time.

As to "unnecessary litigation", the small number of industry cases which have actually gone before a judge must surely indicate that record companies and artists and their advisers are usually able to resolve problems without recourse to the courts.

We would never recommend that a client should indulge in the cost and time to which litigation gives rise without having first explored every avenue of negotiation. And we should not need a society to tell us that.

There appears to be a tendency to regard the opening of negotiations with a label as a declaration of war.

In our experience such a "them and us" attitude is likely to be counter-productive to an artist. It can sour the relationship between the artist and the record company.

While it may be the case that record companies issue contracts drafted in their own favour, sensible negotiation will redress the balance.

Obviously each party wants the best deal that it can get, but we detect a lack of recognition of the commercial reality facing record companies.

Artists usually do not want to take the money and run, but are prepared to sacrifice a point or two in the early stages in order to give the record company enough initiative to stick with them.

There is a need for a sense of balance to be restored, as opposed to banner waving for one side or the other.
John Elford and Leonard Lowy
Nicholas Morris Solicitors
81 Piccadilly
London W1V

R2 squares up to independents

Your piece on the latest listening figures for independent radio and BBC Radio did not tell the whole story.

Yes, independent radio gained listener share from some, but not all BBC Network Radio. Radio Two increased year-on-year figures for shares from 13.5% to 14.7%.

Radio Two's change in music policy and presenters is gaining listeners all the time.

David Vercoe
Head of Radio Two
Music Department
Broadcasting House
London W1A

Listeners opt for Southern

Your article "Festival on the crest of a radio wave" suggests that Festival Radio in Brighton has achieved popular support, and is beaten only by BBC Radio One during its month-long periods on the air.

At Southern Sound, we welcome competition and congratulate Festival Radio on their third year of transmission. But let's not get carried away.

During Festival Radio's 1991 season last spring, in which it claims 16% monthly reach, Southern Sound was participating in the industry



Jicrar survey.
Southern Sound was the number one station in the area on all criteria: reach, average hours and total hours.

And despite the fact that Southern Sound is targeted at a 25-plus audience, we achieved 60% weekly reach in the 15 to 24 age group (equivalent to

70% monthly reach).

Our research shows the Festival dance/world music format way down the list of new stations the audience would like to hear.

Enthusiasts for other music formats may be less vociferous than Festival Radio, but I am sure they too deserve a fair chance to be heard if a separate frequency were to become available.

Guy Hornsby
Programme controller
Southern Sound
PO Box 2000,
Brighton BN41

Central was first in TV co-op deals

I must dispute John Gaydon's claim (*MTW*, May 23) that MTV Live is the first time that co-production deals with record companies have formed the basis of a regular TV series.

Central Music's ITV series Stage One utilised such deals successfully in order to create quality music programming, and our new series Stage Two will be produced under similar arrangements.

I felt that your article on record company funding of music television missed the essential point that the ITV tariff for any programming shown after midnight is extremely low.

Funding from other sources — whether overseas television pre-sales, sponsorship, or record company contributions in return for rights — is often the only way that a music series can happen at all.

Broadcasters have, historically, placed a low value on music programming. One way to chip away at this prejudice is to ensure that any funding goes towards the production of quality programming featuring new, innovative artists.

Will Ashurst
Director of business affairs
Central Music
35-38 Portman Square
London W1H

STUDIO UPDATE

Who's recording where and with whom

ARTIST/ PROJECT	COMPANY/ A&R EXECUTIVE	STUDIO/ PRODUCER
CARNIVAL ART Album	BEGGARS BANQUET Roger Trust	Cherokee, Los Angeles Nick Sansano
DINAH CARROLL Tracks	A&M Steve Wolfe	Sarm (East), London Nigel Lewis
THE CHRISTIANS Track	ISLAND Nick Angel	Amazon, Liverpool Artist
CUD Mixing	A&M David Rose	Orionco, London Dave Creffield
DEAN COLLINSON Album	ARISTA Chris Cooke	Livingston, London Adam Faust
JULIAN COPE Tracks	ISLAND James Dowdall	Maison Rouge, London Donald Ross Sinner
THE DARKSIDE Album	BEGGARS BANQUET Roger Trust	House In The Woods, Surrey Artist
EDDIE FLASHIN' FOWLKES Tracks	LAFAYETTE David Howell	One For Two, Amsterdam Artist
THE FRAMES Mixing Album	ISLAND Barney Cordell	Master Rock, London Gil Norton
JENNY JONES Album	GO! DISCS Cathal Smith	Metropolis, London Jon Kelly
KINGMAKER Tracks	CHRYSALIS John Williams	Fairview Music, Hall Artist
THE LOST SOUL BAND Album	SILVERTONE Roddy McKenna	Castle Sound, Scotland Calum Malcolm
NEW COLOURS Album	POLYDOR Colin Barlow	Marcus, London Nicky Brown
MILLTOWN BROTHERS Tracks	A&M Sean O'Sullivan	Moles, Bath Dave Meggan
NIGHTCRAWLERS Album Tracks	4TH + B'WAY Michael Perch	Matrix, London Phil Chill
ORCHESTRA JB Remix Single	RUMOUR Dave Brooker	Skrautz, Surrey Steve McCutcheon
OVERLORD X Tracks	DOWN TO JAM the	Von's, London Sly & Robbie/Artist
THE PALE Tracks	A&M Sean O'Sullivan	STS, Dublin Mike Roarty/Artist
PAPA DEE Remix	ARISTA Chris Cooke	Matrix, London Burt Bevins/ Justin Berman
RUBICON Album	BEGGARS BANQUET Roger Trust	Mono Valley, Monmouth Artist/ Mark Freguard
SIUXSIE & THE BANSHIES Track	WONDERLAND Paul Morgan	Metropolis, London Stephen Hague
SPITFIRE Tracks	CHRYSALIS John Williams	Alaska Street, London Tony Harris
STARCLUB B-side	ISLAND Barney Cordell	Red Bus, London Artist
25TH MAY Track	ARISTA Chris Cooke	E-Zee, London John Waddell
BILL WYMAN Album	RIPPLE PRODUCTIONS Artist	Metropolis, London Terry Taylor/ Chris Potter



L7, downplaying their sex to gain credibility

Gender tag holds back female acts

The record industry thrives on categories, but no category, it seems, is more restrictive than that created for women.

It doesn't matter what kind of music they make, female musicians are invariably compared with their own sex, not just in the media, but by their own record companies.

When Judy Tzuke released her first album, *Welcome To The Cruise*, in 1979, two other female artists had recently come to fore, Kate Bush and Ricky Lee Jones. The three women's work was clearly disparate yet, as Tzuke points out: "For some reason they always put us together in reviews."

Today the comparisons on the basis of being female remain. Suzanne Rhatigan is poised to release her debut album, *To Hell With Love*, on the Imago label. But the company has voiced concerns about the success of Tori Amos making it harder for her, despite Rhatigan's assertion that her music sounds very different from Amos's.

"It's very frustrating for me," says Rhatigan, "it all stems from the difficulty a record company has describing an artist's music to the media. Women are particularly victimised because the market is so restricted."

Tori Amos agrees. She is

baffled that it only takes two releases by women singer-songwriters to panic a record company about over-saturation. "It's as if there are too many tits for them," she muses.

If Amos is right, there are certainly too many for labels at the moment, and perhaps the sheer number of talented women getting exposure may finally explode the myth that they all come under the same category.

"It's just laziness that makes people put women songwriters together," says Columbia A&R manager Pete Myers, who signed Jerry Burns, Burns, whose debut single, *Pale Red*, was released last month to a rash of comparisons, agrees. "The comparisons have no depth and they are often negative, as if you're all just doing the same thing. It is irritating to have worked so hard and still be trivialised."

Of course, categorisation affects male acts, too, but the fact that a gender division exists at all is the very root of the problem. Female rock bands as diverse as The Bangles, the long-defunct Runaways and L7 get compared; had they been men they would have been in totally different categories.

L7's reaction to being dubbed "foxcore" is to restrict Lon-

don Records from using the words "women, ladies or girls" about them, yet the band's fly-poster campaign shows a man with his face buried between a woman's legs. L7 are clearly prepared to cause as much uproar as the worst excesses of their male metal counterparts.

"With a band like this it is very easy to slip into your own prejudices, but this is a strong minded band and they tell us what they want to do," admits London's marketing manager Christian Tattersfield.

Jerry Burns says that to overcome such bias has meant becoming tougher, but she draws the line at concealing her femininity.

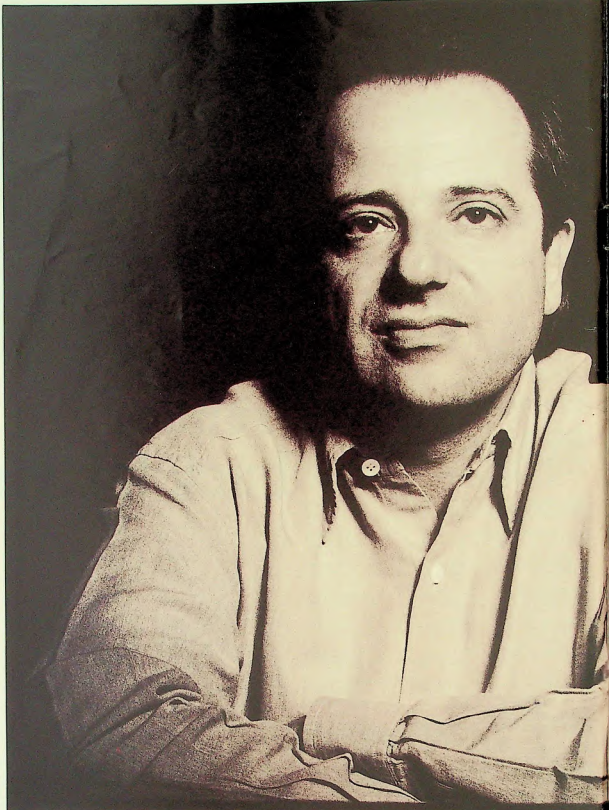
"The whole process of making my album brought out a lot of home truths about the music business. You almost start denying yourself. It becomes a kind of cover-up," she says.

Burns, Amos, Tzuke and Rhatigan all acknowledge that to worry about the music industry's inherent sexism achieves little. "You have to treat it with a fair amount of humour," says Burns.

But by cramming so many different types of women artists into the same pigeonhole, labels may be seriously restricting their room to manoeuvre in the market.

Neville Farmer

Virgin on a new era



CURRICULUM VITAE

NAME: Stephen Graeme Lewis.

BORN: 1953, Ilford, Essex.

PARENTS: Father — self-employed businessman — “he was in ferrous metals”; Mother — housewife.

EDUCATION: 1964 Ilford County High School. “I went to the same school as Rob Dickins.”

1968 Christ’s College, Finchley. “Stayed on to do A-levels despite Richard Branson urging me to leave early and work for him”.

1970 Brunel University. BSc (Failed) Psychology and Sociology. “I finally succumbed to Branson’s blandishments.”

CAREER: 1974-78 Managing director, Virgin Management. “Not a John Reid-type operation, more a desk and a phone in the corner of the room.” Managed Mike Oldfield, Gong and Steve Hillage.

1978 Director of artist development, Virgin Records. “It was increasingly difficult for me to negotiate with Richard on behalf of the

bands when he was also my boss. So I quit to form my own company. Inside a couple of weeks he was on the phone offering me a seat on the board.”

1978 General manager, Virgin Records.

1979 Deputy managing director, Virgin Records. “We may possibly have been responsible for the marketing-crazy culture that predominates nowadays. But it was all to give our product an edge.”

1983 Managing director, Virgin Music

Virgin Music MD Steve Lewis is famed for paying well for writing talent — but what cost the EMI buy-out? Chas de Whalley reports



There was more than records to Steve Lewis's initiation into the music business.

Handling enquiries for the fledgling Virgin company back in the summer of '68,

he not only knew where to get hold of the Wild Man Fisher album, but unwittingly became an expert on bottle feeding, pregnancy testing and social diseases, too.

"Richard [Abrams] and Nik [Powell] had just set up the mail order business, but they were also running *Student* magazine, a babysitting service and a helpline from the same building. The telephone would ring and you'd never know who would be on the other end," he remembers.

It's just days since Thorn EMI's proposed purchase of the Virgin group was finally given EC approval. The buy-out is likely to mark the end of an era for the 38-year-old Virgin Music MD. But he seems relaxed enough as he jokes about his first holiday job.

Lewis, of all people, is entitled to indulge in a little nostalgia. In 24 years, he has never strayed far from the Virgin fold. A music business all-rounder, he's managed the bands, run the record company and — for the last nine years — led the publishing arm, increasing Virgin Music's turnover by 600% and net profits by 400%.

It would be surprising if that doesn't qualify him for a piece of the pie when Thorn EMI finally pays up on June 1, but a suddenly tight-lipped Steve Lewis pointedly refuses to discuss his personal finances.

Lewis's reluctance to talk cash, even in general terms, is unexpected. This is, after all, a man known for his cool when shelling out hundreds of thousands to secure a deal.

By all accounts, his distaste for the subject of money is not matched by any aversion to the cut and thrust of business.

"He's a pragmatist," says Alasdair George, of law firm Compton Carr. George is referring to what he sees as Lewis's no-nonsense approach to deal-making, but it's a characteristic intrinsic to the man.

His modest office is small and functional. Even Virgin Music's impressive array of Ivor Novello and ASCAP awards are arranged unobtrusively along the window sills.

The only sign of extravagance is a handsome Mercedes parked on the cobbles outside. When asked if Lewis has any indulgences — oil paintings, a yacht perhaps — he shakes his head in surprise. "I'm boring," he says. "I've got a hobby then it's my family."

Independent publisher and Virgin Music contract partner Brian Freshwater says there's a family atmosphere at Virgin Music and former professional manager Ingrid Brandstatter recalls her tearful departure when she joined David Betteridge's Oxygen label last year.

"It was like leaving home. It was such a happy place," she says. "Steve was so open and accessible. Of course, he could be tough when he wanted to be. But he's never a bastard."

There must be those who disagree.

But they're hard to find. Consensus has it that Steve Lewis is intelligent and likeable, down-to-earth and approachable. "He's funny, too," says former Fine Young Cannibals manager John Mostyn. "And that's very important."

But something in his eyes tells you that if push ever came to shove, Stephen Graeme Lewis would roll up his sleeves, fight as dirty as the next man — and expect to win. It's a look which earned him the description "pit bull ferrier" from one ungenerous observer.

In the early days, there was already evidence of that tenacity. Lewis stayed true to his sensible, middle class Jewish family values and returned to school after that first summer at Virgin. Nevertheless, by the time he started at Brunel University, reading psychology and sociology, he was on the label's A&R team, complete with company car, reporting to MD Simon Draper and checking out prospective signings such as Gong and Henry Cow.

In 1974, he ducked his finals to run the newly formed Virgin Management. By 1978 he was director of artist development at Virgin Records, drawing on his all-rounder's awareness and contributing to "a purple patch" through hits by XTC, OMD, Human League, Culture Club, Ian Gillan, China Crisis and Phil Collins, turned the once quietly avant garde Portobello Road label into a High Street pop sensation. Lewis swiftly rose to become deputy managing director.

But it's been in publishing that he has really made his mark. Replacing Richard Griffiths as MD of Virgin Music in 1983, Lewis admits he felt not only out of his depth but relegated too. But, as The Agency's Neil Warnock remembers, he was soon going where other publishers rarely cared to tread.



"He got very involved in all the forward planning we did around *Simple Minds*. At the time I'd never met a publisher who gave a toss about the logistics of having

his band on tour," says Warnock. But then, as Lewis points out, he didn't come from "that outmoded community of publishers" who hold that their function is primarily to put songs together with singers.

"Publishing needed to go through a period of readjustment," he says.

An aggressive acquisition policy netted Virgin such prestige signings as Squeeze, Tears For Fears, Fine Young Cannibals, The Pet Shop Boys, Sid Vicious, Terence Trent D'Arby, Souley Youngblood and The Farm. It helped it build up a catalogue of "standards for the future" like *Do You Really Want To Hurt Me*, *Everybody Wants To Rule The World* and *I's A Sin*. Lewis is proud that, even in a bad quarter, Virgin Music's trim total of 25,000 copyrights can still achieve almost 50% of the market share of companies 30 times its size.

But while Warner Chappell's Robin Godfrey Cass, another big spender, talks colourfully of Lewis offering

"fierce opposition" and refers to being "in the trenches" fighting for deals, accusations that Virgin Music indulged in "chequebook publishing" in the late Eighties still rankle, especially as Lewis reckons he made his money back many times over on even the most expensive signings.

"I'll put my hand up for being partially responsible for raising advances, but I never devalued the rights," he says.

"What business is there where the more you pay the less you get? If I pay a lot of money I want a lot of rights. You want a commitment from me then I want one back. Otherwise I'm happy to walk away."

As for whether he will walk away from the new EMI/Virgin conglomerate, Lewis refuses to say. He claims he has no idea what the



future will bring under new ownership. But, secretly, he must know the days of complete autonomy and a direct line to the boss are gone for ever.

Already industry pundits are speculating on a "Clash of the Titans" between Lewis and EMI Music's flamboyant Peter Reichardt. As Robin Godfrey Cass observes, drawing on first hand experience of the painful and problematic merger of Warner Brothers and Chappell/Intersong Music in 1988, "it's not simply a question of integrating two computer systems and adding two market shares together."

Whatever happens, the odds are Steve Lewis will continue to play a key role in music publishing. If not as a publisher himself, then as one of the architects of industry policy.

In 1986, galvanised by the central European licensing issue, he stood for election to the MPA Council. Seats on both the MCPS and PRS boards followed. As his industry profile grew, the more convinced he became of the need for publisher unity in the face of inevitable legislative change.

Former Chappell/Intersong MD Jonathan Simon, now of Really Useful, recalls not always agreeing with Lewis's opinions "but when he's got a point to make he's certainly not afraid to make it, whatever anybody else might think."

MCPS chief executive Frans de Wit says: "Stephen has a very clear and analytical mind. He has a very keen grasp of both the specific and the broader issues and always comes up with sound proposals."

But it's John Mostyn, whose own publishing company, Mostyn Music, is administered by Virgin Music, who backs Lewis's view into perspective. "Steve's aware that publishing needs to adapt on a long-term basis to new developments and new technologies," he says. "I'm sure that when the first PRS cheque is paid for music played on the Spaceships then then then, he thanks to a small group of publishers like Steve Lewis and the work that they're doing now."

Whatever the fate of Virgin Music, don't expect Steve Lewis to be left standing on the ground. He's a man for whom not even the sky may be the limit.

Stephanie Rushon

(Publishing: "I didn't do too well until I realised I shouldn't be afraid to stick my neck out." Signings include: Squeeze, Pet Shop Boys, Soul II Soul.

1986 Elected to MPA Council. "I didn't want decisions to be taken that would affect my company without my being party to them."

1987 Elected to board of MCPS.

1989 Elected to PRS Council.

1992 Voted MD of "UK dream team" publishing company by peers in *MW* poll.

MAINSTREAM

Albums

Dance compilations proliferate, but to stand out from the crowd it is necessary to ensure that while commanding a dancefloor buzz, the tracks selected aren't available on numerous other options. It's a difficult one to balance, but *First* seems to have managed it with *Only For The Headstrong Volume II*, a 12-track selection providing nearly 80 minutes of music, most of it not even commercially available on singles yet. There's a couple of chart hits — Degrees Of Motion's *Do You Want It Right Now* and Isotonic's *Everybody I Go*, but the rest is predominantly up-and-coming rave, techno and hardcore, mostly from fresh acts. A strong seller.

PolyGram TV continues to flex its marketing muscle with *Modern Love*, a 17

track compilation of contemporary love songs, including the current Vanessa Williams and Ten Sharp hits. Beverly Craven, Shakespears Sister, Lisa Stansfield and the Righteous Brothers are also present on an album that will be heard leaking from numerous dwellings in bedsit land.

Dr Hook, whose best loved tracks are gathered together on *Completely Hooked*, are the subject of a heavy TV spend by EMI. The group's previous hits compilation reached number two in 1980, and there's no reason to suspect that this one won't make a similar impression.

PICK OF THE WEEK

QUEEN: Queen — Live At Wembley (Parlophone CD/WPCSP 7251). A feast for fans, this sprawling tribute to the band's considerable talent as a live act was recorded during the 1986 Magic Tour, and includes not only worthy reissues of their best known tracks,

but also rarely heard covers of songs they admired — songs like *Hello Mary Lou*, *Tutti Frutti*, *You're So Square*, *Baby I Don't Care* and even *Shirley Bassey's* *Big Spender*, which gave Freddie Mercury the ideal opportunity to camp it up.

Singles

Few big names with new releases this week giving us a rare opportunity to look at some up-and-coming acts. First up is *Betsy Cook*, who looks rather zany, but is actually a rather serious and sober songwriter — check her credits on records by Dolly Parton, Marc Almond, Paul Young, Donna Summer and even Richard Thompson. Her new single, *Docklands*, co-written and produced by Trevor Horn, provides a crisp, upbeat framework for her clear and fresh vocals. Like labelmate *Tori Amos*, Betsy was born in the US, and lives here — and there's no reason why



Shakespears Sister: love

she shouldn't also become a familiar name in both countries.

Named after the fourth Doors LP, Dutch band *Soft Parade's* style does indeed evoke the spirit of the group. Produced by Dave Stewart, for his *Anxious* label, their new single is *When Violets Meet*, is a spacious and laid-back vehicle taken from the upcoming debut album *Puur*, and deserves to be heard widely.

Newly pacted to *Musidisc*, *The Tender Trap* make a jaunty debut with the celebratory Irish *Ivan's*

Spirit Song, a brash and high competent performance in which singer Paul Howard excels. It's a deliciously simple song that spans the rock and pop divide in the same way as *Del Amitri*.

Sylvia Tella's been around for some time, singing lovers rock and soul. A fine, gutsy performer, she's now teamed with Ian Harrison on an update of *Jean Knight's* Seventies classic *Mr Big Stuff*. This represents her best chance of success to date.

PICK OF THE WEEK

NU COLOURS: Tears (Wild Card CARD 1). A remake of underrated Frankie Knuckles single (from 1989) is the first single in this British quintet, who have previously supported *Soul II Soul*, *Paul McCartney* and *Primal Scream*. Embraced by clubs, their version of *Tears* veers between gospel and garage, and is highly commercial. *Alan Jones*

HEAVY METAL

Metal's big guns are undoubtedly enjoying a time of unparalleled success; *Def Leopard* and *Iron Maiden's* number one albums and the *Kiss* and *Black Crowes LPs* are but a handful of recent high rollers.

But what of the new acts, tomorrow's chart busters? For *My Sister's Machine*, for one, commend themselves with the impressive debut album, *Diva* (Caroline CABD 18-282/12).

Hailing from Seattle, not surprisingly, it bears similarities to fellow occupants *Nirvana*, *Soundgarden* and *Pearl Jam*, but that does not diminish its merits.

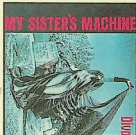
From these shores, expect demand for *Glasgow's* *Budha's Grass Harbour*. The single *Soul Sister* (Motion CDMTN001) demonstrates the band's obvious potential.

Another UK band with a future are *Die 4*. Their stomping single, *Walk Right Now* (*Polydor* PZ 215), shows the Oxford four-piece have a firm grip on muscular rock conventions that belies their youth.

So much for the new boys. Some old hands see their back catalogues on display once again through the excellent *Collector Series* from *Castle Communications*.

The Allman Brothers Band (CSC/CSGD 327), *Jack Bruce* (CSCSD 162), *Early Clapton* (CSCSD 326) and *Grand Funk Railroad* (CSCSD 332) are all worthy titles certain to gain attention.

Alice Cooper, another old hand, could also reap a hit from the *Zodiac Mindwarp*, penned single *Feed My*



My Sister's Machine: debut

Frankenstein (Epic). Featured in the film *Wayne's World* it's "excellent."

PICK OF THE WEEK

FAITH NO MORE: Mid Life Crisis. Slash LAXSJ 37. This is no Epic, no Real Thing, more a darker menacing proposition. But the loyalty of *FNM's* fans should ensure this long-awaited single from the forthcoming album *Angel Dust* will chart, none the less. *Andrew Martin*

CLASSICAL

Extensive publicity for EMI's launch of its *Elgar* Edition is likely to have a spin-off for *Pavillon's* small historical label *Pearl*.

While EMI rolls out its three-CD sets of *Elgar's* complete electrical recordings with *Volume One* of the two symphonies, *Falstaff* and excerpts from the *Dream Of Gerionius*, to be followed in November by *Volume Two* with *Yehudi Menuhin* playing the *Violin Concerto*, and next year the final set including the *Cello Concerto*, *Pearl* offers a remastered five-CD version of its *Elgar* Edition, the re-recorded recordings made between 1914 and 1925.

Pearl also plans autumn issues to celebrate the pianist *Horszowski's* centenary, but *Albany* has got in early with a four-set of the veteran playing *Beethoven*.

The latest boutique label also focuses on the piano, *Joe Laredo* has set up *Pianissimo* to champion promising pianists and neglected keyboard repertoire, starting with *Richard McMahon* playing delicate Impressionist works by *Chabrier*, and *Martin Jones*, acclaimed for his discs on *Nimbus*, storming through two of *Weber's* highly Romantic sonatas.

PICK OF THE WEEK

SCARLATTI: Sonatas. Jennifer MacGregor, piano. Collins. After triumphing with twentieth century music, this high-profile pianist tackles *Scarlatti* — Bach-like intricacy with a flash of Spanish fire — with verve and a wealth of keyboard colour. Recording quality is excellent. *Phil Sommerich*

DANCE

Summer's here and *D-Influence* have emerged from the acid jazz camp to provide us with the perfect soundtrack. *Good Lover* (Atlantic) sets good loving Sade-like vocals against a cool and funky backdrop, and deserves to cross over in the same way as *The Brand New Heavies*. Sticking with jazz-influenced soulful sounds, there is *Tammy Payne's* *Do You Feel It Like I Do* (Talking Loud LTK28), a timeless follow up to *Take Me*.

DSK's garagey *Holding On* (Bull & Butcher 12 BBUK1) is

very similar to last year's near-hit, *What Would We Do*, which is no bad thing at all. *Detroit* techno pioneer *Blake Baxter* has relocated to Berlin and recorded the enticingly deep and comparatively melodic *One More Time* (Logic UK).

On the rave front, there is no real need to describe the cut-up techno of *This Is The Sound For The Underground/Manic* stamped by *Fantasy FM's* *Krome & Time* (Suburban Base SUBBASE11), or the relentless hardcore of *Maelstrom/Mad As Hell* by *Wigan's* *Totalis* (Nova Mute 12NQMU2). The track titles say it all.

PICK OF THE WEEK

SOUL II SOUL: Move Me Mountain (Ten Records TENX400). This cover version is one of the standout tracks on *Volume III Just Right*, and was an obvious choice as the follow up to *Joy*. Featuring sweet soulful vocals from reggae singer *Kofi*, it comes with plenty of great new remixes from *Jazzie B* himself plus *Joy Negro*.

Andy Beavers

REISSUES

The blues boom continues. From RCA there is a wonderful pair of rural blues, *Washboard Sam's* *Rocking My Blues Away* (ND90652), a collection of his best recordings from the Forties, and *Canned Heat Blues* (ND90648) which features a trio of Delta bluesmen, *Furry Lewis*, *Tommy Johnson* and the little-known *Isman Bracey*.

From Sun, via *Charly* comes an archive pair, *Way After Midnight* (CD SUN 36) and *Too Blue To Cry* (CD SUN 38) which feature unissued and alternative takes of Sun bluesmen. The RCA sets are an education, the Sun offerings for cultists only.

My Sweet Angel (Ace CD/CD 300) sees a *Fifties BB.King* in a big band setting and sounding wonderful. *Charly's* *Tribe To Willie Dixon* (CD RED 37) which features various Chess artists including *Howlin' Wolf*, *Muddy Waters* and *Willie Dixon* himself performing *Dixon* compositions.

From *Red Lightning* there's a pair of rough sounding but powerful live recordings, *Albert Collins' Molton Ice* (RCLD 0089), and *Big Walter* *Shakey Horton's* *Live At The El Mocambo* (RCLD 0088).

Moving closer to the present, *Demon* has a clutch of offerings. Best are *John Louis Walker's* *Live At Slims Vol 2* (FIENDCD 716), which only suffers from being a little samey, and the various artists' *Demon Blues* (714) which is a nifty sampler for *Demon's* blues offerings and as good a guide as you'll get to contemporary blues.

PICK OF THE WEEK

ARTHUR "BIG BOY" CRUDD: That's All Right Mama (RCA/Bluebird ND90653). Best known as the writer of the title song which was Elvis' first recording, this collection of his Forties and Fifties outings confirm *Crudd* as the defector of lyrics and constructor of the most sinuous of rhythms. *Phil Hardy*

music week

datafile

The Information Source for the Music Industry

30 MAY 1992

CHART FOCUS

At 6:20 am last Friday, the morning DJ on London's KISS 100FM announced that **Shut Up And Dance's Raving I'm Raving** was number one on the midweek chart (information not intended for public consumption) and insisted that "nothing can catch them." In reality, although the record took off in sensational fashion, it was probably prevented from becoming the first record to debut at number one in 1992 by the terms of SUAD's settlement with **Marc Cohn**, (see below).

As mentioned above, no single has entered the chart at number one yet this year. Even so, the level of new entries debuting inside the Top 10 has increased greatly, with 27 thus far, a total not achieved last year — itself a record year — until the end of September. Aside from SUAD, this week's instant entry to the upper echelon is **Kris Kross' Jump**, which enters at four, becoming the highest new entry by a previously



uncharted act for just over a year. The last **Crystal Waters' Gypsy Woman (La La Dee)**, debuted at number three last May.

With a very high percentage on cassette, the **Kris Kross** single is clearly attracting not only the slightly older buyer of dance singles, but also an audience of their own age, who have been somewhat short of new idols in recent times.

Meanwhile, a month after **Wish** became their first number one, **The Care** are threatening to achieve their biggest single success with **Friday I'm In Love**; up 23

places to 8. Their previous biggest hit was **Lullaby**, a number five in 1989.

Despite all the rapid to-ing and fro-ing taking place inside the Top 10, there have been only five number ones in 1992 including **K.W.S.'s Please Don't Go**, champ for the fourth week in a row. The only previous year in which we have gone into June with this few chart-toppers was 1964.

The album chart continues to be fairly volatile, with **Michael Ball's** self-titled **Polydor** album becoming the 11th chart-topper of the year to date. Amazingly, even though his first single, **Love Changes Everything**, was a hit over three years ago, it's his first ever solo album. It is undoubtedly being helped by the inclusion of Ball's single **One Step Out Of Time**, which finished second in the Eurovision Song contest.

Meanwhile, Ireland's **Linda Martin** makes her singles chart debut at 59 with the competition winner **Why Me?**

Alan Jones

CHART NEWCOMERS

2 SHUT UP AND DANCE/PETER BOUNCER: Raving I'm Raving, Shut Up And Dance. The legal dispute with Marc Cohn, whose **Walking In Memphis** is sampled here, means that this single was effectively deleted even before it was issued, with only 35,000 copies being available. The upcoming SUAD album, **Death Is Not The End**, will feature a re-recorded version of the song that doesn't infringe on Cohn's copyright, and, as a result, has been delayed from June to July.

4 KRIS KROSS: Jump. **Buffhouse/Columbia.** This teen rap duo soared to the top of the US singles chart in four weeks, to become the fastest-breaking new act in the US since **Zager & Evans** in 1969. Even today **Jump** is still number one in America, six weeks after it first reached the summit, and has been joined at the top of the chart by **Kris Kross's** album, **Totally Krossed Out**, which took six weeks in its ascent, to reach number one — faster than any debut album since America's self-titled 1972 work.



32 INSPIRAL CARPETS: Two Worlds Collide. **Cow/Mute.** Quickfire follow-up to the **Inspiral Carpets** seventh and (so far) biggest hit, **Dragging Me Down**, which reached number 12. A new track, taken from their current studio residency, which is expected to yield an album in the autumn.

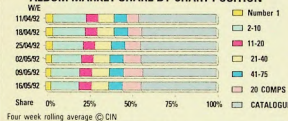
45 JULIA FORDHAM: I Thought It Was You (Circa). A reissue of a single from Julia's current album, **Swept**, the self-penned **I Thought It Was You** reached number 64 when originally released last August, since when she has had her first Top 20 hit with **(Love Moves In)** **Mysterious Ways**. Issued, like so many current singles, on two CDs, the first of which is housed in a double box to also accommodate the second. CD1 includes **Mysterious Ways**, **Melt and Swept**, while CD2 adds **Sweet Little Mystery**, **And I See and Rainbow Heart** to a piano and vocals only demo of **I Thought It Was You**.

UPDATE

SALES

Index of unit sales: 100=weekly average in 1991	Last week	This week	% diff	This week last year	% diff
Albums	66	67	+ 1	- 4	
Singles	86	93	+ 8	+ 7	
Music Video	51	49	- 2	- 10	

ALBUM MARKET SHARE BY CHART POSITION



EVERGREENS

1 GREATEST HITS Queen	Parlophone (489)	6 GREATEST HITS Eurythmics	RCA (161)
2 OUT OF TIME REM	Warner Bros (62)	7 IMMACULATE COLLECTION Madonna	Sire (79)
3 APPETITE FOR DESTRUCTION Guns N' Roses	Geffen (156)	8 LEGEND Bob Marley	Tuff Gong (219)
4 PICTURE BOOK Simply Red	East West (238)	9 BEVERLY CRAVEN Beverly Craven	Epic (62)
5 A NEW FLAME Simply Red	East West (134)	10 THE WHITE ROOM KLF	KLF Comms (63)

Albums have appeared in the Top 200 album chart for 52 weeks or more. (denotes weeks in chart). Compiled by ERA from Gallup data April 27 to May 16.

SUMMER FEATURES in music week

June 27th
Music Video
July 11th
Video
Production

July 4th
Jazz
July 18th
Hard Rock/
Heavy Metal

For further information
contact the ad department on

071-620 3636

NEW RELEASES

Album Releases for 1 June 1992 - 5 June 1992: 215

Year to Date: 4066

HIGHLIGHTS

ARTIST	TITLE	LABEL	CAT NOS	DEALER PRICE	(DISTRIBUTORS)	CATEGORY	LAST 3 CHART PLACINGS	COMMENT					
							H	R	P	M	D		
BIEMAN, Mavis MAURIE RCA	CD # 79388	MC # 90643	LP # 75388 (HMG)			Folk							On an outing from Canada, Bieman's unique vocal gives the chance to try a variety of material.
DE AMITRE CHANCE EVERYTHING AMG	CD # 395382	MC # 399384	LP # 399381	£45.95/55.05 (H)		Rock	4	1	1				Has had long career around and now more of the same, superior songwriting.
OR HOW COMPLETELY HOOKED CAPITAL	CD # CDST52	MC # TCE524	LP # 245	£65.95/55.05 (H)		Pop	4	2	3				...and a little bit more from one-eyed yodeller/humorous songwriters.
SHUT UP AND DANCE DEATH THE NOT THE END SHUT UP AND DANCE CD SWAGD05 MC SWAGD06 LP SWLUPD4				£23.94/29.97		Dance							The Dance controversy aside, expect substantial sales to follow the hype.
VARIOUS LETS TALK ABOUT LOVE BGD	CD # DMV120 30	MC # DMV120 30	LP # DMV120 30	£65.95/55.35 (P)		Pop							All-contemporary compilation approved, don't say so.

ARTIST	TITLE	LABEL	CAT NOS	DEALER PRICE	DISTRIBUTOR	CATEGORY	ARTIST	TITLE	LABEL	CAT NOS	DEALER PRICE	DISTRIBUTOR	CATEGORY
ACCIDENTAL SINGER RELEASED BY THE CD # 6947				£24.99		Pop	ALBA	MAHA	LANZA COLLECTION BIRD	CD # HCA60 60893	£14.97	BMG	Country
ALCOHOL, RONNIE & THE FESTIVAL ORCHESTRA SEASIDE SEAWARD CD SEW100 100				£6.50	H	MOB	LEE, Byron & THE DRAGONHORN	WINE DOWN DYNAMICS	CD # DY 347		£5.99	SS/CON	Rock
ALEX SEK TENDI HUS GEMS CHERMERY CD # CDGRAM 31	£9.99				P	Punk	LEGS DAMON CAPTURED LIVE MUSIC FOR NATIONALS	CD # COFN 13	MC # TMFN 137			BMG	Funk
ALPHABET DEATH DEATH STREET LIFE LP SPV 810					J5	Reggae	LEIGH, TOMMY JONAS & ISHAM BARRA MASTERS OF THE DELTA BLUES	BLUESRD				BMG	Blues
AMERICAN FOLK ORCHESTRA SOUND OF THE 50S BRACKS CD # BRACK 4107					P	Punk	HERITAGE	CD # 90648					
ANGEL UPSTAIRS BROTHER OUT ROADRUNNER CD # BO 3242 LP # BO 3241					P	Punk	WILLER LIGHTHOUSE	WYLVYR LYLVAH	LP # YVIVOR 5	CD # YVIVOR 5	£14.99	SRD	Rock
ANGELIC PRINCESTRESS REBELS CD # 48866 MC # 48866 A	£9.99				M	Pop	METCHELL, PEGGY ROSS	THE BANCHE BANCHE CD # 11802	£7.49				
ARMED FORCES TAKE ON THE NATION MUSIC FOR NATIONALS	CD # CDMN 136	MC # TMFN 136			P	Metal	LOLITA BY ENGLISH SUCKS WELLSHED	CD # RA 6052 LP # RA 0492				SRD	Rock
ARLY, KEVIN HEVER AVINGS WINDSOR CD # WINC 818	£8.00				F	Rock	LOS OBROS KUK LONDON	CD # 22282 MC # 22282A LP # 22281A				SRD	Lat. Am.
AVLER, BRUNN IN MEMORY OF ALBERT AVLER JAZZ DOOR CD # JDO 103					J	Jazz	LOVE AND RESPECT DEED HEARTLESS MUSIC TRACEDIES	CD # LF 11330				SRD	Rock
AYLER, BRUNN & THE WICKET JACK BIRDSONG CD # BIRDSONG 31	£14.76				RTMP	Rock	MACHERSON UPTIGHT, FRASER IN THE TRADITION CONCORD	CD # CD 454				RTMP	Rock
BARRY, CHRIS & BOB JOHN TAKE ME BACK BLACK LION CD # BL 2619					MC	Jazz	MAH HYDRAULIC SEVENTION 2	CD # TJC 340	£42.00			RTMP	Rock
BELLY, MARY BOB FOLK SONGS CD # 48866 MC # 48866 A	£9.99				IS	Reggae	MALABAR COMPLETO MIBD CD # FRA 87900					KS	Funk
BLACK & NAKED CD # 500 MUSICIANS MESSAGE LP # ART 217					IS	Reggae	MANDRENG, HARRY ACE	CD # SAGS 11	MC # 1051	£14.99		KS	Funk
BLACK & NAKED CD # 500 MUSICIANS MESSAGE LP # ART 217					IS	Reggae	MARINOFRONTINILABBERA PAGES OF STONE TFM	CD # TFM 97064				KS	Jazz
BLAKE, ANJ & THE MESSAGING FONTANA CD # 28386	£5.05				F	Jazz	MCKENBY, GUY	CLAYTON SHARONAGE	CD # SCD 5197	MC # SMC92 5197	£14.99	KS	Jazz
BLAKE, ANJ & THE MESSAGING FONTANA CD # 28386	£5.05				F	Jazz	MELT, PAUL	BIRD WITH A NUT	LEOLA CD # TPOC 11	MC # TPOC 11	£15.74	KS	Jazz
BLAKE, ANJ & THE MESSAGING FONTANA CD # 28386	£5.05				F	Jazz	MERTINS, WEN WELLY OF AN ARCHITECT FUTURE	CD # FAD 195	£5.95			F	Funk
BLAKE, ANJ & THE MESSAGING FONTANA CD # 28386	£5.05				F	Jazz	METNEY, PAT	BEL APPELLI	JAZZ DOOR CD # JDO 103			KS	Jazz
BLAKE, ANJ & THE MESSAGING FONTANA CD # 28386	£5.05				F	Jazz	MILLER, BERN	ORCHESTRA BIRD	CD # BIRD PRESTIGE CD # CD55P 81			KS	Jazz
BLAKE, ANJ & THE MESSAGING FONTANA CD # 28386	£5.05				F	Jazz	MISSION OF BURMA WINDS OF BURMA WIND	CD # HCD 4602	MC # RACS 263	£9.74/29.29		KS	India
BLAKE, ANJ & THE MESSAGING FONTANA CD # 28386	£5.05				F	Jazz	MITCHELL, PEGGY ROSS	THE BANCHE BANCHE CD # 11802	£7.49			KS	India
BLAKE, ANJ & THE MESSAGING FONTANA CD # 28386	£5.05				F	Jazz	MIXMAN DUB LIVE WILDFIRE SERIES 2	BLAKA MIX INT CD # BLMCD 04	MC # BLMCD 04	LP # BLMKX 04	£14.99	KS	Reggae
BLAKE, ANJ & THE MESSAGING FONTANA CD # 28386	£5.05				F	Jazz	MOJIBUS LIVE WREST OUT OF FASHION RICHMOND	CD # WMOND 30	MC # WMOND 30	LP # WMOND 30	£14.99	F	Pop
BLAKE, ANJ & THE MESSAGING FONTANA CD # 28386	£5.05				F	Jazz	MOJIBUS LIVE WREST OUT OF FASHION RICHMOND	CD # WMOND 30	MC # WMOND 30	LP # WMOND 30	£14.99	F	Pop
BLAKE, ANJ & THE MESSAGING FONTANA CD # 28386	£5.05				F	Jazz	MOJIBUS LIVE WREST OUT OF FASHION RICHMOND	CD # WMOND 30	MC # WMOND 30	LP # WMOND 30	£14.99	F	Pop
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BLAKE, ANJ & THE MESSAGING FONTANA CD # 28386	£5.05				F	Jazz	MOJIBUS LIVE WREST OUT OF FASHION RICHMOND	CD # WMOND					

• singles chart positions 76 - 200 • next week's hits • international number 1s • acts' line-up details • producer details •

• writer details • top 5 format charts • new titles receiving Radio 1 airplay • formats % sales share • 1992 subscriptions available at 1991 prices • genre charts •

• studio/engineer details • 1992 subscriptions available at 1991 prices • best selling artists year to date • full compilation albums chart • contact telephone numbers

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CHARTS PLUS +

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• full airplay chart • artist albums chart positions 76 - 150 • producer details • BPI awards update • genre charts •

P 5 S N G E

THE OFFICIAL music week CHART

SINGLE CHART

ALBUM CHART

This Week	Last Week	Weeks on Chart	Title	Artist (Producer/Publisher)	Label	7" (12") (Distributor)	Cassette/CD
1		1	PLEASE DON'T GO/GAME BOY	KWS/King Williams/Gambel (EMI) Koolhaat/Vinyl	Network	NXV1746 (P) NARC 46NACD 46	
2	NEW	1	RAVING 'EM RAVING	Shut Up & Dance (S) & The Run-DMC (S) (S) & The Run-DMC (S) (S) & The Run-DMC (S) (S)	Capitol	542025 (P) 542025 (P)	
3	2	2	KNOCKIN' ON HEAVEN'S DOOR	Guns N' Roses (G) & Guns N' Roses (G)	Geffen	SP5171 (P) GSCF 21GFSF21 (P)	
4	NEW	1	JUMP	Kris Kross (D) & Kris Kross (D)	Ruff	605841 (P) 605841 (P)	
5	5	5	EVERYTHING ABOUT YOU	Ugly Kid Joe (D) & Ugly Kid Joe (D)	Mercury	MR9136 (P) MR9136 (P)	
6	4	6	MY LOVIN'	En Vogue (I) & En Vogue (I)	East West America	A458171 (P) A458171 (P)	
7	3	7	ON A RAGGA TOP	S.L. (S) & S.L. (S)	XL	XL5794 (P) XL5794 (P)	
8	3	8	FRIDAY, I'M IN LOVE	The Cure (A) & The Cure (A)	Faison	FC5N41 (P) FC5N41 (P)	
9	7	9	I DON'T CARE	Shakespears Sister (S) & Shakespears Sister (S)	London	318-1DNC3 318-1DNC3	
10	12	10	HAZARD	De La Soul (I) & De La Soul (I)	Capitol	CL 644 (P) CL 644 (P)	
11	10	11	KEEP ON WALKIN'	Cap'n Jack (I) & Cap'n Jack (I)	AMM	AMM 878 (P) AMM 878 (P)	
12	6	12	HANG ON IN THERE BABY	Cure (S) & Cure (S)	RCA	453717 (P) 453717 (P)	
13	13	13	WORKHOLIC	5.0 (I) & 5.0 (I)	PWL	2091 (P) 2091 (P)	
14	11	14	15 YEARS (EP)	The Lovellites (S) & The Lovellites (S)	Cherry	400K (P) 400K (P)	
15	NEW	1	BACK TO THE OLD SCHOOL	Basement Jaxx (I) & Basement Jaxx (I)	Decca	DM1278 (P) DM1278 (P)	
16	3	16	BEAUTY AND THE BEAST	Estimote (I) & Estimote (I)	EMI	656007 (P) 656007 (P)	
17	14	17	ALWAYS THE LAST TO KNOW	De La Soul (I) & De La Soul (I)	Capitol	542025 (P) 542025 (P)	
18	18	18	LOVE MAKES THE WORLD GO ROUND	Don E. (I) & Don E. (I)	Capitol	542025 (P) 542025 (P)	
19	19	19	YOU WON'T SEE ME CRY	Wojan (I) & Wojan (I)	EMI	128481 (P) 128481 (P)	
20	17	20	SYMPATHY	Marillion (I) & Marillion (I)	EMI	128481 (P) 128481 (P)	
21	11	21	DEEPLY DIPPY	Rhyme (I) & Rhyme (I)	Capitol	542025 (P) 542025 (P)	
22	22	22	PAPA NEW GUINEA	The Police (I) & The Police (I)	Capitol	542025 (P) 542025 (P)	
23	10	23	YOU'RE ALL THAT MATTERS TO ME	Curtis Stigers (I) & Curtis Stigers (I)	Capitol	542025 (P) 542025 (P)	
24	NEW	1	RICH AND STRANGE	Cod (I) & Cod (I)	Capitol	542025 (P) 542025 (P)	
25	11	25	YOU	Ten Sharp (I) & Ten Sharp (I)	Columbia	656007 (P) 656007 (P)	
26	2	26	JUST TAKE MY HEART	Mr Big (I) & Mr Big (I)	A&R	740634 (P) 740634 (P)	
27	NEW	1	EVERGLADE	U2 (I) & U2 (I)	Capitol	542025 (P) 542025 (P)	
28	15	28	EAT YOURSELF WHOLE	Kingmaker (I) & Kingmaker (I)	Capitol	542025 (P) 542025 (P)	
29	NEW	1	ERNIE (THE FASTEST MILKMAN IN THE WEST)	Benny Hill (I) & Benny Hill (I)	EMI	128481 (P) 128481 (P)	
30	25	30	ONE STEP OUT OF TIME	Michael (I) & Michael (I)	Capitol	542025 (P) 542025 (P)	
31	4	31	NOW THAT THE MAGIC HAS GONE	Joe Cocker (I) & Joe Cocker (I)	Capitol	542025 (P) 542025 (P)	
32	NEW	1	TWO WORLDS COLLIDE	Inspiral Carpets (I) & Inspiral Carpets (I)	Capitol	542025 (P) 542025 (P)	
33	23	33	SONG FOR RONNIE	Extreme (I) & Extreme (I)	Capitol	542025 (P) 542025 (P)	
34	34	34	BETTER DAYS	Bruce Springsteen (I) & Bruce Springsteen (I)	Zomba	656007 (P) 656007 (P)	
35	35	35	NOTHING ELSE FITS	Metallica (I) & Metallica (I)	Capitol	542025 (P) 542025 (P)	
36	36	36	ONE REASON WHY	Cream (I) & Cream (I)	Capitol	542025 (P) 542025 (P)	
37	30	37	LOVE IS HOLY	Kiss (I) & Kiss (I)	Capitol	542025 (P) 542025 (P)	

This Week	Last Week	Weeks on Chart	Title	Artist (Producer/Publisher)	Label	7" (12") (Distributor)	Cassette/CD
38	21	6	THE DAYS OF PEARLY SPENCER	Marc Almond (H) & Marc Almond (H)	Capitol	542025 (P) 542025 (P)	
39	22	6	CLOSE BUT NO CIGAR	Thomas Dolby (I) & Thomas Dolby (I)	Capitol	542025 (P) 542025 (P)	
40	23	6	PASSION	Geoff (I) & Geoff (I)	Capitol	542025 (P) 542025 (P)	
41	NEW	1	SKUNK FUNK	Gallant (I) & Gallant (I)	Capitol	542025 (P) 542025 (P)	
42	29	2	A PRINCE AMONG ISLANDS (EP)	2 Generals (I) & 2 Generals (I)	Capitol	542025 (P) 542025 (P)	
43	NEW	1	FIND 'EM, FOOL 'EM, FORGET 'EM	Swingin' Eric (I) & Swingin' Eric (I)	Capitol	542025 (P) 542025 (P)	
44	5	44	DO IT TO ME	Lionel Richie (I) & Lionel Richie (I)	Capitol	542025 (P) 542025 (P)	
45	NEW	1	I THOUGHT IT WAS YOU	Julia Fordham (I) & Julia Fordham (I)	Capitol	542025 (P) 542025 (P)	
46	4	46	TENNESSEE	Arrested Development (I) & Arrested Development (I)	Capitol	542025 (P) 542025 (P)	
47	33	47	TIED UP BEING ALONE	Tina Turner (I) & Tina Turner (I)	Capitol	542025 (P) 542025 (P)	
48	26	3	JOIN OUR CLUB/PEOPLE GET REAL	Saint Elmo (I) & Saint Elmo (I)	Capitol	542025 (P) 542025 (P)	
49	NEW	1	BALLROOM BLITZ	Ta Camara (I) & Ta Camara (I)	Capitol	542025 (P) 542025 (P)	
50	4	50	STAY WITH ME	John (I) & John (I)	Capitol	542025 (P) 542025 (P)	
51	38	2	BELIEVER	Real People (I) & Real People (I)	Capitol	542025 (P) 542025 (P)	
52	4	52	CONSTANT CRAVING	Kid Rock (I) & Kid Rock (I)	Capitol	542025 (P) 542025 (P)	
53	34	5	IN THE CLOSET	Michael Jackson (I) & Michael Jackson (I)	Capitol	542025 (P) 542025 (P)	
54	2	54	LET'S GET HAPPY	Mass Order (I) & Mass Order (I)	Capitol	542025 (P) 542025 (P)	
55	11	55	SAVE THE BEST FOR LAST	William (I) & William (I)	Capitol	542025 (P) 542025 (P)	
56	11	56	HONKY TONK WOMEN	Patience (I) & Patience (I)	Capitol	542025 (P) 542025 (P)	
57	3	57	DUNNO WHAT IS (ABOUT YOU)	The Real Gone (I) & The Real Gone (I)	Capitol	542025 (P) 542025 (P)	
58	2	58	LISTEN LIKE THIEVES	Fortuna (I) & Fortuna (I)	Capitol	542025 (P) 542025 (P)	
59	NEW	1	WHY ME?	Lois (I) & Lois (I)	Capitol	542025 (P) 542025 (P)	
60	47	2	YOU'LL MISS MY GAIN	Omar (I) & Omar (I)	Capitol	542025 (P) 542025 (P)	
61	5	61	TEMPLE OF LOVE (1992)	Sisters Of Mercy (I) & Sisters Of Mercy (I)	Capitol	542025 (P) 542025 (P)	
62	NEW	1	NEVER LOSE THAT FEELING	Sonoma (I) & Sonoma (I)	Capitol	542025 (P) 542025 (P)	
63	55	5	WEEKENDER	Flower (I) & Flower (I)	Capitol	542025 (P) 542025 (P)	
64	4	64	MISSING YOU NOW	Michael Bolton (I) & Michael Bolton (I)	Capitol	542025 (P) 542025 (P)	
65	NEW	1	SENSE	The Lightning Seeds (I) & The Lightning Seeds (I)	Capitol	542025 (P) 542025 (P)	
66	3	66	BOY FROM NEW YORK CITY	Allison Janney (I) & Allison Janney (I)	Capitol	542025 (P) 542025 (P)	
67	NEW	1	MOVE YOUR FEET	M-D (I) & M-D (I)	Capitol	542025 (P) 542025 (P)	
68	NEW	1	LANGUAGE OF VIOLENCE	Disposible Heroes (I) & Disposible Heroes (I)	Capitol	542025 (P) 542025 (P)	
69	49	2	THE DROWNERS/TO THE BIRDS	Suede (I) & Suede (I)	Capitol	542025 (P) 542025 (P)	
70	53	4	STORY OF THE BLUES	John (I) & John (I)	Capitol	542025 (P) 542025 (P)	
71	52	4	FINEER FEELINGS	Kylie Minogue (I) & Kylie Minogue (I)	Capitol	542025 (P) 542025 (P)	
72	51	2	LET THE MUSIC USE YOU	Nightenights (I) & Nightenights (I)	Capitol	542025 (P) 542025 (P)	
73	NEW	1	FOOLS GOLD	The Stone Roses (I) & The Stone Roses (I)	Capitol	542025 (P) 542025 (P)	
74	56	2	WRAPPED AROUND HER	John (I) & John (I)	Capitol	542025 (P) 542025 (P)	
75	51	2	THRILL ME	Simply Red (I) & Simply Red (I)	Capitol	542025 (P) 542025 (P)	

This Week	Last Week	Weeks on Chart	Title	Artist (Producer/Publisher)	Label	7" (12") (Distributor)	Cassette/CD
1		1	YOU'RE THE FIRST/WHY SHOULD I BE SECOND?	Real Gone (I) & Real Gone (I)	Capitol	542025 (P) 542025 (P)	
2		2	ALWAYS THE LAST TO KNOW	De La Soul (I) & De La Soul (I)	Capitol	542025 (P) 542025 (P)	
3		3	BEYONCE IS COMING HOME	Beyonce (I) & Beyonce (I)	Capitol	542025 (P) 542025 (P)	
4		4	BEYONCE IS COMING HOME	Beyonce (I) & Beyonce (I)	Capitol	542025 (P) 542025 (P)	
5		5	BEYONCE IS COMING HOME	Beyonce (I) & Beyonce (I)	Capitol	542025 (P) 542025 (P)	
6		6	BEYONCE IS COMING HOME	Beyonce (I) & Beyonce (I)	Capitol	542025 (P) 542025 (P)	
7		7	BEYONCE IS COMING HOME	Beyonce (I) & Beyonce (I)	Capitol	542025 (P) 542025 (P)	
8		8	BEYONCE IS COMING HOME	Beyonce (I) & Beyonce (I)	Capitol	542025 (P) 542025 (P)	
9		9	BEYONCE IS COMING HOME	Beyonce (I) & Beyonce (I)	Capitol	542025 (P) 542025 (P)	
10		10	BEYONCE IS COMING HOME	Beyonce (I) & Beyonce (I)	Capitol	542025 (P) 542025 (P)	
11		11	BEYONCE IS COMING HOME	Beyonce (I) & Beyonce (I)	Capitol	542025 (P) 542025 (P)	
12		12	BEYONCE IS COMING HOME	Beyonce (I) & Beyonce (I)	Capitol	542025 (P) 542025 (P)	
13		13	BEYONCE IS COMING HOME	Beyonce (I) & Beyonce (I)	Capitol	542025 (P) 542025 (P)	
14		14	BEYONCE IS COMING HOME	Beyonce (I) & Beyonce (I)	Capitol	542025 (P) 542025 (P)	
15		15	BEYONCE IS COMING HOME	Beyonce (I) & Beyonce (I)	Capitol	542025 (P) 542025 (P)	
16		16	BEYONCE IS COMING HOME	Beyonce (I) & Beyonce (I)	Capitol	542025 (P) 542025 (P)	
17		17	BEYONCE IS COMING HOME	Beyonce (I) & Beyonce (I)	Capitol	542025 (P) 542025 (P)	
18		18	BEYONCE IS COMING HOME	Beyonce (I) & Beyonce (I)	Capitol	542025 (P) 542025 (P)	
19		19	BEYONCE IS COMING HOME	Beyonce (I) & Beyonce (I)	Capitol	542025 (P) 542025 (P)	
20		20	BEYONCE IS COMING HOME	Beyonce (I) & Beyonce (I)	Capitol	542025 (P) 542025 (P)	
21		21	BEYONCE IS COMING HOME	Beyonce (I) & Beyonce (I)	Capitol	542025 (P) 542025 (P)	
22		22	BEYONCE IS COMING HOME	Beyonce (I) & Beyonce (I)	Capitol	542025 (P) 542025 (P)	
23		23	BEYONCE IS COMING HOME	Beyonce (I) & Beyonce (I)	Capitol	542025 (P) 542025 (P)	
24		24	BEYONCE IS COMING HOME	Beyonce (I) & Beyonce (I)	Capitol	542025 (P) 542025 (P)	
25		25	BEYONCE IS COMING HOME	Beyonce (I) & Beyonce (I)	Capitol	542025 (P) 542025 (P)	
26		26	BEYONCE IS COMING HOME	Beyonce (I) & Beyonce (I)	Capitol	542025 (P) 542025 (P)	
27		27	BEYONCE IS COMING HOME	Beyonce (I) & Beyonce (I)	Capitol	542025 (P) 542025 (P)	
28		28	BEYONCE IS COMING HOME	Beyonce (I) & Beyonce (I)	Capitol	542025 (P) 542025 (P)	
29		29	BEYONCE IS COMING HOME	Beyonce (I) & Beyonce (I)	Capitol	542025 (P) 542025 (P)	
30		30	BEYONCE IS COMING HOME	Beyonce (I) & Beyonce (I)	Capitol	542025 (P) 542025 (P)	
31		31	BEYONCE IS COMING HOME	Beyonce (I) & Beyonce (I)	Capitol	542025 (P) 542025 (P)	
32		32	BEYONCE IS COMING HOME	Beyonce (I) & Beyonce (I)	Capitol	542025 (P) 542025 (P)	
33		33	BEYONCE IS COMING HOME	Beyonce (I) & Beyonce (I)	Capitol	542025 (P) 542025 (P)	
34		34	BEYONCE IS COMING HOME	Beyonce (I) & Beyonce (I)	Capitol	542025 (P) 542025 (P)	
35		35	BEYONCE IS COMING HOME	Beyonce (I) & Beyonce (I)	Capitol	542025 (P) 542025 (P)	
36		36	BEYONCE IS COMING HOME	Beyonce (I) & Beyonce (I)	Capitol	542025 (P) 542025 (P)	
37		37	BEYONCE IS COMING HOME	Beyonce (I) & Beyonce (I)	Capitol	542025 (P) 542025 (P)	
38		38	BEYONCE IS COMING HOME	Beyonce (I) & Beyonce (I)	Capitol	542025 (P) 542025 (P)	
39		39	BEYONCE IS COMING HOME	Beyonce (I) & Beyonce (I)	Capitol	542025 (P) 542025 (P)	
40		40	BEYONCE IS COMING HOME	Beyonce (I) & Beyonce (I)	Capitol	542025 (P) 542025 (P)	
41		41	BEYONCE IS COMING HOME				



TOP 75 SINGLES

THE OFFICIAL **music week**

CHART



1	PLEASE DON'T GO/GAME BOY KWS NETWORK	
2 NEW	RAVING 'I'M RAVING Shut Up And Dance featuring their Bouncer	Shut Up And Dance
3	2 KNOCKIN' ON HEAVEN'S DOOR Guns N' Roses	Geffen
4 NEW	JUMP Kris Kross	Ruff House
5	5 EVERYTHING ABOUT YOU Ugly Kid Joe	Mercury
6	4 MY LOVIN' En Vogue	East West America
7	3 ON A BAGGA TIP SL2	XL
8	8 FRIDAY 'I'M IN LOVE The Cure	Fiction
9	7 I DON'T CARE Subsisters/Sister	London
10	12 HAZARD Richard Marx	Capitol
11	10 KEEP ON WALKIN' OCE Pollution	AAAM
12	6 HANG ON IN THERE BABY Conchita	RCA
13	8 WORKAHOLIC 2 Unlimited	PWL Continental
14	11 15 YEARS (EP) The Levellers	China
15 NEW	BACK TO THE OLD SCHOOL Bessiebirds	Deconstruction/EMI
16	9 BEAUTY AND THE BEAST Celine Dion And Pablo Bryson	Epic
17	13 ALWAYS THE LAST TO KNOW Der Planitz	AAAM
18	18 LOVE MAKES THE WORLD GO ROUND Don-E	4th + B Way
19	16 YOU WON'T SEE ME GUY Wilson Phillips	SBK
20	17 SYMPATHY Marillion	EMI
21	14 DEEPLY DIPPY Right Said Fred	Tag
22	27 PAPUA NEW GUINEA The Future Sound Of London	Jumpin' & Pumpin'
23	16 YOU'RE ALL THAT MATTERS TO ME Curtis Stigers	Arista
24 NEW	RICH AND STRANGE	



KRISS KROSS JUMP
THE No.1 US SINGLE NOW A HUGE HIT IN THE UK.

38	21 THE DAYS OF PEARLY SPENCER Marc Almond	Some Bizzare
39	22 CLOSE BUT NO CIGAR Thomas Dolby	Virgin
40	23 PASSION Get Deccor	Effective
41 NEW	SKUNK FUNK Galliano	Taken Loud
42	39 A PRINCE AMONG ISLANDS (EP) Cappercallie	Survival
43 NEW	FIND 'EM, FOOL 'EM, FORGET 'EM SExypress	Rhythm King/Epic
44	25 DO IT TO ME Lionel Richie	Motown
45 NEW	I THOUGHT IT WAS YOU Julia Fordham	Circus
46	46 TENNESSEE Arrested Development	Coastango
47	48 Tired Of Being Alone Texas	Mercury
48	26 JOIN OUR CLUB/PEOPLE GET REAL Sonn Ederne	Heavenly
49 NEW	BALLROOM BLITZ Tia Carrere	Reprise
50	41 STAY WITH ME John O'Shea	Circus
51	38 BELIEVER Real People	Columbia
52	54 CONSTANT CRAVING KDJang	Sire
53	34 IN THE CLOSET Michael Jackson and Mystery Girl	Epic
54	45 LET'S GET HAPPY Mass Order	Columbia
55	27 SAVE THE BEST FOR LAST Vanessa Williams	Polydor
56 NEW	HONKY TONK WOMEN Pogues	PM
57	43 DUNNO WHAT IT IS (ABOUT YOU) The Beatmaster/Ellaine Vassell	Rhythm King/Epic
58	36 LISTEN LIKE THIEVES Was (Not Was)	Fonema
59 NEW	WHY ME? Linda Martin	Columbia
60	YOUR LOSS MY GAIN Omni	Train Loud
61	40 TEMPLE OF LOVE (1992) Sisters Of Mercy	Mercurial Release
62 NEW	NEVER LOSE THAT FEELING	

TOP 50 AIRPLAY CHART

THE OFFICIAL **music** week CHART

Pos	Title	Artist	Label	Station with Most Plays	Pos	Title	Artist	Label	Station with Most Plays
1	PLEASE DON'T GO	KWS	Network	Capital FM	26	DO IT TO ME	Lionel Richie	Motown	Chiltern Network
2	I DON'T CARE	Shakemaster Sister	London	Clyde One FM	27	KNOCKIN' ON HEAVEN'S DOOR	Guns N' Roses	Geffen	JCR FM
3	ALWAYS THE LAST TO GO	Andrés	ASAP	Clyde One FM	28	DON'T YOU WORRY 'BOUT A THING	Innocent	Takim Leaf	BBC Radio 1
4	MY LOVIN'	En Vogue	Atlantic	Capital FM	29	LISTEN LIKE THIEVES	Was Not Was	Fontana	Piccadilly Key 103 FM
5	HANG ON IN THERE BABY	Cassidy	RCA	Children Network	30	DO YOU WANT IT RIGHT NOW	Depeche Mode	Mer	Power FM
6	LOVE MAKES THE WORLD GO ROUND	Don-E	Int'lway	Children Network	31	SAVE THE BEST FOR LAST	Vanessa Williams	Wing	Children Network
7	FRIDAY, I'M IN LOVE	The Cure	Fiction	Piccadilly Key 103 FM	32	STAY WITH ME	John O'Kane	Coca	Clyde One FM
8	YOU'RE ALL THAT MATTERS TO ME	Curtis Stingers	Some Bizness	Alma	33	CONSTANT CRAVING	Iceberg	Reprise	Piccadilly Key 103 FM
9	THE DAYS OF PEARLY SPENCER	Marc Almond	Mercury	Power FM	34	FIFTEEN YEARS	The Lovelites	Chrysalis	BBC Radio 1
10	LOVE IS HOLY	Kim Wilde	MCA	Power FM	35	FIFTEEN FEELINGS	Kyle Minogue	PWL International	Children Network
11	BEAUTY AND THE BEAST	Celine Dion with Peabo Bryson	Epic	Children Network	36	DUNNO WHAT IT IS (ABOUT YOU)	Beamasters featuring Elaine Vassell	Rhythm King	Power FM
12	YOU	Ten Sharp	Columbia	Piccadilly Key 103 FM	37	THE ONE	Elton John	Rocket	Children Network
13	THRILL ME	Simply Red	East West	Children Network	38	MISSING YOU NOW	Michael Bolton	Columbia	Clyde One FM
14	IN THE CLOSET	Michael Jackson	Epic	Children Network	39	BELIEVER	The Real People	Columbia	BBC Radio 1
15	YOU WON'T SEE ME CRY	Wilson Phillips	SBK	Capital FM	40	VIVA LAS VEGAS	ZZ Top	Warner Bros	Piccadilly Key 103 FM
16	PRECIOUS	Anne Lennox	RCA	Children Network	41	JUMP	Kiss Kross	Columbia	Children Network
17	HAZARD	Richard Marx	Capitol	Clyde One FM	42	SET YOUR LOVING FIRE	Lisa Stansfield	Anata	BRMB FM
18	DEEPLY DIPPY	Right Said Fred	Tug	Children Network	43	CLOSE BUT NO CIGAR	Thomas Dolby	Virgin	Children Network
19	EVERYTHING ABOUT YOU	Ugly Kid Joe	Mercury	Capital FM	44	AGAINST THE WIND	Marc Breman	RCA	Clyde One FM
20	BETTER DAYS	Bruce Springsteen	Columbia	Heartward	45	WRAPPED AROUND HER	Alan Ammondson	ASAP	Trent
21	KEEP ON WALKIN'	Co Co Peniston	ABBA	Children Network	46	TEMPLE OF LOVE (1982) - TOUCHED BY OFRA HAZON	Sisters Of Mercy	Merciful Release	BBC Radio 1
22	SONG FOR LOVE	Extreme	ASAP	Piccadilly Key 103 FM	47	AM I THE SAME GIRL	Swing Out Sister	Fontana	Power FM
23	TIRED OF BEING ALONE	Texas	Mercury	Piccadilly Key 103 FM	48	TENNESSEE	Armed Development	CastleTop	BBC Radio 1
24	NOW THAT THE MAGIC HAS GONE	Joe Cocker	Capitol	Clyde One FM	49	NOTHING I CAN'T DO	Robbie Grant	Polydor	Children Network
25	SENSE	The Lightning Seeds	Virgin	Piccadilly Key 103 FM	50	WEIGHT OF THE WORLD	Berge Starr	RCA	Children Network

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TOP 10 BREAKERS

Pos	Title	Artist	Label	Station
1	I WANT YOU NEAR ME	Tina Turner	Capitol	ASAP
2	TODD YOUNG	George Michael	Epic	ASAP
3	TWO WORLDS COLLIDE	Inspiral Carat	Cow	Children Network
4	BALLROOM BLITZ	Ta-Corner	Warner Bros	ASAP
5	YOU USED TO	Dionnet Cousins	Virgin	ASAP
6	LET'S GET HAPPY	Mass Order	Columbia	ASAP
7	RAVING I'M RAVING	Shut Up And Dance	Shut Up And Dance	ASAP
8	DON'T SAY THE WORD	Swing Out Sister	Fontana	ASAP
9	HONKY TONK WOMEN	The Pogues	WCA	ASAP
10	IT ONLY TAKES A MINUTE	Take That	RCA	ASAP

The following records are outside the Top 50 Airplay Chart and do not appear on last week's CHN Top 300 singles sales chart. Figures in brackets in original position.

REGIONAL CHIEF

Pos	Title	Artist	Label	Station
1	SHAKE YOUR GROOVE THING	Pat And Mick	Are FM	ASAP
2	I STILL THINK ABOUT YOU	Frankie Dancer	Are FM	ASAP
3	CALEDONIA	Dougie McGregor	Tay	ASAP
4	WHAT REMAINS OF THE BROKEN HEART	Depeche Mode	County Sound Network	ASAP
5	WHAT BECOMES OF THE BROKEN HEART	Paul Young	Mercury	ASAP
6	TEARS OF JOY	Charroline	Are FM	ASAP
7	FEELS SO GOOD	Rude Front Jungle	Fox FM	ASAP
8	MR BIG STUFF	Mix with Sylvia Tella	Downtown	ASAP
9	BAND OF GOLD	Jah Graham	Are FM	ASAP
10	DOCKLANDS	Betsy Cook	Tay	ASAP

Top 10 sales showing most regional bias.

AIRPLAY PROFILE

SELECTED TITLE: DONT YOU WORRY 'BOUT A THING Innocent (Phonogram)

Station	Pos	Station	Pos
BBC Radio 1	6	NorthSound	1
BRMB FM	7	Piccadilly Key 103 FM	1
Children Network	8	Power FM	1
4th RFM	9	Tay	1
Invicta FM			

Stations showing most play for selected title

THIS WEEK'S CONTRIBUTORS:

Are FM: BRMB FM, Capital FM, City, Clyde One FM, Cool FM, County Sound Network, Delta, Downtown, Essex, Faith FM, Fox FM, Inverclyde, Children Network, Invicta FM, Mercury, NorthSound, BBC Radio 1, Piccadilly Key 103 FM, Power FM, Red Dragon, Red Rose Radio FM, Spirit, Tay, Trent, 202 FM, 214 FM. This represents 80% of total play value listening in the UK.

US TOP 50 SINGLES

Pos	Title	Artist	Label
1	JUMP, Kris Kross	Ruffhouse	ASAP
2	MY LOVIN' (YOU'RE NEVER...)	En Vogue	Alto
3	UNDER THE SKY	Red Hot Chili Peppers	Warner Bros
4	LOVE AND LEARN	Jae Public	Columbia
5	BABY GOT BACK	Mr. A-Lot	Def America
6	IN THE CLOSET	Michael Jackson/Mystery Girl	Epic
7	GAMN I WISH I WAS...	Sophie B Hawkins	Columbia
8	AIN'T 2 PROUD 2 BEG	TLC	LaFace
9	BOHEMIAN RHAPSODY	Queen	Hollywood
10	SAVE THE BEST FOR LAST	Vanessa Williams	Mercury
11	TEARS IN HEAVEN	Eric Clapton	Reprise
12	IF YOU ASKED ME	Celine Dion	Epic
13	FLI BE THERE	Mariah Carey	Columbia
14	EVERYTHING ABOUT YOU	Ugly Kid Joe	Starline
15	ONE, ONE, ONE		Island
16	THOUGHT I'D DIED AND...	Bryan Adams	ASAP
17	HOLD ON MY HEART	Genesis	Atlantic
18	ACHY BREAKY HEART	Billy Ray Cyrus	Mercury
19	TENNESSEE	Armed Development	Chrysalis
20	LET'S GET ROCKED	Def Leppard	Mercury
21	HAZARD	Richard Marx	Capitol
22	JUST TAKE MY HEART	Mr. Big	Atlantic
23	MAKE IT HAPPEN	Richard Marx	Columbia
24	THE BEST THINGS IN...	Luther Vandross	Prospect
25	YOU WON'T SEE ME CRY	Wilson Phillips	SBK
26	I WILL REMEMBER YOU	Amy Grant	ASAP
27	WILL YOU MARRY ME?	Paula Abdul	Captive
28	SLOW MOTION	Color Me Badd	Grant
29	DO IT TO ME	Lionel Richie	Motown
30	JUST ANOTHER DAY!	Janet Jacks	SBK
31	NU NU, Let's Dance!		Mercury
32	COME & TALK TO ME	Jedediah	Upstoun
33	LET ME UP, Sincerely	Jamiro Quai	Elektra
34	SILENT PRAYER	Shane	Minotaur
35	NOT THE ONLY ONE	Bonnie Raitt	Capitol
36	EVERYTHING CHANGES	Karyn Truitt	Reprise
37	MONKEYDUTY	Prince & The NPG	Paisley Park
38	IF I'M THE ONE YOU NEED	Janet Jacks	MCA
39	T.L.C.	Linear	Atlantic
40	MASTERPIECE	Atlantic Star	Reprise
41	WISHING ON A STAR	The Cover Girls	Epic
42	BREAK MY HEART!	Mire Condou	Prospect
43	HIGH, The Cure	Fiction	Capitol
44	LIFE IS A HIGHWAY	Tom Cochrane	Capitol
45	CAN'T DANCE	Genesis	Atlantic
46	WHY ME BABY?	Kath Sweet	Elektra
47	BEAUTY & THE BEAST	Celine Dion & Peabo Bryson	Epic
48	TO BE WITH YOU	Mr. Big	Atlantic
49	REMEMBER THE TIME	Michael Jackson	Epic
50	GOOD FOR ME	Amy Grant	ASAP

Charts courtesy Billboard. 30 May 1992. Artists are ranked in these positions demonstrating the greatest airplay and sales gains.

US TOP 50 ALBUMS

Pos	Title	Artist	Label
1	THE SOUTHERN...	The Black Crowes	Def American
2	TOTALLY KROSSED OUT	Kiss Kross	Ruffhouse
3	ADRENALIZE	Def Leppard	Mercury
4	BLOOD SUGAR SEX	Red Hot Chili Peppers	Warner Bros
5	ROPIN THE WIND	Garth Brooks	Capitol
6	N FENCES	Garth Brooks	Capitol
7	CLASSIC QUEEN	Queen	Hollywood
8	TEN, Pearl Jam		Epic
9	GREATEST HITS, ZZ Top		Warner Bros
10	WISHING, The Cure		Fiction
11	ACHTUNG, Baby U2		Island
12	FEAR OF THE DARK	Iron Maiden	Epic
13	FUNKY DIVAS	En Vogue	Alto
14	WYNNONA	Wynonna	Gulf
15	NEVERMIND	Nirvana	DGC
16	WE CAN'T DANCE	Genesis	Atlantic
17	OFF THE DEEP END	Van Halen	Scotti Bros
18	MAD DADDY	Sr Mx A-Lot	Def America
19	LUCK OF THE DRAW	Bonnie Raitt	Capitol
20	CHECK YOUR HEAD	The Beastie Boys	Capitol
21	RITES OF PASSAGE	Indigo Girls	Epic
22	METALLICA	Metallica	Elektra
23	BACK TO FRONT	Lionel Richie	Motown
24	HUMAN TOUCH	Bruce Springsteen	Columbia
25	WILD LIFE	Stuacher	Chrysalis
26	DA DANGEROUS	Michael Jackson	Epic
27	WANEY'S WORLD	JOSTI	Reprise
28	TIME, LOVE AND TENDERNESS	Michael Bolton	Columbia
29	IN THE COMFORT ZONE	Vanessa Williams	Wing
30	C.M.B.	Color Me Badd	Grant
31	DEAD SERIOUS	Dixie Flux	Alto
32	GARTH BROOKS	Garth Brooks	Capitol
33	DIVA	Annie Lennox	Arista
34	WAKING UP THE NEIGHBOURS	Bryan Adams	ASAP
35	SHEPHERD MOONS	Enya	Reprise
36	FOR MY BROKEN HEART	Reba McEntire	MCA
37	LUCKY TOWN	Billy Ray Cyrus	Capitol
38	TOO LIGHT TO QUIT	Hammer	Columbia
39	AS USUALLY AS THEY WANT TO	Boyz II Men	Starline
40	QUEEN OF THE DAMNED	Boyz II Men	Starline
41	UNFORGETTABLE	Halle Berry	Elektra
42	DON'T ROCK THE JUKBOX	Alan Jackson	Anata
43	HEART IN MOTION	Amy Grant	ASAP
44	IT'S ABOUT TO CHANGE	Trippie Trini	Warner Bros
45	EMOTIONS	Mariah Carey	Columbia
46	FOREVER MY LADY	Joselle	Atlantic
47	LEAN INTO IT	Mr. Big	MCA
48	HOLDING MY OWN	George Strait	MCA
49	BODY COUNT	Bodycount	Sire
50	BRAND NEW MAN	Brooks & Dunn	Arista

UK acts: UK; US-signed acts: US.

RECORD MIRROR

DANCE UPDATE

30 MAY 1992
FREE WITH **music week**

BOOTLEGGERS GO FREE FANS SWOT UP ON THREE Rs

A court's verdict in the infamous Mass Order bootleg case has shattered hopes of a landmark ruling to end white label piracy.

Both defendants walked free last week at the end of a three-week trial in which they admitted making copies of 'Lift Every Voice' by the Sony-signed act.

The bootleg single that entered the RM Club Chart last August played havoc with Sony's schedule for the act and killed any buzz before the official release.

But Londoners David Cooper

and William Lynch were acquitted after convincing a jury at Isleworth Crown Court that they had not known they were breaking the law.

Their defence rested on a clause in the 1988 Copyright Act which forbids bootlegging "with reason to believe" it is an infringement of copyright.

Sources within Sony believe the single was pirated from a test cassette.

Now the industry fears pirates could see the court's ruling as a licence to carry on bootlegging.

"We need stricter laws and a way to ensure that record retailers don't sell bootlegs," says Mahesh Bajaj of Orbital, one label that has suffered at the hands of pirates.

The BPI anti-piracy unit has repeated its warning to stores that they can be prosecuted for stocking bootlegs.

Recently Circa was forced to bring forward the release of its Loose Ends single 'Hanging On A String' after a bootleg appeared at number 77 in the RM Club Chart.

Two heavyweight bills are due to deliver a double dose of summer fun for fans of reggae, ragga and rap.

Sunsplash promoter Robert Lee has confirmed Maxi Priest as headliner for his Heartbeat 92 event on June 27. The line-up also includes Shabba Ranks, Pete Rock and CL Smooth and MC Kinky.

Meanwhile Dexter Ricketts is planning the fourth One Love concert on August 2.

Both shows are to be held at the West London Stadium.

COPS IN PARTY CLAMPDOWN?

A rash of violence and drug arrests may signal a new police crackdown on raves.

Police were attacked with coshes last weekend as they moved in to break up an illegal party in Cambridge. And on the same night, Dorset police made over 50 drug arrests at a licensed rave. Now most forces have disbanded their pay party units there is no clear policy on raves.

Kevin Cummins of the Pay Party Promoters Association says a crackdown would create demand for illegal parties. And he is convinced the fad for events is not over despite a recent 10,000-capacity World Party attracting fewer than 1,000 ravers.

■ The promoters of Ayrshire's Earthquaker are taking police and council reps to the rave on June 13 in a bid to win their support for one near Edinburgh in August.



FRANKIE RAIN FALLS KNUCKLES

REMIXED BY DAVID MORALES
RELEASED 26TH MAY '92

ALSO INCLUDES US MIXES OF 'WORK IT' REMIXED BY DAVID MORALES.
COLLECTORS EDITION GATEFOLD SLEEVE. PART ONE OF A TWO RECORD SET.



music week

For everyone in the business of music

THESE FINDINGS ARE THE RESULT OF INDEPENDENT RESEARCH, ANALYSED BY MASS OBSERVATION (UK) LTD., 1990.

Label	GLD
GLD	51142
titlde	FoxVideo 2576 50
	FoxVideo 1802 50
JNDER	Walt Disney D211422
neration 47	CIC VHR 2583
neration 46	CIC VHR 2582
	Walt Disney D209132
3	Columbia Tristar CVR 22819
neration 48	CIC VHR 2584
	WMV 7595382393
Caledonian/Cameron	CTRS 001
b Of The...	BBC BBCV 4772
	MGM/LA PES 52170
ER	Virgin VVO 989
THIEVES	Warner HV PES 12220

00%

JCE

AT

US DESIGNER LABEL HITS UK



Your average UK raver is not authority on New York's underground house scene. But ask him about Nervous and he's probably got the baseball cap, T-shirt and jacket.

The phenomenal power of the label's cartoon style logo to sell merchandising has surprised no-one as much as its boss Michael Weiss. "It's crazy — when I was in London I saw it everywhere," he says from his Times Square office.

Now Weiss is hoping to repeat the UK success of See Bees' merchandising in the US.

Since See Bees' Graham Joyce asked for the UK licence to make Nervous goods he has shifted 5,000 units. Now the Canadian deep house label Hi Bias is next on his hit list, setting up the self styled "DJ's label" for crossover into mainstream club fashion.

Perhaps it could help sell some vinyl too. As Joyce says: "They see the label on a record and think, I've got the jacket — I may as well try the music."

RUSHING RELEASE Steve Edgley's new label, SEP, has signed up one of clubland's hottest 12-inches, Bump's 'I'm Rushing'. The single, due out on June 13, came to Edgley while trying to license it for a forthcoming compilation 'Hard Fax'. The label, marketed through Sony, will now issue the track on a single, with remixes by Jet Slags, (Adamski/Mr Monday), and in its original form on the album. Edgley, who also co-owns the React label, has signed Bump producer Steve Travell for one or more singles with options on an album. Edgley was called in by Sony to form SEP and the TV-advertised album label SETV after his previous success with Telstar's Deep Heat and Thin Ice series.



ON THE MAP The energy of Nottingham's club scene is now being channelled into the vinyl grooves of a new monthly EP series. The city that hosts two of the UK's top clubs, Venus and Bounce, now has a label dedicated to showcasing native talent. Time Recordings has just promoted its first EP featuring tracks by Venus DJ Paul Wain, Strictly Rhythm UK boss Dave Thompson and KWS vocalist Derry. Producer and Arista AAR scout Martin Watson launched Time "to show the strength of what is coming out of Nottingham", he says. Each EP will feature seven cuts by four artists recorded at the city's Square Dance studios with its unique Roland RSS system.



LET'S PARTY Some of the biggest names in UK dance music will be partying with the ANC to celebrate its 80th birthday. Rebel MC (left), Alison Limerick and The Cookie Crew are among the guests for the show at Brixton Academy on June 28. And joining them will be African National Congress deputy president Walter Sisulu and the US singer whose career was launched with the Mandela concert at Wembley, Tracey Chapman.

ALL THE RAGGA Sony Music is putting its muscle behind the growth of ragga and street rap. The company's US Columbia label has opened a specialist department to be run by Maxine Stowe, niece of the legendary Sir Coxsone Dodd. But despite Stateside confidence in ragga's crossover potential, UK record companies remain cautious. So far, none of the Columbia specialists has been scheduled for release here with Super Cat's album the only planned release. Sony has been keeping a close watch on ragga's development since it signed Shabba Ranks to its Epic label. Now the development of breakbeat house has given it the main stage exposure that could see the style break out of its musical ghetto.

RAVING MAD Now that's what I call marketing! Marc Cohn may have blocked a full release of the Shut Up & Dance single "Raving, I'm Raving" but he can't stop compilation label Telstar riding the bandwagon of raver success. The Peter Bounce anthem was penned in for a Telstar compilation under the banner "Raving We're Raving", but when Cohn objected to the rip-off of his "Walking In Memphis" it had to be pulled. But the title of the album is staying, insists Telstar boss Neil Palmer. "It's a bloody great name for a dance album so we're sticking with it," he says.

RAVING
18 raving club hits

Includes tracks by: ...

- TOP 10**
- 1 PLEASE DON'T GO
 - 2 I DON'T CARE (She)
 - 3 ALWAYS THE LAST
 - 4 MY LOVIN' (In The)
 - 5 HANG ON IN THE
 - 6 LOVE MAKES THE
 - 7 FRIDAY, I'M IN LI
 - 8 YOU'RE ALL THAT
 - 9 THE DAYS OF PEU
 - 10 LOVE IS HOLY CR
 - 11 BEAUTY AND THE
 - 12 YOU Ten Sharp
 - 13 THRILL ME Smokey
 - 14 IN THE CLOSET My
 - 15 YOU WON'T SEE I
 - 16 PRECIOUS Anne Lu
 - 17 HAZARD Richard M
 - 18 DEEPLY DIPPY Big
 - 19 EVERYTHING AB
 - 20 BETTER DAYS Bru
 - 21 KEEP ON WALKIN
 - 22 IN A SONG FOR LOV
 - 23 TIRED OF BEING I
 - 24 NOW THAT THE X
 - 25 SENSE The Lightn

- TOP 10 BF**
- 1 I WANT YOU NEAR
 - 2 TOD FUNKY
 - 3 TWO WORLDS COLL
 - 4 BALLROOM BLITZ
 - 5 YOU USED TO
 - 6 LET'S GET HAPPY
 - 7 RAVING I'M RAVING
 - 8 DON'T SAY THE WO
 - 9 HONKY TONK WOM
 - 10 IT ONLY TAKES A M

- US TO**
- 1 JUMP, Kris Kross
 - 2 MY LOVIN' (YOU'
 - 3 UNDER THE BRIDGE, I
 - 4 LIVE AND LEARN
 - 5 BABY GOT BACK
 - 6 IN THE CLOSET, M
 - 7 DAMN I WISH I WAS
 - 8 AIN'T 2 PROUD 2 I
 - 9 BOHEMIAN RI
 - 10 SAVE THE BEST FOR
 - 11 TEARS IN HEA
 - 12 IF YOU ASKED ME
 - 13 I'LL BE THERE, M
 - 14 EVERYTHING AB
 - 15 ONE, U2
 - 16 THOUGHT I'D DIE
 - 17 HOLD ON MY I

- 18 ACHY BREAKY HEART, Billy Ray Cyrus Mercury
- 19 TENNESSEE, Arrested Development Chrysalis
- 20 LET'S GET ROCKED, Def Leopard Mercury
- 21 HAZARD, Richard Marx Capitol
- 22 JUST TAKE MY HEART, Mr Big Atlantic
- 23 MAKE IT HAPPEN, Mariah Carey Columbia
- 24 THE BEST THINGS IN... Luther Vandross Polygram
- 25 YOU WON'T SEE ME CRY, Wilson Phillips SBK

GEORGE MICHAEL
TOO FUNKY/W CRAZYMAN DANCE
TWO BRAND NEW RECORDINGS AVAILABLE ON 7" & CASSETTE
ALSO AVAILABLE ON EXTENDED MIX 12" & CD

658058 6.5.3.1

From the forthcoming AIDS Benefit album "RED HOT AND DANCE", available this June. All proceeds from this single will be donated to AIDS organizations in the country. SAFER SEX SAVES LIVES. Advocate for government committed to finding a cure for HIV, the virus that compromises the immune system and can lead to a variety of other ailments. AIDS. Treat people with AIDS with dignity and the care they deserve. STOP AIDS NOW.

- | | | | | | | | | | | | | | | | | | | |
|----------------|---------------------------------|------------------------|---------------------------|---|------------------------|------------------------------------|-------------------------|----------------------------|--------------------------------|-----------------------------------|--------------------------------|----------------------|------------------------------|--------------------------------|----------------------|----------------------------|--------------------------------|-----------------------------------|
| ▲13 | ▲14 | ▲15 | ▲16 | ▲17 | ▲18 | ▲19 | ▲20 | ▲21 | ▲22 | ▲23 | ▲24 | ▲25 | ▲26 | ▲27 | ▲28 | ▲29 | ▲30 | |
| HIGH, The Cure | LIFE IS A HIGHWAY, Tom Cochrane | I CAN'T DANCE, Genesis | WHY ME BABY?, Keith Sweat | BEAUTY & THE BEAST, Corne Dion & Peabo Bryson | TO BE WITH YOU, Mr Big | REMEMBER THE TIME, Michael Jackson | GOOD FOR YOU, Amy Grant | MACK DADDY, Sir Jinx & Lat | LUCK OF THE DRAW, Bonnie Raitt | CHECK YOUR HEAD, The Beastie Boys | RITES OF PASSAGE, Indigo Girls | METALLICA, Metallica | BACK TO FRONT, Lionel Richie | HUMAN TOUCH, Bruce Springsteen | WILD LIFE, Slaughter | MACK DADDY, Sir Jinx & Lat | LUCK OF THE DRAW, Bonnie Raitt | CHECK YOUR HEAD, The Beastie Boys |
| Def America | Capitol | Atlantic | Elektra | Epic | Atlantic | A&M | Def America | Capitol | Capitol | Epic | Elektra | Motown | Columbia | Chrysalis | Def America | Capitol | Capitol | |

Club

f o c u s



Club Fruit, Venus, 6 Stanford Street, Nottingham. Saturdays 9.30pm-2.45am.

Capacity/Sound System/Special features 500/3½K downstairs, 5K upstairs/full by 10pm/marble bars which everyone dances on when the booze stops/free sliced melon.

Door Policy Strict. "You've got to be clued in. If a clued-in crowd comes and one looks like Joe Normal you decide he's sussed so we'll let him in — on his own he wouldn't get in." — James Baillie, promoter.

Music policy Upstairs — Euro garage. Downstairs — trancey, left field tunes. Live acts such as St Etienne.

DJs Regular DJs — Paul Wain, Christian Woodyatt, Tim and Lawrie. Guest DJs: "anyone who is anyone" including Andy Weatherall and Danny Rampling.

Spinning Outrage 'Drive Me Crazy'; Lemon Interrupt 'Big Mouth'; Shimmer 'Part One'; House Hallucination 'Prisoner of Ecstasy'; Galliano 'Skunk Funk (Cabin Fever Mix)'.

DJ's view "It's one of my fave clubs — good sound and a good crowd. The crowd I play to on Saturdays is open minded. They want to be impressed; they want to be a bit perplexed and challenged." — Andy Weatherall.

Promotions view "I've seen DJs play much better there than in London." — Paul Gotel, Power Promotions.

Average ticket price £6-£7; £10 when there's a live act.



● GALLIANO

Nightlife 10

TW	LW			
1	(2)	SHINE ON — Degrees Of Motion	(Esquire)	
2	(1)	BACK TO THE OLD SCHOOL — Bassheads	(deConstruction)	
3	(6)	CLUB LONELY — Lil' Louis	(frr)	
4	NEW	RUNAWAY — Dee-Lite	(Elektra)	
5	(10)	PARA LOS RUMBEROS — Tito Puente + Mambo Kings	(Elektra)	
6	NEW	DESTROY — Destroy	(White label)	
7	NEW	THRILL ME (Hurley/Emerson Mixes) — Simply Red	(East West)	
8	NEW	ONCE UPON A DANCEFLOOR — Planet X	(frr)	
9	NEW	SPIRITS — URSULA D	(Apexton)	
10	NEW	DESEO — Latin Blood	(Flying)	



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

PENNIES FROM HEAVEN

inner city

NEW SINGLE

ALL FORMATS HAVE
KEVIN "REESE" SAUNDERSON TUNNEL MIXES
AND
TONY HUMPHRIES MIXES

STREAM DATE 1st JUNE



"REACH OUT YOUR HAND"

RM DANCE UPDATE 3

Label	Guid
GLD 51142	GLD 51142
title	FoxVideo 2576 50
	FoxVideo 1802 50
NDER	Walt Disney D211422
eneration 47	CIC VHR 2583
eneration 46	CIC VHR 2582
	Walt Disney D209132
S	Columbia Tristar CVR 22819
eneration 48	CIC VHR 2584
	WMV 759332393
Caledonian/Cameron	CHRSC 001
b Of The...	BBC BBCV 4772
	MGM/UA PES 52170
ER	Virgin vvd 389
THIEVES	Warner HV PES 12220

00%
NICE
AT

music week

For everyone in the business of music

THESE FINDINGS ARE THE RESULT OF INDEPENDENT RESEARCH, ANALYSED BY MASS OBSERVATION (UK) LTD., 1990.

directory

out on **monday**

James Hamilton reviews the week's releases



LISA STANSFIELD
'Set Your Loving Free'
 (Artist 74321/10058-1)
 Slowly teased and crooned by Lisa through scampering beats and plonk, this is a delightful breezy soul carter in 'Lose You Vegas & Kenny Dope!' Gonzalez's 121-bpm 'Kerlou 12', or a pleasant enough but far less exceptional rolling swayer in Ian Devaney, Andy Morris & Bobby Bougthon's 104-bpm Extended Version, topped by their sultry piano plonked The Floor and jiggly weaving Light Me Up. Moses of the organ well sung but rather odd 109.8bpm 'Make Love To Ya', these being due now apparently while 'Set Your Loving Free' has also been separately promoted with better treatments of its original tempo in Ian & Andy's mellower trademark 104.9bpm Love Life Mix and Louise & Kenny's own similarly stinky 104.4bpm Mellow Mix, plus their thumpily chugging 0-121-bpm D'Amelio! CD! and instrumentals 121-bpm Dub 'Masters At Work'.

INTERFACE
'Return To Toytown'
 (Rising High Records RSN 25, via SRO)
 Mike Ash's latest bedroom recorded gaudy techno EP, originally scheduled for early April, spans sleepers and tufflers all over 136.8bpm '5 Techno', 139.4bpm 'Serious Headbanger', 0-140bpm 'Blat', and 139.3bpm 'Bass Invaders' with the warning "Watch your bass bins, I'm yellin' ya".

NU COLOURS
'Tears'
 (Polydor/Wild Card CAROX 3)
 Revealed now to be different to the promo, this Tottenham based superb soulful Fay Simpson and Lawrence Johnson led gospel quartet's lushly harmonised bounding 121.6-121.8bpm joyous garage-house remake of Frankie Knuckles' melodic classic proved to be flopped on its commercial pressing by a more subtly keyboarded 0-121.3bpm actual Frankie Knuckles Mix, plus the similarly sanctified joggng 0-102.2bpm 'Want Your Love 2 D Mine' like the Emotions or Jones Girls singing the SOS Band's 'Just Be Good To Me' — in other words, hot!

RICHIE RICH
'Feel It'
 (Happy Family Records HFR001, via Rio/PolyGram)
 Launching his own Shepherd's Bush based label, the pioneering UK electronic hop-house band 'Salsa House' DJ producer returns now also as a guile rapper with his mooring title line prodded hi house groove as its ambitiously intro'd then driving funky drum jstered, with wail-wail-wailed and squeaky JB-type sax sample nagg'd 0-118-117.8bpm Club Vocal Remx, similarly joggng 117.8-117.7bpm Radio/Video Mix and 117.7bpm Instrumental or Atmospheric beats accented gentler chugging 117.8-117.7bpm LP Version, coupled with the jazzy jotted shuffling slow though wordy 94.8bpm 'I Haven't Even Started Yet' (and instrumentals). Feel it!

CHIC
'Your Love'
 (Warner Bros WD1077)
 Finally out with additional mixes but minus the previously reviewed promo's 'Doo', That Thing To Me', miss Sylvie Logan Sharp and Jenn Thomas charted attractive juggy charming carterer still has its typically chappy Nile Rodgers guitar driven staccato brisk 117.7bpm Album Version, plus now 'Heller 'Holler's' gospelish piano chugg'd denser 0-117.7bpm '12' Mix, Ben & Andy the Boilerhouse boys' plonking Ruffery percussive 117.8bpm Sound Of London Mix, and Frankie Knuckle's ganglor breathily throbbing 117.8bpm International Club Mix.



JAM & SPOON
'The Complete Stella'
 (R & S Records/Outer Rhythmic RSLK 14X)
 Out here in place of its parent 'Tales From A Chronographic Ocean' EP, the refreshingly attractive 'Stella' is a phasing synth washed arily fluttering and linking breezy pulsator with whispering "hold me — love me" girls for the last half of its 0-130-bbpm Original

Mix, now joined by a gently galloping ambient 0-130-bbpm Jam & Spoon Remix, history synth jstered 0-126.9-163.5-bbpm Frank De Wall Mix, plus breathily swiving more insistent 140-bpm 0-127-bbpm Mobly's Barncuda and 127.9-bbpm Electro Misses (promoted on their own as 'Moby Remixed', with a less rhythmic Spirit Mix). This has the sort of quirky appeal that could just make it a national number one.

LIL' LOUIS
'Club Lonely'
 (Itr FXDJ 189)
 Promoted as a twerpback but not due out here for another three weeks, this girl cooed breezy percussive often quite jazz-funky leaper (more like 'I Called U' than 'French Kiss') is already selling fast on import with its useful 'The Bouncer'-ish reprod 0-123.8-124.8bpm 'In On The Guest List', brooding freesty 124.8-128.2bpm 'Radically Lonely', 124.5-125bpm Latin Groove, 124.8-123.8-125-124-bbpm DJ Pierre's Afro Club, 0-123.9-124.8bpm Belbottoms & Platforms, 124.5-125bpm Not On The List Instrumental and 123.8-124bpm Real Instrumental Mixes, while our twerpback adds 0-123.2-124.8bpm Alone & Horny, 124-125bpm Swinging Trumpet, 0-123-124.8bpm He Jazzed Her and 123.9bpm Dance Radio Mixes, plus a Longplay.

FRANKIE KNUCKLES
'Rainfalls'
 (Virgin America VUST 60)
 Out here just as its import arrives, this girls charmed and crooned 117-bbpm attractive soul loper Soak And Wet Mix with a dootling long tempoless intro, All 12" and vides linked Wet Me Dub, plus Roger Sanchez's tranker Rainforest Mix (likewise whispering and ram effects intro'd, bouncy instrumental Roger's Favorite Mix and rain washed juggy plowing Ministry Of Sound Mix, coupled by brand new more briskly throbb'd and plonked carting 119.4-bbpm Eric Kupper Vocal and synth pop Dub versions only out here of Frankie's previous HM import's Roberta Gilliam wailed 'Workout'! All very pleasant.

MORE DJ DIRECTORY ON P8

OUT NOW

SOMETHING GOOD

ONE something good
two anything can happen
THREE something good
(051 MIX BY JOHN KELLY)
FOUR trance atlantic flit
(33 OR 45 RPM MIX)

RESPECT AND THANKS TO
KATE BUSH AND MOTORHEAD

AVAILABLE NOW

THE BUSH NETWORK

For everyone in the business of music

THESE FINDINGS ARE THE RESULT OF INDEPENDENT RESEARCH, ANALYSED BY MASS OBSERVATION (UK) LTD., 1990.

	Label	
	Cat no.	
		Guided GLD 51142
titlute	FoxVideo	25/76 50
		1802 50
JNDR	Walt Disney	021142Z
meration 47	CIC	VHR 2583
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	Walt Disney	D20912Z
S	Columbia TriStar	CVR 22819
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	WMV	759382/2593
	Caledonian/Cameron	CTRS0 001
b Of The...	BBC	BBVC 4772
	MGM/JA	PES 52170
ER	Virgin	VVD 3689
THIEVES	Warner HV	PES 12220

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AT

- BRITAIN'S Hottest BEATS TILL JUNE 1**
- 1 PLEASE DON'T G
 - 2 I DON'T CARE
 - 3 ALWAYS THE LA
 - 4 MY LOVIN' (En Vo
 - 5 HANG ON IN TH
 - 6 LOVE MAKES TH
 - 7 FRIDAY, I'M IN L
 - 8 YOU'RE ALL THA
 - 9 THE DAYS OF PE
 - 10 LOVE IS HOLY
 - 11 BEAUTY AND TH
 - 12 YOU Tear Sharp
 - 13 THRILL ME S
 - 14 IN THE CLOSET
 - 15 YOU WON'T SEE
 - 16 PRECIOUS
 - 17 HAZARD
 - 18 DEEPLY DIPPY
 - 19 EVERYTHING ABC
 - 20 BETTER DAYS
 - 21 KEEP ON WALKIN
 - 22 SONG FOR LOVE
 - 23 TIRED OF BEING
 - 24 NOW THAT THE
 - 25 SENSE

- TOP 10 BI**
- 1 I WANT YOU NEAR
 - 2 TOO FUNKY
 - 3 TWO WORLDS COLL
 - 4 BALLROOM BLITZ
 - 5 YOU USED TO
 - 6 LET'S GET HAPPY
 - 7 RAVING I'M RAVING
 - 8 DON'T SAY THE WC
 - 9 HONKY TONK W/M
 - 10 IT ONLY TAKES A

- US TO**
- 1 JUMP
 - 2 MY LOVIN' YOU
 - 3 UNDER THE BRIDGE
 - 4 LIVE AND LEARN
 - 5 BABY GOT BACK
 - 6 IN THE CLOSET
 - 7 DAMN I WISH I WAS
 - 8 AIN'T 2 PROUD 2
 - 9 BOHEMIAN R
 - 10 SAVE THE BEST FOR
 - 11 TEARS IN HEA
 - 12 IF YOU ASKED M
 - 13 I'LL BE THERE
 - 14 EVERYTHING ABOUT
 - 15 ONE, U2
 - 16 THOUGHT I'D DIE
 - 17 HOLD ON MY

- 18 ACHY BREAKY HEART, Billy Ray Cyrus
- 19 TENNESSEE, Arrested Development
- 20 LET'S GET ROKED, DJ Lopsided
- 21 HAZARD, Richard Marx
- 22 JUST TAKE MY HEART, Sh'Big
- 23 MAKE IT HAPPEN, Mariah Carey
- 24 THE BEST THINGS I... Luther Vandross
- 25 YOU WON'T SEE ME CRY, Wilson Phillips

BRITAIN'S Hottest BEATS TILL JUNE 1

The RECORD MIRROR

The following records are available before sales chart figures are known.

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

TW	LW	Artist	Track	Genre
48	49	Nancy Davies	SHINE ON	Degrades Of Motion
49	50	Frankie Knuckles	KEEP ON WALKIN'	Ce-Ce Penation
50	51	Virgin America	Virgin America	promo
51	52	Talkin' Loud	Talkin' Loud	promo
52	53	A&M	Don't You Worry 'Bout A Thing	Inognito
53	54	Deconstruction	Deconstruction	promo
54	55	East West	East West	double pack promo
55	56	Thru	Thru	promo
56	57	East West	East West	double pack promo
57	58	East West	East West	double pack promo
58	59	East West	East West	double pack promo
59	60	East West	East West	double pack promo
60	61	East West	East West	double pack promo
61	62	East West	East West	double pack promo
62	63	East West	East West	double pack promo
63	64	East West	East West	double pack promo
64	65	East West	East West	double pack promo
65	66	East West	East West	double pack promo
66	67	East West	East West	double pack promo
67	68	East West	East West	double pack promo
68	69	East West	East West	double pack promo
69	70	East West	East West	double pack promo
70	71	East West	East West	double pack promo
71	72	East West	East West	double pack promo
72	73	East West	East West	double pack promo
73	74	East West	East West	double pack promo
74	75	East West	East West	double pack promo
75	76	East West	East West	double pack promo
76	77	East West	East West	double pack promo
77	78	East West	East West	double pack promo
78	79	East West	East West	double pack promo
79	80	East West	East West	double pack promo

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57	58	East West	East West	double pack promo
58	59	East West	East West	double pack promo
59	60	East West	East West	double pack promo
60	61	East West	East West	double pack promo
61	62	East West	East West	double pack promo
62	63	East West	East West	double pack promo
63	64	East West	East West	double pack promo
64	65	East West	East West	double pack promo
65	66	East West	East West	double pack promo
66	67	East West	East West	double pack promo
67	68	East West	East West	double pack promo
68	69	East West	East West	double pack promo
69	70	East West	East West	double pack promo
70	71	East West	East West	double pack promo
71	72	East West	East West	double pack promo
72	73	East West	East West	double pack promo
73	74	East West	East West	double pack promo
74	75	East West	East West	double pack promo
75	76	East West	East West	double pack promo
76	77	East West	East West	double pack promo
77	78	East West	East West	double pack promo
78	79	East West	East West	double pack promo
79	80	East West	East West	double pack promo

TW	LW	Artist	Track	Genre
18	19	Mack Daddy	Mack Daddy	Sir Mix-A-Lot
19	20	Chucky D	Chucky D	Rocky Horror
20	21	Chucky D	Chucky D	Rocky Horror
21	22	Rites of Passage	Rites of Passage	Indigo Girls
22	23	Metallica	Metallica	Elektra
23	24	Human Touch	Human Touch	Front Line Music
24	25	Wild Life	Wild Life	Slaughter
25	26	Brand New Man	Brand New Man	Brooks & Dunn
26	27	Brand New Man	Brand New Man	Brooks & Dunn
27	28	Brand New Man	Brand New Man	Brooks & Dunn
28	29	Brand New Man	Brand New Man	Brooks & Dunn
29	30	Brand New Man	Brand New Man	Brooks & Dunn
30	31	Brand New Man	Brand New Man	Brooks & Dunn
31	32	Brand New Man	Brand New Man	Brooks & Dunn
32	33	Brand New Man	Brand New Man	Brooks & Dunn
33	34	Brand New Man	Brand New Man	Brooks & Dunn
34	35	Brand New Man	Brand New Man	Brooks & Dunn
35	36	Brand New Man	Brand New Man	Brooks & Dunn
36	37	Brand New Man	Brand New Man	Brooks & Dunn
37	38	Brand New Man	Brand New Man	Brooks & Dunn
38	39	Brand New Man	Brand New Man	Brooks & Dunn
39	40	Brand New Man	Brand New Man	Brooks & Dunn
40	41	Brand New Man	Brand New Man	Brooks & Dunn
41	42	Brand New Man	Brand New Man	Brooks & Dunn
42	43	Brand New Man	Brand New Man	Brooks & Dunn
43	44	Brand New Man	Brand New Man	Brooks & Dunn
44	45	Brand New Man	Brand New Man	Brooks & Dunn
45	46	Brand New Man	Brand New Man	Brooks & Dunn
46	47	Brand New Man	Brand New Man	Brooks & Dunn
47	48	Brand New Man	Brand New Man	Brooks & Dunn
48	49	Brand New Man	Brand New Man	Brooks & Dunn
49	50	Brand New Man	Brand New Man	Brooks & Dunn

77 MANGIN' ON A STRING (FRANKIE KNUCKLES CLUB MIX)
 (THE ALL NIGHT MIX) (ORIGINAL 12" MIX) Loose Ends
 78 REACH R.H.C.
 79 CALL HIM UP (MIXES) Voices Of 4th Avenue
 80 SEX (CONTROL VOCAL MIX) Comrad
 81 NEW NEVER (MIXES) M. J. Slaughter
 82 KEEP ME COMIN' (MIXES) Kenyatta
 83 DRIVE ME CRAZY (MIXES) Kenyatta
 84 GOT TO BE FREE (E-SMOOVE/AURICE) JOSHUA
 85 49ers
 86 IS THIS LOVE REALLY REAL? Sure Is Pure
 87 I GOTTA HOLD ON U (MAURICE/S-MOOVE/HURLEY MIXES)
 88 Maurice Johal featuring Chanay Savage
 89 PAPAUA NEW GUINEA (MIXES) Future Sound Of London
 90 DIESEO (SALSA CLUB MIX) (HOT LATIN MIX) Lain Blood
 91 THE SERIOUS FLAVOUR EP: TO BE FREE (BROTHER JOHN) (SPICE)
 92 The Spice Girls
 93 A PROFOUND GAS (VOCAL MIX) (LIVE) Jazzy
 94 BROTHER LIKE SISTER (Cocacola Co.)
 95 O.P.P. (OTHER PEOPLE'S PRODUCTIONS REMIX)
 96 Naughty By Nature
 97 ONE LOVE (MIXES) Sulftron
 98 CONSCIOUS
 99 LOVE BEATS The Invisible People
 100 YOUR LOVE (MIXES) Chic
 101 TAKE ME BACK TO LOVE (MIXES) Lady Sledge
 102

103 Ten promo
 104 Rising High white label
 105 Stress promo
 106 Nova Mute
 107 Repeat
 108 Yumi Yumi
 109 ffr promo
 110 ffr promo
 111 Media/4th & B-way promo
 112 Union City
 113 ID promo
 114 Jumpin' & Pumpin'
 115 Lamin Blood
 116 Flying UK promo
 117 Talking Loud promo
 118 Open Top/Acid
 119 ffr promo
 120 ffr promo
 121 Tommy Boy/Big Life promo
 122 WEA
 123 Cue promo
 124 Liberty Trax promo
 125 Warner Bros promo
 126 Epic
 127 Highest Climber

directory

out on monday

James Hamilton reviews the week's releases



A MAN CALLED ADAM

Bread, Love And Dreams*

(Big Life 61617 70)
Gurglingly warbled by Sally Dryden, this will be in AMCA's own jiggly catering 123ppm
Born Again Vocal Mix, Stuart McLellan &
Onda Mekka's moodily threaded then
thumping trkly 123.3ppm Slam Mix, Andrew
Korn's jangly starchy galloping 123.9ppm
Korn's Club Mix and Graeme Park's simply
swived 123.7ppm Parkside Mix when released
commercially next week, having been pro-
posed as a twinxap also with Steve Ander-
son's superb jaunty trebling 122.7ppm
PO Box 89 Mix, Slam's 123.3ppm Soma
Out, Park's 0-122.7ppm Parkside Club Mix,
the vocodered percussive 123.9ppm The
Top Vox Mix and excellent planks pushed driving
0-123.5ppm Born Again Instrumental Mix.

- 1 **PLEASE DON'T GO**
- 2 **I DON'T CARE GO**
- 3 **ALWAYS THE LAST**
- 4 **MY LOVIN' IN YOU**
- 5 **HANG ON TO ME**
- 6 **LOVE MAKES THE**
- 7 **FRIDAY, TI M IN L**
- 8 **YOU'RE ALL THAT**
- 9 **THE DAYS OF PEACE**
- 10 **LOVE IS HOLY KE**
- 11 **BEAUTY AND THE**
- 12 **YOU Ten Sharp**
- 13 **THRILL ME Simply**
- 14 **IN THE CLOSET A**
- 15 **YOU WANT SEE**
- 16 **PRECIOUS Anne L**
- 17 **HAZARD Richard A**
- 18 **EVERY DIPPY Be**
- 19 **DEEPLY ABC**
- 20 **BETTER DAYS H**
- 21 **KEEP ON WALKIN**
- 22 **SONG FOR LOVE**
- 23 **IT'S TINED OF BEING**
- 24 **NOW THAT THE I**

TOP 10 BI

- 1 **I WANT YOU NEAR**
- 2 **TOO FUNKY**
- 3 **TWO WORLDS COL**
- 4 **BALLROOM BLITZ**
- 5 **YOU USED TO**
- 6 **LET'S GET HAPPY**
- 7 **RAVING I'M SAYING**
- 8 **DON'T DENY THE WC**
- 9 **HONKY TONK A W**
- 10 **IT ONLY TAKES A F**

US TO

- 1 **JUMP, Kix/Kross**
- 2 **MY LOVIN' YOU**
- 3 **UNDER THE BRIDGE**
- 4 **LIVE AND LEARN**
- 5 **BABY GOT BACK**
- 6 **IN THE CLOSET, M**
- 7 **DAMN I WISH I WA**
- 8 **AINT 2 PROUD 2**
- 9 **BOHEMIAN P**
- 10 **SAVE THE BEST FO**
- 11 **TEARS IN ME**
- 12 **IF YOU ASKED M**
- 13 **I'LL BE THERE, I**
- 14 **EVERYTHING AB**
- 15 **ONE, LO**
- 16 **THOUGHT TO DI**
- 17 **HOLD ON MY**
- 18 **ACHY BREAKY HEART, Billy Ray Cyrus Mercury**
- 19 **TENNESSEE, Arrested Development Chrysalis**
- 20 **LET'S GET ROCKED, Def Leppard Mercury**
- 21 **HAZARD, Richard Marx Capitol**
- 22 **JUST TAKE MY HEART, Mr Big Atlantic**
- 23 **MAKE IT HAPPEN, Mariah Carey Columbia**
- 24 **THE BEST THINGS IN... Luther Vandross Perspective**



INNER CITY

'Pennies From Heaven'
(Ten Records TENX 405)
Out next week and already a club smash, Gary Clail's anxiously stuttered "need some" and more calmly cooed the inspirational tones of this 123ppm garage/house stunner in Kevin Madar "Real" Saunderson's plinking Kevin's Turnet, starchy thumping diddley Deep Rees and Reese Dream A Lot Mixes, tipped by Tony Humphries' more plianate boozily catstering A Mix. Catchin' Windy percussive Norty Boy and Burn It Mixes, all these having been promoted as a twinxap with just one additional jazzily linked maracón instrumental Distance Mix and oost... that one's possibly best of the lot!

MY FRIEND SAM featuring Viola Wills

'It's My Pleasure'
(Network 92 NWT 47, via Piratello)
Already an import hit on Ex-F Records, this catchy old fashioned churning 125.1ppm Hi-NRG disco bouncer is produced by thrusly singing Vira In Club, US Radio, Dub Version and Percussive Mixes) with something of the flavour of a faster and beaker "You Got The Love" by The Source featuring Cat Stanton.

BROTHERHOOD CREED BHC

'Helluva'
(MCA MCST 1633)
On Gasoline Abbey/MCA Records in the States ever since January despite being the epitome of a summer sound, Californian rappers Tyrone (Shy) Tai Lovel, Ward and Sean (The Mack) McElflyn borrow the backing from the Young Rascals' "Groovin'" for this truly predictably attractive 105.3ppm bouncy swayer (on four mixes), complete with champing beats.

PEACE TIME

'The Truth Will Set You Free'
(US RCA 07863-62296-1)
Created by Paul Simon, this excellent strainingly wailing gospelish gay and girls' voiced garage wringer has Eddie Pense copying the Hurley-type keyboard sound in 180ppm Extended Truth, 118ppm Feelin' Free Club, 118ppm Turn 77, honking jerry dubwise 118.9ppm Free Time Work and sparsely, canteringly Peace Time Accapella Mixes, due here (MCA PT 49086) as somehow 0-118.1-117.8-0ppm Turn, 117.8ppm Feelin' Free, 118.1ppm 77 Edt, 118.9ppm NY Hi-Fi Edt (Free Time Work Mix), and 117.8ppm Accapella Mixes plus a UK-only 118.3-118.7-0ppm Hot & Free Mix.

8 RM DANCE UPDATE

- 43 **IF YOU HIGH, The Cure**
- 44 **LIFE IS A HIGHWAY, Tom Cochrane**
- 45 **I CAN'T DANCE, Genesis**
- 46 **WHY ME BABY, Keith Sweat**
- 47 **BEAUTY IS THE BEST, Calvin Sims & Pedro Brom**
- 48 **TO BE WITH YOU, Mr Big**
- 49 **REMEMBER THE TIME, Michael Jackson**
- 50 **GOOD FOR ME, Amy Grant**

DON'T Love Makes The World Go Round (Morales Mixes)*

(4th + B'way/LAGO 12 BRWJ0 242)
In an effort to tone down and turn his Steve Wonder-ish guy's old fashioned jaunty pop hit into a proper club hit too, on promo it not out commercially are somberly plinked then lethargically looping 0-107.6-107.7-107-107.7-0ppm DEF Extended Mix, 107.7ppm Radio Version, 0-107.7-0ppm DEF Versions 107.7-107.6-0ppm Instrumental remixes, presumably by David rather than some other Morales (no first name is credited). They're certainly not out.

UPA SAINTS

'Something Good'
(Blir FX 187)
Having sampled Anne Lennox on their debut, Tim Garbutt and Jez Mills now use a repeated phrase from Kate Bush's "Cloudbusting" to prod this, old-fashioned munderous 0-126.7-0ppm routine raver, with a stripped down, only catering 126.7ppm 051 Mix by John Kelly, plus the youngling crowned chugging 0-124.7-0ppm Anything Can Happen and rhythmically related also 0-124.7-0ppm but humpbacked 'haloes washed "Trans Express Express" 'ish "White Atlantic Flight".



X-STATIC EP

(Production House PNT 040, via 081-968 8870)
All three different tracks on this latest entry in the laboratory first hardware states are 147.7ppm (for a lugging 150.4ppm at 33rpm), with "I would be oh so nice to be with you" started "Risky 2 Go", lumpy reggae beats based "Marducous Style", while "My Inspiration" speeds a soulful "oh baby, yes I need you baby, you're the sweetest thing to me" vocal right up beyond chipmunk pitch.

INSIDE MOVES

'The Man With The Child In His Eyes'
(The Brothers Organisation 12 KATE 1, via Total/BMG)
The Utah Saints have sampled just a phrase by Kate Bush but Joe Feni & Adam Gomez go the whole hog and with singer Denise create a smoothy gaiting gertly jiggly Muzo/256-type 0-84.8-0ppm complete remake of her second hit inthetically lovely Stringpale Mix plus the similarly lush 107.4ppm 1 Wish too.

KENYATTA

'Keep Me Comin'*
(Delicious Vinyl/4th + B'way 12BRW 254)
Keny (Mysia) Feni's nasal moaning is the least remarkable part of the frenetic jiggly churning polyrhythmic groove set up in remixer And-rod "Live Livingston's" 120.1ppm Life Force Club Mix, Life Force Instrumental and sampler Linn-kinged 118.9ppm Bumped Up Club Mix, the hip's nice dated Dakar soul style striding 116.3ppm "Good Vibes" now replacing an extra 125.2ppm Bumped Up Club Mix instrumental that was with the then 120.2ppm Life Force and 120.1ppm Bumped Up Club Mixes when first promoted on a more colourful "Yum! Bumped Up Food Recording Company logo.

AARON HALL

'Don't Be Afraid (Remix)'
(MCA/Soi MCAFX 1633, via BMG)
The previously reviewed Funky and smoothy mixes have in fact had their release delayed until now, followed next by this totally different sinuously rolng 102.3-102.1ppm soul remix by competition winners Presto DJ's, coupled with also from the "Jucer" modelled the earlier released jiggly jolting jacking-out TEDDY RYLER featuring TAMMY LUCAS 'Is It Good To You' in 108.1ppm Black Radio and Hip-Hop Mixes, Tammy stably walking through Mo-hawks organ and Weecks-N-Elect rap.

NICK-OD

'Spam Vol. 1'
(Reinforced RIVET 1218, via SFD)
Hardcore four-track with the chanting bassy 137.5ppm "Let Your Mind Be Free", Morley Payne's island jangly 0-141-0ppm "Have You Got Any More Spam?", fidgety "Don't Do Daa"/"Soil Bossa Nova" combining 139.4ppm "Jazzy Hardcore", reggae vinyl based track 70.2-140.8ppm "Ruff Out".

FASTRAX 1

'Philly Time'
(US Underworld Records AP 109)
Remixed "Crazy Freshness" by "Dechamps" sampler uncultured tapping jiggly cool disco canterer grooves through vocodered catch phrases and Maggie Thatcher-type "get on down and playin'" punctuation in 123.3-123.2ppm Part 1, Part 2 (The Party Mix) and 123.2ppm Dub, redolent of the late Seventies.

INCOGNITO

'Don't You Worry 'Bout A Thing'
(Balkin Loud TLX02 21)
Steve Wonder's brazenly strutting 1974 US hit is here valued by new girl Mayra in its Latin tinged kurching 0-108.9ppm Version, plus jiffed-in more procedurally jolting 110.8ppm Frankie Forward Mix and Frankie Forward Uncensored Instrumental Mix, coupled with the gaily jiggled scatted lighter pure funk 0-107.8ppm "Coldin", however. Considering that contemporary soulcirclea Don- and Aaron Hall are also being performed now, how come Steve hasn't not hotted?

MACK DADDY, Sir Mix A-Lot

- 19 **LUCK OF THE DRAW, Bonnie Raitt**
- 20 **CHUCK MY HEAD, The Beatnuts**
- 21 **RITES OF PASSAGE, Indigo Girls**
- 22 **METALLICA, Metallica**
- 23 **BACK TO FRONT, Lionel Richie**
- 24 **HUMAN TOUCH, Bruce Springsteen**
- 25 **WILD LIFE, Slaughter**

HEART IN MOUTON, Amy Grant

- 43 **HEART IN MOUTON, Amy Grant**
- 44 **IT'S ALL ABOUT TO CHANGE, Travis Tritt**
- 45 **EMOTIONS, Mariah Carey**
- 46 **FOREVER MY Lady, Jodeci**
- 47 **LEAN INTO IT, Mr Big**
- 48 **HOLDING MY OWN, George Strait**
- 49 **BODY COUNT, Redd Foxx**
- 50 **BRAND NEW MAN, Brooks & Dunn**

*Charts courtesy of Billboard, 30.10.92. All names are counted to those products demonstrating the greatest airplay and sales gain. UK acts only. UK-US linked acts.

Label
Cat No

Guild

GLD 51142

Attitude FoxVideo
25/76 50

FoxVideo
1802 50

UNDER Walt Disney
D211422

eneration 47 CIC
VHR 2583

eneration 46 CIC
VHR 2582

Walt Disney
D209132

IS Columbia Tristar
CVR 22819

eneration 48 CIC
VHR 2584

WMV
7595382933

Caledonian/Cameron
CTRSC 001

ib Of The... BBC
8BCV 4772

MGM/UA
PES 52170

ER Virgin
VVD 389

THIEVES Warner HV
PES 12220

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music week

For everyone in the business of music

THESE FINDINGS ARE THE RESULT OF INDEPENDENT RESEARCH, ANALYSED BY MASS OBSERVATION (UK) LTD., 1990.

Roman

Gloria Roman Robokowski is one woman you just can't ignore. Beside her looks and rather grand name, Roman has a manner which just draws people in. It's a quality which has helped win her sessions and world tours with the likes of ABC and Rick Astley. And now her own solo career.



'Sleeping Like A Baby' is out on Love/Polydor on June 22

"Sometimes I'm too excited for my own good," she admits. "It's not an intentional attempt to make an impression, it's just one of those things."

By comparison, her new single, 'Sleeping Like A Baby', seems laid-back, almost wistful. Pattering about on the acoustic pop side of the fence, dancefloors may prefer its moodier neighbour, 'Feed The Feeling'. CJ Mackintosh and Dave Dorrell have come up with two different feelings, one slightly Eastern, the other gently nipping at the toes of jungle techno.

Davydd Chong

Deee-Lite

How do you say . . . Deee-Lay? The calm that followed the soul-purging storm of Deee-Lite's 'Groove Is In The Heart' and the sublime 'World Clique' has been a long, tortuous one. Rumours abound that Jungle DJ Towa Towa had quit. Deee-composition?

"The truth is that Towa just doesn't like touring," explains Lady Miss Kier. "He came on the first one and didn't like it. That's all."

'Runaway', a tune loosely inspired by Jack Kerouac's *On The Road*, has become the new single at the last moment, ousting the previously scheduled 'Thank You Everyday'. A reviving breath of fresh air, 'Runaway' carries all the Deee-Lite characteristics — soothing keyboard riffs,

candy-encased vocals — plus an excellent Masters At Work dub. The track was chosen as a single because "it's more of a reflection of the times".

'Infinity Within', their forthcoming album, recorded with the likes of Bootsy Collins and Satoshi Tomiie,



reflects the technicolour trio's political concerns. Tracks such as 'Rubber Lover' (safe sex), 'Riding On Through' (anti-war) and the wonderfully titled 'I Had A Dream I Was Falling Through A Hole In The Ozone Layer'.

The new Deee-Lite seem to be taking a much less commercial tack than before, Kier says: "We decided not to look at the charts. We never try to cater to make money, music is too important for us."

Davydd Chong

'Runaway' is released by WEA on June 1

The average rave outfit has a history stretching back all the way to the beginning of the week before last. But *The Colour Of Love* — who debut with their ambient house anthem 'Living Love' — have a track record which even the crustiest critic understands.

Gilbert Gabriel hails from the arty hipsters Dream Academy. Tim Broughton pre-dates even EMF who, when they were Apple Mosaic were apparently big fans of his guitar technique. And Rachel Ayers — or rather her dad Kevin — goes way back to Sixties fusionists Soft Machine.

It's a mixed bag but then anyone who combines session players from Curve, Aztec Camera and Shakespears Sister — along with Jarret Cordes from PM Dawn — on one techno-tinged cut must have an innovative approach.

And, with the production shared between Alan Moulder (Ride) and Dave Ford (Opus III), the collisions continue into the knob-twiddling department.

Martin Pearson

'Living Love' is out now on blanco y negro.

ONE TRIBE
featuring GEM
WHAT HAVE YOU DONE (IS THIS ALL)
STREET DATE 1/6 • 12" • CD • HEART 03

RM DANCE UPDATE 11

music week

For everyone in the business of music

THESE FINDINGS ARE THE RESULT OF INDEPENDENT RESEARCH, ANALYSED BY MASS OBSERVATION (UK) LTD., 1990.

Label	Career
Guid	GLD 51142
Attitude	FoxVideo 2576 50
	FoxVideo 1892 50
UNDER Walt Disney	D211427
eneration 47	CIC VHR 2583
eneration 46	CIC VHR 2582
	Walt Disney D209132
IS	Columbia Tristar CVR 22819
eneration 48	CIC VHR 2584
	WMV 7599382993
	Caledonian/Cameron CTRSC 001
nb Of The...	BBC BBCV 4772
	MGM/JA PES 52170
ER	Virgin VVD 989
F THIEVES	Warner HV PES 12220

100%

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beats & pieces

- 1 **PLEASE DON'T** Careless Whisper
 2 **DON'T CARE** Sade
 3 **ALWAYS THE** Same
 4 **MY LOVIN'** The Jive
 5 **HANG ON IN** There
 6 **LOVE MAKES** The Love Train
 7 **FRIDAY, I'M** In The Mood
 8 **YOU'RE ALL** The Time
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 23 **TIRED OF BEING** The Love Train
 24 **NOW THAT** The Love Train
 25 **SENSE** The Lightnin' Bolts

TOP 10 B

- 1 **I WANT YOU** NEAR
 2 **TOO FUNNY**
 3 **TWO WORLDS** COL
 4 **BALLROOM** BLITZ
 5 **YOU USED TO**
 6 **LET'S GET HAPPY**
 7 **HAVING IT** RAVIN
 8 **DON'T SAY THE** WIN
 9 **HONKY TONK** WDA
 10 **IT ONLY TAKES** A

US TO

- 1 **JUMP** Kiss
 2 **MY LOVIN'** YO!
 3 **IN THE BRIDGE**
 4 **LIVE AND LEARN**
 5 **BABY GOT** BACK
 6 **IN THE CLOSET**, M
 7 **DAMN I WISH** I
 8 **AIN'T 2 PROUD**
 9 **BOHEMIAN** R
 10 **SAVE THE BEST** F
 11 **TEARS IN** HE
 12 **IF YOU ASKED** M
 13 **I'LL BE THERE**, I
 14 **EVERYTHING** AB
 15 **ONE**, U2
 16 **THOUGHT I'D** D
 17 **HOLD ON MY**
 18 **ACHY BREAKY** HE

ALL ABOARD for another trawl through the week's small fry with a few big fish thrown in for good measure. And they don't come much bigger than **Michael Jackson**, whose label Epic is planning an album of Jacko remixes... DJ's **Frankie Knuckles**, **Carl Cox**, **SL2** and **The Commission** appear at Middlesborough Arena as part of **Mark Goodier's** live **DJs Take Control** event on Radio One this Wednesday (May 27) 7-9pm... Techno grandmaster **Frank de Wulf** jets into London to play Heaven on May 29, and Sterns, Worthing, the following day (30)... And there are live performances, not PAs, by hardcore groups **Zero Zero**, **Franschee** and **The Family Foundation** ('Express Yourself') and **Rhythm Quest** ('The Dreams EP') at Manchester's International 2 on May 29... Still in the realms of techno, prepare for the return of the godfather **Juan Atkins** as producer of 'Reset' by **Output**, out on Kinexet on June 18... For those who prefer their sounds a little cooler, how about 12 hours of live soul in club of ITV's Teletoon, put together by Stevenage Community Trust featuring **Jocelyn Brown**, **Ruby Turner**, **Innocence** and **Kim Edwards**... Sponsor forms at the ready for the Terence Higgins benefit Danceathon at London's



● RHYTHM QUEST

Ministry of Sound on Thursday 28 where PAs include **Nu Colours**, and **Sure Is Pure** with **DJs Dave Lambert** and **Smokin' Jo**... West Midlands remixers **The Commission** have just completed an **Altern 8** megamix for release in conjunction with the act's upcoming album... Slapped wrists all round for the **DJs** now barred from **RMF's** Club Chart for varying their charts to suit the company they return to... **Hooj Choons**, home of Andronicus' meaty 'Make You Whole', is on the look out for new demos. Send them to 177 Boundary Row, London SE1 8HP (tel: 071-267 5280)... Italian-linked UK label **Bull & Butcher** is scouting for unsigned masters on 0932 571000... The NY Hi Life edit of **Love & Sas's** 'Call My Name' proves to be by **Andrew 'Komix' Komis**... **Friends Of Matthew** have set up their own eponymous label through **Total/BMG**... **Reggae Sunsplash** is planning a European tour for the autumn with London dates expected... Watch out for a first UK appearance at this year's **One Love** (p1) from the 16-year-old **Julian Marley**... With **Andrew Tosh** also on the bill there could be a **New Wailers** reunion... And what are **The KLF** trying to tell us with their ad on p9 of this **RM?**... **AND THE BEAT GOES ON!**

music week

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 2 **DON'T CARE** Sade
 3 **ALWAYS THE** Same
 4 **MY LOVIN'** The Jive
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12 RM DANCE UPDATE

Rank	Title	Artist	Label
19	TENNESSEE, Arrested Development	Capitol	
20	LET'S GET ROCKED, Del Dapand	Mercury	
21	HAZARD, Richard Marx	Capitol	
22	JUST TAKE MY HEART, M-Big	Arista	
23	MAKE IT HAPPEN, Marsh Cary	Columbia	
24	THE BEST THINGS IN, Luther Vandross	Perspecta	
25	YOU WON'T SEE ME CRY, Wilson Phillips	SBK	
44	LIFE IS A HIGHWAY, Tom Cochrane	Capitol	
45	CAN'T DANCE, Genesis	Atlantic	
46	WHY ME BABY?, Keith Sweat	Elektra	
47	BEAUTY & THE BEAST, Cease-Dion & Pablo Bryson	Epic	
48	TO BE WITH YOU, M-Big	Atlantic	
49	REMEMBER THE TIME, Michael Jackson	Epic	
50	GOOD FOR ME, Amy Grant	ABM	
19	LUCK OF THE DRAW, Bonnie Raitt	Capitol	
20	CHECK YOUR HEAD, The Beastie Boys	Capitol	
21	RITE OF PASSAGE, Indigo Girls	Epic	
22	METALLICA, Metallica	Elektra	
23	BACK TO FRONT, Lone Richa	Motown	
24	HUMAN TOUCH, Bruce Springsteen	Columbia	
25	WILD LIFE, Slaughter	Chrysalis	
44	IT'S ALL ABOUT TO CHANGE, Travis Tritt	Warner Bros	
45	EMOTIONS, Marsh Cary	Columbia	
46	FOREVER MY LADY, JoJo	MCA	
47	LEAN INTO IT, M-Big	Arista	
48	HOLDING MY OWN, George Strait	MCA	
49	BOODY COUNTRY, Boyzout	Sire	
50	BRAND NEW MAN, Brooks & Dunn	Arista	

TOP 30 MUSIC VIDEO

THE OFFICIAL **music week** CHART

Pos	Artist Title	Label												
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
1	ZZ TOP: Greatest Hits Completion/53min	WMV 7599382993												
2	NEW MICHAEL BOLTON: Soul & Passion Completion/1hr	SMV 491222												
3	PHIL COLLINS: ... But Seriously... Live/1hr 17min	Virgin VVD 1010												
4	CHER: Extravaganza - Live Live/54min	BMG Video 793 224												
5	MADNESS: Divine Madness Completion/1hr 30min	Virgin VVD 1003												
6	QUEEN: Greatest Flix II Completion/1hr 30min	PMI VC4112												
7	QUEEN: We Will Rock You Live/1hr 30min	Music Club MC 2032												
8	SIMPLY RED: Moving Picture Book Completion/45min	WMV 9031754343												
9	RIDE: Brixton Live/1hr 10min	Virgin VVO 363												
10	KYLIE MINOGUE: Live! Live/1hr 20min	PMI MVN 9913473												
11	QUEEN: Box Of Flix Completion/1hr 30min	PMI MVB8913243												
12	QUEEN: Greatest Flix Completion/1hr 30min	PMI MVP 9910112												
13	CLIFF RICHARD: Video Connection Completion/1hr	Music Club/PMI MC 2091												
14	LUCIANO PAVAROTTI: Essential... Live/1hr	PMI/Channel 5 CFV 00022												
15	THIN LIZZY: Dedication-Very Best Of Completion/55min	PolyGram/Video CFM 2568												

1: C/R: Compiled by Gallup

Pos	Artist Title	Label												
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
15	LISA STANSFIELD: Real Life Completion/1hr	BMG Video 791226												
17	QUEEN: At Wembley Live/1hr 15min	PMI MVP 9912593												
18	PRINCE: Sign 'O' The Times Live/1hr 15min	4 Front 063863												
19	NEW BIG AUDIO DYNAMITE: Bad I And II Completion/52min	SMV 491132												
20	WET WET WET: High On The Happy Side Completion/50min	PolyGram/Video 0646843												
21	DANIEL O'DONNELL: An Evening With Completion/1hr 30min	Ritz RITZV 0008												
22	TINA TURNER: Simply The Best Completion/1hr 30min	PMI MVD 9913083												
23	JASON DONOVAN: Joseph Mega-Remix Video/54min	Polygram 0642723												
24	JAMES LAST: Berlin Concert Live/1hr 36min	PMV/Channel 5 CFV 07752												
25	CARRERAS/DOMINGO/PAVAROTTI Live/1hr 26min	PolyGram/Video CFV 11122												
26	RE DANIEL O'DONNELL: Thoughts Of Home Completion/1hr	Telstar TVE 1007												
27	NEW kd lang: Harvest of Seven Years Completion/1hr	WMV 7599382343												
27	NEW SQUEEZE: Greatest Hits Completion/1hr	PolyGram/A&M 0895123												
29	RE LUCIANO PAVAROTTI: In Hyde Park Live/1hr 30min	PolyGram/Video 0711503												
30	EXTREME: Photograffiti Completion/30min	PolyGram/A&M 0898793												

TOP 15 VIDEO

Pos	Artist Title	Label												
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
1	NEW THE DOORS Drama/2 hr 14 min	Guild GLD 51142												
2	CHERFITNESS: A New Attitude Special Interest/1 hr 28 min	FoxVideo 2576 50												
3	ALIENS Sci-Fi/2 hr 34 min	FoxVideo 1802 50												
4	THE RESCUERS DOWN UNDER Children's/1 hr 17 min	Walt Disney D211427												
5	NEW STAR TREK: The Next Generation 47 Sci-Fi/1 hr 30 min	CIC VHR 2563												
6	NEW STAR TREK: The Next Generation 46 Sci-Fi/1 hr 30 min	CIC VHR 2582												
7	THE LITTLE MERMAID Children's/1 hr 19 min	Walt Disney D209132												
8	THE SILENCE OF THE LAMBS Drama/1 hr 53 min	Columbia Tristar CVR 22819												
9	NEW STAR TREK: The Next Generation 48 Sci-Fi/1 hr 30 min	CIC VHR 2584												
10	ZZ TOP: Greatest Hits Music/53 min	WMV 7599382993												
11	RANGERS: Four In A Row Sports/1 hr	Caledonian/Cameron CIRSC 001												
12	DOCTOR WHO: The Tomb Of The... Sci-Fi/1 hr 40 min	BBC BBCV 4772												
13	DEATH WARRANT Action	MGM/UA PES 52170												
14	THE Y PLAN FAT BREAKER Special Interest/1 hr	Virgin VVD 389												
15	ROBIN HOOD - PRINCE OF THIEVES Action/2 hr 17 min	Warner HV PES 12220												

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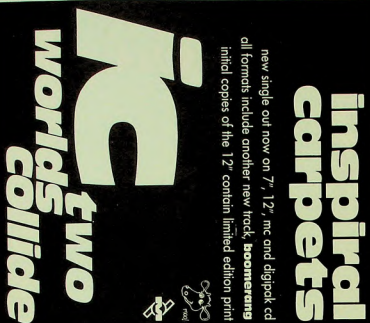
For everyone in the business of music

THESE FINDINGS ARE THE RESULT OF INDEPENDENT RESEARCH, ANALYSED BY MASS OBSERVATION (UK) LTD., 1990.

25	YOU	Columbia
²⁰	Ten Sharp	
26	JUST TAKE MY HEART	Atlantic
²²	Mt. Dew	
27	EVERGLADE	Slash
¹⁷		
28	EAT YOURSELF WHOLE	Scotti
¹⁵	Kingmaker	
29	EMIE (THE FASTEST MILKMAN IN THE WEST)	EMI
^{NEW}	Benny Hill	
30	ONE STEP OUT OF TIME	Polydor
²⁵	Michael Ball	
31	NOW THAT THE MAGIC HAS GONE	Capitol
²⁰	Jon Cocker	
32	TWO WORLDS COLLIDE	Cow
^{NEW}	Inspiral Carpets	
33	SONG FOR LOVE	A&M
²³	Extreme	
34	BETTER DAYS	Columbia
⁴⁴	Bruce Springsteen	
35	NOTHING ELSE MATTERS	Vertigo
²⁴	Mediocrity	
36	ONE REASON WHY	Epic
⁴⁸	Chris McCannan	
37	LOVE IS HOLY	MCA
²⁰	Kim Wilde	

inspiral carpets

new single out now on 7", 12", mc and digipick cd
all formats include another new track, **boomrains**
initial copies of the 12" contain limited edition print



12" & CD extra track **JUMP** (extended mix) **JUMP** (instrumental)
TOTALY KROSSED OUT! COLUMBIA 657854 2-4-6-7

TWELVE INCH

1	RAVING 'M RAVING	21	LOVE MAKES THE WORLD GO ROUND Dave Nave
^{NEW}	Shut Up And Dance		
2	JUMP	22	EVERGLADE
^{NEW}	Kim Ross	¹⁷	
3	BACK TO THE OLD SCHOOL	23	TWO WORLDS COLLIDE
^{NEW}	Basinheads		
4	PLEASE DON'T GO/GAME BOY	24	LET'S GET HAPPY
¹⁵	KNS	¹²	Miss Odet
5	15 YEARS (EP)	25	BETTER DAYS
²	The Levelers	^{NEW}	Bruce Springsteen
6	KEEP ON WALKIN'	26	WORKAHOLIC
³	C+C Parrison	²	Unlimited
7	PAPUA NEW GUINEA	27	ROUGHNECK
⁴	The Future Sound Of London	¹⁶	Project
8	KNOCKIN ON HEAVEN'S DOOR	28	EAT YOURSELF WHOLE
⁵	Guns N' Roses	¹⁸	Kingmaker
9	MY LOVIN'	29	YOUR LOSS MY GAIN
⁹	Et Voque	¹⁹	Other
10	FRIDAY, I'M IN LOVE	30	NEVER GONNA GIVE YOU UP Watergates
¹⁰	The Cure		
11	SKUNK FUNK	31	SYMPATHY
^{NEW}	Galliano	¹⁵	Melinton
12	RICH AND STRANGE	32	LANGUAGE OF VIOLENCE
^{NEW}	Cud	^{NEW}	Disposable Heroes Of Hiphopery
13	ON A BAGGA TIP	33	NEVER LOSE THAT FEELING Swervedriver
¹³	Siz		
14	PASSION	34	JON OUR CLUE! PEOPLE GET REAL Sade
⁶	Garbeor		
15	EVERYTHING ABOUT YOU	35	THE DROWNERS/ TO THE BIRDS Sade
¹⁴	Upph Kid-Lee	²¹	Rhythm Enemy
16	MOVE YOUR FEET	36	PINK CHAMPAGNE
^{NEW}	M-D-Erm		
17	LET THE MUSIC USE YOU	37	WEEKENDER
¹⁷	Nightwinters	²²	Flowered Up
18	TENNESSEE	38	RUINO WHAT IT IS ABOUT YOU Basement Jaxx
²⁸	Arrested Development		
19	FIND 'EM, FOOL 'EM, FORGET 'EM Express	39	HANG ON IN THERE BABY Curiosity
^{NEW}			
20	CAU FEEL IT	40	RODE ON THE RHYTHM
¹¹	Elevation	¹⁰	Louie Vega & Mark Anthony

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63	WEEKENDER	Heavenly
⁵⁵	Flowered Up	
64	MISSING YOU NOW	Columbia
⁴²	Michael Bolton feat Kenny G	
65	SENSE	Virgin
^{NEW}	The Lightning Seeds	
66	BOY FROM NEW YORK CITY	Arista
²⁰	Allison Jordan	
67	MOVE YOUR FEET	Strictly Underground
^{NEW}	M-D-Erm	
68	LANGUAGE OF VIOLENCE	4th + B-way
^{NEW}	Disposable Heroes Of Hiphopery	
69	THE DROWNERS/ TO THE BIRDS	Nude
⁴⁹	Suede	
70	STORY OF THE BLUES	Virgin
⁵³	Gary Moore	
71	FINER FEELINGS	Pvt. Inc.
⁵²	Kylee Minogue	
72	LET THE MUSIC USE YOU	Freedom
⁵¹	Nightwinters	
73	FOOLS GOLD	Silvertone
^{NEW}	The Stone Roses	
74	WRAPPED AROUND HER	A&M
²⁶	Jean Armataadng	
75	THRILL ME	East West
⁶¹	Simply Red	

move me no mountain

the new single from

SOUL SOUL



cd & 12" contain jazzie b
& joey negro exclusive mixes

available on all formats from monday 1st june



new mix and exclusive b you taken from
the album released this night

TOP 40 CLASSICAL ALBUMS

Rank	Title, Composer, Artists, Orch.	Cassette/CD/LP (Distributor)	Label
1	ESSENTIAL OPERA	CD 432822/2 MC 432820/2 (EMI)	Decca
2	VIVALDI: FOUR SEASONS Kennedy/ECO	CD 432822/2 MC 432820/2 (EMI)	EMI
3	PAVARTHI/THIN HYDE PARK	CD 432822/2 MC 432820/2 (EMI)	Decca
4	THE ESSENTIAL MOZART	CD 432822/2 MC 432820/2 (EMI)	Decca
5	SIBELIUS/CHAKOVSKY: VIOLIN CONCERTOS	CD 432822/2 MC 432820/2 (EMI)	Decca
6	HEAVY CLASSICS	CD 432822/2 MC 432820/2 (EMI)	EMI
7	MEYERSON/BRUCH/SCHUBERT	CD 432822/2 MC 432820/2 (EMI)	EMI
8	BRAMIS: VIOLIN CONCERTO	CD 432822/2 MC 432820/2 (EMI)	EMI
9	DIVANI & SOPRANO AT THE MOVIES	CD 432822/2 MC 432820/2 (EMI)	EMI
10	ELGAR: CELLO CONCERTO/SIX PICTURES	CD 432822/2 MC 432820/2 (EMI)	EMI
11	HOLST: THE PLANETS	CD 432822/2 MC 432820/2 (EMI)	EMI
12	TAVENER: THE PROTECTING VEIL	CD 432822/2 MC 432820/2 (EMI)	EMI
13	GALA LIRICA	CD 432822/2 MC 432820/2 (EMI)	EMI
14	ELGAR: CELLO CONCERTO/TENORIA VARS	CD 432822/2 MC 432820/2 (EMI)	EMI
15	ALBINONI: ADAGIO/PACHELBEL CANON	CD 432822/2 MC 432820/2 (EMI)	EMI
16	ROSSINI HERONES	CD 432822/2 MC 432820/2 (EMI)	EMI
17	PUCINI: MADAMA BUTTERFLY (HIGHLIGHTS)	CD 432822/2 MC 432820/2 (EMI)	EMI
18	ELGAR: CELLO CONCERTO	CD 432822/2 MC 432820/2 (EMI)	EMI
19	BEEHIVEN: MISSA SOLEMNIS	CD 432822/2 MC 432820/2 (EMI)	EMI
20	MOZART: ARIAS	CD 432822/2 MC 432820/2 (EMI)	EMI
21	HOLST: THE PLANETS	CD 432822/2 MC 432820/2 (EMI)	EMI
22	BEEHIVEN: SYMPHONIES 5 & 6	CD 432822/2 MC 432820/2 (EMI)	EMI
23	VIVALDI: CONCERTOS	CD 432822/2 MC 432820/2 (EMI)	EMI
24	MCCARTNEY/DAVIS: LIVERPOOL ORATORIO	CD 432822/2 MC 432820/2 (EMI)	EMI
25	RICHTER/PIANO CONCERTOS 3 & 4	CD 432822/2 MC 432820/2 (EMI)	EMI
26	BEETHOVEN: SYMPHONIES 5 & 6	CD 432822/2 MC 432820/2 (EMI)	EMI
27	PUCINI: LA BOHEME (EXCERPTS)	CD 432822/2 MC 432820/2 (EMI)	EMI
28	ROSSINI: ARIAS	CD 432822/2 MC 432820/2 (EMI)	EMI
29	FAURE: REQUIEM	CD 432822/2 MC 432820/2 (EMI)	EMI
30	VIVALDI: FOUR SEASONS	CD 432822/2 MC 432820/2 (EMI)	EMI
31	MOZART: REQUIEM	CD 432822/2 MC 432820/2 (EMI)	EMI
32	VAUGHAN WILLIAMS: CONCERTO	CD 432822/2 MC 432820/2 (EMI)	EMI
33	VIVALDI: FOUR SEASONS	CD 432822/2 MC 432820/2 (EMI)	EMI
34	WOLFF: WEBBER: REQUIEM	CD 432822/2 MC 432820/2 (EMI)	EMI
35	GOPLAND: APPALACHIAN SPRING ETC.	CD 432822/2 MC 432820/2 (EMI)	EMI
36	PUCINI: MADAMA BUTTERFLY (HIGHLIGHTS)	CD 432822/2 MC 432820/2 (EMI)	EMI
37	ESSENTIAL HIGHLIGHTS: SWAN LAKE	CD 432822/2 MC 432820/2 (EMI)	EMI
38	FRANZ/TANFORD: CLARINET CONCERTOS ETC.	CD 432822/2 MC 432820/2 (EMI)	EMI
39	ORCHESTRAL	CD 432822/2 MC 432820/2 (EMI)	EMI
40	RIMSKY-KORSAKOV: SCHEHERAZADE	CD 432822/2 MC 432820/2 (EMI)	EMI

DISTRIBUTION: INDIE SINGLES*

Rank	Title, Artists	Label (7" 12") (Distributor)
1	PLEASE DON'T GO	Network NW/71 (6/1P)
2	15 YEARS (EP)	Cheska (HWK) 2029 (P)
3	JOIN OUR CLUB/PEOPLE GET REAL	Heavy/Myth 15/HVA 1512 (P)
4	PAPUA NEW GUINEA	Jumpers & Pumpers 11207 (P)
5	THE DROWNERS/TO THE BIRDS	Nada NADA 15/ NUD 11 (12) (P)
6	CAN YOU FEEL IT	Novus Mute 12/NOUM 3 (12) (P)
7	ROUGHNECK	Novus High (RSN 22) (SR)
8	SHIPPING SAND	Big Life MEG (A) 14 (SR)
9	PINK CHAMPAGNE	Dead Dead Good GOOD 15/17 (SR)
10	PLEASE DON'T GO	Z/YK Z/YK 5487/12/YS 6748/12 (SR)
11	FRES BURNING	Suburban Base (SUBBASE 006) (SR)
12	COOKIN' UP YEA BRAIN	Reinforced IRVET 12/6 (SR)
13	SEA VOL 1	Reinforced IRVET 12/6 (SR)
14	YOU STUPID ASSHOLE	Max Tragedy EA 1192/20 (SR)
15	MARY QUINN IN BLUE	Situation Two SST 9071 (12) (P)
16	RETURN TO TOWNTOWN	Rising High (RSN 25) (SR)
17	EVAPOR 8	Network NW/61 (2) (P)
18	STUPID KID	Divine ATWY 6201 (P)
19	IS THIS LOVE REALLY REAL?	Union City (UCR) 31 (P)
20	BREATHING FEAR	One Last SHTP 7 (SR) 121 (P)
21	DIGERDOO	R&S/Outlet Rhythm (P)
22	THROWING BACK THE APPLE	4AD (BAD 2008) (12) (P)
23	LEEDS, LEEDS, LEEDS	Si-Mac LUPC 2111 (12) (P)
24	INJECTED WITH A POISON/FREE	Profile (PROF) 3471 (P)
25	STARTED AGAIN (EP)	Deja Vu (DV) 0171 (12) (P)
26	I'LL BE A FREAK FOR YOU	Debut DB/200 3141 (P)
27	DON'T PANIC	Dino GLAD 801/GLADX 0011 (P)
28	COSTA BRICA LOVE	Guercia (GHR) 21 (12) (P)
29	STEAMROLLER	Dedicated FCUX 0011 (12) (P)
30	VENGEANCE	Production House (PH) 030 (SR)
31	TWISTERELLA	Creation (CRE 19) (P)
32	MUSIC TAKES YOU	Moving Shadow (SMO) 11 (SR)
33	THE LOVE IS... (EP)	Abuse 2 (ABS 050) (12) (SR)
34	NIGHTMARE	Warp Warm 10 (WAP 20) (P)
35	THERE IS NO LAW	Kixin (KIX) 101 (SR)
36	AMERICA: WHAT TIME IS LOVE?	KLP Communications KLPUSA 014 (12) (P)
37	WE ARE HARDCORE	Production House (PH) 030 (SR)
38	MONEY	Transglobal TIRAN 7 (TRAN 7) (P)
39	FM COMM'N: HARDCORE	Union City (UCR) 21 (SR)

DISTRIBUTION: INDIE ALBUMS

1	HEARTLANDS	Dino DMV 11 (P)
2	TEMPATION	Quality Television QTV 003 (P)
3	NOISE 2	Jumpers & Pumpers LP/OT 4 (P)
4	COLD SWEAT	Dino DMV 11 (P)
5	TOSSING SEEDS	City Slung EA 040359 (SR)
6	ALL WOMAN	Quality Television QTV 004 (P)
7	KIN	Reactor/RD 91951 (P)
8	DRY	Top Fun PURE 10 (12) (P)
9	THE WHITE ROOM	KLP Communications JAMSLP 006 (12) (P)
10	NEED FOR NIT	Rough Trade RT 261 (12) (P)

COUNTRY ALBUMS

1	ROMP THE WIND	Casitol TCEST 1242 (MS) 2163 TCEST 1242/52 (MS)
2	THOUGHTS OF HOME	Telstar STAC 3732 (12) (SR)
3	THE TORCH AND TWANG	See WK 2506 (P)
4	FROM THE HEART	Telstar STAC 3732 (12) (SR)
5	I NEED YOU	See WK 2506 (P)
6	HOLDING MY OWN	MCA/MCA 10513 (SR)
7	SHADOWLAND	Warner Bros WK 1175 (12) (P)
8	SWEET DREAMS	MCA/MCA 6001 (P)
9	DON'T FORGET TO REMEMBER	MCA/MCA 6001 (P)
10	FAVOURITES	See WK 1242 (P)
11	NO FENCES	Capitol TCEST 1242 (MS) 2163 TCEST 1242/52 (MS)
12	NECK AND NECK	Columbia 467454 (SR)
13	HIGHWAY 2	Columbia 466824 (SR)
14	THE LAST WALTZ	See WK 1242 (P)
15	POCKET FULL OF GOLD	MCA/MCA 10140 (SR)
16	HIGHWAYMAN	Columbia 467454 (SR)
17	CURRENTS	RCA PK 9046 (12) (P)
18	LONG STARE STATE OF MIND	MCA/MCA 3364 (12) (P)
19	SHOOTING STRAIGHT IN THE DARK	Columbia 467454 (SR)
20	CLASSICS WITH PRIDE	RCA/RITZ 0054 (12) (P)

JAZZ & BLUES

1	THE ANTIDOTE	Island ILCT 9988 (P)
2	MAD ABOUT THE BOY	See WK 9988 (P)
3	CROSSROADS (OST)	Warner Bros 92533994 (V)
4	UPFRONT	Elektra 75586 2722 (001)
5	DAVE LUDWIG	Silverstone OREC 519 (P)
6	THE HEALER	Silverstone OREC 508 (P)
7	WE ARE IN LOVE	Columbia 4667304 (SR)
8	THE BEST OF DONALD BYRD	Blue Note (E)
9	CHARLY BILBY MASTER WORKS	Charly CBTRMS 100 (12) (P)
10	THE BEST OF JOHN LE HOOKER	Music Club MCTC 020 (12) (P)

RANGE WAR
"WHITEN' UP!"
Truce

RANGE WAR

"MAKE THE SUMMER BREEZE TASTE THAT LITTLE BIT SWEETER"
The NY raw n'rollers are providers of prime-time, open-topped drivin' music. Kinda like Springsteen jamming with Skynyrd/Steve Frosten Beebe, Kerger).

NEW DEBUT ALBUM Truce on CD, LP and Cass

Range War are a more street cred version of Big Country, wide range guitars and attractively accented vocals. The more I listened to Truce, the more I liked it's rough edged, traditional appeal (Piopa Lang, Metal Hammer)

Distribution Principle: For further information contact Frontier Productions 081 668 3457

RANGE WAR
Helping Hand

NEW SINGLE HELPING HAND

PROVOCUE

MUSIC WEEK 30 MAY 1992

Table with columns: ARTIST, LABEL, CAT. NO., DEALER, PRICE, (DISTRIBUTORS), CATEGORY, LAST 3 CHART PLACES, MOST RECENT, RIGHT, COMMENT. Includes releases like 'VARIOUS BEWARE OF THE TEXAS BLES VOL 2', 'WALKER CONCORD JAZZ GUITAR COLLECTION', 'VARIOUS EVOLUTION OF INSTRUMENTALS', etc.

SINGLES

HIGHLIGHTS

Single Releases for 1 June 1992-5 June 1992; 7/8 29 29

Table with columns: ARTIST, LABEL, CAT. NO., DEALER, PRICE, (DISTRIBUTORS), CATEGORY, LAST 3 CHART PLACES, MOST RECENT, RIGHT, COMMENT. Includes releases like 'BLACK SABBATH TV CRIMES', 'DEE LITE RUNAWAY BROS', 'DEUCE BROTHERS', etc.

Main table with columns: ARTIST, TRACKS, LABEL, CAT NO, DISTRIBUTOR, CATEGORY, ARTIST, TRACKS, LABEL, CAT NO, DISTRIBUTOR, CATEGORY. Contains a large list of releases including '3 & 4 PHLY THOUGHTS', 'ADVENTURES RUNNING ALL OVER THE WORLD', 'AUTOMATION PARK', etc.

SINGLES TITLES A-Z

Index table with columns: A-Z, listing artists and titles for each letter. Includes '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'.

TOP 60 DANCE SINGLES

THE OFFICIAL music week CHART

This Week	Last Week	Title	Artist	Label (12") (Distributor)
1	NEW	RAVING I'M RAVING	Shut Up And Dance	Shut Up And Dance SUAD 30 (P)
2	NEW	JUMP	Kiss Kisses	Ruff House 6578546 (SM)
3	2	KEEP ON WALKIN'	Ce Ce Peniston	A&M AMY 878 (F)
4	1	PAPUA NEW GUINEA	Future Sound Of London/Jumpin' & Pumpin'	12TOT 17R (P)
5	NEW	BACK TO THE OLD SCHOOL	Basinheads	Deconstruction/Epic 12R 6310 (E)
6	NEW	SKUNK FUNK	Galliano	Talkin Loud TLKX 23 (F)
7	11	MY LOVIN'	En Vogue	East West America A 8578T (W)
8	3	PASSION	Gai Decar	Effective 12EFS5 1 (BMG)
9	NEW	NEVER GONNA GIVE YOU UP	Watergates	Bump 'N' Hustle BUMP 12 (P)
10	7	CAN U FEEL IT	Elevation	Nova Mute 12NOMU 3 (RTM/P)
11	NEW	GET THE MESSAGE	New Decade	Contempo CONTE 168 (RE/P)
12	4	YOUR LOSS MY GAIN	Omar	Talkin Loud TLKX 22 (F)
13	5	LET THE MUSIC USE YOU	Nightwinters	freedrom TABX 112 (F)
14	17	LOVE MAKES THE WORLD GO ROUND	Don-E	4th - B Way 12BRW 242 (F)
15	10	SPAM VOL 1	Nick Od	Reinforced RIVET 1218 (P)
16	4	ROUGHNECK	Project 1	Rising High RSN 22 (SRDI)
17	13	PLEASE DON'T GO	KWS	Network NWK6 46 (P)
18	12	TENNESSEE	Arrested Development	Cooltempo COOLX 253 (E)
19	NEW	MOVE YOUR FEET	M-D-Emm	Strictly Underground STUR 15 (SRDI)
20	NEW	FIND 'EM, FOOL 'EM, FORGET 'EM	S Express	Rhythm King/Epic 6580136 (SM)
21	9	LET'S GET HAPPY	Mass Order	Columbia 6580736 (SM)
22	16	COOKIN' UP YAH BRAIN	4 Hero	Reinforced RIVET 1216 (SRDI)
23	14	FIRES BURNING	Run Times	Suburban Base SUBBASE 009 (SRDI)
24	NEW	I'LL TAKE YOU THERE	LCGC	Permanent 12PERM 2 (BMG)

This Week	Last Week	Title	Artist	Label (12") (Distributor)
25	20	RETURN TO TOYTOWN	Interface	Rising High 12BET 104 (SRDI)
26	15	ON A RAGGA TIP	SL2	XL XLT 29 (W)
27	NEW	WHAT WOULD WE DO	DKS	London BOX 7
28	8	THE LOVE IS... EP	Nookie	Absolute 2 ABS 005DJ (SRDI)
29	23	ON MY WAY	Mr Fingers	MCA/MCST 1630 (BMG)
30	NEW	RIZLA BASS	Order 2 Move	Boogie Beat BOGG 4T (SRDI)
30	NEW	CONTROL	Westwon	Fun After All 12FAA 116 (P)
30	NEW	KEEP ME COMIN'	Kenyatta	4th - B Way 12BRW 254 (F)
33	NEW	HIGHER/THE RUSH	Boyzland	Orbital 12ORBIT 17 (BMG)
34	NEW	LANGUAGE OF VIOLENCE	Disposable Heroes Of...	4th - B Way 12BRX 248 (F)
35	35	SEARCHING	China Black	Big One VVBIG 29 (RTM/P)

This Week	Last Week	Title	Artist	Label (12") (Distributor)
36	27	VENGEANCE	OMIS	Production House PNT 039 (Sail)
37	21	RIDE ON THE RHYTHM	Louie Vega & Marc Anthony	Atlantic A 748BT (W)
38	NEW	PULSE EP VOL 4	Vanus	Jumpin' & Pumpin' 12TOT 25 (P)
39	18	FLATLINERS	NeBula II	J4M 12NEBULA 2 (BMG)
40	28	PINK CHAMPAGNE	Rhythm Eternity	Dead Dead Good GOOD 15T (RE/P)
41	26	MASTER BLASTER	Gango	freedrom TABX 109 (F)
42	37	JAM	FORCE N K Zee	Circa NINJT 2 (F)
43	32	WE ARE HARDCORE	House Crew	Production House PNT 035 (Sail)
44	49	FIELD OF DREAMS/EXODUS ...	Brian's Grimm	Production House PNT 036 (Sail)
45	34	IT'S JUST A FEELING	Terrorize	Hamster 12STER 1 (BMG)
46	NEW	LET'S GET INTIMATE	Body To Body	ID (USA) ID1012
47	NEW	PENNIES FROM HEAVEN	Inner City	Virgin (USA) 096195
48	38	CLUB LONELY	Lil Louis & The World	Epic (USA) 987042821
49	22	DON'T PANIC	Spooky	Guerrilla GRRR 26 (RE/P)
50	19	STARTED AGAIN EP	Naz AKA Naz	Deja Vu DJV 017 (SRDI)
51	39	DUNNO WHAT IT IS (ABOUT YOU)	Beastmasters/E. Vassell	Rhythm King/Epic 6580016 (SM)
52	23	DO YOU WANT IT RIGHT NOW	Deegors of Moon feat. Bli	frf FX 184 (F)
53	29	TAKE ME BACK TO LOVE AGAIN	Kathy Siegel	Epic 6579836 (SM)
54	25	JOIN OUR CLUB/PEOPLE GET REAL	Saint Evonne	Heavenly HVN 1512 (RE/P)
55	44	TELL ME WHAT YOU WANT ME TO DO	Tevin Campbell	Gwest W 0102T (W)
56	41	MUSIC TAKES YOU	Blame	Moving Shadow SHADOW 11 (SRDI)
57	35	SHINE ON	Degrees in Motion	Esquire 17717142326 (Import)
58	NEW	ORGANOMICS/MUSIC IS MUSIC	Fiction	PWL Continental PWT 225 (W)
59	NEW	IF YOU BELONGED TO ME	Nancy Davis	PWL International PWT 221 (W)
60	39	PARA LOS RUMBEROS	Tito Puente	Elektra (USA) 066621 (Import)

TOP 10 ALBUMS

This Week	Last Week	Title	Artist	Label/Picassette (Distributor)
1	NEW	GOLD	Chaka Demus & Pliers	Charm CRLP 11/CRLC 11 (J&E)
2	3	DAILY OPERATION	Gang Starr	Cooltempo CTP 27/ZCTLP 27 (E)
3	3	CLASSIC FUNK MASTERCUTS VOL 1	Various	Mastercuts CUTSLP & CUTSMC 6 (BMG)
4	NEW	HERE I GO AGAIN	Glenn Jones	Atlantic 756782352/756782354 (W)
5	3	GARAGE CITY	Various	Telstar STAR 2584/STAR 2584 (BMG)
6	NEW	THIS THING CALLED LOVE - GREAT	Alexander O'neal	Tabu 47141414717144 (SM)
7	NEW	ENERGY ON VINYL	Rhythmomatic	Network NWK41
8	19	FINALLY	Ce Ce Peniston	A&M 3971761/3971764 (F)
9	NEW	HEART	Kathy Siegel	Epic 4682781/4682784 (SM)
10	7	HYPOCRISY IS THE GREATEST...	Disposable Heroes...	4th - B Way BRLPX 584/BRCA 584 (F)

The Music Week Dance Chart is updated every Friday by Pete Tong on 1M's Essential Selection between 7-10 pm.

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

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KING TUT'S
WAH WAH HUT



Venue: King Tut's Wah Wah Hut, 272a St Vincent Street, Glasgow G2

Capacity: 300

Recent acts: PJ Harvey, The Charlatans, The Frank And Walters, Tori Amos

Special features: Hosting the In Bru Rock Week in June

"As we're concert promoters as well as the venue owner we understand putting on shows at all levels, so bands get professional treatment and we create a great atmosphere. We have an in-house chef so we can provide good quality food for bands. We send out detailed venue specs so bands know exactly what to expect." — Geoff Ellis, Dance Factory

Tour manager's view: "Great crowd. The first night there was so much activity the crowd ended up on stage and caused some damage to our equipment so the next night we had to get a proper barrier — but it was all really good humour. The band's good but the lighting is terrible — down two flights of stairs — but we'll definitely be back." — Scott Rogar, tour manager, The Charlatans

Agent's view: "It's the club in Glasgow where the trend setters go. It's a showcase city for Scotland — it was PJ's only Scottish date. It's a good place for bands to start. It's a Mean Fiddler type — it's got a lot of atmosphere and bands really like playing there." — Jeff Craft, ICM/Fair Warning for PJ Harvey

Merchandising: Space provided, at no cost.
PA: 6K. Must use house rig, can bring own foldback.
Average ticket price: £4

US shed lifts lid on Milton Keynes site

Not everything in America is bigger than its UK equivalent. Pace Entertainment Corporation, one of the prime movers in US arenas and concert promotion, is now running the Milton Keynes Bowl in a joint venture with Sony. Yet the 60,000-capacity MK Bowl is three times the size of any of the half-dozen arenas Pace manages in the US.

That's why the £9m Sony/Pace project is seen as having such potential. For the company will bring its much-lauded "shed" concept to the UK, which can shelter up to 10,000 people under a large open-sided structure.

"Think of the Hammersmith Odeon — then imagine that in an outdoor setting," says Brian Becker, US-based chairman of Sony/Pace.

The innovation will permit the staging of smaller — under 30,000-capacity — events as well as arena concerts, boosting the Bowl's potential.

Until now the venue has only staged two or three concerts a year. David Hall, its temporary manager, attributes this under-use to the lack of a specialised management team and expects the arena to go "from strength to strength" now that Sony/Pace has taken over.

UK promoters will benefit too. The company will not be promoting events here as it does in America, so the door is wide open.

Marshall Arts MD Brian Marshall welcomes the venture. "The shed phenomenon has caught on in the States and I think it is realistic for this country," he says. "Being able to have so many people undercover is a real bonus: the weather is our biggest enemy."



MK Bowl: £9m Sony/Pace deal set to put venue on map

But a large venue needs regular activities apart from concerts to guarantee revenue. And Pace's status as one of the US's largest organisers of theatrical and motorsports events should ensure that such events are staged at the Bowl — but Becker emphasises that music comes first.

"The sightlines, acoustics and access to restrooms and concession areas are planned specifically for music," he states.

Sony's corporate business affairs director Sylvia Coleman is looking forward to the benefits US-style professionalism will have for UK concert-goers. "We will put up with extraordinarily bad conditions, but the consumer is very important to Americans and their expectations of comfort, security and access are way ahead," she says.

As part of the deal with Milton Keynes, Pace will offer an annual scholarship to a local resident to study event management in the US, which also bodes well for the future.

If the venture succeeds, it will be ironic that it has taken grand scale American know-how to get the best out of a large arena — by making it work with smaller crowds.

And it seems the joint venture represents a missed opportunity for British entrepreneurs. Becker says the Milton Keynes Bowl offers unparalleled features: it is geographically central — half the population of England lives within driving distance — with good road and public transport access.

As Sony/Pace has only just embarked on its first European venture, it will be two or three years before its plans begin to be realised, however.

So other outdoor arenas will have time to study its progress to see if they too can increase their sites' potential.

A look at this summer's events calendar (*MW*, May 9) shows there is more room than ever for an arena which can switch from single-artist concerts to all-day festivals.

Stu Lambert

ROUND-UP

Concorde Artists Agency plans to beef up its dance and rock rosters following the appointments of Richard

Smith as head of dance and Simon Bennis who joins the agency's rock bookers. "We're not stopping at this," says Concorde's managing director, Louis Parker. "We're very optimistic about this year and the next" ... The 28th

Cambridge Folk Festival weekend gets under way on July 31 and features a diverse line up including Nanci Griffith, blues legend Buddy

Griffith, blues legend Buddy Guy, Gallagher And Lyle and Eddi Reader. "The festival has always embraced folk in its broadest sense," says Eddie Barcan, promotions officer at Cambridge City Council

leisure services, which is staging the event ... The Portsmouth Venue

Campaign is getting its message across through a programme of live dates at the city's Pyramid Centre. PJ Harvey kicks off the latest batch of gigs on May 27 with

Cud and Sensitize to follow on June 1. The campaign was launched last year to establish an 800-capacity music and arts venue in the city. "We're

having to demonstrate the viability of a new venue by attracting a regular audience," says campaign co-ordinator an Binington. ... The Cardiacs are back on

the road, on a 17-date co-headlining tour with Levitation. Promoted by Metropolis and various local promoters, the tour wraps up

in Portsmouth on June 7. ... MCP is promoting Gary Moore's four-date tour, which kicks off at the Hammersmith Odeon on June 7. ... The Beastie Boys have added an

extra date to their so-far sold-out UK tour with The Rollins Band, promoted by EEC. The five-date tour opens at Newcastle's Polytechnic on June 16 ...

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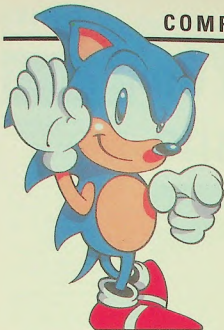
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IS THE WORLD WONDER

Having come to grips with a whole new world of technology, computer software retailers involved in computer software are now gearing up



"Over the next 12 months, we are budgeting to sell 1m games", says Rob Davies, communications manager, MicroProse.

"We look for a good game to sell over 100,000 in 12 months. Our Grand Prix game, in its first week, sold 40,000 and reached number one in the Gallup chart,"

If you ever doubted that Japanese technology develops new products faster than most of us can think, prepare to be stunned by their latest all-singing, all-dancing gadget to be launched on the unsuspecting British public later this year.

Developed jointly by JVC and games company Sega, here comes a single piece of hardware that plays music CDs, plays games CDs, plays music through a MIDI interface, and works as a karaoke machine.

"I think the CD game format is going to work wonders for tapping into that sector of the market that finds other aspects of computers a bit worrying," says Steve Clark, new media manager of Virgin Games.

Virgin is launching 10 CD titles in the next three months and Clark views them as an investment in the dominant format of the future.

"There's a large degree of appeal and convenience factor at work with a CD," he says. "It's a sexy medium that a lot of people are familiar with now, whereas floppy discs or cartridges they see as a bit alien. Give them a CD they can insert into a plug-in-and-go box and it will widen the appeal quite

dramatically."

Already available in Japan, the all-in-one machine will retail here for around £350 and is modestly named the WonderMega, an indication of its intended market among computer game fanatics.

Batman 2 and Star Trek — The Next Generation are scheduled to be the first major games to run on the machine, and both feature full-motion video clips, the original film soundtrack and digital sound effects. These launch titles will retail for around £50, though a budget range may be introduced later at round £20.

The public is still only getting to grips with the music CD, but the WonderMega and similar technologies are already in the pipeline to entice the consumer closer to home entertainment heaven.

The forthcoming battle between Mini Disc and Digital Compact Cassette aside, the music companies have agreed common technical standards. But in the computer games world, incompatibility is a way of life.

Perry Blood Distribution has sold hardware and software to independent retailers for eight years, and sales & marketing director David McWilliam has

observed the way the industry giants perpetually stimulate the market with new products.

"The companies can continue to move the barriers forward with these new initiatives," he says, "as long as they judge the market right, and know it is ready to move up to the next step."

The newcomer to computer games already faces a baffling array of incompatible formats for Sega, Nintendo, Commodore and Atari. The stubbornness of these companies is bound to lead to even greater confusion.

The only thing the companies are agreed on is that the future of home computer entertainment definitely lies with the CD. The market leaders are already marketing CD players as add-ons to existing hardware, before launching all-in-ones such as the WonderMega.

The benefit of using CD is the sheer volume of information a single disc can store, and by satisfying the public's quest for ever more challenging games, CD technology is expected to dominate the industry within three years.

Until now, personal computers (PCs) have proved the best hardware for complex games, because of the greater information handling capabilities

CAUGHT IN THE STRANGLEHOLD

Music retailer complaints about supply difficulties with music product pale in comparison to the problems suffered by stockists of computer games. For the music shop, an order delivered a week late is an inconvenience, but for the games retailer, an order that is fulfilled in its entirety is a minor miracle.

Independent distributor TBD encounters regular problems in stocking enough computer software to satisfy booming demand. "You can look at it in two ways," says TBD sales & marketing director David McWilliam, "in terms of frustration in getting supplies, or you can say isn't it great we sold everything we had."

Such problems are compounded by the stranglehold the dominant console manufacturers Nintendo and Sega have over the market. Not only do they make the games hardware, but they also license and distribute the software themselves.

"Nintendo's policy now is to deal directly with the retailer," explains McWilliam. "They want shops to sell both hardware and software, not one or the other. TBD can still get Nintendo product, but we can't really make a margin on it."

Demand for product such as the handheld Nintendo Gameboy (500,000 sales worldwide per annum according to Nintendo) continues to grow so spectacularly that exclusive distributor Bandai UK can afford to dictate its terms of supply.



Guest: Virgin's new CD format game set in a spooky mansion

ARE YOU READY FOR WONDERMEGA?



superheroes like Mario and Sonic, the growing number of titles for WonderMega. Grant Goddard tests the current market



Philips CD-i: everything you need from CD-I, to CD-audio, to CD and graphics and photo CD discs

SOFTWARE ATTRACTIONS

Title	Publisher	Format	Released	Price
Terminator	Virgin	Sega	Jun	tba
Sensible Soccer	Renegade	Atari/Amiga	Jun	£26
Guest	Virgin	PC/CD-ROM	July	tba
Musicolor	Virgin	CDTV	summer	£50
Silly Putty	System 3	PC/Atari/Amiga	Sept	£26
Mike Read's Pop Adventure	Celebrity	PC/Atari/Amiga	Sept	tba
Kyrandia	Virgin	PC/CD-ROM/Amiga	Sept/Oct	tba
Wizy 'N' Lizzy	Psychosis	Amiga	autumn	£26
Splash Garden	Millenium	Amiga/ST	Nov	tba
Microcosm	Psychosis	PC/CD-ROM/CDTV/CD-I/Amiga	Dec	tba

of their discs. PC software retails at a higher price (£20-£30) than comparable games for dedicated games consoles (£15-£25), and retailers therefore allocate it greater shelf space.

MicroProse specialises in simulation software such as fighter plane pilots and grand prix races that depend upon PCs' capacity to reproduce 3D images in detailed graphics. And communications manager Rob Davies says PC customers have greater spending power than purchasers of simpler games.

"There are certainly a lot more IBM-compatible PCs in the country than console or handhelds," he says, "though people aren't necessarily using them for entertainment purposes."

But the CD that can be bolted on to a PC is set to change all that. One CD can hold the information equivalent of 470 floppy discs, moving games capability with a single leap on to a much higher level.

One of the first of these new CD format games is Virgin's *Guest*, scheduled for July release, and which would have filled 80 floppy discs for conventional PC use. *Guest* includes remarkable quality graphics, atmospheric audio effects, a complete soundtrack, and 40 minutes of dialogue recorded by actors playing characters in the game.

Games companies argue that such capabilities move the new CD software product away from the youth market and into the

wider sphere of home entertainment, competing against television, videos and music. Computer games are increasingly being seen as legitimate adult entertainment, rather than escapism for teenagers.

But extending the technical capabilities of the medium also increases the resources needed to design CD software. The *Guest* game is set in a spooky mansion with 22 rooms, each of which took a month to design. Development costs for a typical CD game can run from £200,000 to £400,000, which is reflected in their higher retail price. "The costs are excessive," says Dave Worrall, CD-ROM projects manager of Psychosis, whose first game designed for CD, titled *Microcosm*, is released later this year.

"The development system itself, just the computers, cost us £15,000," Worrall explains. "The graphic work stations are £28,000 each and we need at least two or three of those per project. The costs run to hundreds of thousands of pounds for each project."

"In Japan, the first CD games systems have sold 20,000 units. There should be 500,000 sold worldwide by the end of the year, and the Japanese are talking about very large sales within two years, with a 27m unit market."

With production costs escalating so significantly, software companies will limit their financial risk by developing ▶

Steve Clark, new media manager at Virgin Games says: "My projections show that by 1994/5 Nintendo and Sega will occupy maybe 50% of the games marketplace. With CD we're looking very much at an investment in the future. By the time our *Guest* game comes out (July), we hope there will be a significant user base for CD. The plug-in-and-go approach for CD hardware is going to be quite useful."

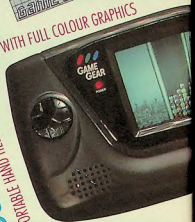
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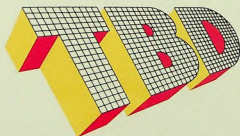
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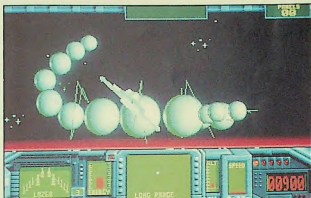


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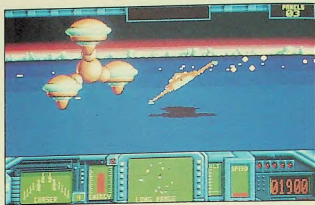
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DO YOURSELF A FAVOUR PLUG INTO TBD AND SEGA



Deep and Dripping: *Pygnosis's Aquaventure* takes the player into subterranean territory



Richard Tidsall, group marketing manager. Leisuresoft, which already carries more than 100 CD software titles among its total range of 10,000 hardware/software products says: "The Sega CD hardware due out at the end of the year could take computer games into the mass market, with the heavyweight campaign behind it and the launch spend that Sega are renowned for, it will have a pretty big impact on the market."

► as a theme for a game that can also be exploited through other media. Increasingly, these sophisticated CD games will be spin-offs from film and music projects, planned as part of an integrated multi-media marketing strategy.

The Sony Corporation has already created a new division to produce interactive entertainment utilising the company's extensive stock of music and film product. The US division of Japanese games company Sega has even built its own \$5m film studio to make live-action footage that can compete with the established cinema producers.

In the UK, PolyGram recently signed a distribution deal with software house Acclaim Entertainment, soon to release Terminator 2 and Bart Simpson Versus The World. Such moves signify the practical benefits to be gained from partnerships between the music and computer entertainment industries.

HMV is introducing software into its larger branches this year, and business development director Glen Ward believes the industry has learnt lessons from the initial computer fad of the

early Eighties that quickly died out.

"This time it does seem as if there is a longer term plan," says Ward. "It's no longer a case of flooding the market with lots of games. The new technology is offering the potential for more diverse graphics, even into the realm of the three-dimensional image."

The launch this month of Philips' new CD-Interactive system provides a timely example of the synergy possible from multi-media hardware. Audio, video, text, graphics, animation, data and interactive capabilities are combined in a single piece of equipment (£500-£600 retail) which the consumer connects both to their television and the stereo system.

The initial batch of CD-I software releases retailing for around £30, includes a compilation of Louis Armstrong tracks, displaying biographical information, song lyrics, photos, and an opportunity to "interview" the artist.

Also available are two Oldies Jukebox titles that accompany a selection of hit records with displays of their chart ratings,

album sleeves and graphics. Philips is stressing the importance of in-store demonstration to potential buyers, and is insisting retailers stock the hardware and software as a combined package.

And while the music industry learns to exploit the visual potential of CD, the games industry is improving the quality of its soundtracks for the new format. Musicians are increasingly being commissioned to write and perform original material for games.

But even before CD games take hold of the market, there are examples of combined game and music entertainment on existing cartridge formats.

Next month sees the release of Sensible Soccer: European Champions (£26 retail), a football game whose musical theme has been specially written by Captain Sensible. The game's publisher Renegade was established two years ago in partnership with Rhythm King Records.

Mike Read's Pop Adventure (£30 retail) is published next month by Celebrity Software, and follows the career ups and downs of a boy's rise to pop stardom.

Read has written a song to accompany the game which will eventually be released as a single.

More bizarrely, one of the first Japanese import CDs called Funky Horror Band features a group of animated brightly coloured mutants that play in a pop group, evoking a sort of imaginary Monkees on Mars scenario.

While the rapid changes in the games industry stimulate the consumer's imagination, they also pose problems for retailers who have learnt to approach each technological innovation with caution. Nick Garrell, director of games division of Virgin Retail which has six years experience of stocking games products says: "We believe there is a long-term future in the games market."

"But what size the market will settle down to and what success the new formats will achieve in the next few years is highly debatable."

The combination of music with computer games has to be a powerful one, however.

Anyone for an interactive game of Moonwalker with Michael Jackson? ❑

Success, but at a high price

One Home Counties music and video retailer reports resistance from Nintendo's sole UK agent (Banda) to his application for an account, despite his enthusiasm for selling the product. A toy shop a few doors away had also applied for an account, and Banda is insisting on a one-outlet-per-area policy.

Such tight control of supply enables prices to be maintained at what some observers believe to be too high a level. Retailers are forced to compete on their ability to carry stock, rather than any price differential.

Software companies argue that the research and development costs of a new game are huge and have to be recouped directly from sales. WH Smith product manager, Andrew Stafford, acknowledges the problem, but argues for a different approach.

"A game can take between 18 months and three years to develop, often with a team of maybe 20 people," he says. "Manufacturers are used to selling low volumes, but if it became a mass market, you would see prices dropping quickly."

But pricing is not the only issue for retailers. Skillful buying is vital when new titles are hyped months before their release, building to a huge first week demand that often dies away rapidly. Nick Garrell, director of Virgin Retail's Games Division says, "You've got to have the latest game bang on the release date in the right quantity. If you don't, you've missed the boat. If you overstock it, six months later the game is absolutely dead, and you virtually can't give it away."

Garrell admits that it is often

difficult to get the quantities right because there is so little industry data on which to base predictions.

WH Smith's Andrew Stafford says that computer magazines play a large part in determining what he stocks.

"Kids tend to use magazines as a gauge in advance of release," he says. "A lot of it is just word on the street, though some retailers use demonstration units in the stores with which people can try out a game."

The peak market is around Christmas because so much hardware is purchased as gifts. Autumn is correspondingly the major market for new software launches, though these inevitably include some poor quality cheap titles bought by well-meaning grown-ups for disappointed children.

A new development that will send waves through the whole industry is Sega's decision to allow its game cartridges to be rented out by some video chains. The anticipated £2.50 per night charge reduces the entry cost to new consumers, though initially only well-established titles will be available.

Competitor Nintendo recently announced a policy change that allows its NES console to be sold on its own, without the sample cartridge that is usually thrown in.

The unit is priced at £49, making it only slightly more expensive than the software to be used with it.

It's an illustration of how strange the computer games price structure can be. Or, as one computer magazine comments, "Weirdsville Arizona." ❑

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DOOLEY'S DIARY

Remember where you heard it: The very best of wishes to **John Mair**, who embarked on his retirement last week after a career which took him to **Pye, Philips, CBS, Gallup** and latterly to **PolyGram Record Operations**. Before moving back home to Preston, he celebrated with a dinner with Pinnacle's **Steve Mason**, consultant **Dave Harmer**, Sony's **John Aston**, Warner's **Jeff Beard**, and his former boss at **Sadwell Heath, Eric Wordsworth**. When PR to the stars **Wendy Laister** spotted a pair of unauthorised photographers at Dublin's **Guns N' Roses** gig last week, she was adamant they had to be escorted off-site. The only transport to be found,

Doppelganger and **U2's Achtung Baby** for the award — certainly a broad enough selection . . . And talking of Mercury, which label will be quickest to produce its own promotional phonecard for the prize? . . . Pluggers **Julian Able** and **Mike Mathieson** want you to know that not only have they had their first number one with **KWS** (or **K.W.S.**) but that they are now on 071-371 5459 . . . Expect news this week of the BPT's tie-up with **Gramophone** to set up a new classical awards show . . . And more awards: **Q** will be holdings its event at Westway Studios on November 18 . . . Heartfelt condolences to **Chris Wright**, whose father sadly died last weekend, on the same day the **Chrysalis** founder's filly **Culture Vulture** become the first British horse to win the French 1,000 Guineas since the war . . . Hardly surprising to see Britain's Eurovision trooper **Michael Ball** mark his album chart debut in spectacular fashion this week. The Euro song competition was watched by an average 11.4m on BBC1 10 days ago, putting the **Freddie Tribute's** tiny 6.9m in the shade . . . **Roy Eldridge** and **John Williams** led a sturdy **Chrysalis** contingent to the 2,800-capacity **Town & Country** on Thursday night as **Kingmaker** made a giant leap; their

biggest previous London gig was at **ULU** with a mere 250 maximum . . . **The British Record Producer's Guild** is coming up with some corkers as part of its talent quest. The stars uncovered from the 1,000-plus tapes sent so far include one former pro footballer, with a "Simply Red style" . . . Lawyers were among the gatecrashers at **Richard Manners** and **Steve Lindsey's** Island Music drink-up at the **Packhorse And Talbot** in **Chiswick** on Wednesday. The legitimate guests, who included **Alexis Grewer, Julia Fordham, Angie Giles** and Island pluggers **John Myers**, helped mount up a £650 bar bill and witnessed a performance by the wonderfully funny **John**



Spotted backstage at Guns N' Roses' Dublin gig at Slane Castle last week: MCA business affairs chief **Jeff Golembi**; PR Sue Brown; Geffen international manager **Liz Morris**; MCA MD **Tom Powell**; Slesk; MCA's **Martin Frederick**; and **Matt Sorum**.

however, was **G N'R's** own limo. Thus were the illegal snappers ferried away in a black **Mercedes** . . . Quiet metal? Or heavy audience? **Phonogram MD David Clipsham** reports that when he saw **Def Leppard** play a low key **Madrid** date last Tuesday, the audience sang so loudly they drowned out the band . . . Independent pluggers **Nick Battle**, currently scoring success with **The Future Sound Of London** and **Capercaille**, is also celebrating the arrival of daughter **Misha** . . . **Telstar, Ice, Sony, Anxious** and **Island** have proved quickest of the mark for entries to the **Mercury Music Prize**, submitting **Michael Crawford's** **Sings Andrew Lloyd Webber, Eddie Grant's** **Paintings Of The Soul, Des'ree's** **Mind Adventures, Curve's**



Did the heatwave lead so many of Pinnacle's staff to bunk off last week that chairman **Steve Mason** was left to drive the fork lift? And isn't that **Pulse 8 MD Frank Sansom** giving a shove while head of **A&R Steve Long**, looking the product? Sadly, the truth is that they all turned out for a in the sun snap as **Sansom** signed over distribution for his labels to **Pinnacle**, ending 18 months with **Total**.

Shuttleworth . . . In this scorching weather, one PR is managing to keep cooler than most; **Jennie Halsall**, who has just taken on the **Loseley** ice cream account . . . The **U2** publishing saga continues, with their current **Warner Chappell** deal expiring with the current album. **WC** and **PolyGram**, understood to be the two frontrunners, refuse to comment; **WC** worldwide head **Les Bider** will concede only, "There is a possibility we will lose it" . . . Resourceful retailer **Bob Barnes** hasn't let the blistering heat dampen spirits. Despite a drop in music sales he has been minting it with sunglasses he buys at 50p and sells at £4.99. "People complain about CD mark-up but they don't bat an eyelid at this," smiles sunny **Bob** . . .



Frightened VIPs were forced to quit the top table at **HMV's** annual conferences after an incursion by **Del Amitri's** **Justin Currie** (left). OK, only joking, but the **Amiri** chaps did turn in an impressive set at the **Eastbourne** shindig. Also impressive in his own way is **HMV's** worldwide head honcho **Stuart McAllister**, seen here presenting the **UK** chain's much-coveted manager of the year award to a rather pleased **Stuart Fraser** of **Sheffield Meadowhall** store.



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